International Journal of Education & the Arts

http://www.ijea.org/ ISSN: 1529-8094

Volume 26 Number 10 March 31, 2025

Practice Learning and Life Drawing Puppets: Implications of Acedia, Mastery and Solitude for Drawing Education

William Platz
Griffith University, Australia

Citation: Platz, W. (2025). Practice learning and life drawing puppets: Implications of acedia, mastery and solitude for drawing education. *International Journal of Education & the Arts*, *26*(10). http://doi.org/10.26209/ijea26n10

Abstract

This article describes an arts-based research project in studio drawing education. It applies theories of situated practice learning to a staged drawing event in an 'ex-academic' life drawing studio to query a potent site of intersubjective learning and analyse three binary structures that hamper the transformative experiences of learners—master/student, solitary/social, *acedia*/practice. The unorthodox project features the participation of *draughtspuppets*—puppets who act as both artists and models in the conventional field of studio drawing. Puppets, rebellious and ambiguous, are ideal agents to disturb pedagogical dialectics and illuminate the learning that occurs in unregulated and unsanctioned ex-academic sites. The learning that occurs in these sites has resisted critical attention. This project is predicated on the radical premise of life drawing and its continued transformative potential for learners.

Introduction

This is an article about drawing practice and the obstacles that divert us, as students and teachers, from learning. Based in theories of situated practice learning, the project examines the binary structures—master/student, solitary/social, *acedia*/practice—that haunt drawing education and hamper the transformative and intersubjective experiences of learners. Can learning navigate the influence of the 'teacher-master,' position itself meaningfully within a practice community and challenge *acedia*—a complex form of personal, institutional, pedagogical and societal malaise—or 'anti-practice'? These inquiries have emerged from experimental drawing research that uses life drawing puppets as a catalyst. Although this work is rooted in decades of university teaching, it takes a novel approach to post-secondary academic and institutional learning by examining an 'ex-academic' site: the drop-in life drawing studio. The ex-academic or "extra-mural community" site refers to a porous and public site outside the exclusive terrain of the art academy (Mulholland, 2019, p. 39). Thousands of such life drawing studios and groups exist across the world. Although they would provide a substantial cohort of research subjects, this study does not take an ethnographic or sociological approach. Rather, this is an arts-based research project in which an unorthodox drawing event has been staged in partnership with a local life drawing studio in order to ferret out knowledge and experience distinct from that of a conventional academic drawing studio. Symposia and publications on drawing pedagogies tend to prioritize teaching methods, approaches to teaching and "what should be taught" (Chorpening, 2014; Farthing et al., 2012; Fava, 2020; Simmons, 2021). Although qualities of learning and philosophies of teaching circulate in these curricular, skill-development and assessment-based discourses, a coherent theory of learning is seldom applied. Theories of situated practice learning can mitigate this imbalance. These theories will be applied to an analysis of the drawing event at its center—people and puppets engaged in the communal act of drawing. Unlike a typical extra-mural life drawing group, the life drawing puppets project (LDP) features the participation of *draughtspuppets* that operate as artists and models. The draughtspuppets amplify the event-status and curiosity of the life drawing phenomenon and leverage the ambiguous ontologies of puppets to concentrate the situated learning experiences of each participant and illuminate qualities of acedia, mastery, and solitude.

Figure 1. LDP Draughtspuppets, 2024. Image courtesy of the author.

Figure 2. Ella Senbruns drawing in the LDP, 2024. Image courtesy of the artist.

A Practice Community

The LDP was designed and implemented as a learning event in partnership with Studio Maverik (Brisbane). Studio Maverik organizes several ex-academic drop-in life drawing groups per week in a busy district known for clubs, bars and music venues. They employ a variety of life models and have a reputation for inclusivity, encouragement and sociability (Coady, 2023). The LDP was an evening session, two hours in length, with twenty-two participants. It was conceived to investigate the site and its attendant learning dynamics, and

what emerged from the process was a crystallisation of those elements that were absent—the master-teacher; the self-absorbed and solitary production of the individual artist; and the distracted carelessness of practice. Each of these will be subsequently addressed. The LDP's only deviation from a standard life drawing session was the inclusion of the puppets. The human participants were a mixture of experienced life models, educators, regular attendees of Studio Maverik and students. The draughtspuppets were 'hybrid-type' rod puppets—in a hybrid puppet configuration, parts of the human body fuse with the puppet's body so the relationship becomes almost parasitic. A draughtspuppet may have, for instance, a wooden head, a human torso and cellulose foam hands. The puppets' articulated hands attach to the ends of long wooden rods, hence the term 'rod puppet.' One puppet took the form of a 'lay figure'—a life-size articulated puppet common to artist's studios from the 17th-19th centuries. In addition to the initial draughtspuppets, six other hybrid rod puppets were made available for interaction. They had distinctive carved wooden heads and long rod puppet hands equipped with different drawing materials. No instruction was given on how to use the puppets. By the conclusion of the session, fourteen different draughtspuppets had made drawings and participated in a multi-modal manner as puppet/non-puppet. The draughtspuppets circulated freely, moving in and out of the other participants' spheres of activity. Most participants left the session with a mixture of their own drawings and cooperative drawings made with the puppets. The session evolved without intervention or direction and was intensive, with uninterrupted drawing continuing throughout the duration. Each participant carefully studied the other participants—puppet and non-puppet—and their methods of working, their subtle behaviours, and their drawing outcomes. Participants who had never worked in these ways learned from watching the puppets, and puppets that had never worked in a life studio observed the doings of the other participants. Poses varied for each draughtspuppet. Some puppets adopted poses in the conventional manner of life drawing, mimicking the classical repertoire of poses familiar to the academy. Some puppets interacted on the dais and, in keeping with puppet substance, took eccentric approaches to poses, movement and performance. Unlike a typical life drawing session with a single model or small group of models, the constant flux of puppets in this session made each pose entirely strange and unpredictable. Over 200 drawings were produced in the LDP. In addition to those learning obstacles identified in this process, the drawings and the methods deployed in their creation indicated the ways in which learners can come to practice differently in a significant and transformative manner (Kemmis et al., 2017).

Figure 3. Kate van Bruggen drawing in the LDP, 2024. Image courtesy of the artist.

Figure 4. Amy Blomberg, LDP drawing, 2024. Image courtesy of the artist.

Learning in this project is predicated on theories of practice, intersubjective learning and apprenticeship as they have been broadly organized under the rubrics of practice theory and practice learning (Kemmis, 2021; Kemmis & Edwards-Groves, 2018; Lave 2019). Practice theory is relevant to drawing education because of its emphases on the sites of learning and

the 'situatedness' of learner experience; and drawing research can contribute significantly to its growing body of scholarship. In an arts-based research context, practice learning overlaps practice-led research as an innovative system of reflexive and reflective inquiry that defies conventional research binaries of theory and practice by demonstrating that the two are inextricable. Stewart (2003) wrote, "To do this they tend to explore and uncover theory embedded in, rather than applied to practice" (para. 12). Unlike conventional quantitative and qualitative methods, practice-led research does not proceed through answerable questions and verifiable propositions, "it addresses complex and often subtle interactions and…it provides an image of those interactions in ways that make them noticeable" (Barone & Eisner, 2012, p. 3). Although a non-traditional methodology, practice-led research can absorb other traditional research methods and reveal knowledge only available in practice, and "generate personally situated knowledge and new ways of modelling and externalising such knowledge while at the same time, revealing philosophical, social and cultural contexts for the critical intervention and application of knowledge outcomes" (Barret & Bolt, 2007, p. 10). Rather than an abstract and formal contrivance of skill acquisition in the academic studio, this model considers the socio-material situation, as described by Lave and Wenger (1991), in which learning is applied, extended and transformed through practice.

Master/Student

One of the qualities of the LDP that emerged from the interaction with the draughtspuppets was the vigorous exchange between all participants in the absence of a master-teacher. Conventional understandings of life drawing (owing to its ponderous history in institutions such as the *Accademia delle Arti del Disegno*, the *Accademia di San Luca*, the *Académie de Peinture et de Sculpture*, the *Académie des Beaux-Arts*, the Royal Academy of Arts and the Pennsylvania Academy of the Fine Arts) assume a master/student dialectic that recalls models of craft-based apprenticeship (Goldstein, 1996). In the historical mode, the life studio novitiate worked through series of initiations and examinations under the tutelage of a 'master' (anatomy, proportion, graphic organization, materials, etc) before ultimately attaining a status that afforded them the opportunity to command their own studios (and employ their own life models) (Bignamini et al., 1991; Postle & Vaughan, 1999). As art schools aligned with research universities and Liberal Arts colleges in the 20th century, the professoriate was increasingly drawn from a stock of artists who were celebrated for their achievements as artists, not as educators. In fact, a background in education could be detrimental to the status of those employed on the basis of their accomplishments as artists. Salazar (2013), in recounting this circumstance in her critique of Post-War foundational art education, wrote "Having had little pedagogical preparation, and no institutional incentive to develop their pedagogy, most studio art faculty adopted and maintained—intentionally or not—the pedagogical style of an influential teacher" (p. 68). This is another way of describing the regression to a master/student dialectic. In my experience, many contemporary art students in

the formal academy crave this atavistic approach (and so-called ‘atelier-style’ life classes have proliferated in recent years). In a current climate of ‘self-directed’ art school projects, discursive artist’s statements, vague assessment criteria and crit-based feedback systems, a student’s desire for the cool mechanisms and rationalities of the academic life studio is understandable even as it reinforces the market-driven hierarchy of experience that can inhibit practice learning. This reactionary mode has intensified as a direct consequence of the ‘paradigmatic shift’ in art schools “from when the teacher was once considered Master and holder of knowledge, and the student apprentice and recipient of that knowledge” (Fouquet, 2007, p. 43).

Anthropologist and learning theorist Lave’s (2019) work on apprenticeships described the error in the master/apprentice framework as fundamentally residing in its reduction “to an individual relationship between unequally knowledgeable persons” (p. 64). Lave (2019) argued for the intersubjective circumstance of learning —its ‘situatedness’:

> Such a dichotomy makes no allowance for what I take to be the actual, ubiquitous state of affairs: that no one ever entirely falls into one category or the other; that the complexity and multiplicity of what is brought to bear in any given situation where learning is in process is fundamental to that process in the first place. (p. 68)

Whether describing anthropological studies of Mande sorcerer-blacksmiths or Liberian tailors, Lave contended that learning transcends the simple transmission of craft-knowledge (and economic expansion) from one generation to the next. In Lave’s (2019) words, it is not “direly dualistic” (p. 67). Lave (2019) also resisted the mapping of master/apprentice relationships onto teacher/student relationships, arguing that the social matrix of schooling is fundamentally unlike the social matrix of apprenticeship. Lave’s (2019) core critique was consistent: learning transcends the transmission-focused model of one who does not know becoming one who knows because of one who knows. Lave (2019) argued that we are all learners and occupy the middle between knowing and not knowing in one way or another.

Figure 5. Adam Southgate, LDP drawing, 2024. Image courtesy of the artist.

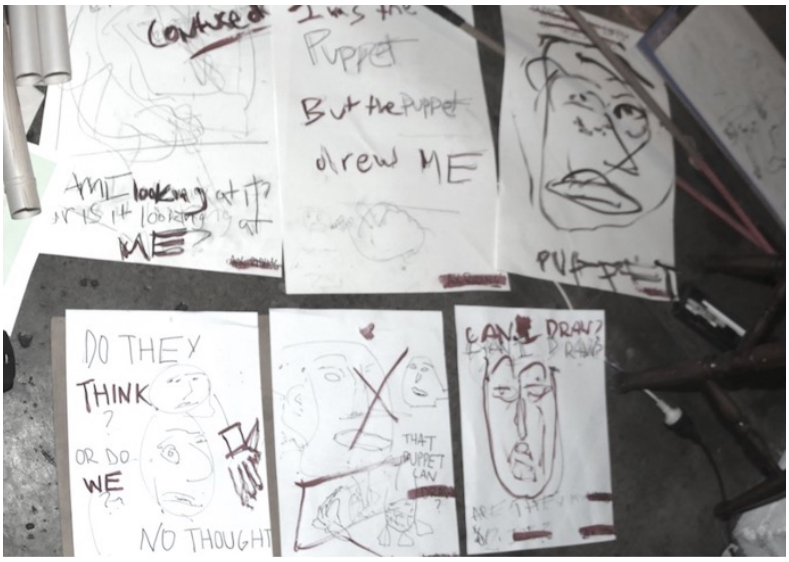

Figure 6. Alessandria Riding, LDP drawing, 2024. Image courtesy of the artist.

Learning-focused frameworks assert that metrics of knowledge (and their attendant credentials) don't support socially situated differences in practices (Kemmis & Edwards-Groves 2018; Lave 2019). As a lecturer in drawing who teaches in the life studio, I acknowledge that every student knows things about drawing that I don't know. In the life studio, in particular, learning is a dynamic exchange occurring not only between teacher and student or those that are drawing, but also between the models and artists. In ex-academic life studios, the concept of the 'master' is abstracted—present and absent as a construct in the mind of the participant. Those who draw have no formal authority to address (either affirmative or rebellious) other than the models and organizers and thus the transmissive master/student circumstance handed down through the canon is undermined. In the LDP, the boundaries between pedagogical roles are further destabilised by the introduction of the draughtspuppets, whose motivations and experiences are distinct from typical educational exchanges.

Solitary/Social

It is routine for participants in ex-academic life studios to draw periodically and consistently, exposing themselves to the same sites and situations and communities of learners again and again. Arguably, this is not because they are seeking out increasing stores of knowledge or new skills, or certainly for surprising interactions with drawing puppets. Rather, these participants are engaging in a social practice in defiance of artistic solitude and institutional credentials. Kemmis and Edwards-Groves (2017), following Lave, described the theory of

practice learning as one in which participants are not primarily motivated by knowledge acquisition but by learning how to 'go on' in a practice:

> …the theory focuses more centrally on what practices are—how they are enacted in the world—rather than on what we need to know in order to practice them. Other practice theories, by contrast, focus more centrally on the knowledge 'behind' practices that appears to 'drive' practices. We think these epistemological practice theories tilt towards the philosophy of the subject, and, by focusing more closely on the knowledge of the practitioner, tilt away from the insight that practices are shaped in intersubjective space, by material and other arrangements that make them possible. (p. 124)

The puzzling aspect of the organization of the ex-academic life studio is that, in many cases, it is staged to mimic the academy's sober dialectic and so the academy's epistemological biases get hitched to sites and experiences that the academy wants no part of. Although the LDP's reformed approach to practice learning has the potential to re-imagine learning in the life studio, it contends with the clichés of life drawing. Life drawing is peculiar in that it maintains its position as rudimentary and fundamental to education in the world's art and design academies despite its anachronistic tendencies and despite its marginalization by the contemporary art market/theory/history apparatus. Life drawing lingers in professional artists' practices and as a widespread recreational pursuit for trained and untrained participants. Although scholarly attention has been paid to drawing in art and design education, and to artists' uses of the body, the vast cohort of adult learners participating in life drawing each day around the globe have resisted serious pedagogical and critical consideration. There are instances of writers that have tackled life drawing as a coherent subculture, but art historians and theorists tend to focus on artists, their models and the politics of naked bodies. Steinhardt's (2005) anecdotal and charming account of recreational life drawing groups in the Western United States and Rooney's (2008) memoir of time spent as a life model both describe aspects of ex-academic life drawing but don't, as Mayhew (2010) put it in a thesis on life drawing, counter the notion of life drawing as a collection of "rear-garde practices" that "isolate life-drawing from critical cultural analysis and exacerbate the levels of isolation, marginalisation and misrepresentation of life-drawing as a contemporary pedagogical and cultural practice" (p. 24). In spite of these headwinds, the public and professional appetite for drawing engagement in the ex-academic life studio persists and is predicated on a foundation of community, material work and intersubjective exchange, and is worthy of significant attention in the context of learning. Within the LDP, the learning inquiry is tied to the learning experiences of people and puppets.

Figure 7. Georgia Hoskinson drawing in the LDP, 2024. Image courtesy of the artist.

Figure 8. Collaborative LDP drawing, 2024. Image courtesy of the author.

In a previous research project, I posed the question ‘how would I teach a puppet to draw?’(Platz, 2021). This question followed the rote academic propositions constantly circulated in university staff meetings: ‘What should we be teaching?’; ‘How should we teach?’; ‘Should we teach life drawing?’; and ‘What drawing skills should we teach for

employable graduates?' The error in these questions, as outlined in this article, is in the reliance on teaching as an explanation for learning. The more useful question is 'how do we learn (drawing)?' Answering this question is difficult and will require the practice learning turn away from the matrix of epistemological transmission and assessment so familiar to us. Puppets are useful in this scenario because of their outsider status—they have no sentimental bonds with human convention or propriety. The ex-academic life studio, similarly, is a rich misfit site for testing and observing human interactions and the close cooperative relationships that culminate in drawings. Puppets have weird ontologies, existing as quasi-human and also tethered to their human attendants—their puppeteers. It should be noted that 'puppeteer' is a popular term although it is a neologism resisted in scholarship and by the puppet people with whom I have interacted (Bell, 2001; Tillis, 1992; Trimingham, 2011). It is facile to assume the master/student dialectic applies to the puppeteer/puppet and such an assumption demonstrates a misunderstanding of puppets. It is a mistake of puppet ontology to view the puppet as merely a device through which its human puppeteer can speak or perform (Platz, 2019). The pioneering puppet maker and theorist Obraztsov put it succinctly: "My right hand, on which I wear the puppet, lives apart from me with a rhythm and a character of its own…[It] conducts a silent dialogue with me or, ignoring me altogether, lives its independent life" (Obraztsov in Tillis, 1990, p. 25). Ciofu (2018) described the puppet pedagogue Nicolas Gouseff's training of the human aspect of the puppet as a *'corps-castelet'*— the human body 'used as a performance space for the puppet' (p. 156). Puppets are ideal agents in this learning experiment because they defy simple binaries—not only master/student and solitary/social but also alive/dead, single/plural and manipulator/manipulated. Puppets have a history as aids and tools in the life studio as well as participating as active subjects in a number of contemporary works. My previous research from 2019 included ruminations on puppet drawing and puppets have been featured in contemporary exhibitions including: *The Puppet Show* at the Institute for Contemporary Art in Philadelphia (2008); *Silent Partners: Artist and Mannequin from Function to Fetish* at the Fitzwilliam Museum in Cambridge (2014); *Objects Do Things* at the Ujazdowski Castle in Warsaw (2016); and in my show *School of the Living and the Dead* at Grafton Regional Gallery (2023). The exhibitions in Philadelphia, Cambridge and Warsaw focus primarily on the puppets as a subject matter. They treat puppet theatre as a performance mechanism available to the visual artist. The draughtspuppets in the LDP are different. The draughtspuppets are the artists and the models. They make drawings, work as models posing for others to draw, and co-participate in community with others. As puppets and humans socialize in the ex-academic life studio, the intersubjectivity and communal dynamics coalesce as situated practice learning (Lave & Wenger, 1991).

Figure 9. Nara Walker, LDP drawing, 2024. Image courtesy of the artist.

Figure 10. Chloe Healy-Johnson, LDP drawing, 2024. Image courtesy of the artist.

Acedia

The practice embedded in all of this life drawing activity may be understood as an active management of the *acedia* that infects individuals, institutions and studios. Acedia has emerged throughout this research as important and inclusive of a great many contemporary sensations that perform as serious obstacles in the learning environment. It was an investigation of acedia that led me to begin experimenting with puppets as agents exempt from its consequences. I was first introduced to the concept thirty years ago during some time spent in a Benedictine monastery in Western New York. I was freshly graduated from art school and, at the time, hiding out in a monastery seemed reasonable. A seasoned monk, during a conversation about my education and about art more broadly, described acedia to me as one of the most fraught, vital, and least understood phenomena in the human experience. Acedia is difficult to pinpoint but can be understood as a kind of 'anti-practice' or active nullification of knowing and doing—antithetical to constructivist and situated practices of learning. Its root is the Greek *akēdos*, 'without care'(Grayston, 2015). Acedia's closest modern analogues are melancholia, *weltschmerz* and ennui (it also circulates in contemporary notions of alienation and anomie)—not uncommon experiences in art school. Although there is no way to reduce the expression of acedia to a single set of causes and effects, the shift away from learning and towards art school as a market-determined "exultant engine of neoliberalism" certainly contributes to the students' experience of acedia (Mulholland, 2019, p. 30). Attempts in the literature to summarize acedia in a clear and succinct phrase are lacking, and perhaps this is why artists have confronted the concept. Ecclesiastically, the idea was carefully considered over 1600 years ago by the Desert Mothers and Fathers, including Evagrius Ponticus, and also by John Cassian, Gregory the Great, and Thomas Aquinas (Crislip, 2005). Grayston (2015), a Thomas Merton scholar and theologian, described acedia as "anxiety [marinated in] listlessness or disconnection" (p. 13). It should be noted that the word 'depression' will emerge in discussions of acedia but will be avoided here—this conflation misrepresents the clinical nature of depression. In the list of 'essential profanities' or 'deadly sins,' acedia was overwhelmed and displaced by the more obliging concept of 'sloth' with its easy connotations of laziness and fatigue. Marvellous old drawings and engravings of acedia, such as those by Hieronymous Wierex, Pieter Bruegel, and Heinrich Aldegrever, are often captioned 'Sloth' in English-language texts in spite of the clearly legible Latin inscriptions that indicate 'Acedia' as the subject. Sloth, an inelegant blend of sorrow (*tristia*) and acedia, understates the original concept's complexity and ambiguity. Evagrius et al. (2003) described acedia, in a poetic and provocative passage, as a "loosening [or] loss [of the] soul's tension" (p. 113). Wenzel (1966) honoured acedia's desert-dwelling genesis through an examination of its legacy in Aquinas, Cassian, Gregory and St. Bernard of Clairvaux as "spiritual dryness" (p. 74). Joy, wisdom and fulfillment, it seems, are wet (apologies to my dusty charcoal-and-graphite colleagues). For the old ascetics, acedia was rooted in (literal) demonic temptation and possession, but its current manifestation is less

prescribed, more ubiquitous and exempt from specific dogmas or beliefs in demons and evil spirits.

Figure 11. Hieronymus Wierex, c.1612, *Acedia*, engraving.

Figure 12. Heinrich Aldegrever, 1552, *Acedia* from the Vices, engraving.

Alone in their chambers and dedicated to a contemplative life and to learning, the early ecclesiastics were understandably concerned about distraction, apathy, a desire to escape, a longing for novel stimulation and hyperactivity absent of profound meaning. How could one spend long hours each day in isolation and maintain a discipline of purpose? Toohey (2010) describes Gregory's interpretation of acedia (with sorrow) as one of the "diseases of the solitary" (p. 143). Mulholland (2019), in a case for revising "paragogical" methods in art school, indicted the destructive myth of the solitary art student: "As an emerging habitat, the workshop-studium is often seen to have begat forms of social isolation. This stems from foundational misconceptions still promulgated by today's art schools: that the nascent studio subjectified the artist as an independent practitioner who answers to no one" (p. 14). Although I acknowledge the deep theological foundations of acedia, I contend that the concept is relevant regardless of one's spiritual underpinnings. Acedia, like melancholia, has tremendous resonance for artists and art pedagogies because of its mystical and esoteric nature, not in spite of it. This is a feature shared by acedia and puppetry. Puppets resist rational empiricist explanations of their beings and doings.

More light has been shown on acedia in the last few years, as one might expect during these anxious times. Google's search and term trend-trackers indicate a large spike in the use of the word after March 2020, during the early COVID-19 lockdowns. Although the perception and experience of acedia may be accelerating in the academy due to uncertainty, malaise and the bureaucratization of learning, the hypothesis that animates the LDP and ex-academic life drawing is that a potent situated learning practice resists acedia. When learners are isolated in their educations and repeatedly confronted with conventional teaching-focused approaches to the studio, acedia can be unwittingly cultivated. This is evident, not only in the classroom, but in larger institutional and societal circumstances. Features of the ex-academic life studio—work and perseverance—are two prophylactics prescribed by the earliest ecclesiastical writers warning of acedia (Grayston, 2019). The first well-organized cenobitic communities took physical and material work as prime orders (Crislip, 2005). One critical aspect of acedia—again akin to melancholia—is that it is both a physical affliction (a material possession of the body) and a set of behaviours associated with the presence of the affliction. Thus, acedia is an infection which loosens the soul's tension and also the sorrow, distractedness, yawning, wandering, mania and carelessness stemming from the absence of disciplined work (Lysen, 2017). This list is particularly applicable to the contemporary academic studio, and it will no doubt resonate with my colleagues. I have attended hundreds of ex-academic life drawing groups around the world and this list is equally applicable. Life drawing groups tend be relatively staid and stilted affairs—this quality has been ascribed to a decorum that serves to attenuate the vulnerability of the model (Phillips, 2006). Certainly, the quieter and more introspective the participation appears to be, the more life drawing's queasy historical associations with eroticism and voyeurism can be allayed. The habituation of silence, isolation

and self-absorption, however, impedes the socio-material dimension of learning. In my experience—seemingly paradoxically—models express relief in working in exuberant and social groups that amplify their intersubjective presence as opposed to the stolid proceedings in which they are expected to perform as lifeless statues.

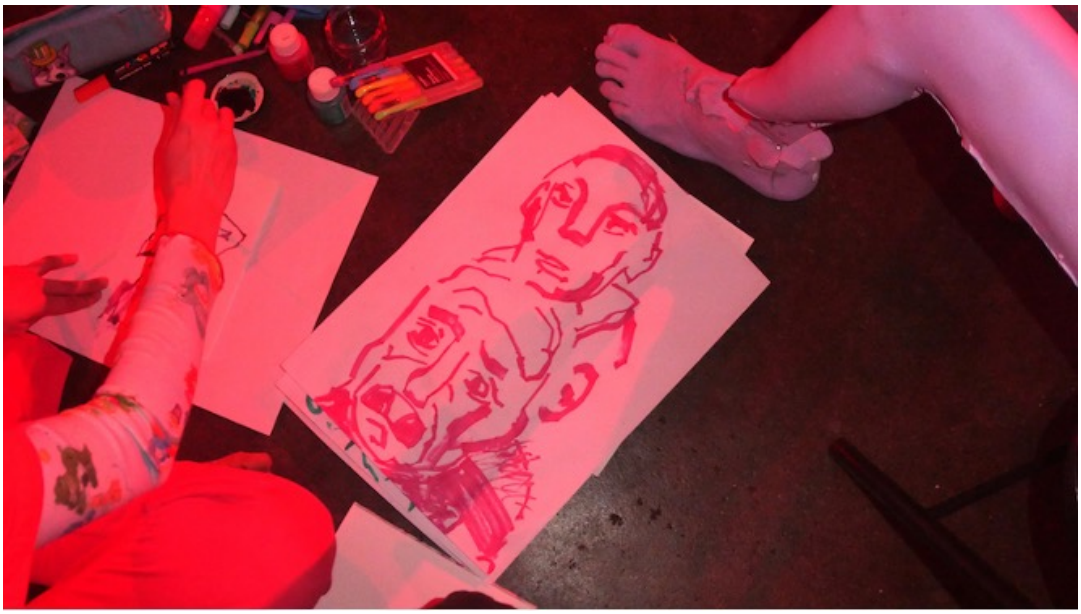

Figure 13. Sunday Jemmott drawing in the LDP, 2024. Image courtesy of the artist.

Conclusion

The LDP began as a mechanism for investigating an overlooked site of learning—the ex-academic life studio. Through the introduction of puppets, I hoped to observe and participate in a practice situation in which making, doing and knowing would be revealed in ways divergent from those in the academic studio. The process, however, did more to illuminate the obstacles present in the academic studio. As the people and puppets worked in a cooperative, curious, intensive and social manner, the tacit dialectics—master/student, solitary/social and acedia/practice—between the learning situations became apparent. Ex-academic drawing studios, and the intersubjective practice events within them, can reveal the social and cultural position of material drawing practices and re-orient formal approaches to learning in order to enliven our total selves and quicken our sensitivities to the most fundamental and universal aspects of our shared human experience. These experiments are necessary in a pedagogical environment in which philosophies are shifting and the "university becomes less the centre and control of learning and more a fulcrum or catalyst where learning is facilitated through access to many forms of knowledge and through many different systems and locations of delivery" (Orr & Shreeve, 2018, p. 36). We should continue to interrogate situated practice learning in the ex-academic studio and consider the ways that drawing reflects, inflects and

transforms our world and its attendant dynamics (politics, aesthetics, culture) whilst acknowledging the unique nature of learning in drawing and its unarticulated importance for communities of learners.

Notes

Thanks to the artists that participated in this project:
Alessandria Riding. Kate van Bruggen. Savanah Watson. Jess McNicol. Adam Southgate. Jaiden Parker. Rhianna Phillips. Sam Flowers. Amy Blomberg. Jess Lowcke. Ella Senbruns. Sunday Jemmott. Isabella Zammit. Chloe Healy-Johnson. Mike Davoren. Izzy Cowan. Frances Powell. Ben Emerton. Georgia Hoskinson. Connor Crossley. Nara Walker.

References

Aron, L., Botella, M., & Lubart, T. (2019). Culinary arts: Talent and their development. In R. F. Subotnik, P. Olszewski-Kubilius, & F. C. Worrell (Eds.), *The psychology of high performance: Developing human potential into domain-specific talent* (pp. 345–359). American Psychological Association. https://doi.org/10.1037/0000120-016

Barone, T., & Eisner, E. W. (2012). *Arts Based Research*. SAGE.

Barrett, E., & Bolt, B. (2007). *Practice as research: Approaches to creative arts enquiry*. I.B. Tauris.

Bell, J. (2001). *Puppets, masks, and performing objects*. MIT Press.

Bignamini, I., Postle, M., Iveagh Bequest, K., & Nottingham University Art, G. (1991). *The artist's model: Its role in British art from Lely to Etty*. Nottingham University Art Gallery.

Bloomfield, M. W. (1952). *The Seven Deadly Sins: An introduction to the history of a religious concept, with special reference to Medieval English literature*. Michigan State College Press.

Chorpening, K. (2014). The problem with making in fine art: A case for the expanded teaching of drawing. *Art, Design & Communication in Higher Education, 13*(1), 95–109. https://doi.org/10.1386/adch.13.1.95_1

Ciofu, A.-M. (2018). The Feldenkrais Method in the puppeteer's training from the perspective of Nicolas Gousseff's handheld puppets workshops. *Review of Artistic Education,(15/16),* 155–160. https://doi.org/10.2478/RAE-2018-0015

Coady, S. (2023). Enigmatic anatomy. *Frankie Magazine (116)*. https://www.zinio.com/au/article/frankie-magazine/issue-116--novdec-2023-i582307/enigmatic-anatomy-a8

Crislip, A. (2005). The sin of sloth or the illness of the demons? The demon of acedia in early Christian monasticism. *Harvard Theological Review, 98*(2), 143–169. https://doi.org/10.1017/S0017816005000908

Evagrius, P. & Sinkewicz, R. E. (2003). *Evagrius of Pontus: The Greek ascetic corpus*. Oxford University Press.

Farthing, S., Chorpening, K. & Wiggins, C. Eds. (2012). *The good drawing*. CCW Graduate School.

Fava, M. (2020). A decline in drawing ability? *International Journal of Art & Design Education, 39*(2), 319–332. https://doi.org/10.1111/jade.12255

Fouquet, M. (2007). *Contemporary art/contemporary pedagogy: Interrupting mastery as paradigm for art school education*. [Doctoral dissertation, University of British Columbia].

Goldstein, C. (1996). *Teaching art: Academies and schools from Vasari to Albers*. Cambridge University Press.

Grayston, D. (2015). *The noonday demon: Acedia.* The Lutterworth Press.

Kemmis, S. (2021). A practice theory perspective on learning: Beyond a 'standard' view. *Studies in Continuing Education, 43*(3), 280–295. https://doi.org/10.1080/0158037X.2021.1920384

Kemmis, S., & Edwards-Groves, C. (2018). *Understanding Education : History, Politics and Practice*. Springer.

Kemmis, S., Edwards-Groves, C., Lloyd, A., Grootenboer, P., Hardy, I., & Wilkinson, J. (2017). Learning as being 'stirred in' to practices. In P. Grootenboer, C. Edwards-Groves, & S. Choy (Eds.), *Practice theory perspectives on pedagogy and education: Praxis, diversity and contestation* (pp. 45–65). Springer Singapore.

Lave, J. (2019). *Learning and everyday life: Access, participation, and changing practice*. Cambridge University Press.

Lave, J., & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*. Cambridge University Press.

Lysen, L. M. (2017). Vicious sorrow: The roots of a 'spiritual' sin in the Summa Theologiae. *Studies in Christian ethics, 30*(3), 329–347. https://doi.org/10.1177/0953946816658719

Mayhew, M. (2010). *Modelling subjectivities: Life drawing, popular culture and contemporary art education.* [Doctoral dissertation, The University of Sydney]. http://hdl.handle.net/2123/9542

Mulholland, N. (2019). *Re-imagining the art school: Paragogy and artistic learning*. Palgrave Macmillan.

Orr, S., & Shreeve, A. (2018). *Art and design pedagogy in higher education: Knowledge, values and ambiguity in the creative curriculum* (1st ed.). Routledge.

Phillips, S. R. (2006). *Modeling life: Art models speak about nudity, sexuality, and the creative process*. State University of New York Press.

Platz, W. (2019). Spin, Puppet, Spin: Drawing Estrangement. *VIS – Nordic Journal for Artistic Research, 2*. http://dx.doi.org/10.22501/vis.562761

Platz, W. (2021). Drawing with numb hands: Dexterity and draughtspuppets. *Drawing: Research, Theory, Practice, 6*(1), 69–81. https://doi.org/10.1386/drtp_00051_3

Postle, M., & Vaughan, W. (1999). *The artist's model from Etty to Spencer*. Merrell Holberton.

Rooney, K. (2008). *Live nude girl: My life as an object*. University of Arkansas Press.

Posner, D. N., Orenstein, C., & Bell, J. (2014). *The Routledge companion to puppetry and material performance*. Routledge.

Salazar, S. M. (2013). Studio interior: Investigating undergraduate studio art teaching and learning. *Studies in Art Education: A Journal of Issues and Research in Art Education, 55*(1), 64–78. https://doi.org/10.1080/00393541.2013.11518917

Simmons, S. (2021). *The value of drawing instruction in the visual arts and across curricula: historical and philosophical arguments for drawing in the digital age*. Routledge.

Steinhart, P. (2005). *The undressed art: Why we draw* (1st ed.). Vintage Books.

Stewart, R. (2003). (Re)inventing artists' research: Constructing living forms of theory. *TEXT, 7*. https://doi.org/10.52086/001c.32504

Tillis, S. (1990). *Towards an aesthetics of the puppet.* [Doctoral dissertation, San Jose State University].

Tillis, S. (1992). *Toward an aesthetics of the puppet: Puppetry as a theatrical art*. Greenwood Press.

Toohey, P. (2010). *Melancholy, love, and time*: *Boundaries of the self in ancient literature*. University of Michigan Press.

Trimingham, M. (2011). How to think a puppet. *Forum Modernes Theater, 26*(1), 121–136. https://doi.org/10.1353/fmt.2011.0008

Wenzel, S. (1966). 'ACEDIA' 700-1200. *Traditio, 22*, 73–102. Retrieved from http://www.jstor.org/stable/27830807

Carey, B. (2019, March 22). Can we get better at forgetting? *The New York Times*. https://www.nytimes.com/2019/03/22/health/memory-forgetting-psychology.html

Dillard, J. P. (2020). Currents in the study of persuasion. In M. B. Oliver, A. A. Raney, & J. Bryant (Eds.), *Media effects: Advances in theory and research* (4th ed., pp. 115–129). Routledge.

Grady, J. S., Her, M., Moreno, G., Perez, C., & Yelinek, J. (2019). Emotions in storybooks: A comparison of storybooks that represent ethnic and racial groups in the United States. *Psychology of Popular Media Culture*, *8*(3), 207–217. https://doi.org/10.1037/ppm0000185

Harlan, C. (2013, April 2). North Korea vows to restart shuttered nuclear reactor that can make bomb-grade plutonium. *The Washington Post*, A1, A4.

Jackson, L. M. (2019). *The psychology of prejudice: From attitudes to social action* (2nd ed.). American Psychological Association. https://doi.org/10.1037/0000168-000

National Cancer Institute. (2019). *Taking time: Support for people with cancer* (NIH Publication No. 18-2059). U.S. Department of Health and Human Services, National Institutes of Health. https://www.cancer.gov/publications/patient-education/takingtime.pdf

Ouellette, J. (2019, November 15). Physicists capture first footage of quantum knots unraveling in superfluid. *Ars Technica*. https://arstechnica.com/science/2019/11/study-you-can-tie-a-quantum-knot-in-a-superfluid-but-it-will-soon-untie-itself/

Sapolsky, R. M. (2017). *Behave: The biology of humans at our best and worst*. Penguin Books.

Stobbe, M. (2020, January 8). Cancer death rate in U.S. sees largest one-year drop ever. *Chicago Tribune*.

Svendsen, S., & Løber, L. (2020). *The big picture/Academic writing: The one-hour guide* (3rd digital ed.). Hans Reitzel Forlag. https://thebigpicture-academicwriting.digi.hansreitzel.dk/

Thestrup, K. (2010). To transform, to communicate, to play—The experimenting community in action. In E. Hygum & P. M. Pedersen (Eds.), *Early childhood education: Values and practices in Denmark*. Hans Reitzels Forlag. https://earlychildhoodeducation.digi.hansreitzel.dk/?id=192

About the Author

Dr. William (Bill) Platz is an American-Australian artist, teacher and researcher with a disciplinary focus on drawing and research concentrations in life drawing, portraiture and pedagogies of drawing — including curriculum development and learning design. Dr Platz completed his BFA (Pratt) and MA (USNY) in New York before migrating to Australia to complete his PhD (Griffith). Dr Platz is currently Head of Drawing at Queensland College of Art and Design in Brisbane. He has previously served as Deputy Head of School, Director of Research and Postgraduate Studies; Program Director of Fine Art; Foundations Coordinator for Fine Art and Photography; and Higher Degree Research Convenor. His most recent solo show was the exhibition *School of the Living and the Dead* (2023) at Grafton Regional Gallery (NSW) featuring works created by hybrid studio puppets called *draughtspuppets*.

International Journal of Education & the Arts

http://IJEA.org ISSN: 1529-8094