



## **You and I are discontinuous beings**

**Garry Barker**

‘You and I are discontinuous beings’ was an exhibition designed to celebrate the launch of the book, ‘Collective and Collaborative drawing in contemporary practice’.

The exhibition was an opportunity to exhibit two large allegorical drawings that were also used as illustrations to Chapter 8 of the book ‘Drawing as a tool for shaping community experience into collective allegory’.

The book, ‘Collective and Collaborative drawing in contemporary practice’, also used a detail from one of my other drawings as the illustration for the front cover.

The two drawings exhibited demonstrate an important aspect of my practice’s process and that is the development of complex allegorical images that are designed to explore the movement from everyday encounters towards the construction of fabled or mythic images that have the ability to communicate beyond the local community from within which they emerge.

By exhibiting alongside a book launch, the audience was able to contextualise the images and answer questions as to how the process of their making emerged from various types of approaches to drawing within a specific community.

### Exhibition

**You and I are discontinuous beings**, International Project Space, Birmingham School of Art, Birmingham. May 2018.

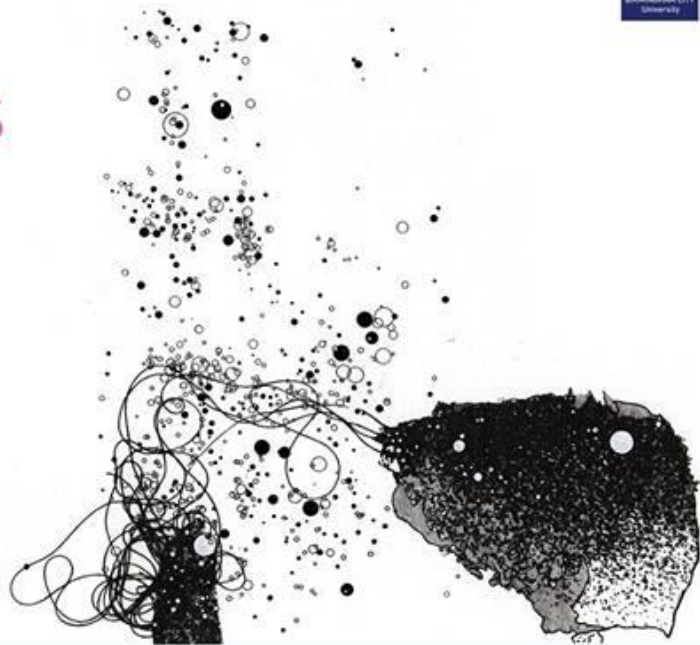
**You and I are discontinuous beings: International Project Space: Birmingham School of Art**

# You and I are discontinuous beings

Private View 5 - 7pm  
Wednesday 2nd May  
with an introduction from Jonathan Watkins,  
Director of Ikon Gallery

Exhibition continues 3 - 14 May 2018

International Project Space,  
Birmingham School of Art,  
Margaret Street,  
Birmingham, B3 3BX



*You are invited to*

## An exhibition to celebrate the publication and launch of 'Collective and Collaborative Drawing in Contemporary Practice: Drawing Conversations'

Jill Journeaux & Helen Gorrill (eds.)

Exhibiting artists:

Catherine Baker & Kimberley Foster, Garry Barker, Angie Brew,  
Sarah Casey, Gerry Davies, Helen Gorrill, Jill Journeaux,  
Angela Rogers, Alec Shepley, Andrea Stokes, Jenny Wright

Frontispiece: Catherine Baker & Kimberley Foster, *Inappropriate Collisions #4*, 2015

**Chapter Eight**  
**Drawing as a Tool for Shaping Community Experience**  
**into Collective Allegory**  
**Garry Barker**

This chapter offers an account of an artist using drawing to develop images of allegorical significance within an inner-city community. It highlights the ways in which a variety of drawing methodologies can be used to respond to different community concerns, considering drawings as a visualisation tool, analogy, invention, narrative and visual allegory. Barker believes that drawing can be used to develop a deeper understanding of difference and of the mutual interests of various residents within a multi-cultural community. He also argues that drawing can act as a catalyst to help the wider community approach issues of contemporary urban life and associated political and social issues.

Five related but separate drawing methodologies are examined with regard to their capacity to foster different types of visual understanding in relation to a particular community. Traditional objective drawing is examined in relation to its ability to not only document an area but as a method of conversational engagement and as a way of getting people to look at a place they think they already know well. Drawing as imaginative play and image generation, in relation to stories told and world views expressed, is explored as a way of developing a dialogue with others and as a tool for the generation of possibilities for an artist's own practice. Architectural illustration and associated technical drawing skills are examined for their potential uses as community envisioning tools and as instruments for change and the implementation of local environmental projects. Map making is opened out as a tool for enabling effective community ownership of both real and imagined events and reflections upon large scale narrative drawings are used to illustrate how these various drawing methodologies can be brought together to create complex and transparent interconnections between concepts.

The various ways that drawing has been used as a tool to foster debate and argument are highlighted. Images are always open to interpretation and Barker argues that this is vital to a community "reading" of allegorical drawings, as "readers" have automatic ownership of their interpretations, thus avoiding the problems associated with more didactic approaches. Visualisations are also essential to community ideation. Drawing is shown to be a kernel around which images can be developed that address issues within a more universal context. Drawings produced within a local context present an opportunity for a negotiated re-imagination, providing a space for the development of a deeper understanding of shared contexts.











**Collective and Collaborative Drawing  
in Contemporary Practice**

*Drawing Conversations*



Edited by

**Jill Journeaux and Helen Gørrill**

Book cover using a detail from the work 'Still mowing, still pushing' 2013 Garry Barker