

## Dilemmas and Practices

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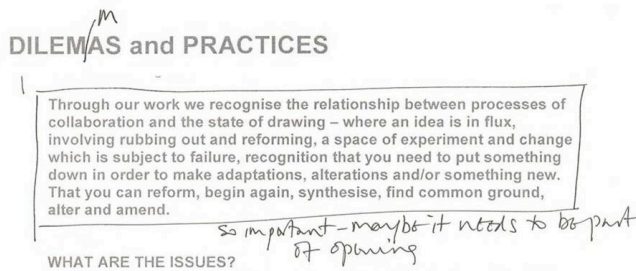
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### Introduction

What can be revealed if we open a process which is normally closed to view, exposing it to vulnerabilities and misinterpretation? To investigate the notion of hidden spaces we decided to treat the development of an abstract as a practical collaborative drawing project. Our aim was to use drawing as the site of an active research project and look at the relationship between processes of thinking and the state of drawing [Image 1]. Within this methodology it was our intention to use drawing as a process in which concepts are formed, where an idea is in constant flux, in a space of experiment and change.

This subsequent paper “Dilemmas and practices” deconstructs and represents the artist’s process in the context of the Research Spaces Conference—*Telling Places: Narrative and Identity in art and architecture*, the paper questions our methodologies, both in relation to the constraint of abstract writing and the conventions of conference presentation. The narrative is a process of re-tracking, of loss, of choices in relationship to the challenge posed to us.

Outcomes relate both to our specific practice, where we actively seek to search through difference and open up gaps, and the context of research

**Image 1**

“Dilemmas and Practices,”  
abstract – early draft (detail).

Images throughout this article  
were created by the authors.

sections from earlier version of D&Pabstract

space. We conclude that the process of drawing aids recognition of what we need to understand better in the quest for knowledge.

**Process**

Opening out process is not new in our practice, historically we have conducted many projects in the public realm. This presentation draws on and makes reference to, experiences and insights formed through these activities. These ventures have focused on practical research conducted through actions and collaborations with a wide range of different people, who themselves are occupied with processes of construction, de-construction, collaboration, drawing, representation and research in the professional world. This has included those from architecture, archaeology, business and education as well as funders and curators. Our knowledge is thus embedded in practice, with references principally derived from the activities of making and observing practice in the field, supplemented with relevant theoretical understanding.

To illustrate this here we will introduce one of our early projects as a reference point (Lankhills, Art & Architecture Project, 2002-2001). This undertaking by Mitchell Bould was carried out in collaboration with Hampshire County Council Architects, investigating change during the development of a building. The assignment examined drawing and formation processes through weekly access to a building site over an 18 month period. It provided insights,

highlighting the role of drawing in the construction process of a building as a social process; engaged through a series of activities and actions. Everyone on the "site" read and discussed amendments and change through drawings, the drawings brought people together providing a forum for the changes on site, with us and others physically making drawings, interpreting marks and using them to construct and deconstruct the occupation of the site.

Drawing at the same moment that it represents a conceptual production and practice, can also provide a code or template that guides the social production of the object it represents.

Edward Robbins, *Why Architects Draw*, page 7.

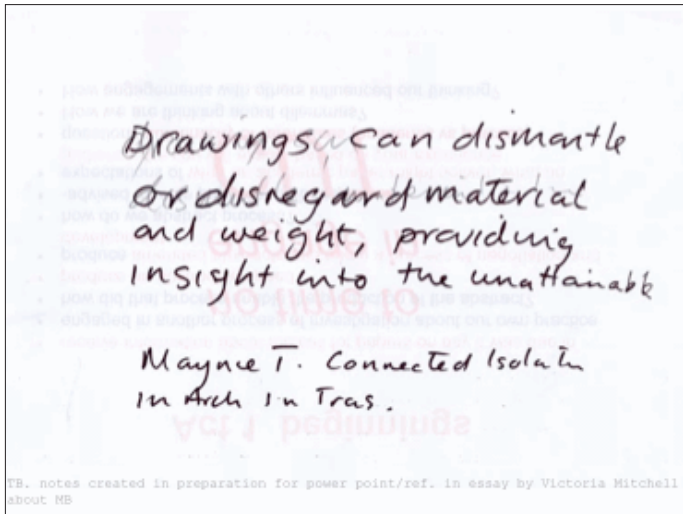
The working drawings functioned as a loom through which both the physical and social fabric of a building was fabricated.

Observing these practices at first hand provided insights into the opportunities for drawing to function as a forum for change and development. Thus our projects look into these processes and examine construction as an interactive performance in itself.

### **Negotiation**

Our investigation is focused on the ways in which we have passed things backwards and forwards. It explores how we have shared, negotiated and swapped knowledge and the inherent dilemmas and practices of exchange and representation.

In this illustration the place of our research is the construction site of our own "Dilemmas & Practices" abstract. Working with the notion of an abstract, and what might normally be seen first as a written, then as a verbal presentation, enabled us to experiment with new ways to exchange, challenge and develop our thinking through our different disciplinary knowledge. The group was established in 2000 with new artists joining more recently. United by similar values and aspirations, as a collective it is a hybrid mix of expertise encompassing textiles, fine art practice, marketing and interior design. Fundamentally however, it is acknowledged that drawing is a process which connects all of our disciplines and is intrinsically a process of construction (Mitchell 2004) [Image 2].

**Image 2**

"Dilemmas and Practices,"  
presentation slide

The methodology adopted in developing work is deliberately fluid. Each project is started without a pre-determined expectation and progresses in response to both the project context, (e.g. time, place, people, architecture, discipline and relevant new thinking), and the individuals involved. So although there is a shared history that shapes input, (for example, the knowledge of each other's individual practice, joint practical experiences, visual art references), and common ambition and openness, each outcome is different (but linked).

One of our methods is to portray processes in different contexts so as to alter and attach new meaning; in doing so our ownership of work is often lost. We exchange ideas between us in the processes of making work and taking decisions, thereby sharing knowledge and our different perceptions. It is the site of the audiences, (place/space/people/ disciplines/questions), which define, alter and attach new meaning. Thus the dilemmas that surface from each project can contrast significantly.

The funnel this particular process offered enabled us to abstract, re-think, make relevant and identify potentially complex, creative and collaborative process within the short time frame of the conference presentation. The frame of the abstract was for us a very productive process in which deadlines, word counts and time constraints have had a positive result.

Image 3

Process

framing/re-framing  
framework/re-framework  
construct/de-construct  
doing/un-doing  
present/re-present

Reframing our process took place in different ways [Image 3]. Firstly, on a personal level, through interaction between each other, working via our different knowledge and competences and with our different failings - which manifest in preferences and habits built over time, sometimes difficult for others to adapt to. What became clear was the adoption of varied working methods, previously acknowledged but never overtly discussed. Secondly, through the different media used, and the constraints and difficulties that working with technology presents, even when using the same software programme. Finally there was reframing as a consequence of the sites and contexts through which we were interacting, (abstract/presentation, academic forum/drawing practice, the varying spaces into which these ideas/images came that were physically and mentally part of the space of the abstract—a shared office at Winchester School of Art, a home office near Chichester. These spaces and the people in them influenced us, evident in the way their contributions fitted in or were different to other thinking in that site (for example, a colleague brought to our attention an essay by Steven Henry Madoff (2007), “School is Out: Rethinking art education today”, *Modern Painters*. The essay asks questions about the role of an art school as a research center).

Should the art school be a research center that enlightens conceptual practices while de-emphasizing skills, or a course of study in entrepreneurship, presentation, strategic

thinking, and other matters to prepare young artists for the ruthlessness of the market?

Steven Henry Madoff, "School is Out," page 74.

Access to this essay, along with knowledge of a project run through the Slade School of Art entitled 'What Do Artist Do?' (Barlow, 2007), informed the development of our methods and reinforced our intention to apply practical drawing methodologies to an academic process.

Our abstract changed dramatically through its development but has remained fixed since the final hand-in. Following acceptance we have been in a process of deconstructing but also of questioning with regards to the potential of the presentation. This was the first time we had presented together and the discussion revealed our very diverse approaches.

The very act of representation means leaving things out and in doing this meanings can shift, so throughout the process our ideas for presentation moved. At its most basic, the nature of what the presentation would be was always in question because of our determination to open the process to other interpretations, and to try and look out at the edges of our thinking and practice. We moved from a site specific presentation—to a performance—to a dialogue and to what we now see as a proposal, embedded within a presentation.

This process led us through the development of drawings and diagrams and considerations about elements relevant to our knowledge as artists; text, colour and font. The images included in our abstract and our presentation we understood were integral elements of our research and needed to be presented as such, but we were not sufficiently explicit about this. In the context of *Telling Places* the images were understood as illustration and were removed in the publication, in addition everything was reproduced in black and white. This highlights the importance of people knowing, of being familiar with our methods, in the interpretation of our materials. The colour font image carried meaning for us but was missed by others. This simple example illustrates the architecture of *Telling Places* and the difficulty and pitfalls involved in moving between different practices.

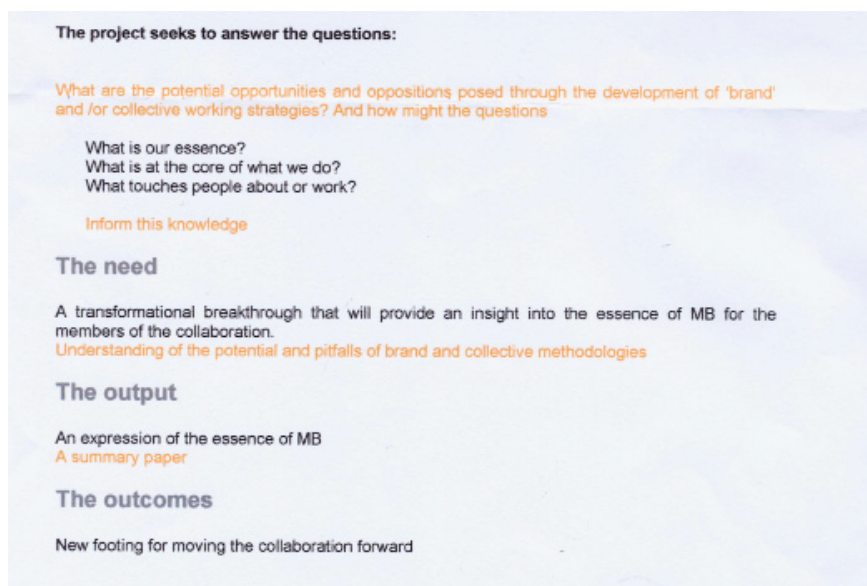
### **Parallel process**

At the time of preparing the paper we were running a parallel activity examining flux within our practice with the aim of better describing what we

do. Within this we were reviewing previous projects and processes with a view to seeking a new direction, asking ourselves the question “what is our uniqueness”?

This corresponding exercise is important to raise here because within that investigation we expressed an ambition to create dialogues between practices—art, business and research. It highlights our desire to deliberately contrast approaches, to question affinity between diverse territories.

**Image 4**  
Briefing  
notes from  
“making brand  
uniqueness”  
project.

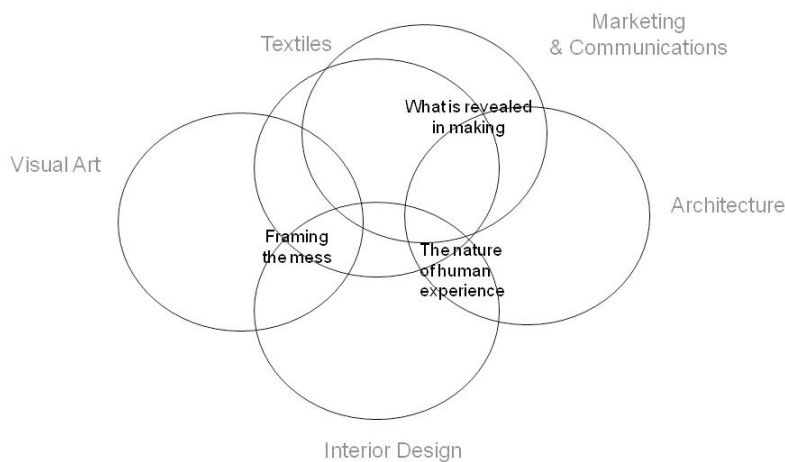


Within this unique-ness project we were examining relationships within our collaboration and trying to map more clearly authorships and interests.

In consciously adopting this overlap in processes we were re-framing through language and approach. In this instance using phrases such as “essence”, “a transformational breakthrough”, “brand” applied to our collective methodologies [Image 4]. Using the construct of a brand, (a set of defined ideas and experiences), as a concept for an artist’s practice we were deliberately constraining how we would collectively present ourselves to new audiences in order to define the most important elements of our work i.e. that which is differentiating.

We invited participants from our network to join us in a workshop session, people with connections to the practice but with an external, independent point of view. Our decision to make it a democratic process also prompted us to use an external facilitator who offered alternative approaches to our historical means of problem solving. Specifically they offered different navigation, derived through their own context working with branded retail and service organisations, which was based on story-telling principles rather than visual processes.

Working practice 3: investigating drawing and collaborative processes through collective approaches which seek new meeting places



KO notes prep of D&P abstract working practice 3

#### Image 5

Notes of preparation for "Dilemmas and Practices," abstract, (working practice 3), Kathy Oldridge.

A number of seemingly disparate areas emerged within this procedure, not least the issue of how to resolve the uniqueness of a brand in relation to a democratic process. In retrospect, the fact that we were grappling with such theoretical concerns such as this at the same time as developing the abstract was helpful. This process offered yet another point of contact for input and in the final event preparation of this paper has facilitated the process of defining uniqueness and a new direction within the practice.

#### Starting points

Our specific reference points for this investigation relate to the disciplines of drawing in fine art practice and current thinking in communication



management. We will be using two frameworks to contextualise our learning, "Johari's window" (Luft & Ingham 1955) and "Making a good black" (Moxey 2007). However before doing this we want to consider Powerpoint both as a tool and as a means of introduction to our differences, so highlighting how we work together.

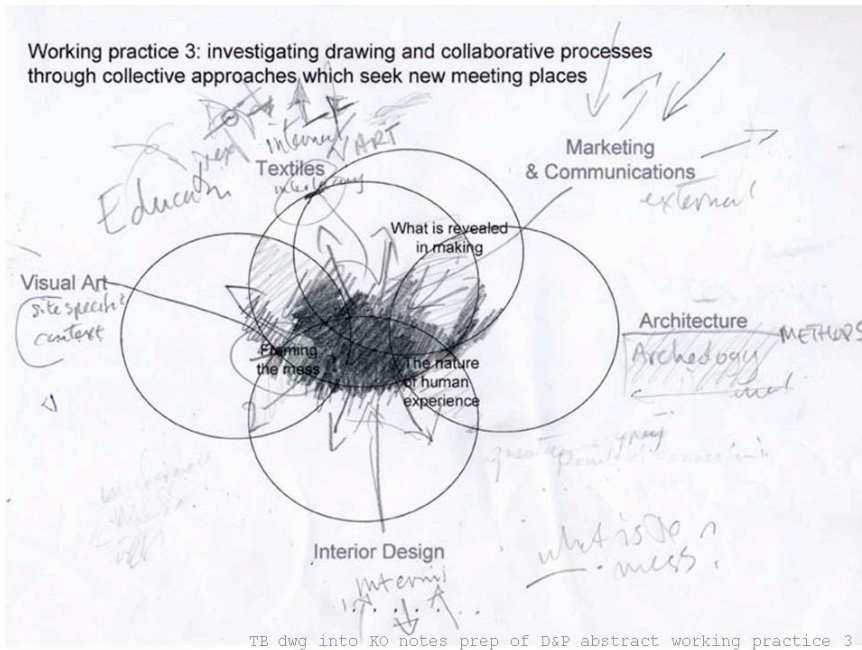
What developed early in our exchange was a sequence of five slides representing, in part, things that had been written or said, presented in a really clear way as frameworks related to working practice. This document described what was known and was manifest in a way that could be recognized by all participants, but it proved troubling and raised many questions.

These diagrams are acknowledged as not being representative of everything but of a relationship between the parties or areas of interest. Within this context they offered a way of moving beyond language, of visually representing how to describe ourselves without drowning in words. Presented in Powerpoint they offered some comfort for those with individual familiarity with the software having used it as a tool in the past [Image 5].

In responding to a brief, it is common working practice within Marketing and Communications to gather information, to cluster, focus and diagrammatically illustrate ideas. To open up, bring together and use this as a starting point—a process of divergent thinking. Within this domain there is underlying satisfaction with the assumptions of Venn diagrams, with the concepts of overlaps and relative space, (of everything sitting within a larger whole). But it comes with its own set of assumptions that can be challenged.

The diagram lacks interaction, the potential of mutable boundaries representing potential dialogues and meeting points. It has no sensitivity to the mark, no touch, no gesture. We recognize that as a tool Powerpoint has no edges, it suggests certainty, offering little opportunity for change for the viewer or recipient. Compare that to a process which invites interaction, is very organic and productive, which pulls material from different contexts. Individual frustration with the diagram prompted the act of printing and drawing into it [Image 6].

We realized that there was something really important in these differences of intention. The interpretation of things in visual terms is read through the



**Image 6**  
Drawing  
by Trish Bould.

interaction of different materials, properties and directions and here it was very clear. On the one hand, of identifying meaning and authority within the context of a research paper or business presentation, on the other, a process of research which is investigative and playful.

Seeing our relationship expressed in this way also made us want to acknowledge the power of our own environments on our collaboration - how our different work contexts impacted on the direction and opportunities of our research. Through previous projects we had been very aware that we presented different aspects of the same project to different audiences.

Thinking in this way we were able to take it further, to use different kinds of line and produce multiple versions of the drawing, thereby developing new possibilities for representing our relationships. It was this reconstruction between us, through different tools and frameworks, that finally facilitated the drawing of the MB relationships shown in the abstract [Image 7].

We also decided to present the reworked diagram of our process as a postcard, because it encapsulated so much of our discussion. It enabled the development of our thinking, it was an acknowledgement of difference and it showed the process we had been working through from our contrasting



Image 7

Drawing

by Trish Bould.

view points. Thus the image gathers research from different projects which have investigated drawing practices and sites - the way people work and the sites themselves 'the working drawing' (Site Works 30 Sept—30 Nov 2004), educational spaces (CHEAD Conference Amsterdam 2006), a university library (Drawing Spaces 2006) and a new gallery (University College of Creative Arts 2007).

It shows the evaluative thinking of relationships of space and a working drawing and thus has its own references based in practice. The use of words placed spatially as a drawing, rather than in sentences and paragraphs, offered the potential to re locate and bring together prior knowledge gained through experience. We also hoped this means of representation would enable others to locate their thinking and experience within the spaces of the arrangement. As a text based drawing the diagram enables potential interactions in the future.

Putting the post card on people's seats, as we did, acted as an offer for dialogue. We were mindful of the fact that in the room there was a range of new knowledge. In the context of the conference we saw our presentation as a proposal, the beginning of a new project, although interpretation is dependant on the viewers knowledge and openness to these signs. This action relates to our ambition to search across disciplines for new models

of working and defining our practice. The ongoing aim in the work is to build a relationship to open up collective practice, to develop a shared knowledge, to pose questions and work together towards answers. We saw this experience as one example of the opening up of that relationship we are seeking.

### Abstract as Object

For us this was not just an abstract. Our challenge was how to generate the physical drawing of an abstract which also re-presented it. Pictured here is the whole abstract—text as drawing and object, a constructed rearrangement in relation to the brief [Image 8].



Image 8

"Dilemmas and Practices," abstract.

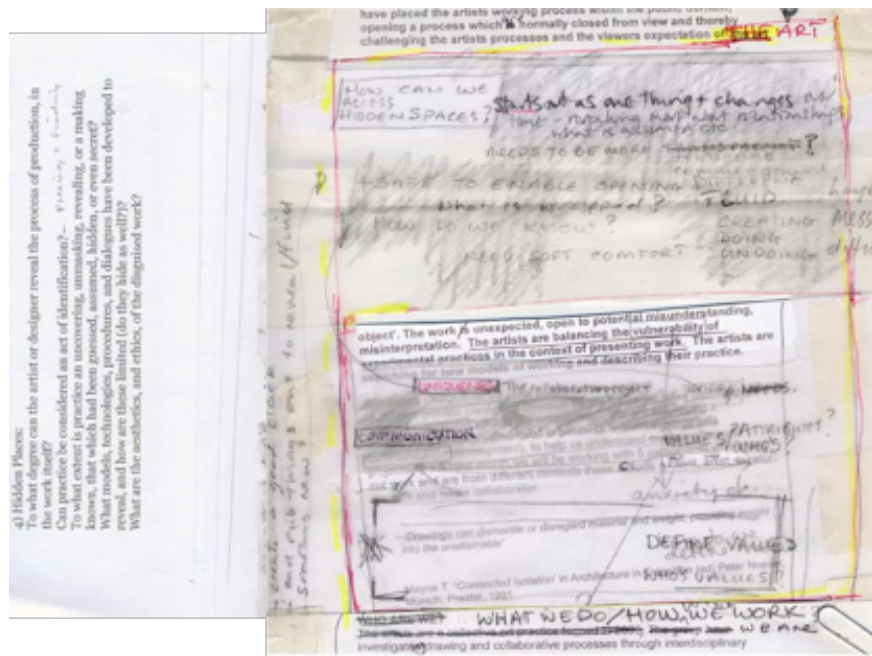
It started off being placed in Word which for us was about ease, safety, familiarity, working with an established pattern and routine. We were conforming to the conventions for abstract writing. The difficulty for us was how do we work visually and materially, to express these things without writing linear sentences? We needed to retain the opportunity for dynamic interaction and for textural engagement with paper cutting and drawing to contribute to the process. We were in this process of flux, thinking about things deeply, questioning what kind of space facilitated dialogue.

In relation to the central enquiry, 'how do we access hidden space?' we identified a rectangle in the structure. The frame of the drawing created structure through the tracing paper, which was itself, as a material, was about the difficulty of finding and revealing. We built lines of text at the side, words which were about what was hidden. They became moveable parts, like a kind of weaving. We questioned what to do about these moving parts—of which there were many.

It passed between us in a series of interactions. The exchange took place at a distance but what that meant was that other people, other activities in other spaces, also became part of our process.

Image 9

"Dilemmas and Practices," abstract – early draft, scanned.



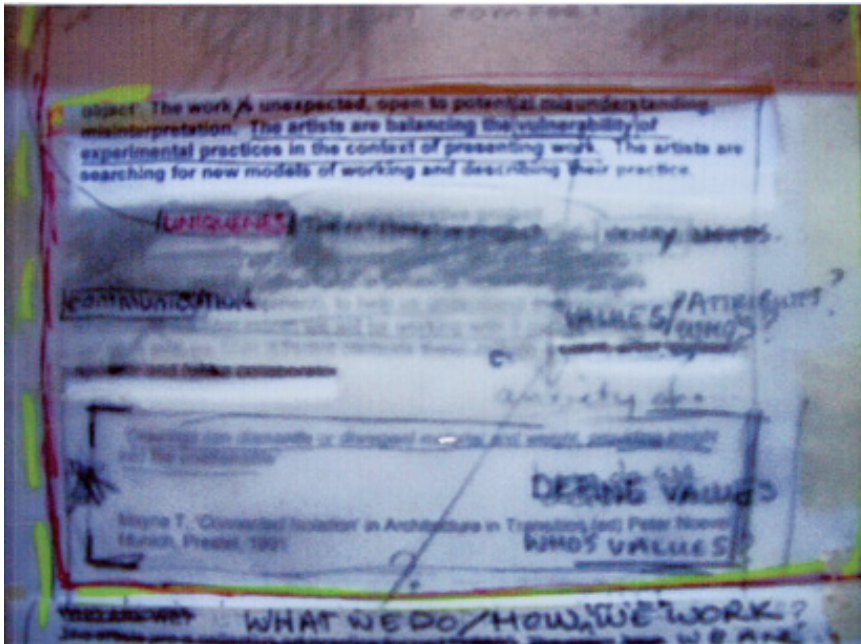


Image 10

“Dilemmas and Practices,” abstract – photographed and e-mailed.

This is a detailed scan [Image 9]. The abstract developed a kind of grey tone, containing layers, spaces to hide in. Elements were lifted onto the surface of the trace by the scanner and became fixed. It was clearer to read but it also became more fixed which is in some ways wasn't helpful. The rectangle identified the kind of space we have been working with, a vulnerable space which contains the difficulty of expectation.

Technology made exchanging information hard. The scanned piece could not be transmitted, it became impossible to receive as it was. We worked with a photograph instead, and this is how it arrived through email, printed in black and white [Image 10].

We were at a point when the subtlety of the drawing had disappeared into the dense black stripes of the printer. The gaps in the media presented their own problems.

Dilemmas and slippage emerged as a result. We were dealing with what had been discussed, imagined, what was remembered but we didn't both have the same reference points, the same physical material to go back to. Lost touch became fixed. But what was actually fixed were the blurs

and smudges, the recognition of possible differences. As summarized by Barbara Maria Stafford (2001), the gaps created opportunities.

Gaps in information help the observer realize that, no matter how intensive a particular discipline's investigation of specific phenomena might be, holes always remain in the data. These pockets of space offer opportunities for interweaving the specialized knowledge of individual cases with more general principles.

Stafford, *Visual Analogy*, page 184

In searching for what was lost we found our own memory and accessed our individual knowledge. The smudges were defined as places of flux which might vary in relation to specific rather than general information about time, place, people, experience and they became defined through their texture, their properties of materials and tone. They spoke of slippage—what had happened and what had gone—the processes of looking back, of dialogue and differences in practice and sequential text rather than what was there. Our anxiety about presenting something was heightened as so much was still slipping.

This is a good example of exposing vulnerability within this process. We have been told our work is unexpected, open to potential misunderstanding, misinterpretation, it's very nature means that often it may not live up to expectations that are suggested (if indeed anything can). Tension is an inevitable part of the process and in order to work with this we needed to understand our own ways of dealing with conflict; what makes each of us feel secure. Opening up the way we work to expose gaps also opens up the potential for failure and misdirection which can make you feel vulnerable. It highlighted the importance of exposing your failings as well as strengths. Ultimately it underlined how any exchange becomes focused on relationships—'paradoxically in order to make the things the collaboration has to be about the making of the relationship rather than the object' (Clarke 2001, 28).

### **The security of frameworks**

So how did our frameworks help? During the process of exchange on the abstract the phrase "making a good black" arrived. It had emerged out of attendance at a drawing quarters practice based symposium earlier that year,

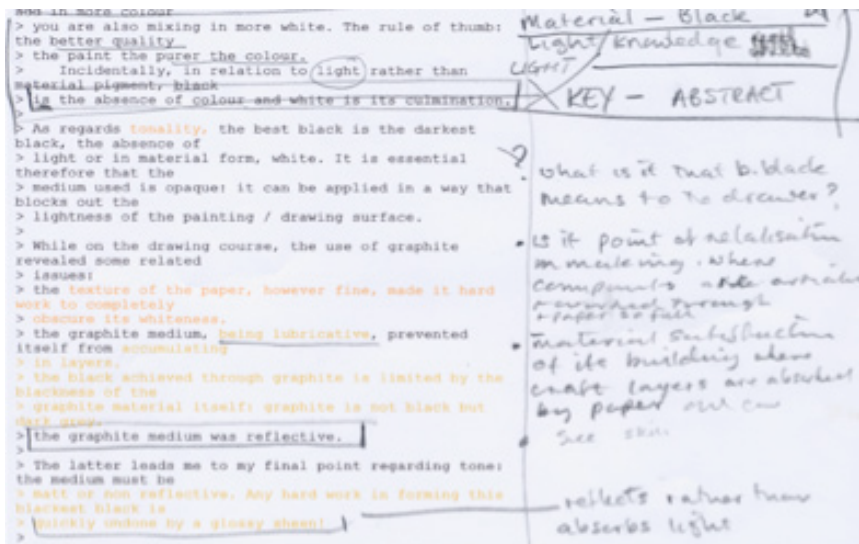


Image 11

Notes received during an investigation about “making a good black” in drawing.

(UWE Bristol 2007). The week’s discussion had culminated in an excited exchange; smiling people with black faces had interrogated a good black.

It raised the question “what is it that good black means to the drawer?” It was very inspiring because it offered a new language, new perspectives and provided a welcome relief from the tyranny of powerpoint and technology, even if this point of view arrived through email [Image 11].

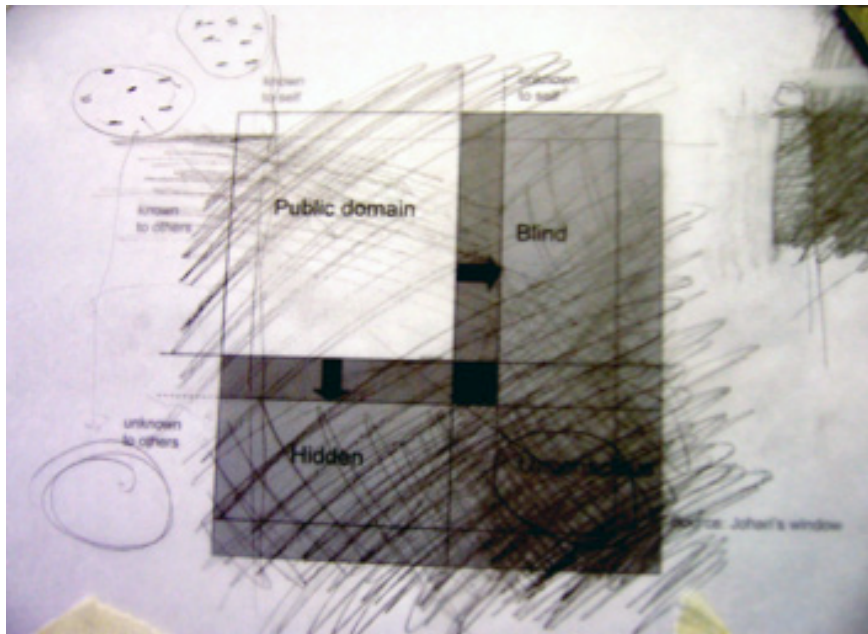
“Making a good black” connects to the concepts of inclusion, of touch and the importance of being unbiased. “In material form, in its working out, black is the culmination of all colours, all marks, all views” (Moxey 2007)

Working to create a good black in our drawing requires an understanding and testing of materials in relation to ideas over time. Things are built, developed, tested, brought into being. Conversations move between the unconscious and conscious mind, between things seen and thought, things are built, changed, in dialogue and flux, often arriving in the gap between language and line. The question is “when and how do they move become fixed/formed?” Through detail discussion of the methods of creating a good black, and in consideration of the creation of drawings overtime, Moxey goes on to define: that in relation to light rather than material pigment, black is the absence of all colour and white is its culmination. It made us question, can this understanding bring further insight to the potential of collaborative drawing practices to contribute to knowledge about the moment of revelation? In



moving through the material exchanges of drawing towards the forming of an idea, when and how does black become white (light)?

Next Johari's Window, which offered a dialogue of hidden space described by a framework.



**Image 12**

A Johari's Window drawing, Trish Bould and Kathy Oldridge.

This is a tool from communication management, originally developed in the 1950s, still widely in use. It is often used in relationship counseling on a one to one basis but also to help individuals and team work better together. It offers a means of understanding and improving communication and relationships and is designed to build self awareness.

Within the window there are two parties, (self and others). There are four areas: "public," "blind," "hidden" and "unconscious." The lines that divide them are not fixed, they move in response to what is disclosed, what feedback is given, opening up new areas through negotiation [Image 12].

For us it was a means of discussing what is revealed, it offered objectification, a means of deconstructing that removes emotion, a process of identification, a means to acknowledge others. It was helpful because it put the public space into context. It opened up the unconscious, although we fundamentally

disagreed with the scale given. Problematically it highlighted the tension between the simplicity of a grid and its inability to communicate the complexity of many elements, such as touch and the interaction of memory and experience.

Subsequently we have built the Johari's Window using ladders, tables, wood, dust, and tape. We were able to visit it, inhabit it. What this process revealed was a different frame. New senses were acknowledged—senses of time, climate, emotional state, personal association, landscape, a sense of who you are. It alerted us to the importance of being “present”, of alignment between the conscious and the unconscious. It highlighted the fact that we can only see from our own perspective (however hard we try to see another's). In parallel to the process of drawing, there are many actions and marks, things which are known and unknown, recognised and unrecognised, public and private.

Even with the limitations we have outlined these different frameworks provided us with a way of thinking and exchanging knowledge about practice based experience. They helped us to recognise the importance of the kinds of spaces and activities which facilitate exchange.

### **Finding hidden spaces**

In this paper and our previous conference presentation, it has been our intention to identify and understand our practice better, but also to explore it within the context of *Telling Places* and our desire to seek other collaborators and insights on our work.

In answer to the initial question “to what degree can the artist or designer reveal the process of production in the work itself?” We would assert that this is problematic unless in reference to a specific practice.

In developing the abstract we have explored how technology and a physical gap played a particular role in creating a break between intention and interpretation, creating layers of meaning in which things were hidden and lost. Whether this is entirely evident in the end product (presentation and postcard) is questionable, and may even be unrealistic given the inevitable constraints of being too close to the work to “look in” and trying to understand the position of the viewer given access to “see in”. However, for us the process of reviewing and deconstructing allowed us to examine

how elements had been concealed or obscured, opening up new avenues of investigation. Subsequently we have re-examined the sensory aspects of the analysis to identify the impact of constraining gesture and touch. This has opened up our drawing process as an occupied and performative place of thinking, focusing on what Avis Newman and Catherine de Zegher (2003) discuss in "The Stage of Drawing: Gesture and Act".

More fundamental for answering the question in our practice is the deliberate non-verbal methodology we adopt, activating the state of "being like and unlike", our process of engagement, looking through difference and leaving room for variation and for another's interpretation. We are aware of the power and importance of different viewpoints and use them deliberately. This method of exploration raises questions about the expectations of spaces, and the difficulty in being in someone else's space. Using drawing methodology in the context of an academic paper activates awareness and anxiety of our difference.

We have verbalized smudges and gaps and the function of different stages and technology, in doing so we have opened spaces to each other and to you which arrive through our differences. We have also revealed some of the ways in which things have become fixed and activated. Rather than revealing hidden places our process becomes a way of opening out gaps, about looking for the spaces in between, those areas out of our reach, that offer the possibility of engagement and memory. For us this is an active and productive process, which happens in time through a range of experiences and stages.

Diffraction (Brad, 2007) plays an important role in the search for new knowledge and understanding, in looking beyond our own frame of reference we recognize the need to acknowledge different types of knowing and value exchanges developed through sensory and experiential interaction.

We would summarise that our process is about edges and meeting places, about searching through difference, in approaches and frameworks. Potentially misunderstood and often different to anticipations, (because we don't supply what is envisaged), our work exists between our practice and the expectations of the context. Our process is in development at all times, offering more and exposing a vulnerability of development in order to open possibilities to other potential collaborators, being more like a brain-

storming process where gaps are accepted. These processes become focused through exchanges and through their representation, which are again opened as these new contexts demand re-thinking and re-ordering.

Within the context of *Telling Places*, (abstract, conference presentation, academic essay), we would also draw a number of conclusions that relate both to the conference presentation and this written paper.

Perhaps most striking is the recognition of the importance in understanding the difference in intention that exists between seemingly similar areas. The difference that emerges from this proximity—of expectation that the same things are valued—emerges because of a lack of articulation and a level of assumed knowledge of what is important and indeed what things mean. Given that this happens all the time we can only imagine what is being lost. We cannot infer that what is integral and valued in one space has the same currency in another, even if it exists within the same domain. This work highlights the difficulties involved in navigating the architecture of *Telling Places* and prompts us to be wary in moving between different practices.

In relationship to the development of conference presentations and papers we have raised the issue within visual art of questioning the point at which the maker anticipates the viewer. For an artist, we have demonstrated, too much anticipation of what something will become will bring certain failure, where as processing through a set of activities opens out questions and suggests new possibilities, so instead, we build towards a good black through the layering and interaction of material. How this sits within the conventions and paradigms of *Telling Places* is debatable. More interesting perhaps is what questions it raised about the nature of research spaces? We ask, within the new territory of cross-disciplinary practice, if there is a place for drawing methodology as a means of acknowledging differences in the practice and presentation of knowledge?

What we would conclude is that the process of drawing aids recognition of what we need to understand better. Thinking further, can drawing and drawing methodologies provide a forum for exchange? We ask—are there analogies between drawing methodology and the ways it engages with and builds knowledge of material properties and processes which might be applied to understanding the procedure through which something becomes

known? At what point does something materialize as knowledge? What might drawing offer us as facilitation and insight into this process?

Although these questions cannot be answered here, this process offers the foundation for a future line of investigation that tackles both individual work and open practice. Ultimately for us, “making a good black” references the search for knowledge through exchange, an opportunity to get messy and involved through textural and material workings out. A working out that necessarily takes place between private and public spaces and between those with different knowledge.

We propose a public space where exchange is facilitated, a point in which you are no longer beginning but disappearing in the to and fro of identifying and defining—as artist(s) both semi-public and internal, offering something as a means of exchange through the viewers participation.

We acknowledge that working within the context of public spaces creates difficulties, exposes vulnerabilities and raises questions about the nature and conventions of these spaces.

To finish we would add that in any engagements there are private and public spaces. We propose that the structures of Johari’s Window provide a framework from which we can further investigate and interpret the process of exchange. Through which we can build and define the nature of spaces which might facilitate a different kind of exchange providing access to that which otherwise may be hidden, access that which we don’t yet know we are looking for?

Finally we leave you with a question. To what extent can we un-do the conventions of public spaces, to “clean up”, so as to embrace the contingent ontology of different practices and ways of knowing the world, opening the possibility for exchange, looking beyond the edge of our own frame and using diffraction to “make a difference in the world?”

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