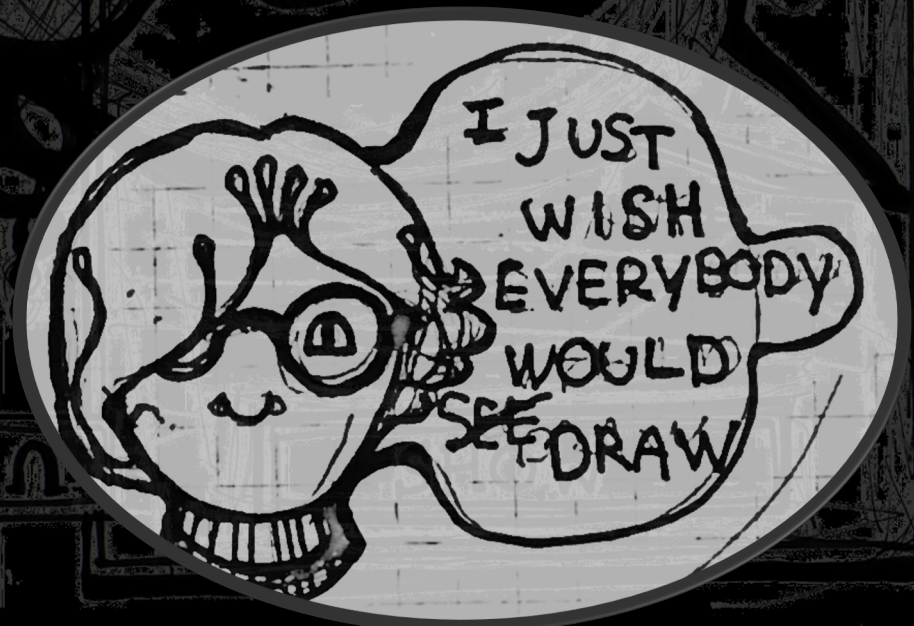


Narrative

Drawing Research

Monica Sassatelli



Plan

0

1 Drawing to think and to analyse

2 CBR

3 An example /conclusion

What is drawing?



Drawing as a “participatory research method that relies on researcher-participant collaboration to make meaning of the drawing” (Mitchell et al 2011: 20)

Drawing as
«visual or expressive
‘mark making’»
(Reason 2018: 49)

«taking a line for a
walk» (Paul Klee
[1925] 1953)



An active line on a walk, moving freely, without goal. A walk for a walk's sake. The mobility agent, is a point, shifting its position forward (Fig. 1):



Fig. 1

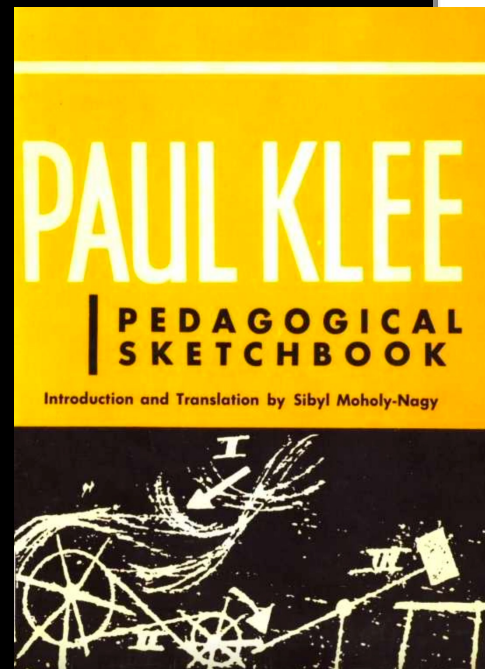
the same line, accompanied by complementary forms (Figs. 2 and 3):



Fig. 2



Fig. 3



Taking a line for a walk



The same line, circumscribing itself (Fig. 4):

Fig. 4



Two secondary lines, moving around an imaginary main line (Fig. 5):

Fig. 5



In space

In time

Who's taking what where

How



A

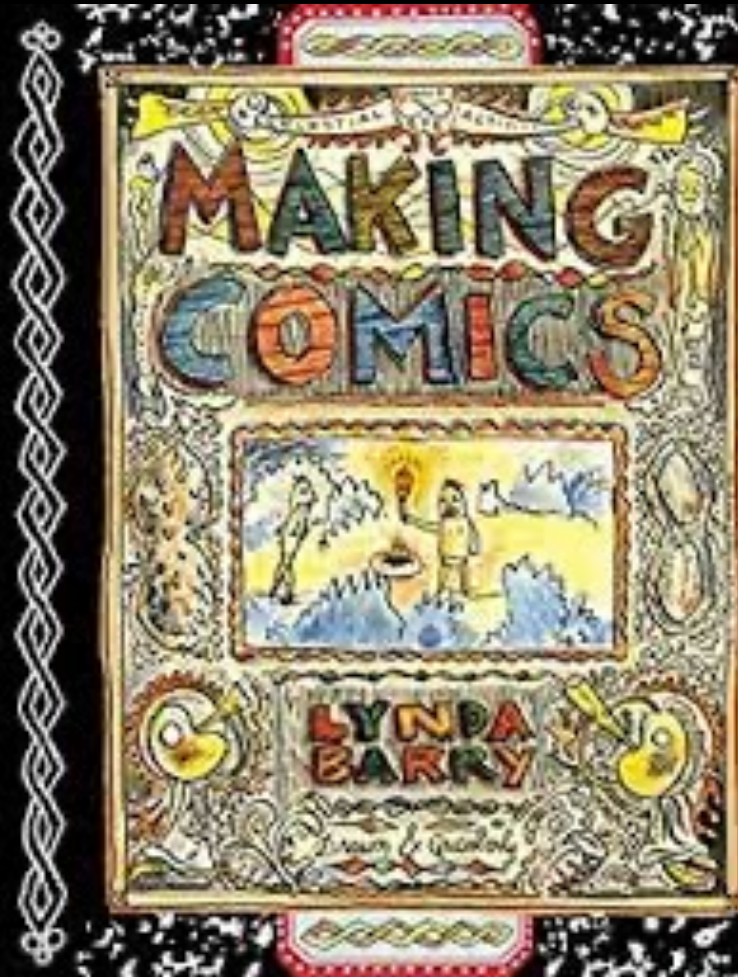


B



C

Let's draw something

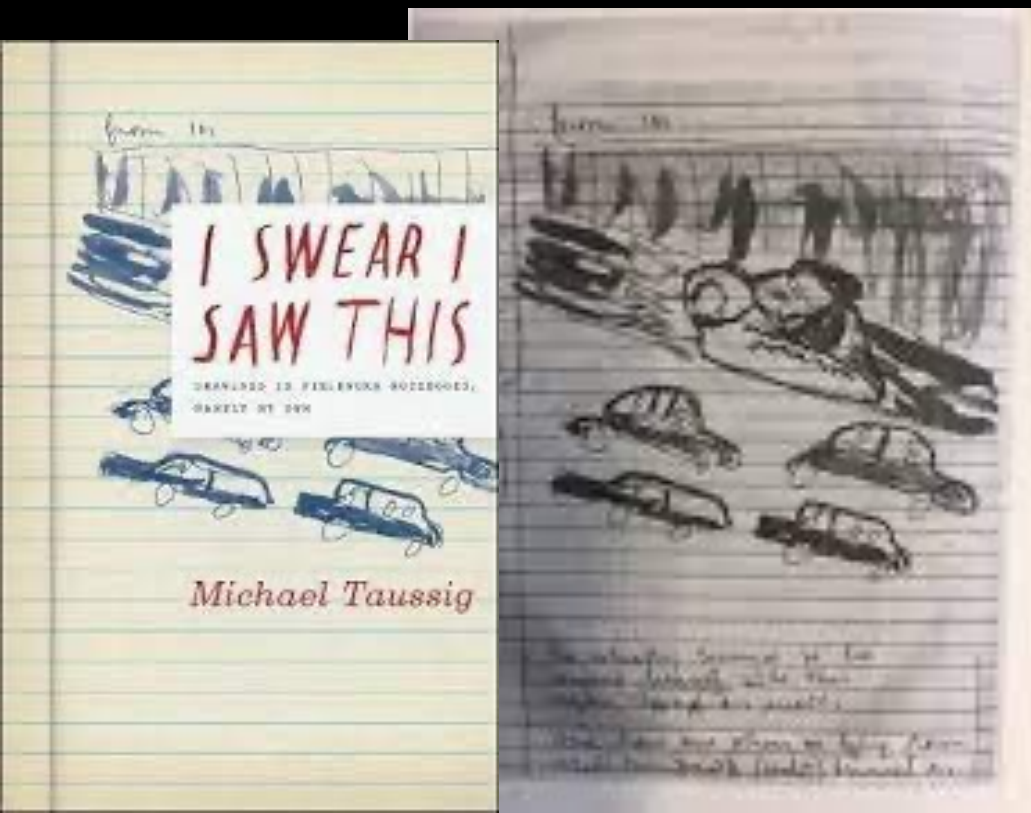


«There's something
about drawings and
about our lines that
has a voice»

Lynda Barry

Exercises inspired by Lynda Barry's workshop: www.openculture.com/2021/03/watch-cartoonist-lynda-barrys-two-hour-drawing-workshop.html

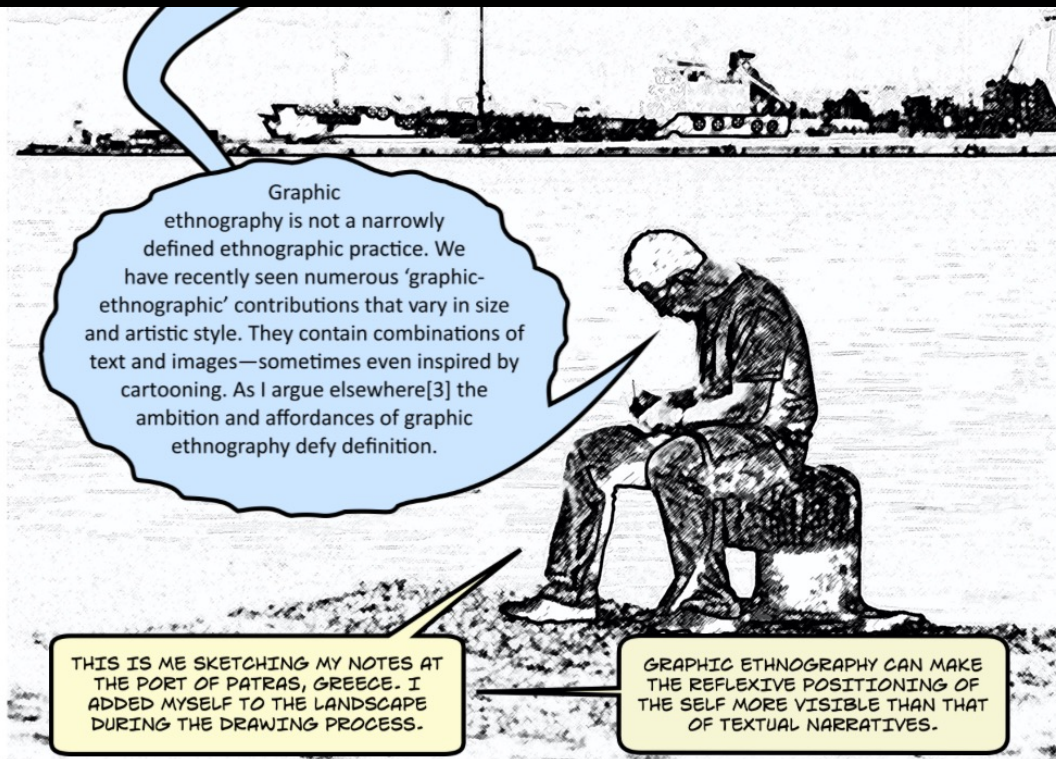
“For Berger drawing is an activity much older than writing or architecture. It is as old as song, that inflection of language. Indeed “drawing is as fundamental to the energy that makes us human as singing and dancing” (Berger 2007: 106). Drawing he adds, has something that painting, sculpture, videos, and installations lack – corporeality” (Taussig 2011: 22-23)



“[Drawings] provide a welcome pause to the writing machine whereby another philosophy of representation and meditation takes over. It is nice to walk on two legs instead of one” (Taussig 2011: 30)

“As a ‘draw and talk’ methodology, drawing [is a process] that constructs a specific dynamic between researcher, participant and the subject/object of enquiry that has the potential to produce *different kinds of insights and understandings*” (Reason 2018: 48-9)

“A way to “forge new knowledge and interact with informants in the field, creating possibilities for intimate and public-engaged inquiry” (Bayre et al. 2016: 7).



Graphic ethnography is not a narrowly defined ethnographic practice. We have recently seen numerous ‘graphic-ethnographic’ contributions that vary in size and artistic style. They contain combinations of text and images—sometimes even inspired by cartooning. As I argue elsewhere[3] the ambition and affordances of graphic ethnography defy definition.

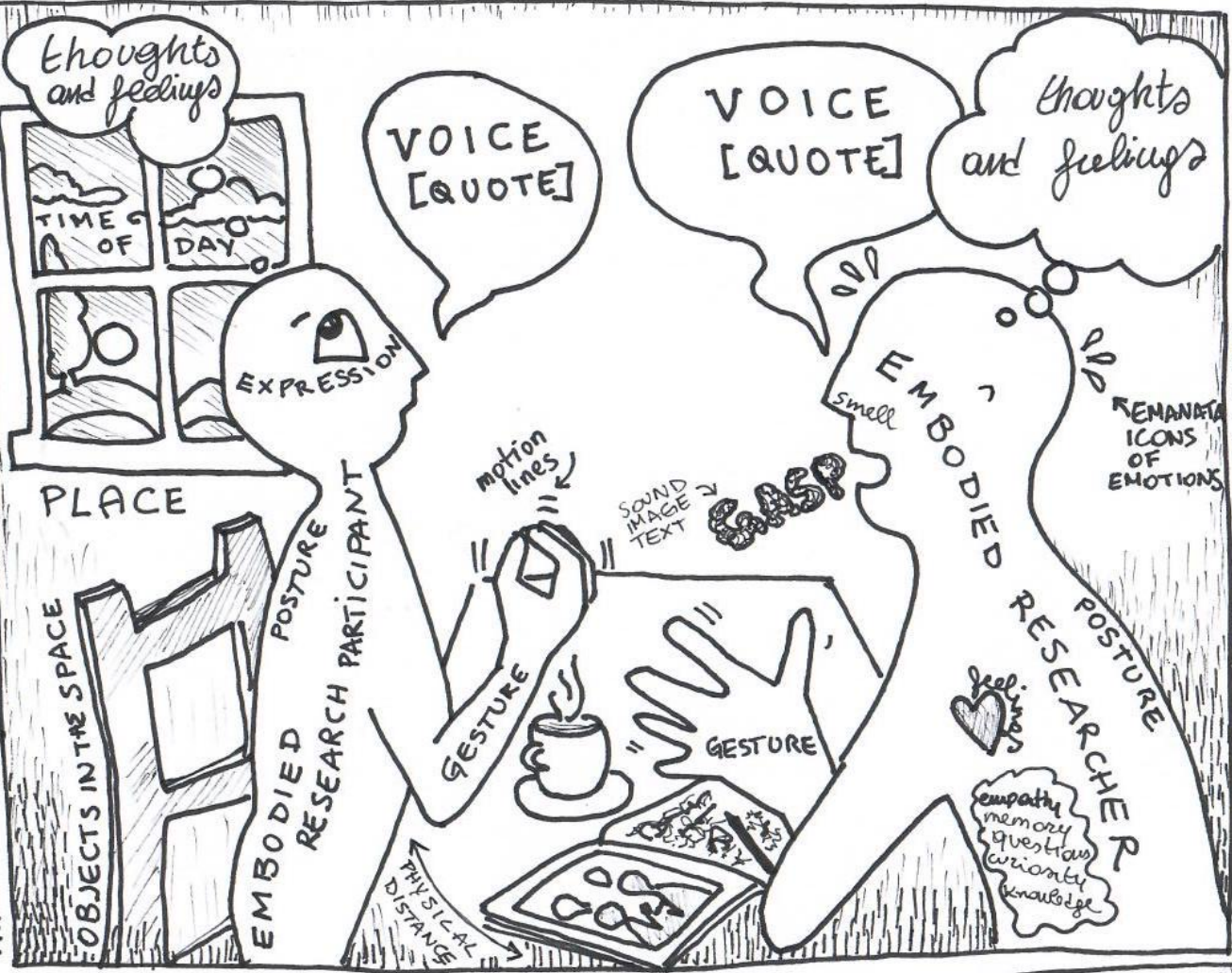
THIS IS ME SKETCHING MY NOTES AT THE PORT OF PATRAS, GREECE. I ADDED MYSELF TO THE LANDSCAPE DURING THE DRAWING PROCESS.

GRAPHIC ETHNOGRAPHY CAN MAKE THE REFLEXIVE POSITIONING OF THE SELF MORE VISIBLE THAN THAT OF TEXTUAL NARRATIVES.

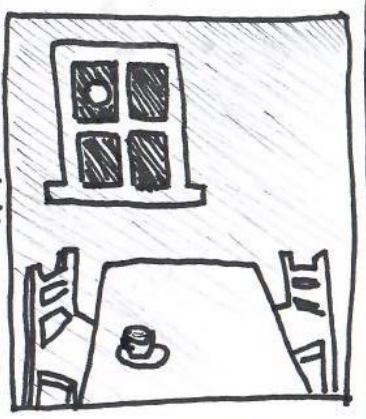
Theodossopoulos (2022)

BASIC ANATOMY OF COMIC IN QUALITATIVE RESEARCH

PANEL 1: SEQUENCE OF EVENTS



PANEL 2: THE NEXT SIGNIFICANT MOMENT

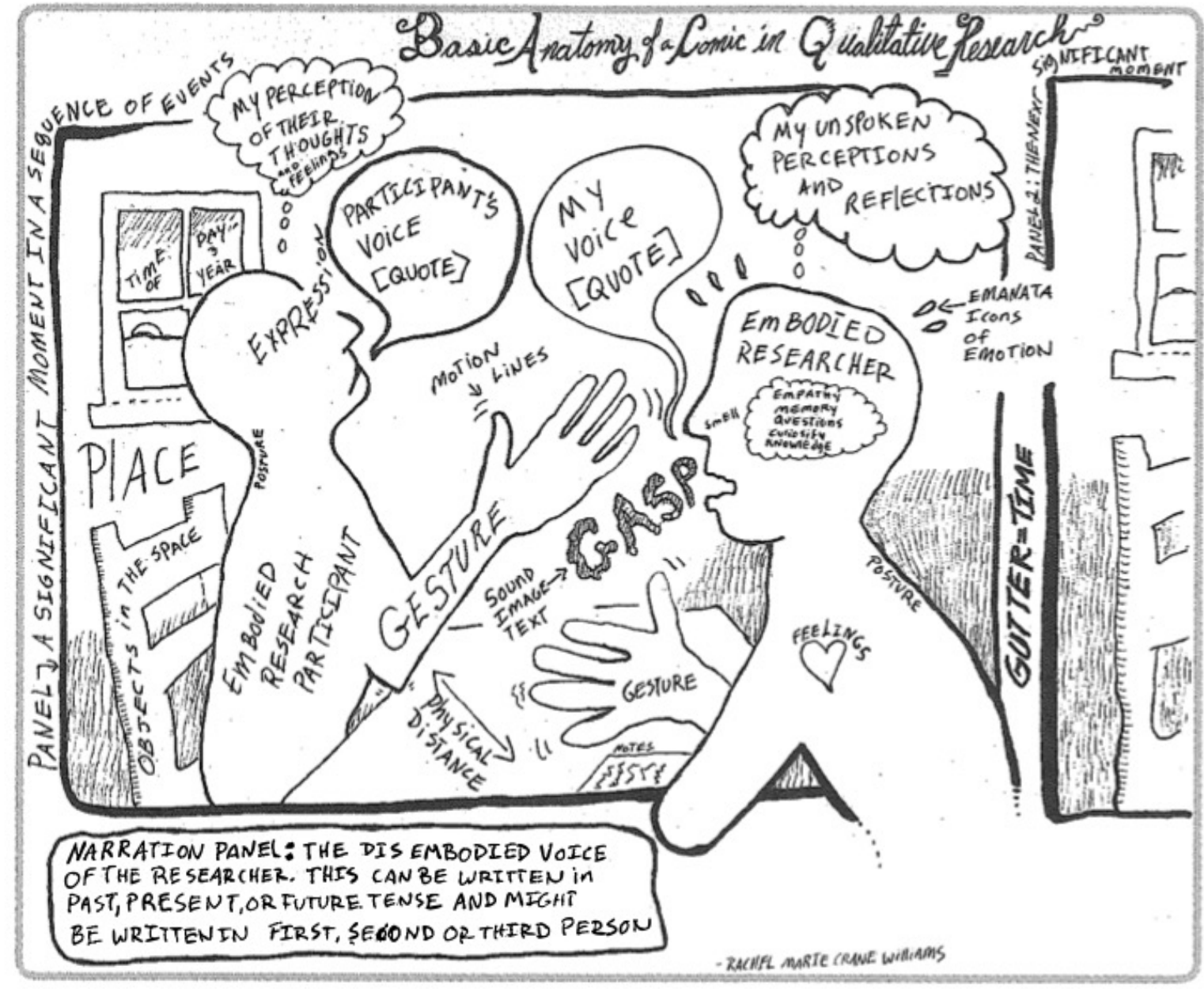


TEXT BOX
DATA, QUOTES, DIGRESSIONS

REALISM
ABSTRACTION
CARTOONING
all convey meaning
E.G. FEATURES EMPHASISED BY SIZE, DETAIL ...

NARRATION. THE DISEMBODIED VOICE OF THE RESEARCHER.
PANEL • PAST, PRESENT OR FUTURE
FIRST, SECOND OR THIRD PERSON

My re-drawn version of Rachel Marie-Crane Williams's (2012) comic diagram, with permission.



Williams (2012) original panel, as reproduced in Kuttner et al. (2017).

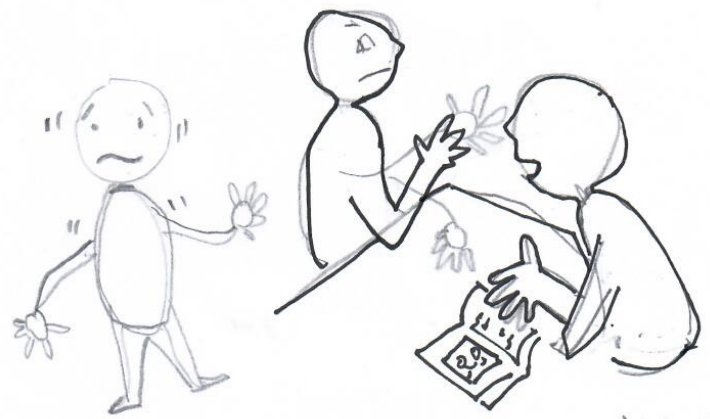


Fig. 2

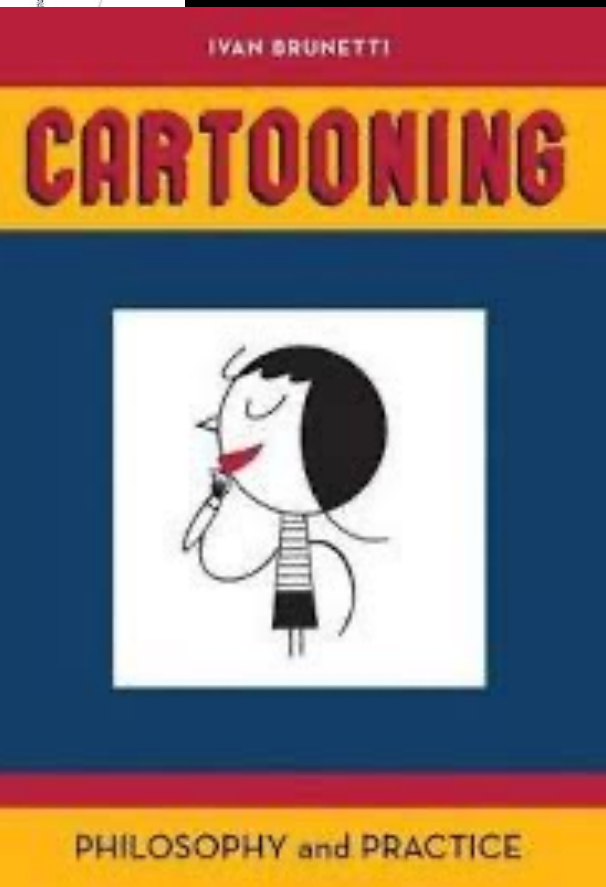
- RACHEL MARIE CRANE WILLIAMS

ASK PERMISSION!

For the panel objects?

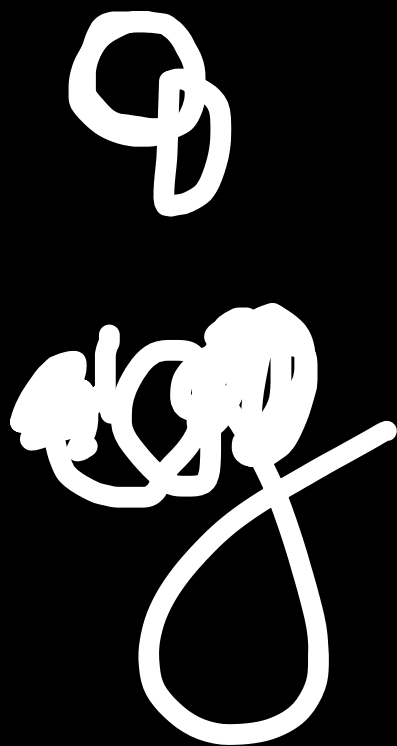


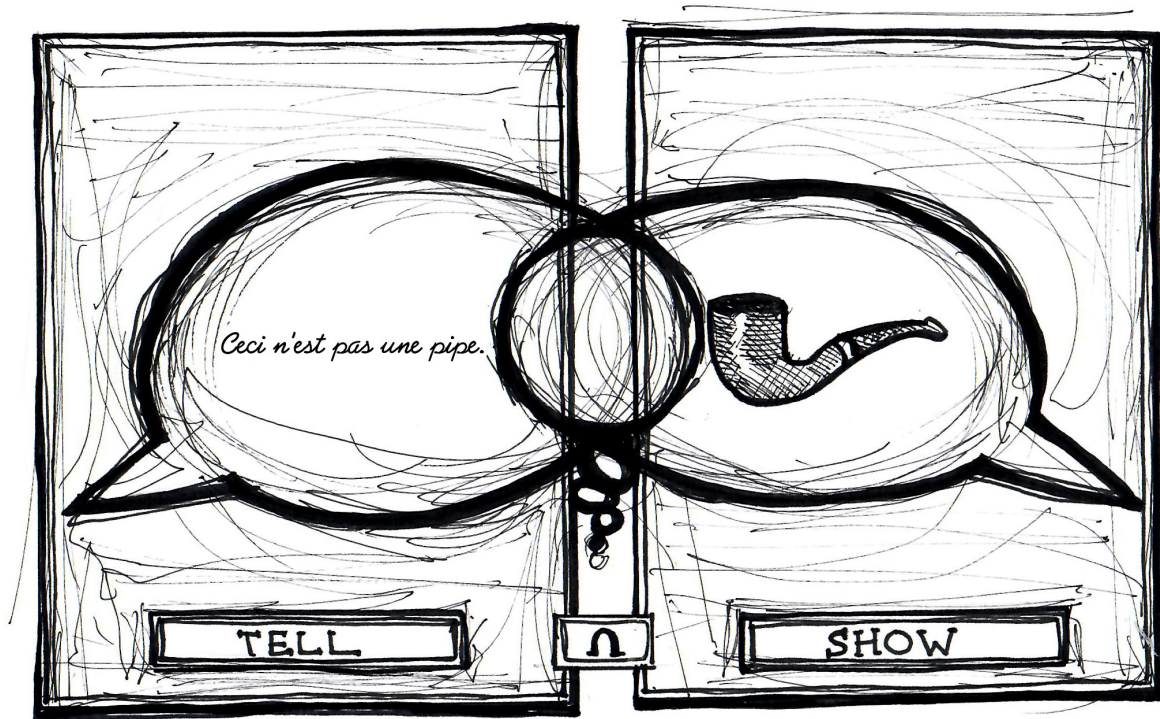
'BRUNETTI STYLE'



Let's draw...

44





Source: Sassatelli (2021)

"Two principles, I believe, ruled Western painting from the fifteenth to the twentieth century. The first asserts the separation between plastic representation (which implies resemblance) and linguistic reference (which excludes it). By resemblance we demonstrate and speak across difference: The two systems can neither merge nor intersect. In one way or another, subordination is required" (Foucault 1973: 32).

REFLEXIVITY

CONTEXT

GROUPS

co-drawing

THE TRACING
IS ALL ABOUT
THINGS
OPPOSITE

drawing
elicits
narrative
elicits

THE
FIRST IN
A FAREWELL
ATTIRE

I DRESS VERY
CASUALLY AT
WORK ...
COMPLETELY
REVERSED WHAT
I IMAGINED

RECURRING THEMES

CHILDHOOD

BAGS
ARE VERY
CENTRAL

AND SO ARE

HAND-MADE
AND MADE
TO MEASURE
GARMENTS

TRADITIONAL CLOTHES

GLASSES

I REBELLIOUSLY
WORE A CHOKER

PRIVATE AND PUBLIC

* TRADITIONAL AND HAND-MADE
CLOTHES GET LOTS OF DETAIL AND DECORATION

PRIVATE VS PUBLIC

1
MY
CHILDHOOD
BACK WHEN
MY CLOTHES
DID NOT
REFLECT
MY
PERSONALITY

Selecting
images
them
details
within
images

APPENDAGES: HANDS & (SHOD) FEET

Jewellery

PHONES!!
PHONES
NO WAT-
CHES

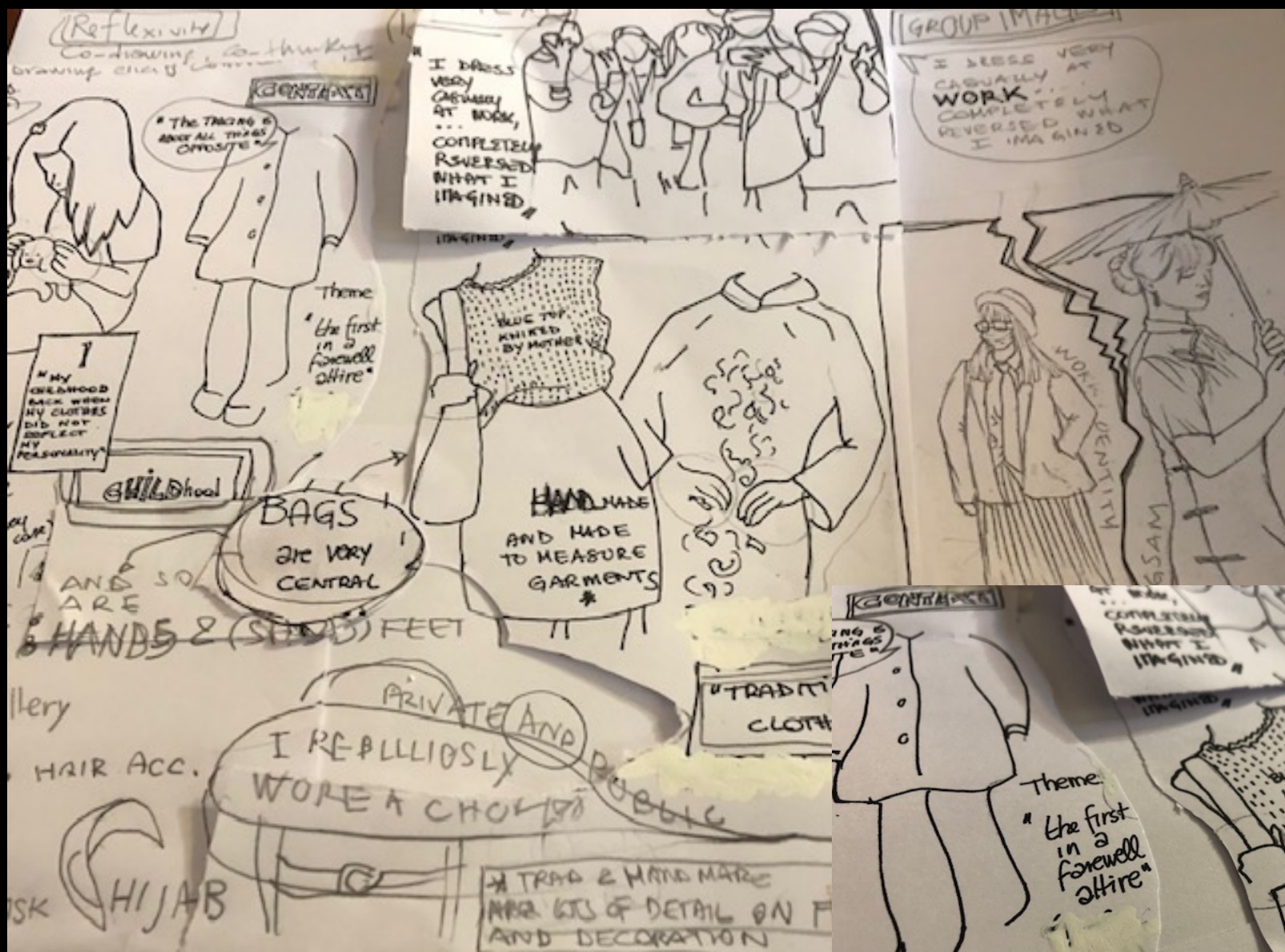
hair acc.

BELT

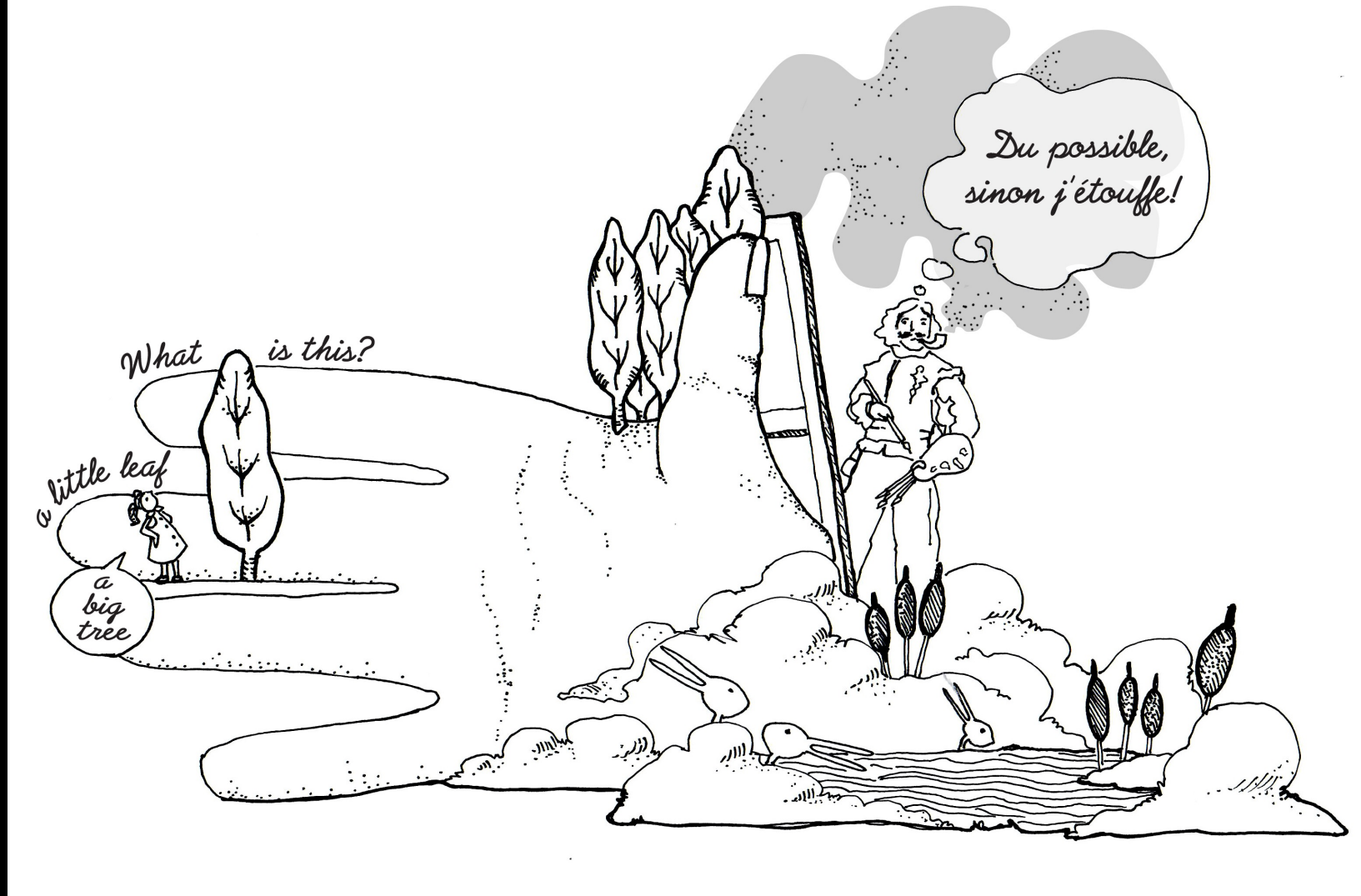
FACE MASK

HIJAB





On tracing see Michael (2020).



Source:
Sassatelli
(2021)

Velásquez stands a little back from his canvas. He's wishing for some *possible*. The possible which juxtaposition offers, clearing the painter's lungs and imagination. A leaf on a hand is a tree by a little girl. A rabbit by a bush; a duck by a pond. If one knows that illusion one might be able to spot a duck-rabbit fish jumping out of the water as well...

Thank you

Forthcoming: Monica Sassatelli, “ Comics, or Narrative Drawing”, chapter in N. Puwar, B.Coleman, K. Jungnickel (eds) *How to do social research with...*



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