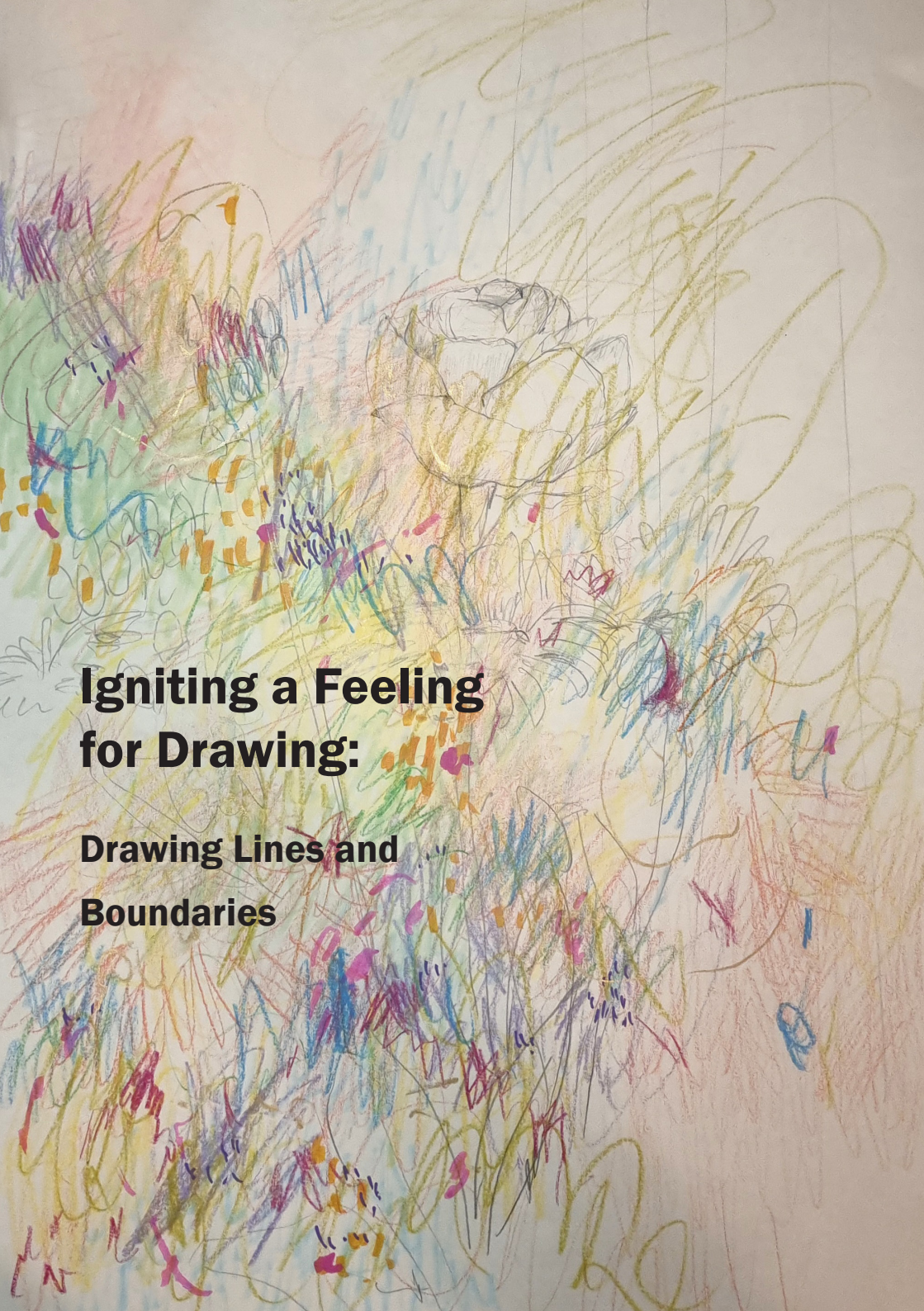


An abstract drawing on a light-colored background. It features a central, somewhat realistic sketch of a flower or rose in the upper middle. Surrounding this central figure are numerous colorful, expressive scribbles and lines in shades of yellow, orange, pink, blue, and green. The overall composition is dynamic and layered, with the text overlaid on the lower-left portion of the artwork.

Igniting a Feeling for Drawing:

**Drawing Lines and
Boundaries**

Igniting a Feeling for Drawing: Drawing Lines and Boundaries
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Graduation Project 2024-2026
Master Education in Arts
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To you,

We find each other in this setting in a mist of curiosity, I wonder, in the middle of all this information why did you pick up this book in particular? Something might have caught your wondering eye. Was it the colours? Texture? How does the cover make you feel? Do the colours remind you of something? A place? A season of the year? Were you interested by the title? Do you like to draw?

So, then I'm curious to ask you? When was the last time that you drew? How was it? Do you even remember? To take the time to draw and nothing else, a simple conversation, you and the paper, starting from a corner or maybe from the middle, going up and down or maybe left and right. Where is the pencil taking you? If you can't see it? Close your eyes for a brief minute as listen to the sounds around you? What are you listening to? Really focus on them, give yourself that time and space of course!

So

Now, before we move forward on this document, turn back the page and draw what you just listen to. This is a research about drawing, so you must be eager to try it as well.

Eagerly,
Mariana

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Introduction

I've joined the *Master of Education in Arts* programme at the *Piet Zwart Institute* (2024-26) seeking a personal need for purpose in drawing.

After finishing a Bachelor's degree in *Drawing* at the *Fine Arts University of Lisbon* I felt disconnected from my practice, no longer being able to understand within myself what my purpose in drawing was. Fine Arts courses tend to view individuals as brands or potential emerging artists, and my work was evaluated based on its potential to be displayed in galleries and sold, rather than on its artistic value. I was creating work to meet deadlines or to appeal to marketable qualities.

In order to distance myself from the world of Fine Arts I joined *Linha Vermelha*, an activist group campaigning for climate justice. What sparked my curiosity about their mission, compared to that of other groups with the same ideals, was the artistic, collective and kind way in which they did activism. Their main mission was to crochet a red line (*linha vermelha* in Portuguese) to visually represent of the average global temperature threshold that we should not exceed. All of this was discussed while we were crocheting or knitting together in the streets. I found that scepticism about our ideals was common among people in the metropolitan region of Lisbon, who tended to have negative assumptions about activism and climate change, engaging only with the extreme version of it that appears in the news. However, there was also a large community of people who knew how to knit or crochet and by inviting participants to engage with something more familiar, such as a craft, we were able to open the door to conversations about more abstract issues, such as climate justice.

Suddenly, this act of dialogue and making together showed me

what was missing from my drawing practice, so I built this research in the hopes of finding an purpose for drawing and making together. While starting my research, I found that many people have negative assumptions about drawing. People often asked me if my aim was to run workshops for children. So, I wanted to understand, why do people frame drawing as only an activity for children and not for everybody?

Throughout my lifetime, I have observed that children have a natural aptitude for drawing and are often willing to engage in this activity. Through their drawings, adults can recognise a child's cognitive, emotional development and how they are experiencing their environment with routines, likes and the external influences. However important it is to nurture and give space for drawing and self-expression, it is also important to acknowledge that adults often ask children to draw simply to keep them occupied, for example when your niece is staying with you for the day and you don't know what to do with her. Drawing is a soothing activity that requires a lot of focus. But truthfully in the fast-paced society that we are living in, we should try to keep ourselves occupied as well with drawing, in order to have a moment to sit still and channel our emotions and focus.

I wonder how, you, the reader, reacted to the opening of this research? Did you choose to ignore it and simply move on with the text because you felt you wouldn't have time to draw?

As with *Linha Vermelha* I am interested in initiating moments to incentivize people to draw and to challenge the negative assumption that they think they can no longer do so. In *Teaching to Transgress*, Bell Hooks defines transgression as '*a movement against and beyond boundaries*' (12), so, I want to incorporate this definition of transgression as an outcome that drawing can facilitate.

Research questions

- How can I find approaches to challenge a resistance for drawing in adults?
- How can drawing be a facilitator to move against and beyond boundaries?

Sub-research questions

- What role does connection and community play in the development of these approaches?
- How can we, adults, through the act of drawing, transgress a fast paced, outcome driven, hyper-individualistic agenda?

The expression '*drawing a line*' encapsulates both the drawing and boundary that I explore in this research project. By its literal meaning, it describes to us how a drawing can be made, by drawing a line on a piece of paper. Metaphorically it describes setting a boundary, as with *Linha Vermelha*, for example, to draw a line that shouldn't be crossed in terms of the threshold world temperature. In my research project, drawing a line happens when my participants negotiate their own abilities to draw with me, (reflecting their own negative assumptions about drawing), deciding and drawing the line on what to follow or not from a workshop or a given prompt.

I then negotiate these boundaries in the methodology through 'ACT's from the workshops and dialogue sessions that I have organised with my participants. This is followed by moments of reiteration and feedback from the participant, as well as my own reflections which shape the direction of my research and its next step. I refer to this methodology as action research as there is an on-the-fly response to how I come across opportunities without a set practice to organize my workshops and dialogues and act upon them. I will expand on how I shape my methodology further on in the document.

These are not set in a chronological order in which they took place, but in a narrative order, as I believe that there is no set recipe or step-by-step process for talking about these assumptions about drawing. It is an organic, iterative process that evolves according to each individual's experience. Nevertheless, I believe that these stories showcase with sensitivity, ways on how to create an invitation to transgress a boundary, without directly instructing the reader on what to do.

Following each 'ACT' there is a 'REFLECT' moment where I consider the ethics of the research, reflecting on how I approached drawing and caring in my methodology and what I wish to keep as a set practice for the future. I discuss how this methodology ('ACT' and 'REFLECT') takes shape in my my 'Action Research as a Methodology' chapter.

In doing so, I also want to explore how drawing can be approached in a caring manner rather than an utilitarian one and consider how my approach can help to transgress and subvert a capitalistic system that is focused on outcomes, time and competition.

Additionally, to being a facilitator and an activist, my practice as an artist is also a recurring important position throughout this research project, showing itself in the shape of the document, which is accompanied by drawings done by my participants and me, and the way I shape the workshops themselves, given the chosen materials and prompts designed to fit the direction of the research, which involves a lot of artistic considerations. Last but not the least, as an artistic activation of this research project, there will be an annex containing a simplified toolkit on how to draw and set up your own drawing club, designed by me and Rita Leitão. You can find more about Rita and the *Drawing Club* in the next chapter.



Drawing Club and Acts of Co-Creation

My relationship with the *Drawing Club* at *KunstFabriek Putsebocht* began with me simply being a participant. I wanted to support my friend in her new project, but I also longed for a place where I could frequently go to draw. She soon asked me to host a session, and then another. Before long, we were making plans for the summer, considering where else we could take the *Drawing Club* and who else we could collaborate with.

Rita Leitão, Inês Garcias and I are all Portuguese, and have bachelor's degrees in visual arts from Portugal. We are also all passionate about drawing, which creates a wonderful combination for collaborative and shared practice. This provides a very specific context for my socially engaged practice. Additionally, Rita and I were doing this same Master's programme, MEiA, at the same time and realized how similar our research was. We then, decided to look for ways to bring them even closer together given that our course supports and incentivizes a sharing learning environment. In the following chapter we co-wrote a conversation about the possible meanings of drawing from our respective perspectives. We also decided to develop a physical object that would embody both our research projects encapsulate in a more accessible way: a drawing toolkit containing exercises on 'how to draw', on 'how to build a sketchbook' and on 'how to start your own drawing club'. This will be available as an annex to this document or in various locations around Rotterdam. Where we are both currently based.

Besides the setting of our collaboration, we also wish to work with people who have different levels of experience with drawing. This research does not only require the collaboration of 'professional Portuguese drawers'; we simply happened to meet and work together in

Rotterdam by chance.

As for the *Drawing Club* itself, the concept is quite simple: having a facilitator that brings drawing exercises in the form of playful prompts to invite participants to draw. Given the open endlessness and general nature of the prompts, participants can then decide whether or not to follow them, and how to do so.

Material-wise, since we funded this project mostly through donations and our own pockets, the materials consist of whatever is available and accessible, mostly cheap paper and markers. Besides, though, most of the time the setting is the *KunstFabriek Putsebocht* is consistent, the lightness of the preparations and materials allows for the freedom to move around.

We can acknowledge that we are not the only co-creative space in Rotterdam, nor the only drawing club. We see it as a democratic space and, in this manner, we seek to collaborate with spaces alike, as we once started by collaborating with people alike. We would also encourage participants to create their own drawing club (hence its inclusion in the toolkit).

An interesting instance of collaboration between two drawing clubs occurred between December 2025 and February 2026 where *Art is Home* at *Hillevliet* in Maashaven, located a few streets after Putsebocht (where our *Drawing Club* is currently based), invited us to 'take over' their space. This was because some of the artists responsible for the space were doing a residency elsewhere and so, we built a set of workshops reiterating our favourite *Drawing Club* workshops and took them to *Art is Home*. This helped to build connections, expand the range of participants sharing new ideas, while engaging with a new environment.

Throughout this research project I will then present snippets from workshops that I hosted at the *Drawing Club*, which contribute to the project's narrative. In an annex, Rita and I have developed a toolkit for setting up your own drawing club. This doesn't have to be on the scale of a studio practice or an organisation; collaboration can also take the form of small-scale interactions, such as spending time with a friend or family member over coffee and drawing.



Inês Garcias

Rita Leirão

A feedback moment at the end of a *Drawing Club* session where participants are invited to place their drawing on the floor to talk about them.

Documentation from some of the *Drawing Club on Wheels*, more about it in the **'RE-ENACT- Being a hypocrite- I also thought that drawing looked ugly'** chapter.



ACT-What even is Drawing? A common definition and conversation with Rita

Rita and I have both been drawing for a long time. As I mentioned, we are both in the same year at MEiA, which made for an interesting exchange: we both wanted to research drawing. We came from the same Fine Arts university in Lisbon, and we are now sharing this learning trajectory of building a research based on a joint project. Fortunately, MEiA is a sharing learning environment so it made sense for our research to overlap. We decided to take advantage of this by writing a shared chapter together.

Although we have the same practical research setting (the *Drawing Club*) and similar interests in drawing and collaboration, the lenses through which we explored these interests and setting went in completely different directions. I explored the question, *'How can drawing be a facilitator to move against and beyond boundaries?'*, while Rita explored the question, *'What happens when drawing is practised through playful scores in the context of artist-run initiatives?'*. Nevertheless, our notion of the role of drawing presented in both our contexts remained quite similar.

"We have seen that a hand that tells is also one that feels and draws. Is all drawing, then, a way of telling by hand? Yes and no, depending on what you mean by drawing. And that depends, in turn, on what you want to compare drawing with – that is, on what you want to say it is not."(Ingold 145)

While writing this shared chapter, I came across Tim Ingold's definition of drawing in the book *Making: Anthropology, Archaeology, Art and Architecture*. He describes drawing as a way for the hand to tell but also as, what drawing is not. Rita and I coincidentally followed a similar path in our conversation, describing our processes and explaining how we bring a drawing to life. It is difficult to provide a concise definition of such an open-ended process. This definition chapter serves as an invitation for the reader to think and converse with us about what even is a drawing and how it comes to life.

(R) When I was younger I thought that to be able to draw you had to see really good.

Then I grew up and wondered whether the hand had to be heavily muscular. Nowadays I often prefer to draw using my non-prominent hand and eyes closed.

(M) What even is drawing?

For what is a drawing is debatable, some of my drawings could be considered paintings or installations.

It needs to be on paper-but I also draw on fabric

It can only be done with lines - but I also paint in my drawings. So why isn't it a painting if I paint? What even is a drawing? And how do we make a drawing?

To scribble until something comes out, to talk with someone and the drawing makes itself inside the conversation, or to be with my own thoughts and suddenly something shows up.

I notice when I draw that it is a conversation with a material, there are limits and restrictions and I'm made aware of them along the process, it requires thought and deliberation, what goes where, what is first, to trust the process in the most stereotypical way, to see where it takes you. And if I don't like- I'm allowed not to like, like in a conversation with a friend- I can try again, leave it for a bit, return later to embrace it or to move on to the next drawing.

(R) Being a painter myself, the boundaries get mixed. I can paint with pencils and draw with brushes.

Does one care for the context and other for the content? Is it about surfaces and lines? You're right, these materials are wild, they don't want to be stuck in concepts, and when they are, all they want to do is trespass them. Like olive oil and water.

In art school, I remember my Drawing teacher telling us that every possible drawing is already on the surface of the white page, we just have to find it out with our pencils. Maybe highlight it, discover where its hidden, lines are quiet, waiting for us. Like this it takes a bit of the pressure out, huh?

Action Research as a Methodology

There is an on-the-fly response to how I come across opportunities without a set practice for organizing my workshops and dialogues and acting upon them. Since I don't have a set place where my research takes shape, I have embraced the spontaneity of the in response to my environment and the people around me. A great visual example of this process in action was during a 'Pedagogies of Study' class at MEiA in March 2025, when we were invited to present our practices in the form of a workshop.

At the time, I was focusing on researching '*making as a way of communicating and connecting*'. We also got to have that class in a garden. So, by exercising my personal agency (by researching '*making as a way to connect*'), by embodying the place where we had the opportunity to have a class (the garden) and by considering what would be beneficial for the group, I designed a workshop for my classmates on plant pressing (*Tataki Zomé*, a Japanese plant-printing technique) using plants from the garden and a tablecloth that we had previously made for another class.

As such, besides the almost like instinctive response to take action and with the influence of my surroundings, there is also a significant amount of thought and reflection behind the process. After planning how to act, I critically reflect on the process, taking into consideration feedback from the previous iteration to make changes and re-enact.

I categorized each moment in my research as an '**ACT**', meaning a concrete action that I took in order to make drawing happen. This is followed by a '**REFLECT**', which is a reflective moment where I delve into the intentionality of my actions such and what I can learn from

An embroidery I made on MEiA's shared tablecloth for my workshop calling for action and agency

I wrote:

"remember to use the hammer whenever you need it"

Recalling the plant pressing technique itself where you hammer the plants onto the cloth





them in order to sharpen my methodology for future actions. Besides the 'ACT's and 'REFLECT's there are also 'RE-ENACT's and 'RE-REFLECT's consisting of repetitions or reiterations that underwent further development.

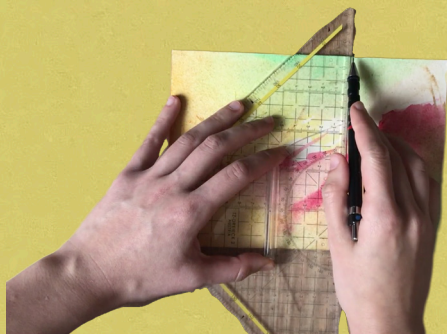
As in the previous conversation chapter with Rita, I would now like to compare my methodology with drawing or a dialogue. At what point can one be considered finished, and when can I move on to the next one? With the constant possibility of acting, reflecting and adding, this process could be endless. As a visual representation of my methodology process and my drawing process, I am including screenshots of a sketchbook cover that I drew for my Sketchbook Interviews (more on that in the next chapter).



ACT-I start with a base, that gives a direction to my intentions and agency



REFLECT-Then after reflecting I decide to change it



RE-REFLECT-By here I could measure and say that the drawing (or the methodology) is finished



ACT-But what if I scrape it?



RE-ENACT-Highlight it?



REFLECT-Change again?

REFLECT

Here is where I called the final result before binding it and giving it to someone.



ACT- She left it on her desk for two years, left it undrawn, but wrote a poem about it

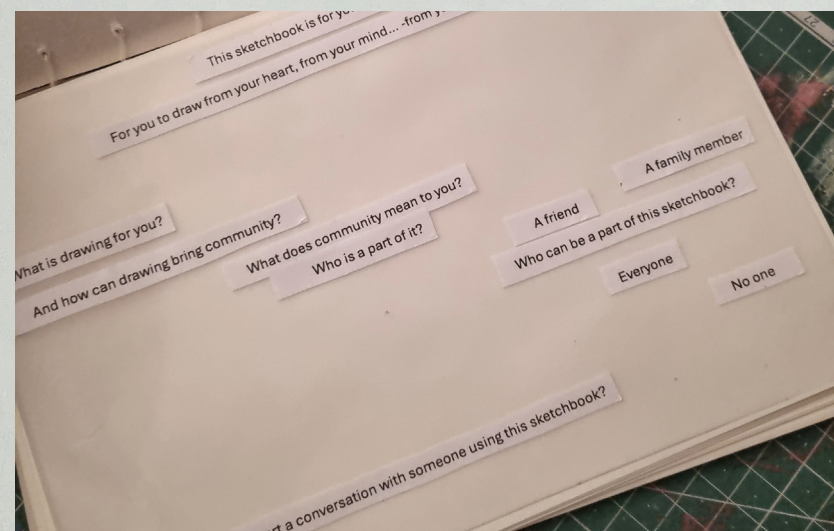
In a first instance I hand made two sketchbooks, sewing them by hand and drawing on the covers as previously shown. One of them was for my friend G from a collective that we are both part of called *Women Connected*. he still hasn't found the time to use it, even now that this research is finished. The other one was for my peer H, who has a practice of drawing on her classroom as well as at home.

In each sketchbook, I wrote prompts inviting them to draw about togetherness and notions of community, in the hope that we would meet and discuss the drawings they did based on these topics.

*"This sketchbook is for you to draw
For you to draw from your heart, from your mind...
from your body
What is a drawing to you? And how can drawing
bring community?"*

community mean to you?
Can you start a conversation with
someone using this sketchbook?"

For these two sketchbooks, I tried to keep the prompt generic and broad, while still focusing strongly on the sketchbook as a tool for connection. I never addressed my own connection with the person I gave a sketchbook to.



In a second instance, I invited participants to make their own sketchbooks by folding paper inside a hard cardboard cover and securing it with an elastic. This demonstrated how simple it could be to start drawing anywhere with easily available materials. I also showed a video of me drawing the cover of one of the sketchbooks I made to soothe and inspire them. Ultimately, I intended for my participants to draw in those sketchbooks and later have a conversation about those drawings. Meanwhile, one of my peers documented each participant's reaction to the process:

*S is drawing L started right away
Ax/R are adding a lot of paper to their notebook
Al says the paper smells really good
C gets the words/prompts
M is adding notes in her own notebook after making the book.
L is drawing same as Ro/Al
Mariana offers us some tea
R is looking around and watch the drawing video
no conversations yet
Ax is folding a new paper inside his notebook_ making
an envelope in the end_ seed envelope
S is sketching people in the room. He's already at page 3*

At the end of the workshop R shared a story about how she had once been gifted a beautiful sketchbook, only to leave undrawn for two years because she felt pressured to decide what to put on the first blank page. She froze but continued speaking of the value and meaning that it still held for her. In the end, she wrote a poem about it.

This was the first moment when I questioned, what I would do if, by the end of this research project, I didn't have any drawings to 'prove' that my methodology 'worked' due to the pressure to create something nice or the block of deciding what that something nice should be.

In another conversation, when I gave a sketchbook to H, she said that she felt the exact same way, writing to me the following:

"I must admit that I was incredibly enthusiastic when I first received the sketchbook. I felt deeply honored and was eager to start drawing. However, that first blank page triggered a lot of doubt: who should I ask to join? What should I draw? I felt a self-imposed pressure for the first drawing to be perfect. I told myself I would doodle every day, but instead, nothing happened for weeks. I had set the bar too high in my own mind, making the threshold for starting feel insurmountable. (...) While the initiative is beautiful, the execution is more difficult than I anticipated for someone who doesn't regularly draw or keep a sketchbook. It actually caused some stress, as I felt a pressure to show something meaningful. This is ironic because I am a visual thinker and always have many images in my head."

I knew then that the initial prompt I proposed 'How we could draw together or talk about our communities through drawing?', was too grand. I believed that it would be open enough and at the same time specific enough to break away from the feeling of 'What can I draw?'. Somehow, I forgot to ask my participants:

What do you need to Draw?



REFLECT- How does the Invitation to Draw take Shape?

After making sketchbooks with my class my peer H wrote me the following feedback:

"This session successfully highlighted drawing as a form of communication, both with oneself and with others. By introducing the sketchbook as an open, flexible object rather than a fixed notebook, participants were invited to take ownership of their process. The diversity in approaches—drawing, writing, observing, assembling—demonstrated that there is no single correct way to engage creatively. The session created a supportive environment where individual preferences and sensory experiences were acknowledged."

I reflected on this feedback during my recent participation in Marina Abramović's participatory performance *Counting Rice* at Museum Voorlinden. There, we could establish that her main goal was for the participants to count the rice. However, there is not only rice on the table; there are also lentils, which, in my opinion are much nicer to the touch and to count than rice. Additionally, participants are not required to sign a document stating that they will truthfully count the rice. So, what is the performance actually achieving? What is the actual goal if it's not to restrict us to simply counting the rice?

By leaving this one-hour performance open-ended, participants unconsciously feel more comfortable choosing how to interpret the initial prompt in their own way, whether by counting only the rice, the rice and

the lentils, only the lentils, or by not counting at all. Each participant is therefore successful in this performance by achieving the underlying goal of doing something deemed useless for part of their day. By asking a participant to engage in something tangible like counting rice instead of doing something abstract like 'do nothing for an hour' makes them inclined to participate, as they believe they understand the general goal of the invitation: **to count rice**.

The same happened when I invited people to draw. If I were to simply ask someone to draw, they were more likely to freeze on the spot and ask *'To draw what? How? I can't Draw!'*. The invitation would then be too abstract to be easily followed, and people might overthink their capacity to draw. It is easier to say that we cannot do something, rather than to try it out.

So, like Abramović, I had to find ways to make the invitation to draw more tangible and simpler, such as asking people to draw something ugly or something that had happened during their day. I also asked them to focus on experimenting with a certain material or technique, while keeping some room for different interpretations of the original prompts, as the intention was to get people to draw, not to follow the prompts exactly.



RE-ENACT-What do you need to Draw?

Following the last session, my peer H shared with me that one late December night, she had a conversation with her daughter, when she decided to pick the sketchbook and draw with her as they talked. She found the motivation to keep going for a week or so, but then left it undrawn, *'waiting for its next challenge'*.

I later met with her to draw in her sketchbook and chat. I told her about how the other sketchbooks were going, and we talked about life and artists that were inspiring us as the drawings would unveil on the blank pages, which for me was a success in what I wanted to achieve with the sketchbooks in the start- **moments of connection**.

Initially, my peers with an existing drawing practice, found it to be easier to start drawing in the sketchbook compared to the rest of the group. However, over time, this initial advantage disappeared and they all encountered similar challenges in finding the time to continue drawing. Two months since the beginning of the *Sketchbook Interviews*, and I didn't receive any feedback.

So instead, I decided to ask two of my participants what they needed to start drawing. The first response came from Rita. Despite our shared enthusiasm for drawing and establishing the *Drawing Club*, she felt the need to apologize for not making enough drawings, which made me realise how ingrained the idea of quality of work is tied with quantity, and that even as *'professionals'*, we feel the need to apologise for what we have made. Nonetheless, she found exciting the prompt and the simplicity of making a sketchbook with a rubber band and folded colourful papers. The uniqueness of each page fostered a sense of curiosity. We started talking about her drawing habits, which she usually pursues before starting a task as a way to centre herself.

For my second respondent F, told me that she has a habit of buying sketchbooks that she finds pretty, only to leave them untouched somewhere in her house for two years, until she has a goal in mind on what to do with them. Consequently, after listening to this remark, I decided to sit down with her and think about the sketchbook to give it a meaning and a goal. We came up with drawing some rats for her

research. Throughout that process we had a wonderful conversation about our drawing journeys and about who did we learn to draw with.

The initial intention was for the sketchbooks to be meaningful and informative to me. However, I neglected to consider how they could be meaningful to my participants. I failed to understand how a sketchbook could be relevant for someone who is not acquainted with it. Returning to the introduction of **'Conquering the First Blank Page'** in which I discussed the role of the sketchbook in my life and its importance, I realised that I had underestimated how my participants would react to it. For me, starting and tackling a sketchbook had always been intuitive. This created a blind spot in my position as a researcher.



A photo from H's sketchbook after we met to draw and talk

REFLECT- Corresponding and Caring and my own Agency

Although drawing and sketchbooks carry a big importance in my life, I had to correspond and consider how familiar my participants were with these concepts. This meant that I had to respond *'to emerging conflicting interests'* (Helguera 32), meeting the needs of my participants and negotiating or bending my own agency in the matter. For example, the case of the *Sketchbook Interviews*, my initial intention was to use drawings made by my participants as conversation starters about community and togetherness, whereas my participants' intention was to become more familiar with sketchbooks and their potential relevance to their lives.

"However, once the collective starts reading its inspirational manifesto, the local art communities view it with suspicion. The collective did not account for the possibility that New York is not necessarily viewed positively in a place like Tulsa (...) so why create a revolution, for whom, and for what purpose?" (Helguera 29)

Pablo Helguera shared the example of a New York collective who wanted to share their visionary, groundbreaking manifesto to challenge perceptions about art, only to then discover that other artists might not share their worldview. During *Sketchbook Interviews*, I related to the position of the New York collective as I failed to acknowledge what might be more important for my participants instead of my own agency.

While I feel that more adults should give themselves the opportunity to draw, this remains as my own wish and not a collective one. In order to transform my agency into a socially engaged art project, Helguera summarises how to take the next step into three parameters:

1-Corresponding

My first attempt at correspondence failed because I was too focused on my own agency (what my participants could draw to inform how they cared about others). Eventually, after some reflection, I realised that I had to take a step back and consider what they needed (a nurturing space and meaning to incentivise drawing, for example).

2-Exchange problems

While my initial expectations regarding the sketchbooks were met, I failed as a researcher to consider how difficult it can be to simply start drawing, due to my own worldviews and comfort with drawing. After my participants expressed their difficulty, we were then able to open the conversation about their needs to conquer the first blank page, with dialogue, action and reflection. This directed the course of the project turning away from my own agency into a collective effort by exchanging and being clear about our problems.

3-Informing conditions

Even though the conditions were stated (that I wanted to incentivise people to draw), the issue here was not a question of informing, but of making my participants care about the conditions. Why could drawing be important to them?

So, following these parameters, I want to add an additional one:
Care.

Taking the time to bring a labour of care for my participants and acknowledging them not only in a collective manner but also as individually as possible, brings a sense of connection and affection rather than making them feel as though they should care about drawing just because it is useful. While I could list the benefits of drawing, such as enhancing well-being and improving physical dexterity, but this would not necessarily convince them to participate in a socially engaged project.

The joy and mindfulness derived from drawing should not be justified solely to make the outcome visible and tangible for those who struggle to give the time to grasp them. Nor should the benefits of drawing be rationalized as a way to justify the time spent on it. If we do so, we risk instrumentalising drawing for the sake of an outcome-driven society. In order to care for the act of drawing, one must break away from a set agenda.

Participants can get the most out of drawing if I also bring care for it, for example, with how I hold drawing moments in a socially engaged project. With nurturing a nice environment, it makes participant feel more welcomed to try out drawing and express their opinions. Through trying and chatting, there is then space to channel emotions felt during the process of drawing, to find a voice within drawing, to share perspectives, and to connect with others through drawing. Gifting a drawing to someone, for example, demonstrates an act of care. The value of a drawing is not so much tied to its appearance, but to the conversations it can foster, whether during the creative process or

simply by acknowledging the receiver and spending time and effort to give something to someone we like.

María Acaso is a prime example of how to incorporate care into learning environments. In her case, this environment is the classroom. She pays close attention to her students' need by listening and attending to them, fostering a more collaborative learning community. In *rEDUvolution*, she analyses ways to make her classroom feel more inviting for students to express their thoughts, moving from the traditional class set up, popularized by the industrial revolution, where the teacher is at the front standing, students sitting still she turns her classroom into a meeting environment, horizontal where everyone can see each other. To understand what can work to make our pedagogical environment more inviting, she uses informal meetings in cafés as an example of a successful horizontal environment, where people have the freedom to move around, entering and leaving as they feel, which gives them a sense of freedom rather than obligation. The background murmur of other people chatting makes it less scary speak up, and the access to food and drinks acknowledges our human needs.

Sarah P. Cobert shares a similar view in a different setting. Working in the field of activism and activism with arts and crafts, coining the term *Craftivism*. She reminisces about the places where she would hold her activist meetings and discuss future projects in the back rooms of cafés. I can relate to this, as when I was doing activist work, we rarely had the money to rent a nice space, so we would meet wherever we could, which was not always ideal. In *How to be a Craftivist*, Cobert remarks that if we are working toward making a beautiful world, we should first start by making our meeting spaces feel beautiful.

In the workshops that I host, I draw on what Acaso fosters in her classroom and what Cobert fosters in her activist groups and bring these same notions into my own environments. I do this by choosing a spot near a window to make use of the natural light to feel warmer and more comfortable, providing food, tea and coffee, placing colourful materials on the table to stimulate curiosity, and giving everyone the space to feel their needs.





RE-REFLECT- What are the Boundaries for Collaboration and Authorship

When most of my artistic practice for this research project happens through conversations and interactions with others, how can I then define the boundaries of my own position and authorship?

Pablo Helguera, the author of *Education for Socially Engaged Art*, a handbook on which I am basing my definition of what a socially engaged art project and artist are in the context of this research project. According to Helguera, a socially engaged artist is '*an individual whose specialty includes working with society in a professional capacity*' (3). However, he also advocates for the artist in a socially engaged art project to be an equal member of the project as a way to democratise their role. In the case of this research project, I do not see this as applicable.

In a conversation posted in "*The School of Panamerican Unrest*." Stephen Wright and Pablo Helguera state that, in order to break the hierarchies that come with being an artist wanting to work with a community in a capitalistic world '*a symbolic transgression, of which we've seen so many times, and whose objective is to promote the artist's position within the prevailing economic system.*' is required. The artist must resign of their individualism in order to break free from this system and embrace a true community practice.

As I mentioned in the previous chapter, it is important to acknowledge my intentions when bringing a project into a community. In my case I work mostly with temporary communities, as my practice is not bound to a specific setting, I think of communities as groups of individuals with whom I share a specific amount of time with, such as the time of each workshop or dialogue session. Regardless of the of group I work with, I want to acknowledge that this research project

began from my own intention to incentivise more people to draw, rather than emerging from people's own desire to draw more. As such I'm recognizing the ethical premise that come with bringing a socially engaged project into a community.

Nevertheless, I, then, diverge from this interpretation of the role of the artist as I believe that one can subvert a capitalistic system by fostering a democratic and non-hierarchical environment for a socially engaged projects, while also acknowledging individuality and different roles. As for my position, I believe it is important to highlight the invisible pedagogies that I am curating, so that other practitioners can more easily follow in my footsteps. Therefore, I want to draw a line between what are the moments that I meticulously helped to foster as a foundation for the socially engaged project, and what is the socially engaged project on itself.

In *Feminist Speculations and the Practice of Research-Creation*, Sarah E. Truman, an academic and researcher who delves into processes of research creation through making and artistic practices, acknowledges the importance of the artist's role in the curating an artistic practice, this is in my case, a socially engaged project.

"I have to turn up with a plan of what I am going to do and with protocols in place, even though the event of what might emerge is speculative and unknown. (...) Curating the artistic practices that will be activated requires artistic rigor, which usually comes from years of training or practice from myself or my collaborators"
(Truman 14)

As an artist as an '*expert*', regardless of coming from an institutional background or not, it is worth acknowledging, that given my experience with creative thinking and artistic sensibility, that this can help participants to connect, care and to feel emancipated by discovering 49 their own creative abilities.

ACT- I can't draw for her dear life! I still draw a house with a square, a triangle and a little squiggly line for the smoke in the chimney!

Following the conclusion of the first **ACT** of the *Sketchbook Interviews* and having seen the results and feedback from my participants, I found myself rethinking how I wanted to approach the act of giving a sketchbook to a participant, and why I was giving it to that particular participant. As for with my last reflection, I wanted to address my participants and my actions with more care and intentionality. Suddenly during a late-night conversation with a friend, I felt the urge to act again and make another sketchbook for her.

She told me that she 'couldn't draw for her dear life! I still draw a house with a square, a triangle and a little squiggly line for the smoke in the chimney!'. She had never considered the possibility of pursuing an artistic career because she did not think she was as talented as her family members. In her sketchbook, I tried to make the invitation to draw more personal, drawing on the spontaneous conversation we had that sparked this moment, as well as the insights from the previous iterations. I wrote the following:

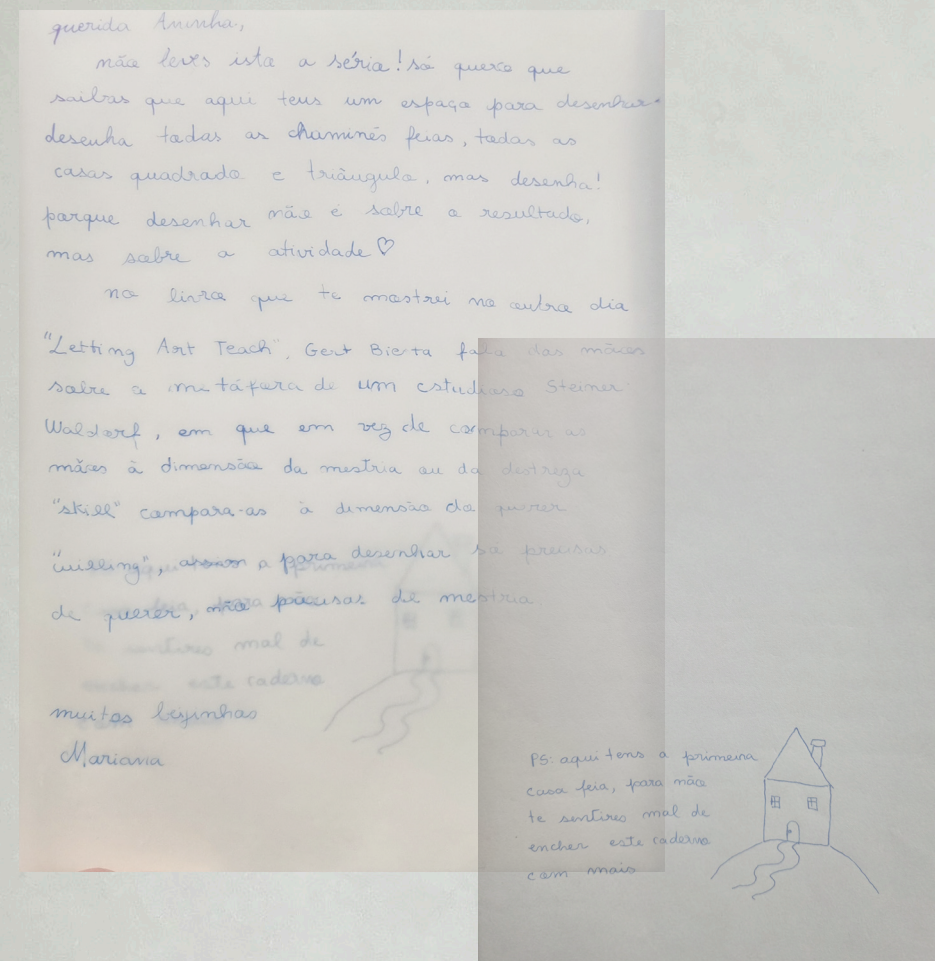
"Dear A, Don't take this too seriously! I just want you to know that in here you have a space to draw. Draw all the ugly chimneys, all the square and triangle houses, but draw! As, for drawing is not about the result but about the activity (...) To draw you just need to want, you don't need to be a master.

Best, Mariana

Ps: here you have the first ugly house, so you don't feel bad filling this sketchbook with more"

As A is currently pursuing an artistic path, I found it interesting that even in the art world, where drawing is so prevalent in multiple forms, there are still people who feel like they cannot draw. In this case, it is because she thinks her drawings would the drawing would turn out to be ugly or childish. As an invitation to draw and a way to challenge the pressure of the first blank page, I decided to draw the first 'ugly' drawing as an invitation for more to come.

My intention with the sketchbooks was never for my participants to create appealing results, but to understand how one can feel free to draw and what is needed to achieve this. In our recurring encounters, A told me that she has been drawing a lot in this sketchbook. We have yet to meet so I can see her drawings, which will contribute to the continuity of the research project after graduation.



REFLECT- Taking Time

In the sequence of the sketchbooks, I realised from listening to the participants' needs, how much time it was needed to spend with the sketchbook, either to gain the courage to act in it or to simply be with it. However, this time needed does not reflect my time limit or my deadlines, so how can we address this and take the necessary time? It is also a boundary that is worth negotiating between my available time and the time that each participant needs.

Starting with the word '*taking*', the *Cambridge Dictionary* defines '*to take*' as 'to remove something, especially without permission'. So, to take time to draw, means revoking time without asking permission from a fast-paced society focused on instant gratification and time efficiency, and making it our own. For example, when I start a drawing, I often feel frustrated immediately, expecting something to happen as soon as I put the pencil to the page. It is difficult to give the drawing the time needed to for a more fulfilling result, which comes with practice, repetition and frustration. These qualities can also be described as modes of *Time Suspension*¹ a moment of time where no visible change or action occurs, but which is necessary for things to happen.

By repeating, redoing and failing, our minds slow down, focus and learn. These steps are repetitive, but they give the act of drawing or crocheting the time that they need to flourish. We must come to terms accepting these steps, as they are crucial to the moment of making. In a fast-paced society where instant gratification and time efficiency are embedded in every activity we choose to undertake, we need to ensure that we are making the most of our time. There is an underlying sense of guilt in pursuing something deemed '*useless*'- but is the act of drawing

'*useless*' or are we simply unable to see the invisible actions and changes that make things happen? Therefore, by choosing to slow down and do something deemed '*useless*', we are taking a stance against a system that values production over process.

One of the reasons I lost my passion for drawing at Fine-Art school was the time constraints under which I had to produce work, which made the process feel unnatural and robbed it of any emotions that could be felt by the process. There can be value in drawings made in a rush, but the difference lies in taking the time that the drawing needs rather than the time we have for drawing. Taking multiple moments in a period of time to work on a drawing can also be a way of making time your own. I believe that time also does not have to be linear, but one simply has to consider how to make it their own.

I recognise that it can be difficult to give a drawing the time that it needs. We are bound to a system in which we are constantly rushed and have little free time. However, I want to find ways to address time, make it visible, mould it, suspend it, and take it into our own hands, without permission so one can draw.

Taking inspiration from crochet, a crafting technique that cannot be rushed due to its very nature, which requires time and attention, a crochet piece is impossible to produce using a machine, thus subverting a system built for mass production while keeping all the sensibilities, emotions and nature of how the human hand in the creative process. This process can be tedious, involving trial and error, doubt, repetition, patience, undoing and redoing, and failure, qualities that are also required for the drawing process, and which can be boring and frustrating, but are crucial for bringing a project to life.

1.Lisa Baraitser argues about how important these modes of time suspension are in order to set things in motion, in the book *Configurations of Time – Imagining Other Temporalities in the Artist Residency* by Angela Serino. (60)

RE-REFLECT- Giving Time-Outcomes and Expectations

Rather than taking without asking, in order to foster care for an act such as drawing, one can also give time. As in boundary negotiating, it was important to give the participants the time they needed to draw. If I want them to care for drawing, I cannot expect or force visible material outcomes within the timeframe of my deadline.

G, one of the participants to whom I gave a sketchbook, stated that she has not found the time yet to give the gifted sketchbook the attention it needed. What would be then my stances to intervene on her process? Tackling a new skill takes time, and although my workshops and conversation initiatives go a long way towards igniting an initiation to draw, sometimes people need to be like R, needing two years to be with that sketchbook on top of her desk before deciding what to do with it. Even then, the outcome can also be something that I was not expecting, like in R's case: **a poem**.

More than a decision that was out of my control, as I cannot afford to continue my research for two more years in the hope of achieving tangible results from my initiations, this reflection is a deliberate decision about how I approach the process of starting to draw. Interestingly, most of the outcomes of my research on drawing are interactions, dialogues, feedback and stories rather than drawings. However, I would not say that they are any less valuable than drawings. It was through all this material that I was able to direct my research project and understand the participants' feelings towards drawing.

Additionally, this research project sparked an ongoing socially engaged practice that I wish to continue pursuing. I have already planned future workshops for the *Drawing Club* as well as one-to-one gatherings after the deadline.

The Ugly Drawing

ACT- ‘Devil’s advocate here: isn’t the reason abundantly obvious? We don’t want to hurt our friend’s feelings’²

On 21 of May 2025, I started a series of workshops exploring the possibilities of *Drawing as a Way of Communicating*³. In drawing, there are so many choices about what to put on the paper and what to chose to represent. The subtle nature of the medium make so that the possibilities are endless. The same goes for the information one can take away from a drawing. Interpretation can be wide open, and depending on the day, one will also interpret a drawing differently.

One of the exercises that I hosted in two different iterations, once in the *Drawing Club* and once with my peers at MEiA, aimed to encourage connection and communication through drawing. I was inspired to create this exercise by *Chicago Children’s Museum*³, where visitors are invited to write postcards about their museum visit to send home, so that they will be reminded of their visit when they receive the postcard in the mail a few days later. I was looking for ways to make the connection and communication transcend the walls of the *Drawing Club* or the classroom, respectively. While it is common to find workshops fulfilling in the moment, it is uncommon to spend time afterwards reflecting on what happened or revisiting it later. In my drawing research,

2. While conducting the pilot of this research project, I presented the feedback from the *‘Drawing as a Way of Communicating’* workshops, where my teacher wrote me this as feedback, which is quite obvious but somehow, I never stated it in the initial draft

3. see in *The Participatory Museum* by Nina Simon (68)

it is already an achievement for participants to spend one or two hours drawing and collaborating with others. But then I ask myself: **how can I take the next step to incentivize participants to keep drawing and building connections afterwards?** So, in one of the exercises I invited participants to draw a friend:

Drawing and talking: How are we fostering our friendships?

Duration: 30-40 minutes

a. First, we draw a friend

b. Then we’ll switch papers with a second participant, and we describe a ritual that we like to do with the friend that we just drew.

c. After listening to the description, the second participant will draw the first participant’s ritual around the drawing of their friend.

d. We’ll give the drawings back to whom they belong to, and each participant is invited to write something for that friend.

e. Finally, I invite everyone to send that drawing to their friends either by mail or drop it in their house and foster their friendship ritual.

The idea behind this workshop was that the participants would send their drawing o the person they had drawn. However, this did not succeed in practice as participants were unhappy with the final results because the drawings did not resemble their friends, or because their friends looked ‘ugly’ and they did not want to send that drawing to their friend.

Even though, in both iterations, the overall feeling of doing the workshop was incredibly positive with everybody feeling welcomed and eager to participate in the exercises, and even in the feedback moment in the end, participants were excited with the results. But then, they felt ashamed to share the results with their friends, as they could be perceived as offensive despite coming from a place of experimentation and care.



Some drawings of participants friends with a piece of feedback reflecting on how difficult it is to draw a loved one. Regardless, I think that none of these drawings look ugly.

21-05-2025 Jeroen

HOW DIFFICULT IT IS TO DRAW SOMEONE THAT YOU LOVE, ONLY USING YOUR MEMORY. IT'S NOT THE DETAILS OF THE FACE THAT I CAN 'SEE' CLEAR, BUT INSTEAD HOW I FEEL WHEN WE'RE TOGETHER.

DRAWING LIKE THIS LETS US TICKLE OUR MEMORY AND DECIDE ON WHAT SHAPE IS ACTUALLY THE NOSE.

MAKING DECISIONS IS ALSO IMPORTANT, EVEN THOUGH IT'S NOT CLOSE TO LIFE, IT'S CLOSE TO MEMORY. AND WHAT IS MEMORY?

In the hope of breaking down this intense feeling towards drawing, I hosted a second iteration with my classmates, a few weeks later. This time, I invited them to start by drawing of a loved one, without telling them about the second part of the exercise. As they started drawing, I found it interesting, knowing about the previous iteration, they excelled in the effort that they were putting into making a nice portrait, I can assume, in the hopes of making justice to their loved ones. However, I failed as a facilitator in expressing the second part of the exercise, which was to cut up the drawing into four pieces, mix all the pieces together, and make a new collage.

This exercise of ripping a drawing apart is done to learn to let go and accept that even in the *'beautiful drawings'* there is always room for change or improvement. As Antoine Lavoisier famously stated, *'In nature nothing is created, nothing is lost, everything is transformed.'* so the end result does not have to be permanent. In this way, we do not have to feel so strongly about what we have just made because it can always be changed. But, as I said, I failed, in this workshop, as a facilitator because I was not clear with my participants on what we were going to do. I was afraid that if I revealed the second part of the exercise, it would affect the amount of effort the participants would put into the process. If I knew from the very beginning that my drawing would be destroyed in the end, I would not put as much effort into it as I would if I did not know. Ideally, we would work together to let go of our strong feelings for a drawing, but I realised that drawing a dear one and destroying it was not a good combination of prompts. By then, my participants were trying to find the gentlest way possible to *'destroy'* all these drawings of babies and puppies so it would not affect the drawing itself, in the end resulting in them feeling even more displeased with the final result comparatively with the first iteration.

Even though I failed as a facilitator in the three workshops by not acknowledging how strongly my participants felt about their creations and not understanding how to address these feelings, the workshops were overall very successful, as, as a researcher, I was able to gather a lot of information about people's boundaries with drawing through feelings and feedback.

So, how can we care for an *'ugly'* drawing? And how can we gently challenge the emotions we feel towards a drawing?



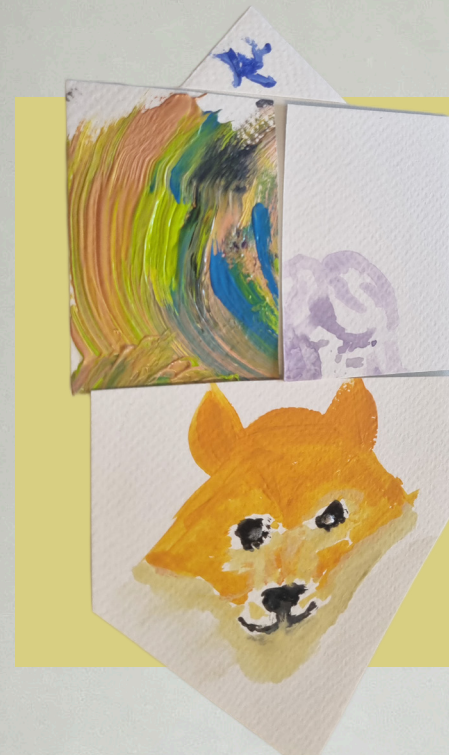
On this page, I would like to showcase my favourite drawings from the 'Drawing as a Way of Communicating' workshop, which focused on the concept of destroying drawings. Regardless of whether participants followed the prompt to the line, the way they questioned it was valuable in understanding whether they were comfortable with it or not, and how we could negotiate a situation that would satisfy them with the final result. In a sense, I overstepped their boundaries, and these drawings emerged from a dialogue about what they were comfortable doing.

Starting with the initial idea:

- a. Participants were asked to draw a loved one.
- b. Then to cut the drawing into four pieces .
- c. Put the pieces all in one pile in the middle of the table.
- d. Randomly take four other pieces and assemble them together as a new drawing.



Participant one, reluctantly, started to cut their drawing. After the initial cut they questioned whether it was really necessary to destroy the drawing and chose not to do it.



Although participant two followed the prompt more closely, they cut the four pieces around their drawing of their dog and did not want to put their drawing in the middle pile. However, they added other pieces randomly.

Participant three also chose to cut their drawing in four pieces around the dog drawing but then they were unmotivated to add to it three other random pieces of drawings.



The REACT- Being a hypocrite- I also thought that drawing looked ugly

In my artistic practice, I always emphasise that the outcome should not matter. I had a teacher who told me that '*ninety percent of knowing how to draw is knowing how to see*', a statement that has stayed with me throughout my drawing practice. Much of the work of drawing is done primarily in our heads: what do we choose to portray, with what materials and in what way? More recently, I have come to realise that more than knowing how to see, it is knowing how to feel. Drawing possesses the capacity to make the invisible visible, either to ourselves or to others. Therefore, it is not just about what each individual is seeing, but also what they are feeling, smelling and sensing. To which I want to add to my teacher's expression '*ninety percent of knowing how to draw is **knowing how to feel***', then, the remaining ten percent can make up for talent or practice.

According to this definition, I cannot describe someone's feelings or senses as ugly. Similarly, it is senseless to describe a drawing as ugly.

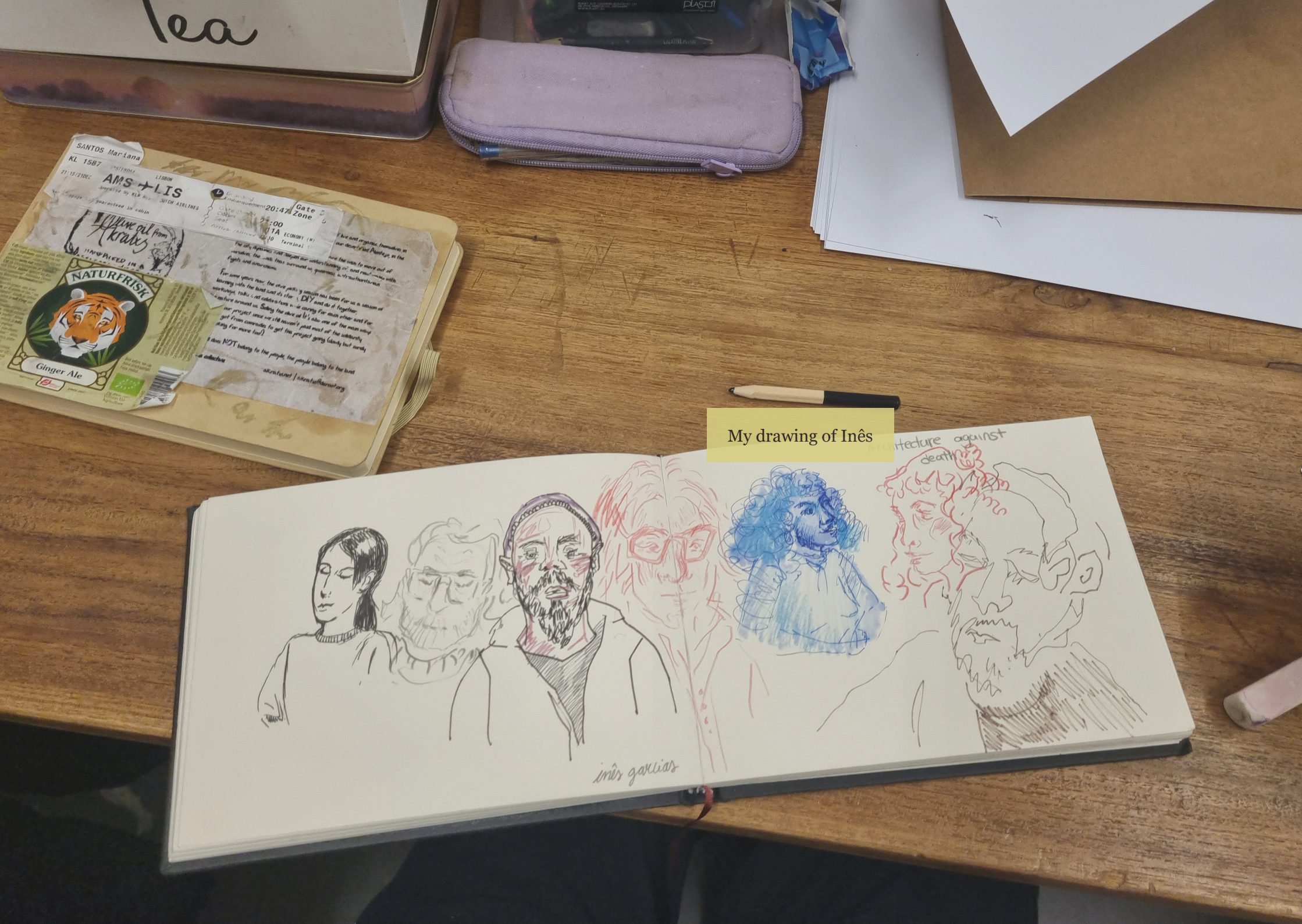
During the *Drawing Club on Wheels*, for example, Rita, Inês and I went to Grotekerkplein Park in the city centre of Rotterdam and asked strangers around us if they wanted to make an '*ugly drawing*'. By giving this prompt of an '*ugly drawing*' we removed any expectations of the result. Surprisingly, however, we thought that none of the drawings looked ugly. It could be possible that nobody at the park decided to follow our assigned prompt, but I could also be possible that by setting the expectation of making an '*ugly drawing*' freed the participants to draw without fear of judgment.

Of course, it is easier said than done that a drawing cannot be ugly. I do not believe that at any stage in the process of mastering drawing, one would be released from this judgement and feel truly free. For example, a few weeks after hosting a sketchbook-making workshop with my peers at MEiA, I asked Rita, an artist and the hostess of the *Drawing Club*, what she had drawn in her sketchbook. It was interesting that, even given her background, her first remark was to apologise and say that her drawings were not that good.

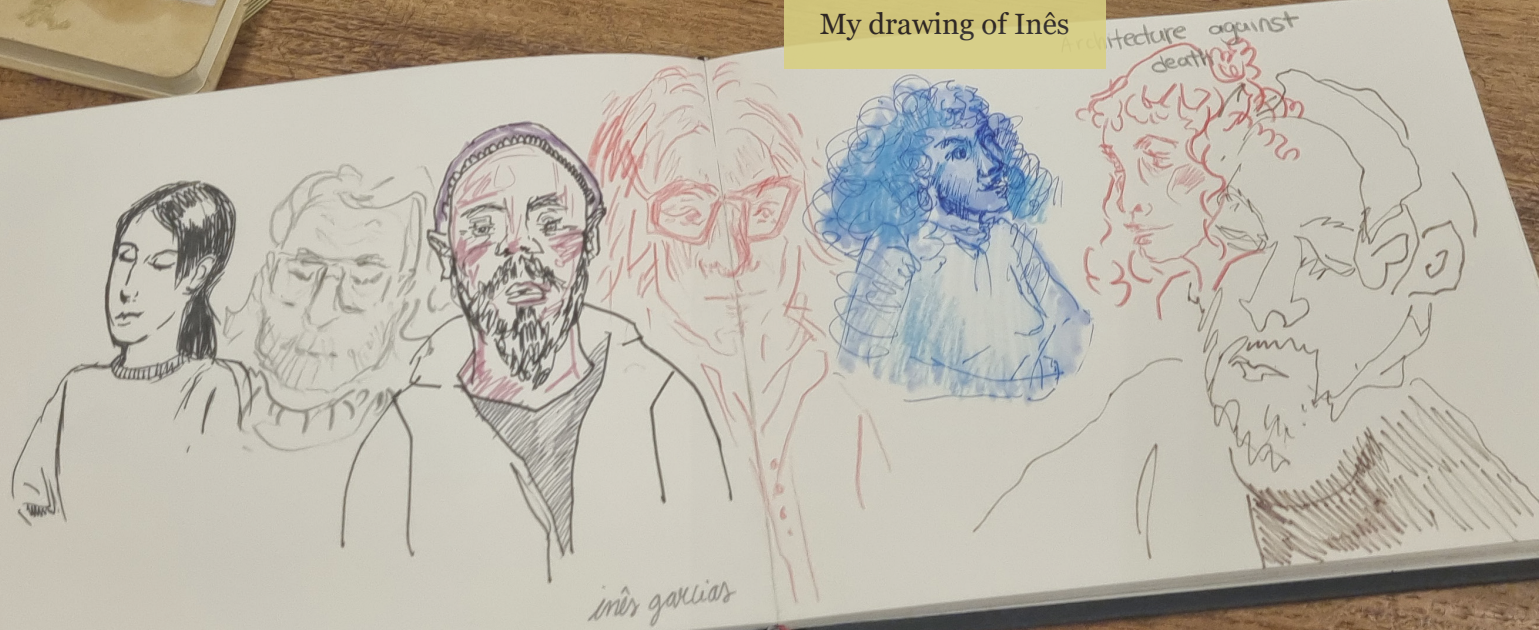
I frequently find myself in this position too, so how can I navigate this judgement in the judgement-free process that I want to nurture?

On 5 February 2026, I hosted a '*Drawing Talk*' with the *Drawing Club*. Unfortunately, nobody showed up, so Rita, Inês and I decided to just draw and talk about future plans for the *Drawing Club*. Eventually, one by one, participants started to arrive so, at that point, we invited them to join us in the chat and start drawing. This created a similarly warm dynamic to what I had envisioned for a '*Drawing Talk*' as participants were involved in their own drawing processes while building connections, which is an important aspect of my research project, that happened unexpectedly.

Besides that, one of the participants has a practicing of drawing and likes to give his drawings away. On that day, he was very eager to show us his sketchbook. Wanting to reciprocate, I asked if I could draw something on his sketchbook. After receiving permission, I started sketching Inês, who was sitting right in front of me. Sadly, in the end, I was very unhappy with the result, it did not resemble my friend at all, but I felt the, since I was hosting the workshop, I contradict my own teachings and express out loud my dissatisfaction with the drawing. More participants wanted to join and draw each other, adding to the page and sharing the space with my ugly drawing. Suddenly, it grew on me, as the additions to the page started to take shape, and by the end, I was very happy with the final result. Ultimately, that ugly drawing made way for a heartwarming collective moment to happen.



My drawing of Inês



At another moment, I was at *Take-a-way*, a neighbourhood collective that I visit quite often. I was just sitting in a room with people with whom I cannot communicate very well due to a language barrier—they mostly speak in Dutch, which I don't speak very well yet. To pass the time, I was drinking coffee and had a mirror in front of me, so I decided to start sketching a self-portrait. This act caught the attention of one of the members, who out of curiosity, asked me if I could draw her as well, which I gladly accepted. The challenge was that I was drawing with India ink, which is unforgiving when it comes to mistakes. However, once again, I decided to embrace the process, whatever the outcome, even though I thought the drawing looked ugly due to the unplanned strokes of paint that made the portrait not resemble the person that I was drawing. Even so, when I gave her the finished drawing, I could see the joy on her face. It was such an uplifting moment that it opened the door for a nice conversation, and we became friends.

Despite of the language barrier, we found a way to connect through drawing. In this creative process we can understand someone's layers and qualities. It also serves as a great conversation starter, as you can talk about the materials and the techniques used. Even if verbal communication is challenging, by the act of pointing at the materials, trying them out, teaching and learning ways to interact with them, serves as ways of communicating and connecting, and by the end, more than the end result of the drawing, when I look at it I am more reminiscent of the emotions I experienced behind the scenes rather than the emotions I experience from seeing that drawing itself.



REFLECT- Connections, Satisfaction and Success

It was challenging to understand what to expect from a research project focused on the process and dimension of care. How could I materialise these matters as successful outcomes?

Although it was difficult to define exactly what a connection is, when it happens and whether it is successful, I discovered the value of successful connections in both successful and failed workshops through this process. With communication, understanding our needs when it comes to drawing, such as how to start, how to keep it going, how to feel and care about it, I came across different feelings that I could then discuss with my participants.

While, in the beginning, I relied too heavily on my theoretical framework to define connection or to incentivise connection with my participants. I failed to acknowledge how I could connect with them and what they needed from me. This, suddenly, became a key aspect of my research, particularly in one-to-one interactions and during moments in my workshop's when participants could reflect on what had just happened and what they had just created. I could only go so far within my own assumptions of what can be the boundaries against drawing from my participants, but it was through continuous conversation, analysis, reflection, feedback and iteration that I could more clearly understand which of these boundaries were worth tackling and negotiating.

Overall, I felt successful when the conversations transcended the workshop environment, or when they went beyond the act of drawing, with participants sharing pieces of their interests with me such as food, stories and invitations for ongoing connections.





Future projects taking shape inspired by this research project

LAST REFLECTION- And then?

By adopting an action-based methodology for my research project, meant that much of my reflection happened throughout the research process itself, rather than saving it for the end. As the project developed, I continuously reflected on each 'ACT', considering what had worked and had not, and how these insights could move the project forward. Like so, coming back to my research questions:

How can I find approaches to challenge a resistance for drawing in adults?

How can drawing be a facilitator to move against and beyond boundaries?

The iterative process of listening, exchanging ideas, receiving feedback and dialogue allowed me to explore participants' boundaries and perceptions of drawing while planning and facilitating each workshop. Although, I did not reach a definitive conclusion on addressing these preconceptions, I was able to foster a welcoming atmosphere by sharing my own excitement about drawing which encouraged my participants to draw. Ultimately, it was this atmosphere and my own enthusiasm that helped me achieve what I was seeking: **igniting a caring feeling, in my participants, towards drawing.**

What role does connection and community play in the development of these approaches?

This notions of care can be exemplified with this feedback that my peer H wrote to me following a *Drawing Club* session that I hosted, that brought me a lot of satisfaction in knowing that participants also felt this connection and bonding during the sessions as I did.

“By introducing different collaborative assignments, a genuine conversation about drawing emerged. I noticed that focusing on the meaning of a drawing and the thoughts behind it—shared by the artist—created a stronger sense of connection and liveliness within the group. This approach made the experience feel more engaging and meaningful.

Personally, I found the process uplifting and energizing. I had not often experienced drawing being discussed in such a reflective and in-depth way. This session clearly added a deeper layer to the understanding of drawing, beyond technique alone.”

Many of the failures I encountered as a facilitator emerged from my preconceptions about drawing, causing me to overestimate my participants' comfort level with the activity. However, these failures, ultimately, helped me, as a researcher, to advance my research by challenging my assumptions about adults' preconceptions of drawing. Through the workshops and dialogue sessions, I explored conflicting assumptions and negotiation. Drawing became a means of exploring our boundaries, helping me to understand the origins of certain assumptions based on participants' reactions. In following iterations, I tried to adapt my approach focusing more on participants' feelings and reactions rather than on the act of drawing itself.

How can we, adults, through the act of drawing, transgress a fast paced, outcome driven, hyper-individualistic agenda?

While the invitation to draw was a simple and tangible starting point, it was also able to carry an underlying agenda that challenges our current system, which is focused on hyper-individualism, fast-pace and outcomes. As Nicolas Bourriaud stated in *Relational Aesthetics* *‘The issue no longer resides in broadening the boundaries of art, but in experiencing art’s capacities of resistance within the overall social arena.’*(30-31). Creating a temporary community around the act of drawing fostered a sense of togetherness, and the collective act of trying something different, caring for each other, taking and giving time to spend together while drawing, however naïve it *‘carries with it a remarkably subversive potency, which is hidden in the very word ‘community’.*’(Gielen 32). In other words, addressing drawing with care and choosing to slow down and draw together demonstrates ways of achieving a more caring learning environment.

Overall, the *Sketchbook Interviews* and the *Drawing Club* acted as a catalyst for the research to continue, even after graduating. These experiences helped me to establish a solid foundation for what I initially defined as a temporary community that is slowly becoming a more permanent one. For instance, Rita and I are already planning future initiatives based on the toolkit we developed to explore invitations to draw. We hope that this toolkit will foster ongoing connections and lead to the creation of additional drawing clubs, fostering invitations to build connection with drawing as a facilitator.

Moreover, the action-based methodology that I developed for this research project, while still having room to grow and change gave me a clear excuse to simply invite friends and strangers to take time to draw and connect.

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