

FIVE YEARS | DRAWING  
CORRESPONDENCE RESEARCH  
GROUP. PUBLISHING. DRAWING.

DRA|W ZINE  
# ISSUE 2

28 FEB - 8 MARCH

2026 OPEN: SAT-  
SUN 2-6PM

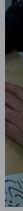
FIVE YEARS

Unit 2B1 Boothby Road  
Archway, London  
N19 4AJ

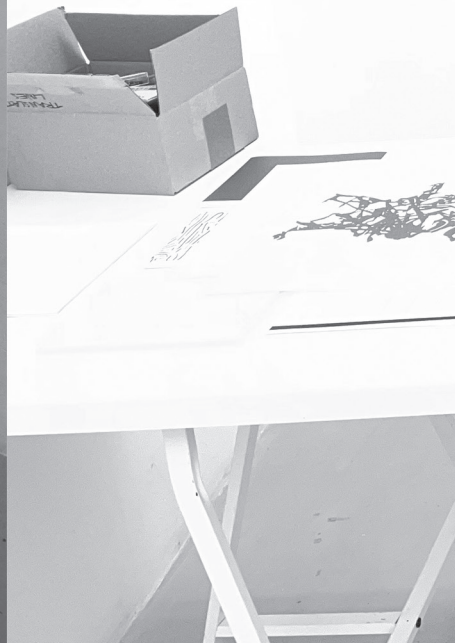
[www.fiveyears.org.uk](http://www.fiveyears.org.uk) | [info@fiveyears.org.uk](mailto:info@fiveyears.org.uk)

[www.drawingarticulations.co.uk](http://www.drawingarticulations.co.uk)

ISSN 2978-5952

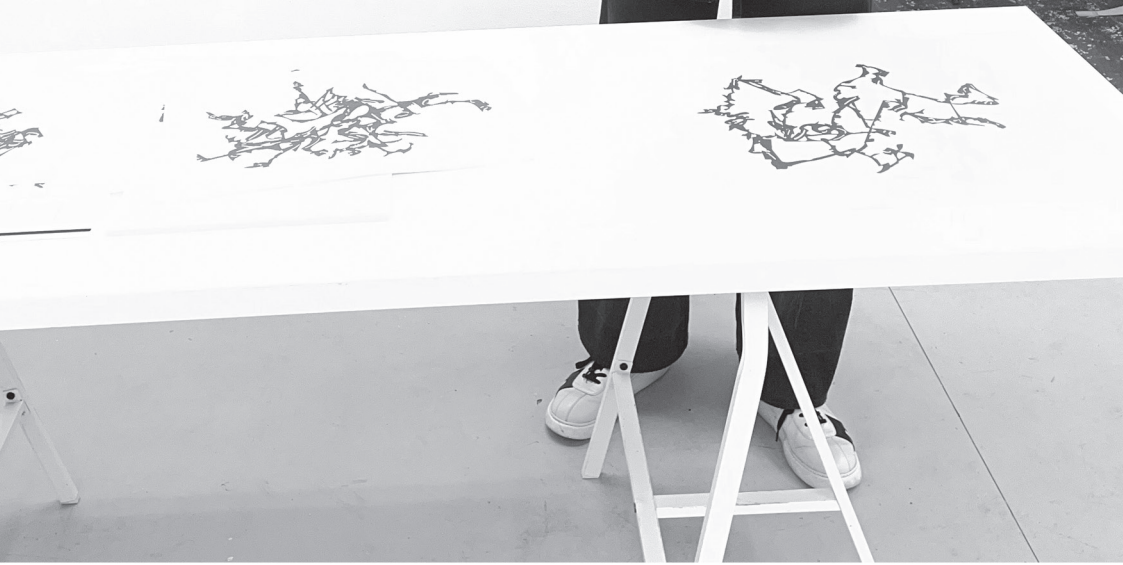


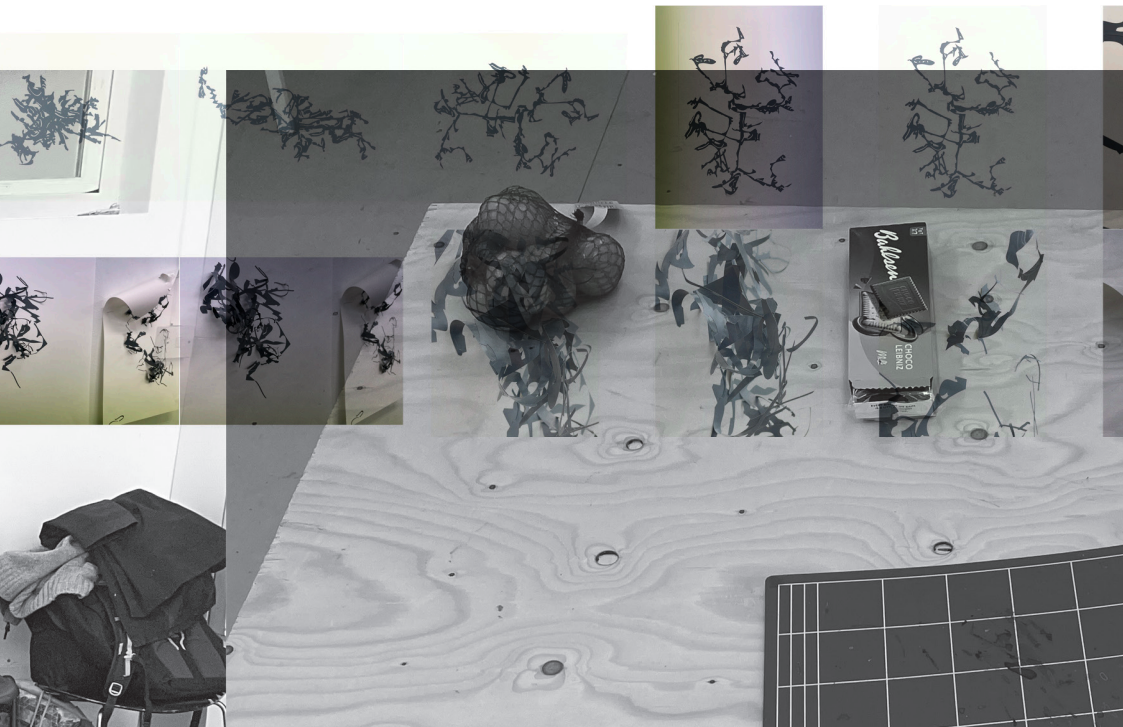
Questions about the event before any of the making/ editing has begun.



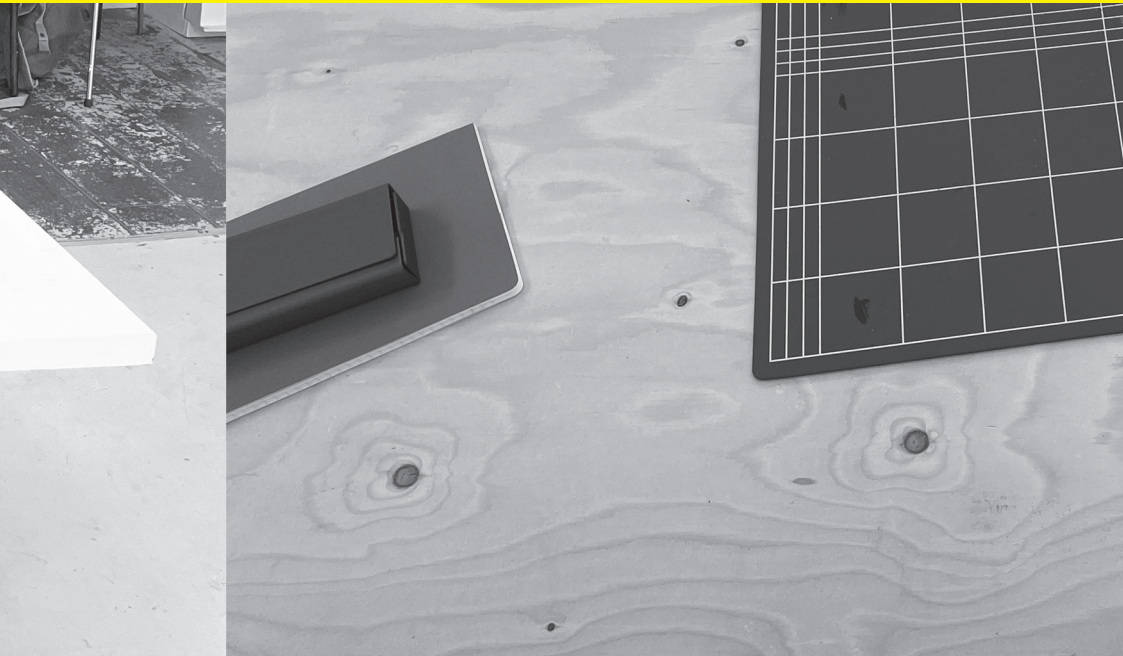


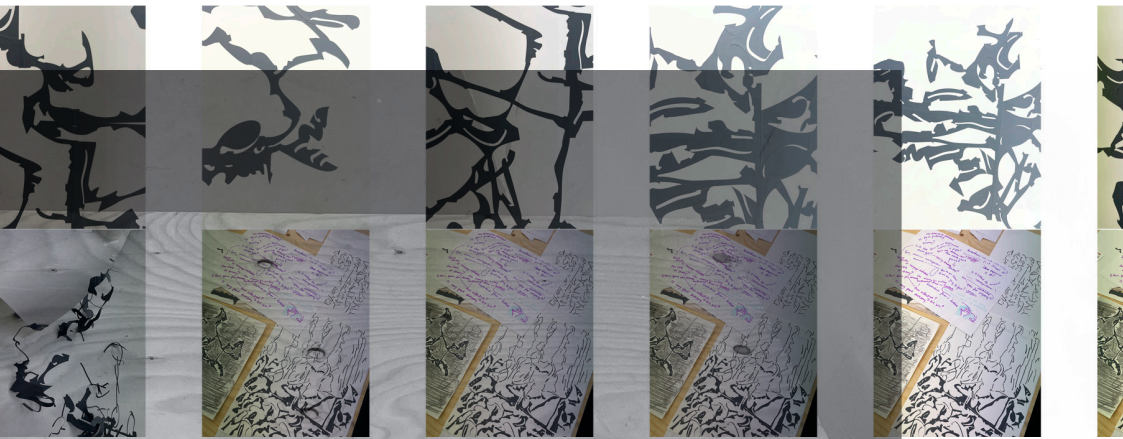
1. Is 'it' a closed group?



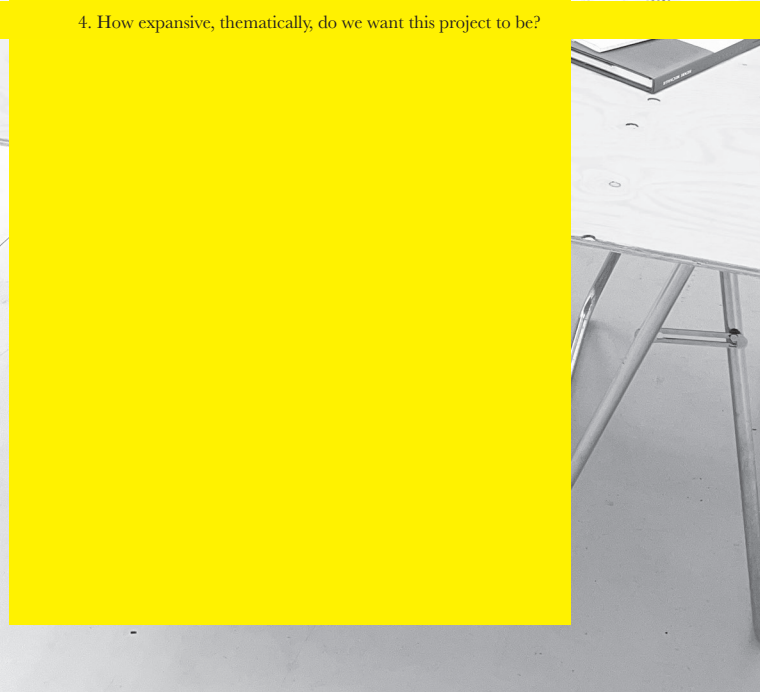
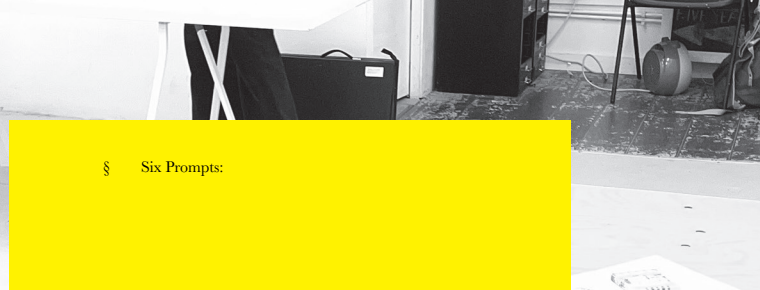
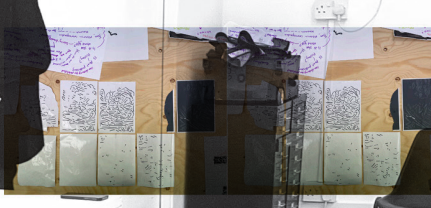


2. Is 'it' something that has to be printed out?





3. Is this a closed group for just the people who are here?



§ Six Prompts:

4. How expansive, thematically, do we want this project to be?



§ Are we drawing now?

A short round table exercise where anyone who was in the space at Five Years is recorded (verbatim for anonymous transcription). We take it in turns to ask questions about the event before any of the session's making/ editing has begun.

I find this to be a very useful and simple drawing exercise in its own right. It was evocatively described to me as something occurring at the beginning of a project when that project is still working out what it is. I still find this as pertinent a description of the ongoing and open process of drawing as any.

So, the exercise begins with a question, for example, about the production process, or about today, or whatever. The next person responds with another question and so on until we end up with an open and expansive list of questions attempting to articulate the task at hand. The questions can be reflexive of a kind of answer.

The transcriptions are printed to be read as artefact texts dispersed among the array of accumulating material being organising as the publication of the zine.

...

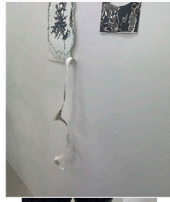
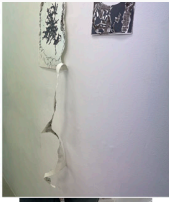
Edward Dorrian (Five Years)





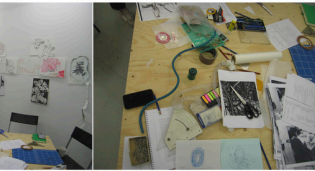
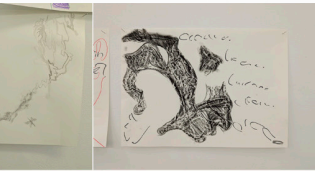
5. How is 'it' going to be linked? Is 'it' going to be linked to the original correspondence?





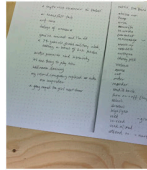
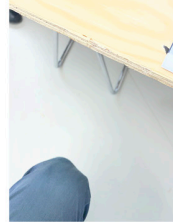
6. Can we have fun with this?





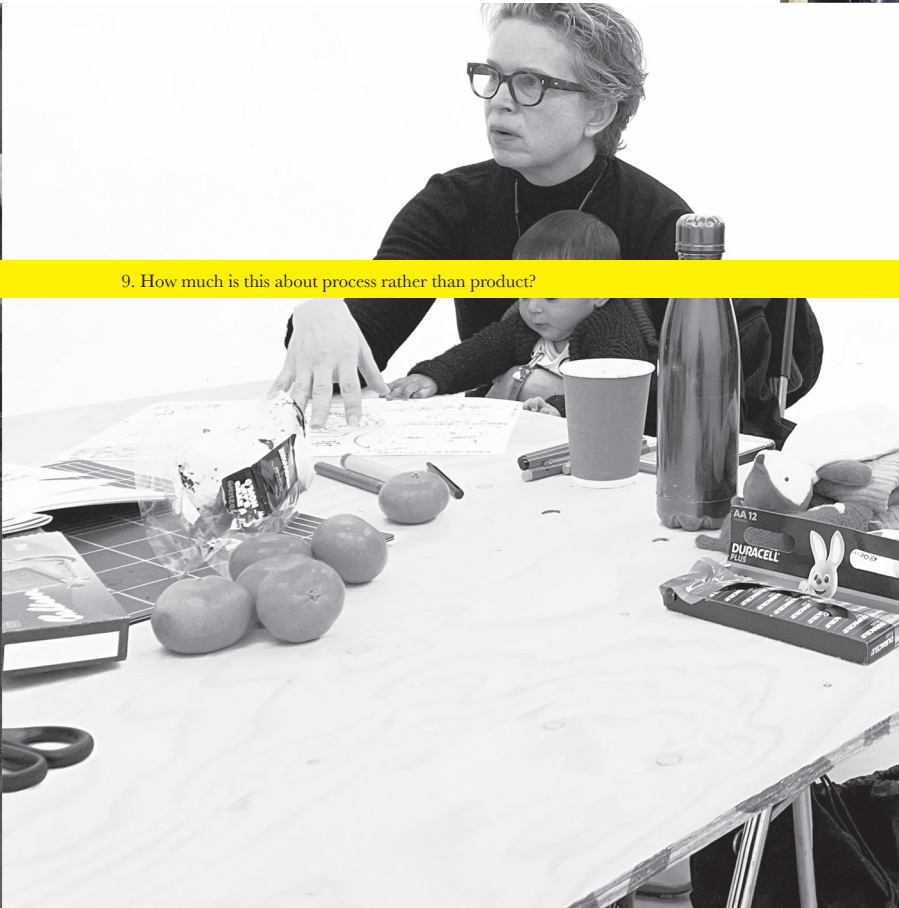
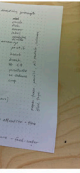
7. Is 'it' a space to act upon what feels urgent?





8. Is 'it' an open group? Can anyone join in?

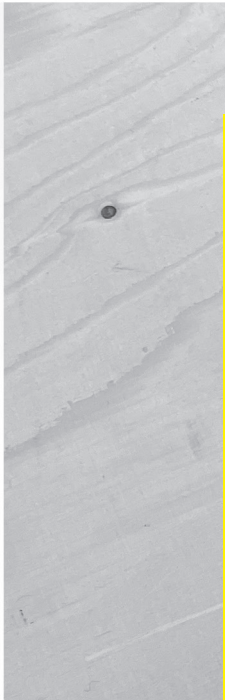




9. How much is this about process rather than product?



10. How do we know when we have started?

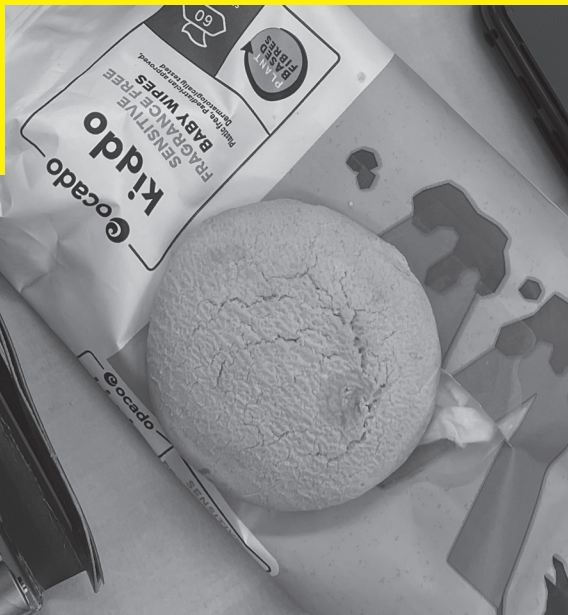


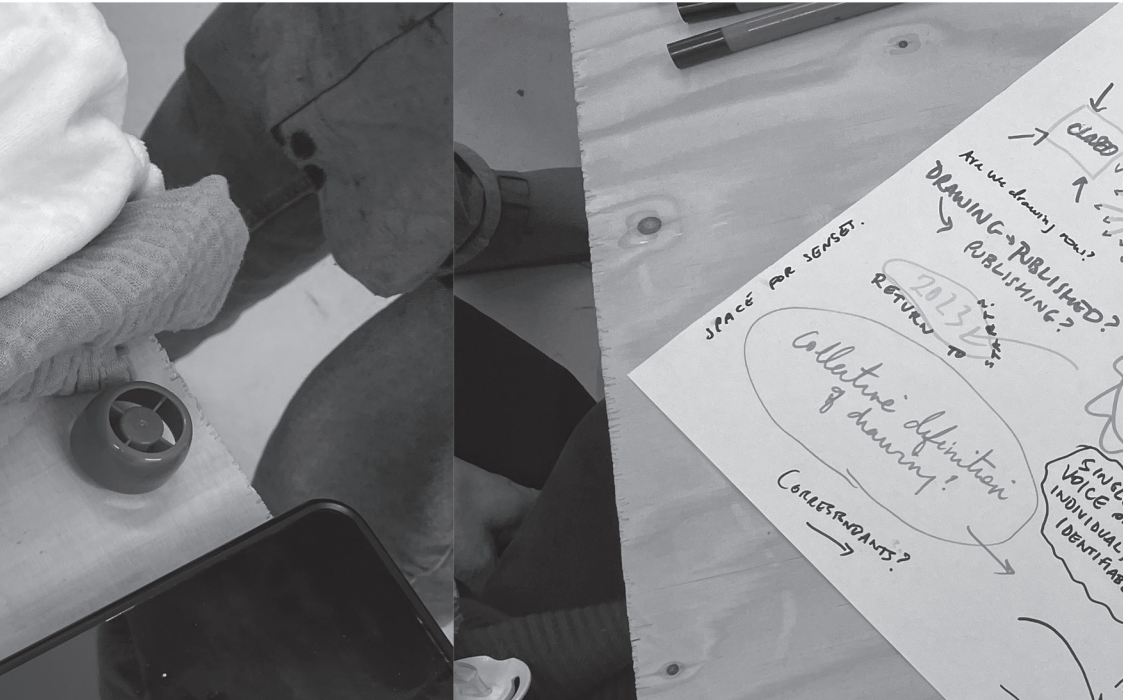
§ Key Aspects of Mauss's Theory:

- The Three Obligations:  
The Obligation to Give: Initiates social, ritual, or economic alliances.
- The Obligation to Receive:  
Refusal to receive indicates a rejection of the social bond.
- The Obligation to Repay (Reciprocate): Ensures the continuity of the relationship, preventing it from becoming a one-sided, impersonal transaction.



...  
Ilga Leimanis (Five Years)





11. How do we know if we're going too fast?







13. What do we need to have at the end of these two weekends to send?



§ According to Paul Klee “a dot is a line that went for a walk.” Graphic designer and typographer Alan Kitching took this quote to actuality and made it a practical experiment in his practice, and I would like us to use some similar principles. But by taking, Rebecca Solnit’s ethos Of walking. So, I would like you to draw the space that we’re working in to document this zine’s ‘location’ through your physical presence in this space and walking it’s parameters.... And to trace ‘the edges’ of this space. Solnit said: “The rhythm of walking generates a kind of rhythm of thinking, and the passage through a landscape echoes or stimulates the passage through a series of thoughts. This creates an odd consonance between internal and external passage, one that suggests that the mind is also a landscape of sorts and that walking is one way to traverse it. A new thought often seems like a feature of the landscape that was there all along, as though thinking were traveling rather than making.” (Wanderlust, a history of walking, p.11)

Task: Simply use this quote and think about how you can use the tools in front of you to trace your walk around this space.

14. Do we have a collective definition of drawing?



...  
Jhinuk Sarkar (Five Years)



FIVE YEARS: DRAW-  
ING CORRESPOND-  
ENCE RESEARCH  
GROUP: PUBLISH-  
ING. DRAWING.

15. Can I contribute from a distance?

GROUP: PUBLISH-  
ING. DRAWING.  
DRAWING  
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[www.fiveyears.org.uk](http://www.fiveyears.org.uk) | [info@fiveyears.org.uk](mailto:info@fiveyears.org.uk)  
[www.drawingarticulations.co.uk](http://www.drawingarticulations.co.uk)

8x vinyl drawings  
8x welded sheets  
20x vinyl sheets  
40x sheets A3 drawing paper  
10x A3 photocopied sheets  
20x carbon paper

16. Is there a relationship between "fun" and "urgent"?

26.2.26

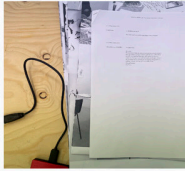
Prompt

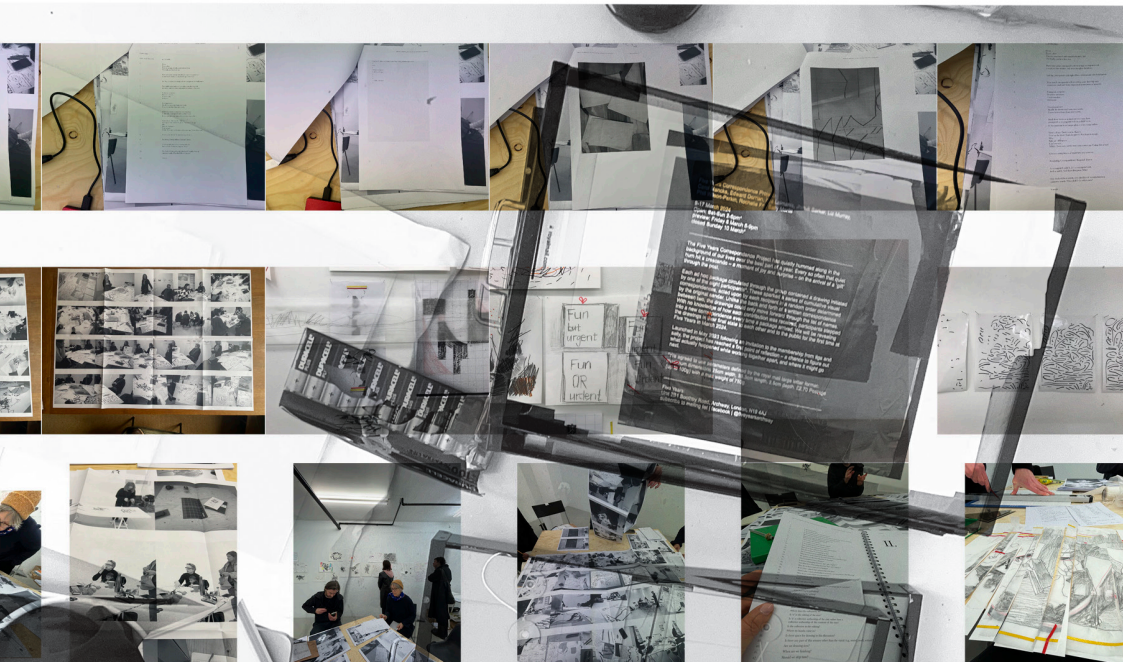
- Start with Myriam's
- context

Is this a closed group?  
How expansive thematically do we want  
this project to be?  
Is it linked to the original correspondence?  
Can we have open correspondence?  
Is there a space to

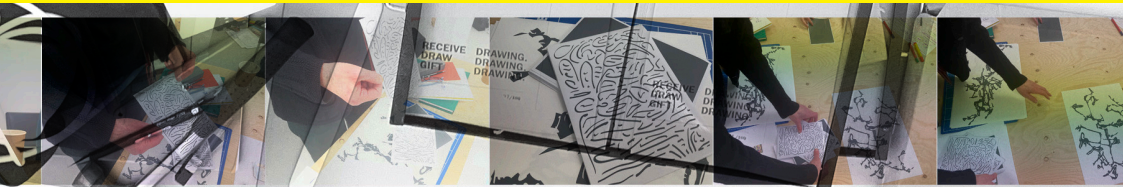
17. Can there be a relationship between "fun" and "urgent"?

How do we know we've started?  
How do we know if we're going too fast?  
What do we know about drawing?  
Do we have a collective definition of drawing?  
Can I contribute from a distance if I can't  
be here next weekend?  
Are there a relationship between fun and  
urgent?  
How do we know when it's finished.  
What is play's relationship to research,  
correspondence and drawing?  
How do we understand correspondence?





18. How do we know when we've finished?





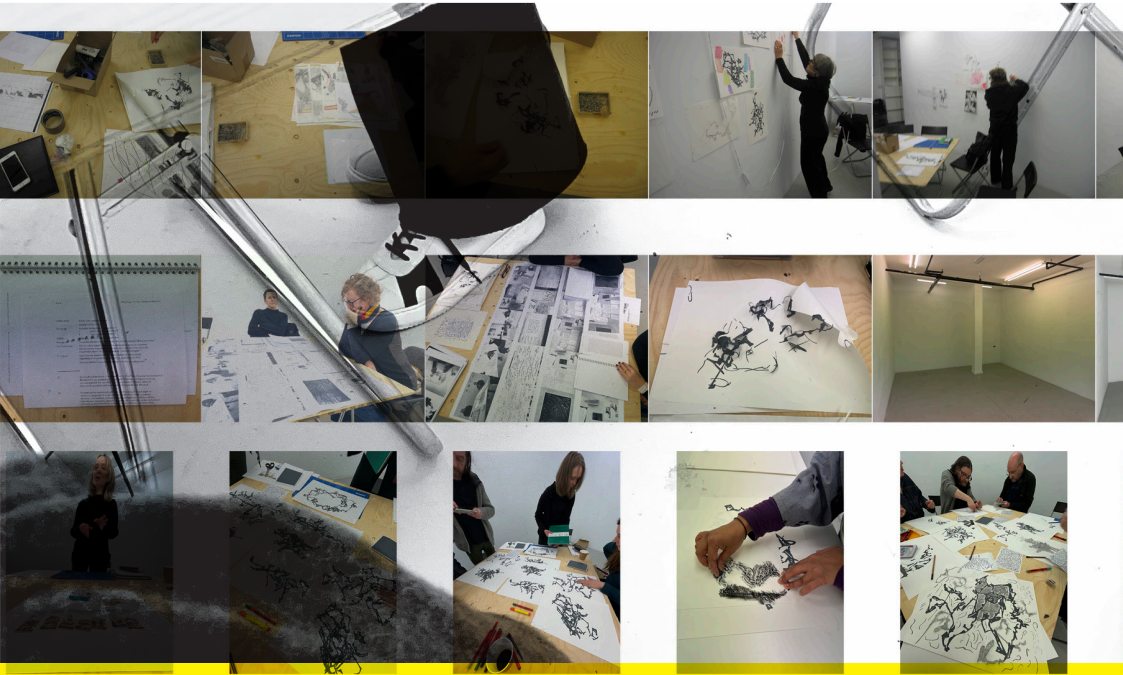
19. If it's "fun", what is fun's relationship with play?





20. What is play/ fun's relationship to research, correspondence, and drawing?



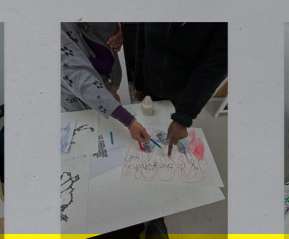


21. How do we understand correspondence?

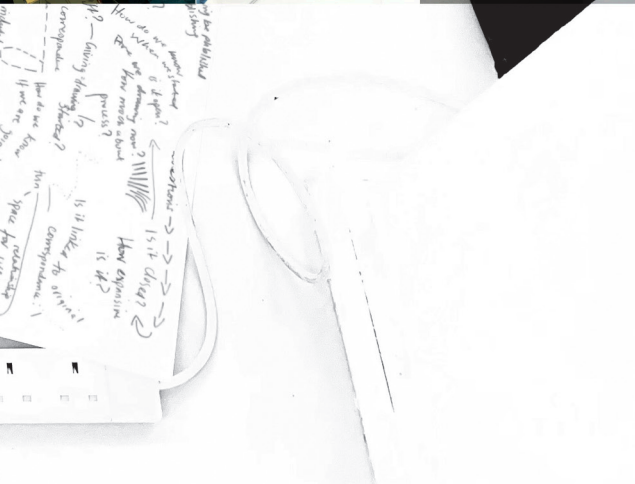


your personal...  
 is any part...  
 your collective?  
 from a...  
 R.A.

RECEIVE  
 DATE  
 FROM  
 TO

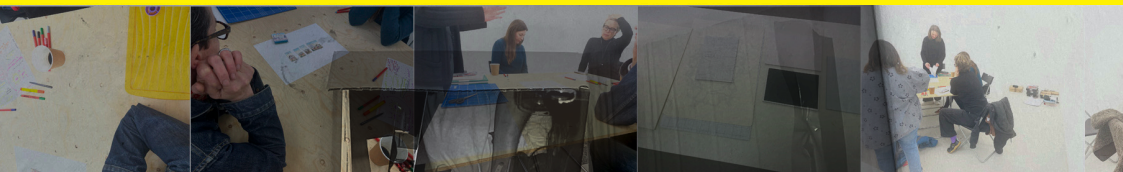


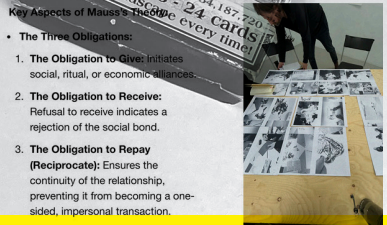
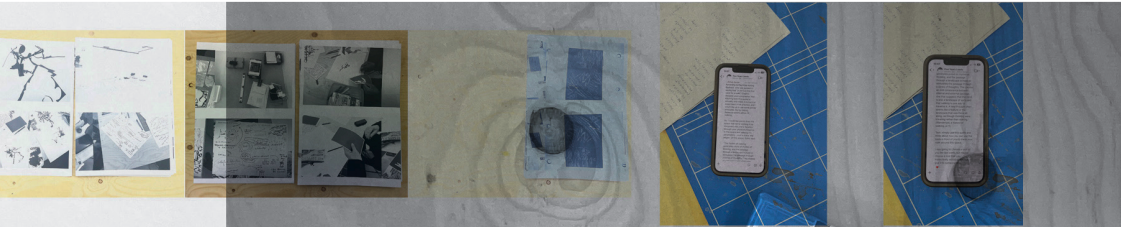
22. Could posting your drawing off into the world be something that comes into 'it'?





23. Is that publishing?






Key Aspects of Mauss's Theory

- The Three Obligations:

1. **The Obligation to Give:** Initiates social, ritual, or economic alliances.
2. **The Obligation to Receive:** Refusal to receive indicates a rejection of the social bond.
3. **The Obligation to Repay (Reciprocate):** Ensures the continuity of the relationship, preventing it from becoming a one-sided, impersonal transaction.

24. Is 'it' still about a gift?





§ Informed by the near limitless options presented by the Endless Landscape, the prompt proposes working with a kit of vinyl lines in any of the following ways:

- Take a pre-prepared kit of vinyl lines and make a drawing on paper configuring the lines as image and/or text
- Take a drawing made from the vinyl remnants removed in preparing the kit of lines: use it to develop frottage drawings, or draw directly into it
- Take a sheet of cut vinyl that hasn't been weeded. Make a drawing from the lines, the remnants, or both
- Work alone or exchange drawings to further the dialogue

...

Sally Morfill (Five Years)



25. Is the idea of drawing strictly visual, or can language be included?





26. Can drawing be published?





27. Can drawing be publishing?

43. Can we post it into the world?  
 44. Can we post our drawings into the world?  
 45. So... this is what I think is worth...  
 46. And then... yeah... it's drawing publishing or... yeah...  
 47. It's on the next page... so yeah...  
 48. Can drawing be published?  
 49. and then... Can drawing be publishing?  
 50. those were the two questions...  
 51. Okay... so my thought was that... I mean... it's quite a long list.  
 52. There's no way we can get around it.  
 53. So... was there any question that came that kind of resonated?  
 54. We could maybe work on like two of them just to keep things simple... to test it out?  
 55. In the same way... this kind of uncomfortable visualising of the question.  
 56. Well... I think... well... it's either general questions about... What is drawing?  
 57. or the other one is well... what are we... doing... in relation to what we've been... what we've... we...  
 58. What we volunteered ourselves... to do... i.e. produce something.  
 59. I didn't know so more... more pragmatic?  
 60. Something maybe around the process versus the product... the relationship between the urgent... fun... fun versus urgent.  
 61. That could be a fun one to do.  
 62. And to be honest... that's what I think...  
 63. And to be honest... that's what I think...  
 64. And to be honest... that's what I think...  
 65. And to be honest... that's what I think...  
 66. And to be honest... that's what I think...  
 67. And to be honest... that's what I think...  
 68. And to be honest... that's what I think...  
 69. And to be honest... that's what I think...  
 70. And to be honest... that's what I think...  
 71. And to be honest... that's what I think...  
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 74. And to be honest... that's what I think...  
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 95. And to be honest... that's what I think...  
 96. And to be honest... that's what I think...  
 97. And to be honest... that's what I think...  
 98. And to be honest... that's what I think...  
 99. And to be honest... that's what I think...  
 100. And to be honest... that's what I think...

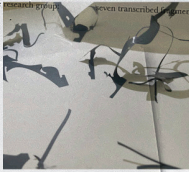
## 28. Can drawing be writing?

04. What... sorry... can I... can I... like... look hands... like drawing?  
 65. [unclear overtalking]  
 66. Where do we know it thought it was? Where do you have it?  
 67. Where do 'hands' come in? Okay...  
 68. Is 'hands' like 'body'?  
 69. Oh... don't ask me...  
 70. Yeah... it could be the body. Yeah.  
 71. Rather than just how... however the body can be interpreted as 'embodied'... usually what is said to be... 'what drawing... is'?  
 72. So that... that question...  
 73. so not like reading? or not like... whatever? I don't know...  
 74. [unclear overtalking]  
 75. Sorry... so the question that [I] is suggesting was...  
 76. Can there be a relationship between 'fun' and 'urgent'?  
 77. Can we have a definition of what 'fun' is?  
 78. I have to go to the dictionary to look up what fun is.  
 79. I mean... we could start there.  
 80. I mean... we could start that.  
 81. We could start there... to be honest...  
 82. I'm just thinking... like... just to just to test this... because we've done Mauss's... 'Gift'... and now we can do our own questions that we did yesterday... but it could be open to new... maybe you got some questions... You want to add to the list? It could be open to more questions.

83. Oh... my gosh... I didn't... Well... actually... the one question I suppose I have was...
84. What is editing?
85. That's a good question.
86. So that could be diagram visualised?
87. We get scissors?
88. Should we share jobs?
89. That sounds like delegating?
90. Do you want to delegate jobs?
91. Yeah.
92. [laughs]
93. This is fun.
94. If you look into this... then we can stop... I mean... I was also... the final thing I was going to do was just to make a link back to the work that we did yesterday... so is there a way that we can take... I don't know the gift... you know... this is... these are some of the diagrams that I made yesterday between the urgent and you know this kind of stuff where the hands come in... it wasn't really any time to do it... but... so is there any kind of link that we can make back to this work with the...?
95. Yeah... because I think one of the really nice things about work yesterday was this... this sheet of... what was supposed to be proper work and what was... left over... and then... what was to be discarded... and what was... not to be discarded? What was... and I think that's a really interesting distinction to be making... to anything... is like... what of this should and... should not... be here.

## 29. Can drawing be giving?

98. So... but it's and it's also kind of a participatory partitioning thing... like all right... so that's not involved... and that is involved in it... with like oh yeah.
99. Because.
100. Okay.
101. So... are we into doing some questions or not... really?
102. I am.
103. Yeah?
104. Yeah?
105. Okay.
106. I can try the question.
107. Well... you did really well here... so...
108. I think the editing thing is quite good... though...
109. Yeah... maybe we should edit this?
110. Is there more paper... or should we use?
111. Oh yeah... there's more paper...
112. I feel like cutting up things now...
113. Can I have some scissors... please?
114. Apologies... as much as I want to... I want to be home and asleep as well at the same time... I just... I wanted to... because it was one session... um... if that's okay... I'll excuse myself...
115. Yeah... yeah... of course...
116. it's been a pleasure.
117. Do you mind being edited?



Five Years Drawing Correspondence Research Group  
Voice Recordings / Transcriptions

I-II

Saturday 28 Feb 2026

Sunday 1 March 2026

18:02

2:53

29:53

2:57

19:0

20:25

24:5

Questions 1

Questions 2

VIII

Notes



DRA|W zine\_ Five Years drawing correspondence

Pre set up

- 1
- 2

2.5pm open making/editing session  
An initial arranging  
present  
new

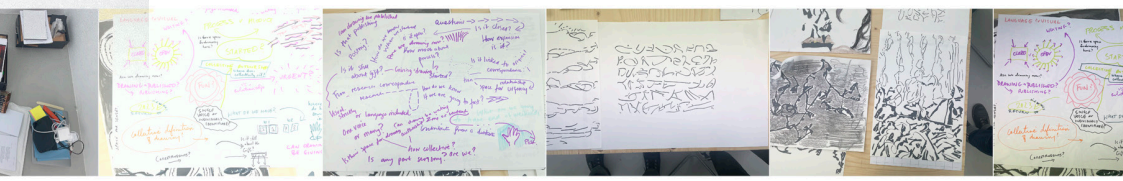
2.5pm open making/editing session  
A possible intro  
OPEN  
Prompt 1?  
(5-10mins max)

2.15-3pm?  
Questions are organising of  
General info

Essentially  
Research C  
etc) and m  
Zine and

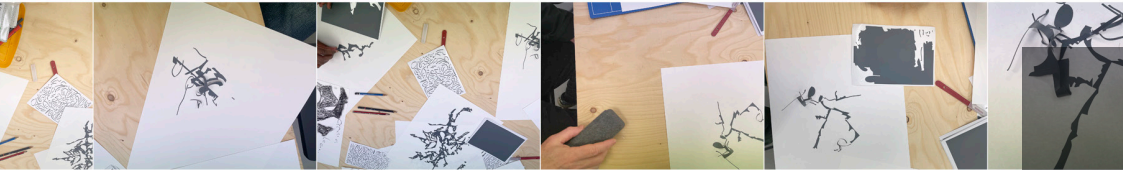
of all the staff we've Five Years Drawing Correspondence  
nary of all the staff we've Five Years Drawing Correspondence  
anned so far: Architects Drawings, envelopes/recordings  
that has effectively been published (Website, DRA|W  
sum contributions and correspondences). Research.

Transcriptions recorded by Ed  
iPhone placed in the middle of  
interlocutors. Each recording a  
Without differentiating between  
text into sentences (words betw

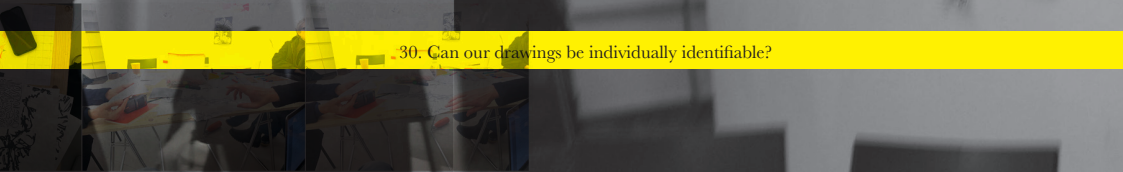
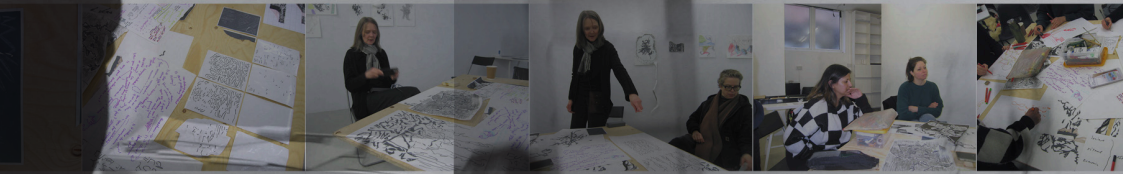
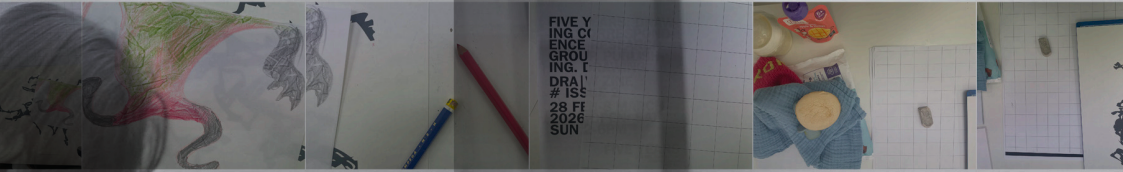
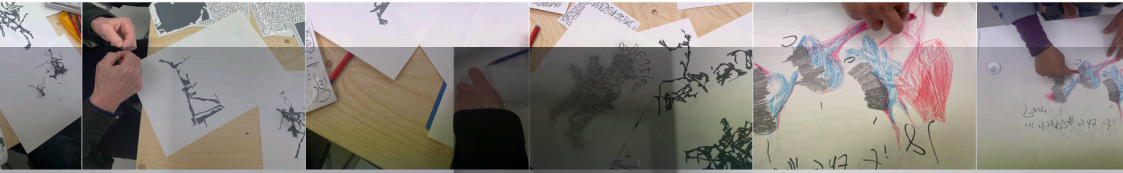


ward Dorrian. Each recording  
 the table at Five Years in view  
 auto transcribed. First without  
 n speakers. Anonymously. The  
 reen full stops). Commas chang



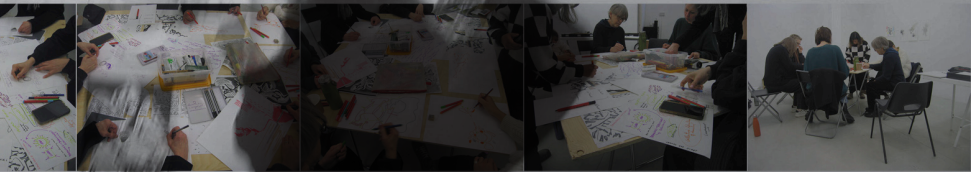
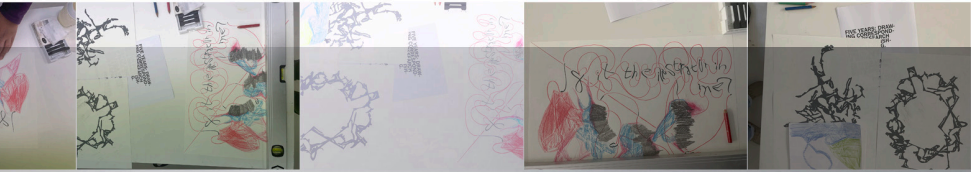






30. Can our drawings be individually identifiable?

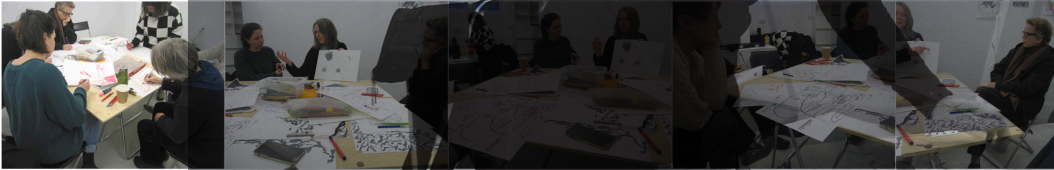




31. Is 'it' going to be one voice?



32. How collective is this?



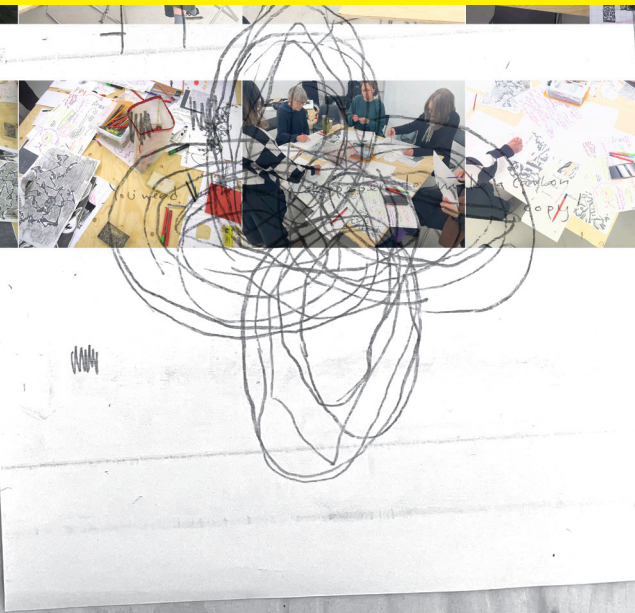
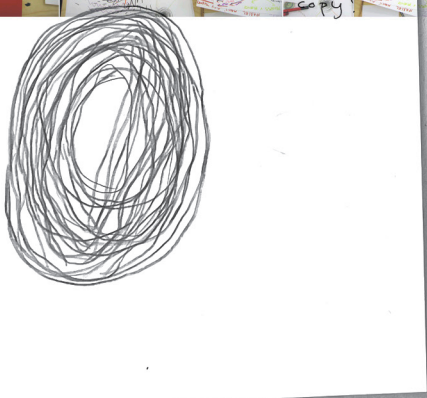
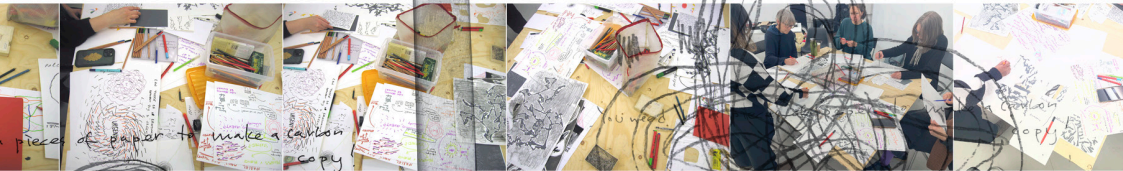


33. Where does the collectivity sit?





34. Is 'it' in the editing of the zine?





35. Is 'it' a collective authorship of the zine rather than a collective authorship of the contents of the zine?





36. Is the collective in the editing?



to (FYDCRG)

1. Draw.  
Draw a line.  
Have it correspond with somebody else's line.  
The body, can be a line, too.
2. Have your arms correspond with your legs correspond with a mark on the surface, and your thoughts elsewhere.
3. Left leg corresponds with right elbow corresponds with bellybutton.
4. Your mind corresponds with yesterday, your drawing with tomorrow- and your body suspended somewhere in between.
5. Unknown recipients  
Receiver unknown.  
Undeliverable.  
Delivered.
6. Correspondence  
Shuffle the letters and form new words.  
Create letters from those new words.  
  
Send these letters to a musician you (may have attempted) to correspond with as a child/ teen.  
If the musician is no longer alive, a seance may suffice.
7. Write a letter. Don't send it. Bake it.  
Tear up the letter. Soak the pieces. Put them in dough.  
Mix.  
Bake at 180degrees.  
Cool on rack.  
Nibble. Form new words from what comes up. Unless this is barf.
8. Create a compilation of musicians you wrote to.
9. Pondering. Correspondence. Respond. Dance.
10. A corresponds with b. Let x correspond with both a and b. And then disappear. Why?
11. The book without words, only sketches of mouths forming unknown words. What shall I do with it now?
12. Stamps.

§ Use anything in the room to make a drawing then ask someone else to edit it with you or without you, you can use this list of editing actions.

strike out	circle
keep	circle
move	tick
rewrite	arrow
rewrite	label
comment	combine
	divide
rearrange	arrange
mark up	post it
remark	insert
critique	break
cherry	pick
violence	punctuate
excise	re cadence
cut	
reorder	crop
send it back	
turn on + off (layers)	
select	
deselect	
highlight	
read	
re read	
read aloud	
attend to	- nurture - feed - water

paper trace, pencils, oil pastels, scissors, glue, tape.

...

Carol Mancke (Five Years)

use anything in the room to make a drawing  
 then ask someone else to edit it with you or  
 without you. you can use this list of  
 editing  
 actions

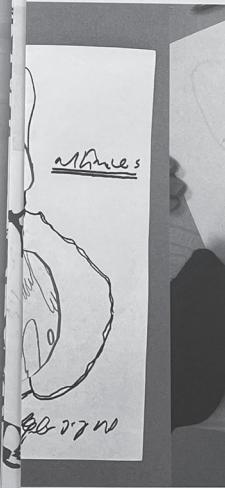
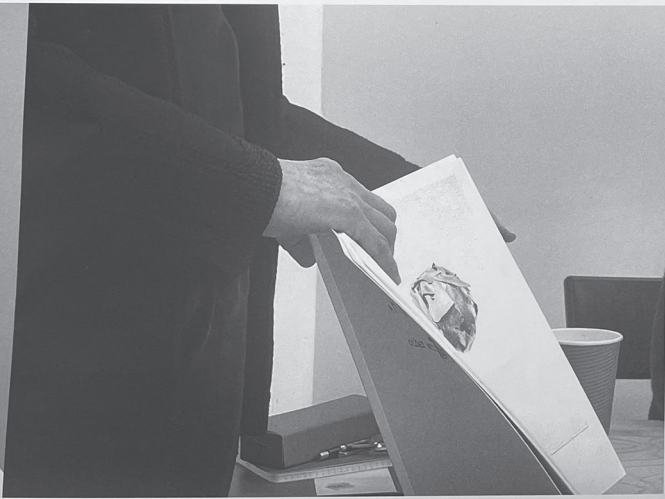
2000's Fine Yarns drawing prompt

strike out	cut
keep	circle
move	tick
rewrite	arrow
re-write	label
comment	combine
rearrange	divide
mark up	arrange
remark	post it
critique	insert
cherry pick	break
violence	# 1's
excise	punctuate
cut	re-advice
order	crop
reorder	clarify
send it back	
turn on + off (layers)	
select	
deselect	
highlight	
read	- give attention + time
re-read	
read aloud	
attend to	- nurture - feed - water

paper, force, pencils, oil, pastels, scissors,  
 glue, tape



37. Where do hands come in?



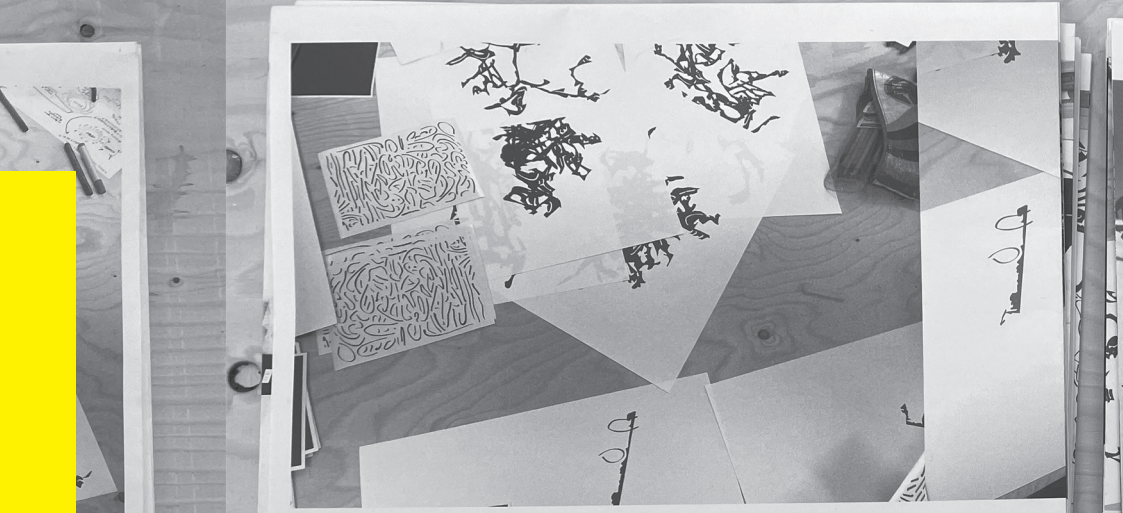


38. Is there space for drawing in this discussion?

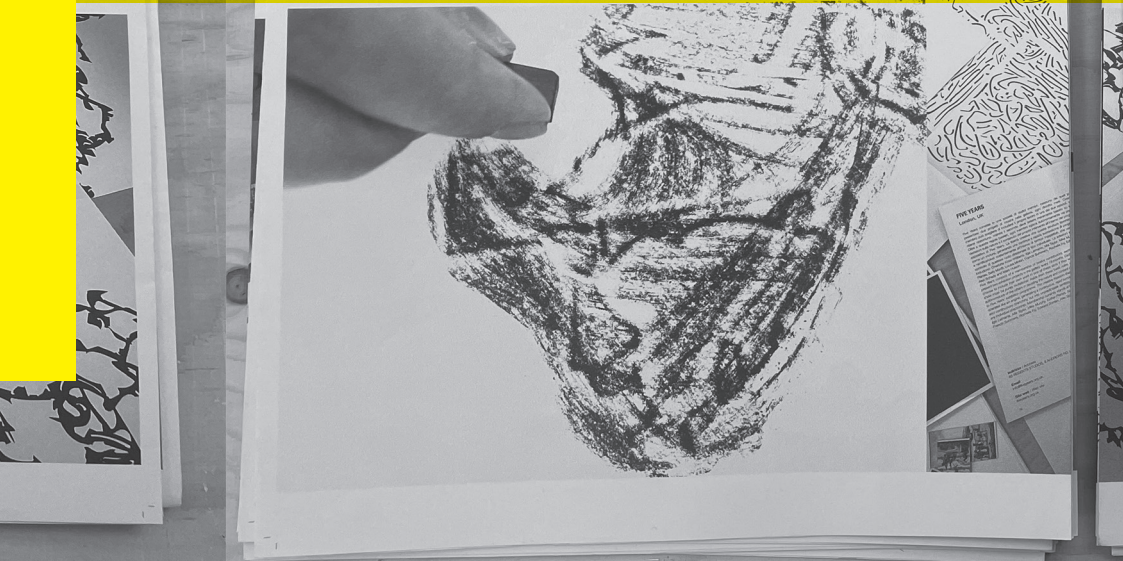


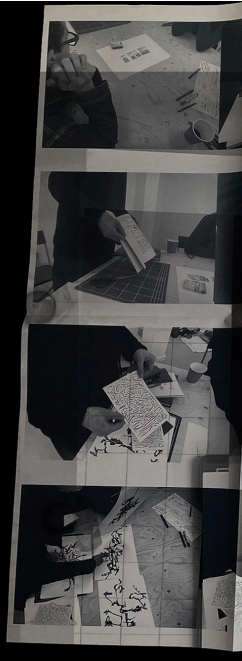
§ Questions about the event before any of the session's making/ editing has begun.

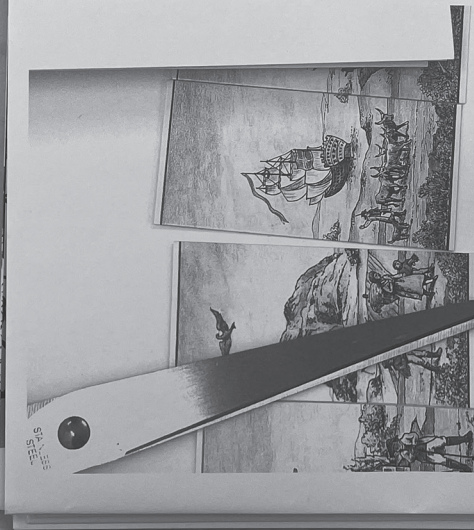
1. Is 'it' a closed group?
2. Is 'it' something that has to be printed out?
3. Is this a closed group for just the people who are named here (the five members)?
4. How expansive, thematically, do we want this project to be?
5. How is 'it' going to be linked? Is 'it' going to be linked to the original correspondence?
6. Can we have fun with this?
7. Is 'it' a space to act upon what feels urgent?
8. Is 'it' an open group? Can anyone join in?
9. How much is this about process rather than product?
10. How do we know when we have started?
11. How do we know if we're going too fast?
12. Are we trying to prove anything about drawing?
13. What do we need to have at the end of these two weekends to send?
14. Do we have a collective definition of drawing?
15. Can I contribute from a distance?
16. Is there a relationship between "fun" and "urgent"?
17. Can there be a relationship between "fun" and "urgent"?
18. How do we know when we've finished?
19. If it's "fun", what is fun's relationship with play?
20. What is play / fun's relationship to research, correspondence, and drawing?
21. How do we understand correspondence?
22. Could posting your drawing off into the world be something that comes into 'it'?
23. Is that publishing?
24. Is 'it' still about a gift?
25. Is the idea of drawing strictly visual, or can language be included?
26. Can drawing be published?
27. Can drawing be publishing?
28. Can drawing be writing?
29. Can drawing be giving?
30. Can our drawings be individually identifiable?
31. Is 'it' going to be one voice?
32. How collective is this?
33. Where does the collectivity sit?
34. Is 'it' in the editing of the zine?
35. Is 'it' a collective authorship of the zine rather than a collective authorship of the contents of the zine?
36. Is the collective in the editing?
37. Where do hands come in?
38. Is there space for drawing in this discussion?
39. Is any part of this sensory other than the visual (e.g., sound, smell, texture)?
40. Are we drawing now?
41. When are we finishing?
42. Should we stop now?



39. Is any part of this sensory other than the visual (sound, smell, texture)?









§ Is it possible to participate from a distance?

13:11 Wed 25 Feb 2026

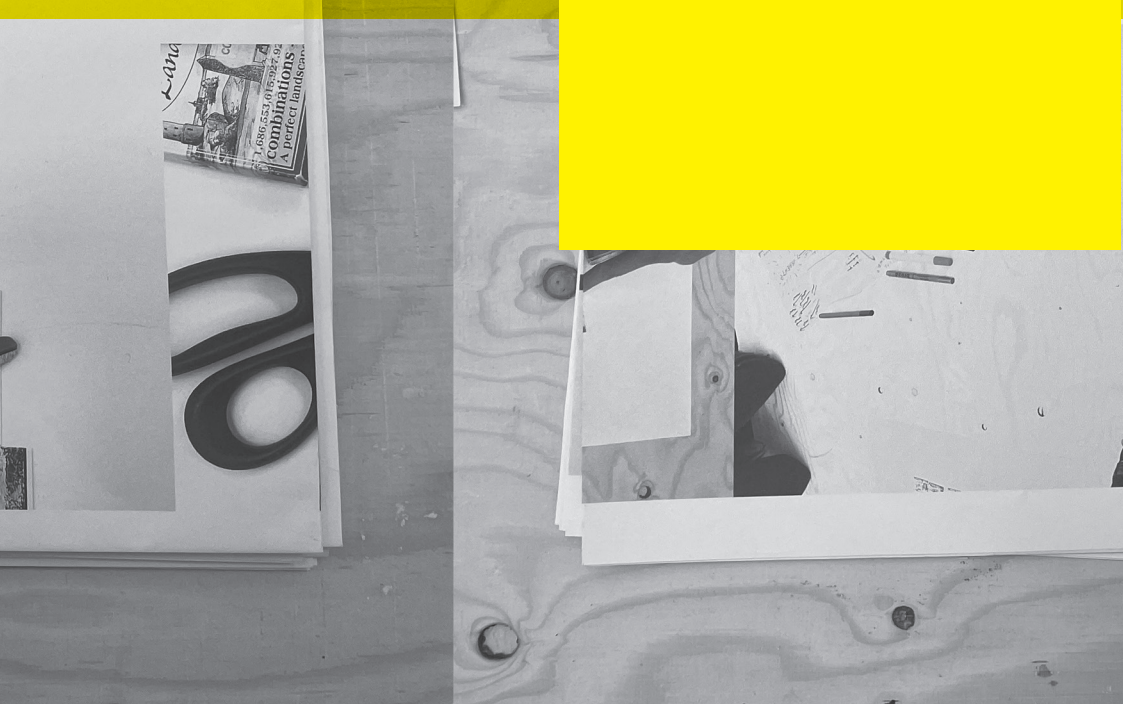
Ceyda Oskay to [info@fiveyears.org.uk](mailto:info@fiveyears.org.uk)

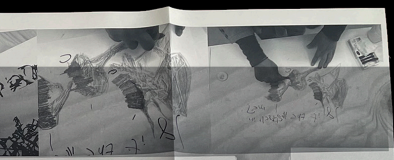
This looks cool! Is it possible to participate from a distance?

16:51 Wed 25 Feb 2026

Hi Ceyda, The question of what the editorial methodology actually is hasn't been agreed. We're going to make it up in the space at Five Years over the two weekends. Hopefully. And without any internet connection. So I guess you could still email any thoughts, ideas to me that might act as a prompt for the ongoing correspondence... making/ editing/ drawing up? If that makes sense?

Edward Dorrian (Five Years)





§ Is it possible to participate from a distance?

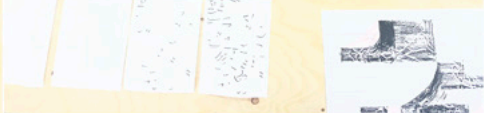
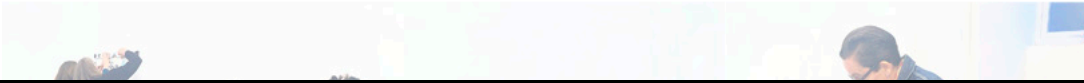
1. Draw.  
Draw a line.  
Have it correspond with somebody else's line.  
The body, can be a line, too.
2. Have your arms correspond with your legs correspond with a mark on the surface, and your thoughts elsewhere.
3. Left leg corresponds with right elbow corresponds with bellybutton.
4. Your mind corresponds with yesterday, your drawing with tomorrow- and your body suspended somewhere in between.
5. Unknown recipients  
Receiver unknown.  
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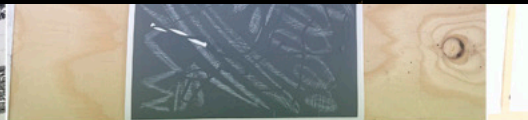
...  
Ceyda Oskay

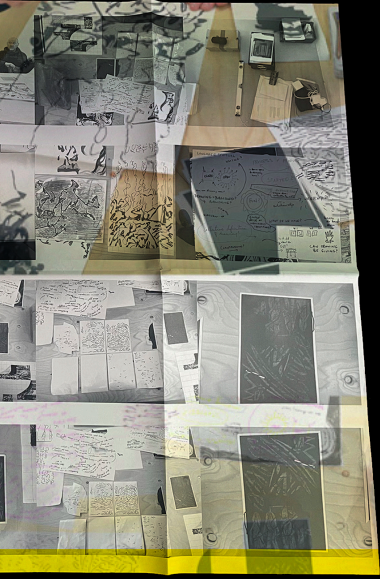


40. Are we drawing now?













DRA|W Zine #2, is a collaborative, process-led exploration of drawing, publishing, and collective practice.

During an open participatory and public event staged across two weekends (28 February to 8 March 2026) at Five Years, London, the Five Years Drawing Correspondence Research Group made and edited the zine content, inviting public participation in drawing practice as a form of correspondence and publishing.

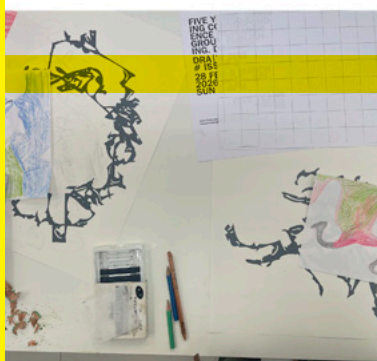
This continues and develops a 2023 initiative by Ilga Leimanis, which began as a drawing exchange among Five Years members, expanding into a wider participatory and discursive framework, including an exhibition, publication, and our participation in the DRA|W: Drawing Articulations symposium.

Central to the DRA|W Zine #2 project is the idea of reframing publishing as drawing. There is both an active, performative process of editing and making the zine, and a published outcome, its resulting trace. Publishing as drawing

Anyone coming into the space could take part. Take part in the making and discussing of the project at hand. Take part in the recording, arranging, and archiving of material for publication, by making, addressing, and listening or contributing 'prompts'. Prompts to act.

Prompts can be understood and felt as both gifts and interruptions. They could be questions, proposals for work, exercises, books, films, artefacts, posters, meetings, conversations, correspondences, photographs, scribbles, websites, transcriptions, footnotes, appendices, indices, recordings, online and printed publications, announcements, workshop events, call outs, responses, asides, ephemera, contestations, and encounters. Anything. Anything that could play out, take a part, interrupt the correspondence. Our correspondence. Anything. We imagined that the zine could make evident this collective DIY publishing practice as drawing.





### Five Years

Founded in 1998, Five Years has a long history of engagement in the field of artistic co-operation and collaboration, and its activities extend beyond the physical gallery space which is its base.

From the outset the intention has been to maintain a long-term working context and physical environment guided by principles of organisational co-operation, while supporting the sometimes conflicting drives of creative autonomy, artistic collaboration, dialogue and the exchange of ideas.

Five Years defines itself as an artists' organisation: its purpose is to facilitate, support and make public its members' projects and by extension the projects of those artists invited by its members to contribute to the programme. The physical gallery space is a shared resource, a tool rather than a gallery 'run' by the artist in the role of curator or director. Five Years has endeavoured to create an environment where serious experimentation and artistic development can be sustained over long periods of time with relative autonomy.

Five Years Drawing Correspondence Research Group comprises a small group of current Five Years members interested in drawing practice as an open, collective form of 'research'.

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[www.fiveyears.org.uk](http://www.fiveyears.org.uk)



41. When are we finishing?

42. Should we stop now?



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**DRA | W**

drawing articulations

**FIVE YEARS | DRAWING CORRESPONDENCE RESEARCH GROUP. PUBLISHING. DRAWING.**

**DRA | W ZINE  
# ISSUE 2**

**28 FEB-8 MARCH  
2026 OPEN: SAT-  
SUN 2-6PM**

**FIVE YEARS**

Unit 2B1 Boothby Road  
Archway, London  
N19 4AJ

[www.fiveyears.org.uk](http://www.fiveyears.org.uk) | [info@fiveyears.org.uk](mailto:info@fiveyears.org.uk)  
[www.drawingarticulations.co.uk](http://www.drawingarticulations.co.uk)

**TAKING PART: AGNESE GRAUDINA,  
CAROL MANCKE, CEYDA OSKAY,  
EDWARD DORRIAN, ESI ESHUN,  
HEINI KING, ILGA LEIMANIS,  
JANE HEATHER, JAYOON CHOI,  
JHINUK SARKAR, NEIL FERGUSON,  
ROCHELLE FRY, SALLY MORFILL,  
SARAH CAMPBELL**

**DRA | W (ONLINE)**

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