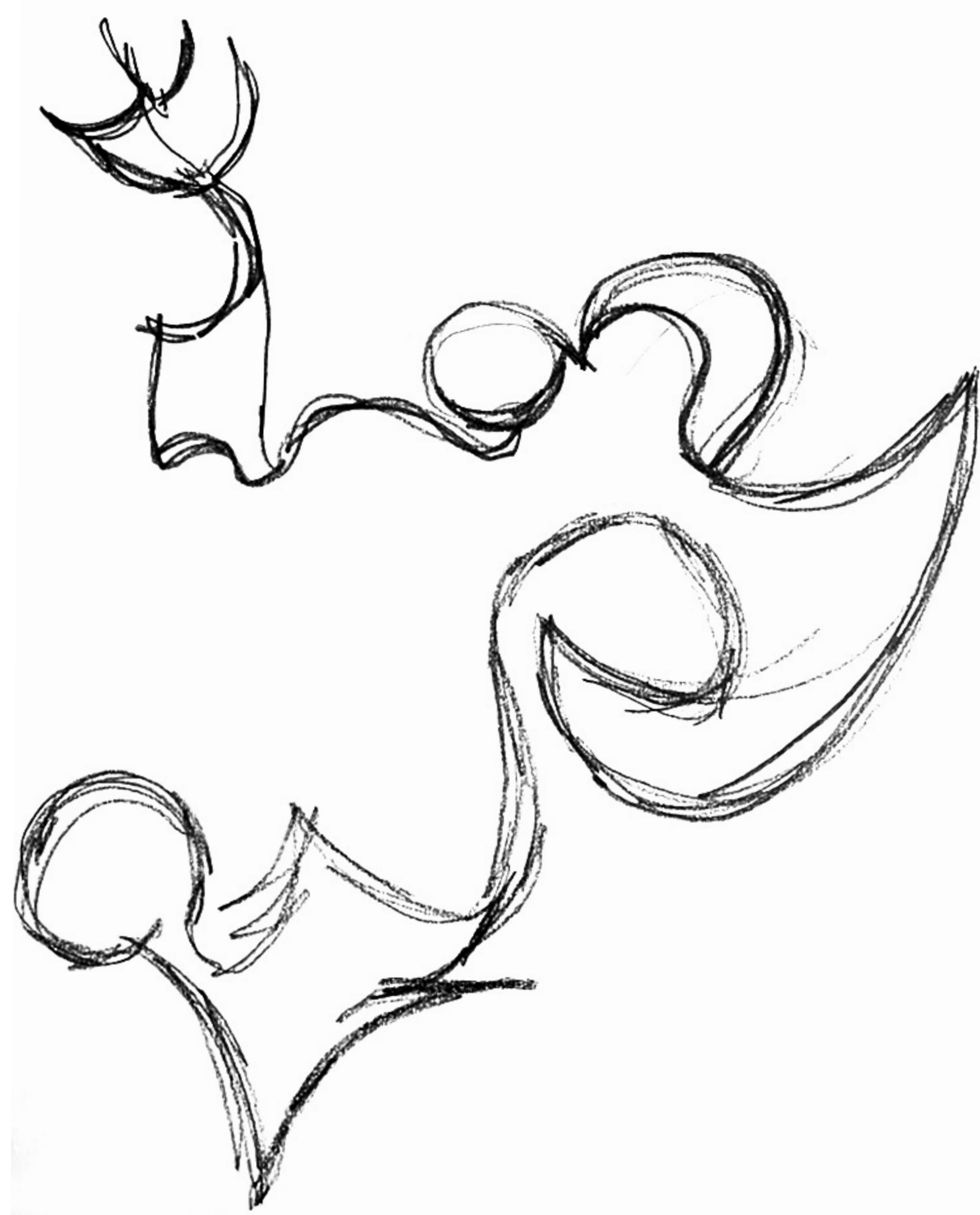


# walking



# drawing



## Mapping Thresholds and Shifting Roles

**Joe Richardson**

University of the Arts London

## who?

yourself and one other participant

## where?

1. ask your participant how they got to the conference today
2. their answer will define your drawing walk route
3. you can re-walk part of or the whole of the route depending on available time

## how?

1. walk the planned route
2. draw whilst walking for the duration of the walk
3. do not pause to stop and draw, keep walking
4. draw without looking at the page
5. look where you're going and be careful crossing roads
6. option to record any conversations held during the walk using an audio device

## reflect

discuss the following questions:

1. how do you describe or define what you do for work? This could be paid or unpaid work.
2. describe where we walked today?
3. what role were you performing when we started the walk and what role are you performing now in this new location where we are having this conversation?
4. How would you describe the act of drawing whilst walking?
5. did you recognise any change in your embodied sense of self, your performed persona or identity as we progressed through the walk?
6. to what extent would you describe any of the sites/locations we walked through today as 'liminal'?
7. describe how you felt when you started the walk and how you felt once you finished the walk?
8. take a look at your drawings, what do you notice in them? (Are there any repeating motifs?)
9. how do your responses to question 8 relate to your answer to question 1?

## share

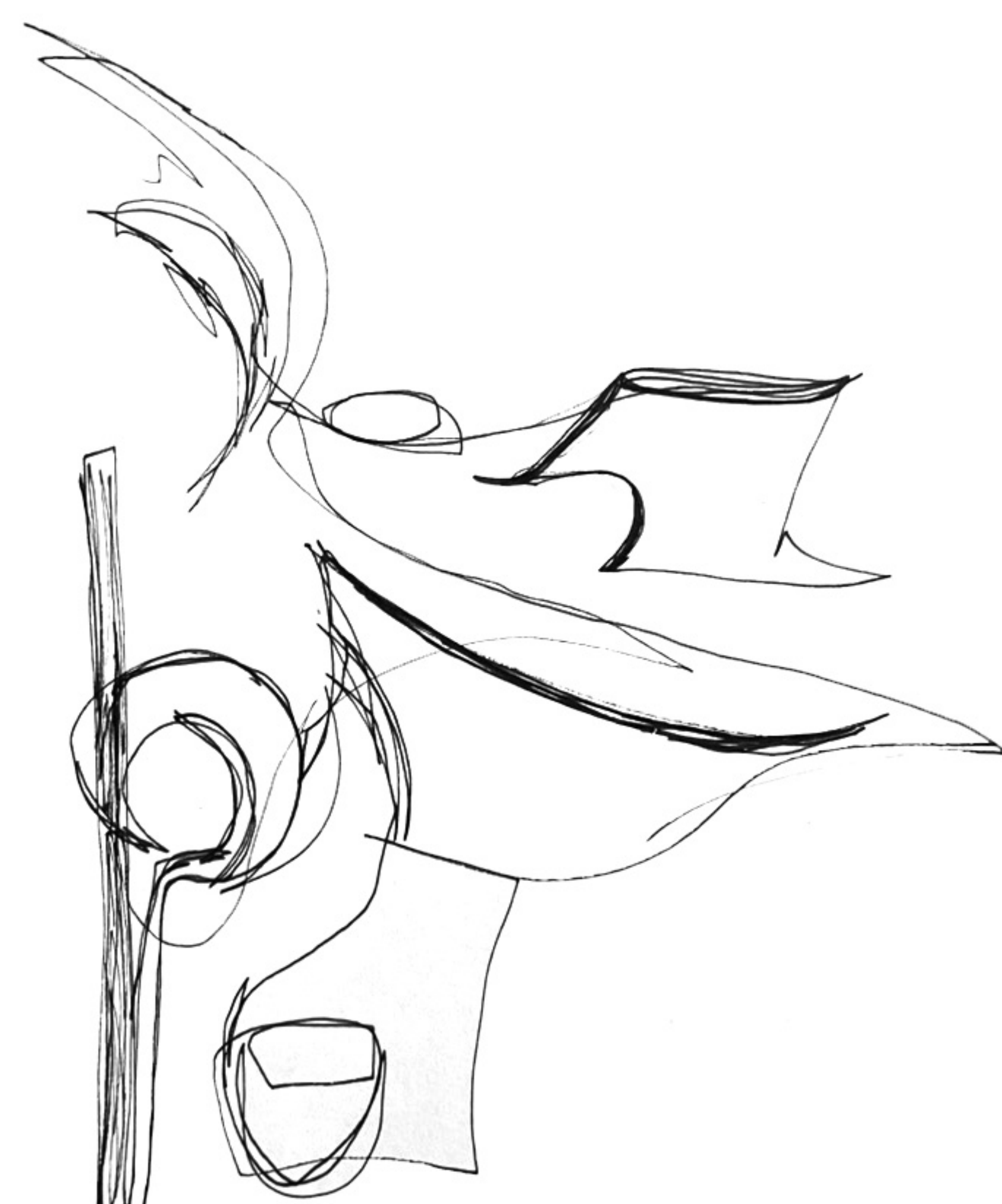
share your routes, responses and drawings with Joe Richardson :  
j.richardson@arts.ac.uk  
instagram: @joepdrichardson

## what?

draw what you see and what you feel

use whichever drawing materials or "activation devices" (Springgay and Truman, 2018) you would like to draw on your walk (pens, pencils, oil pastels, audio devices, paper)

reassure your participant that the study is focussed on the "content of their drawings and not the quality of their drawings". (Mitchell and Macentree, 2011)



**glad**

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in Art and Design  
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