

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

DRAW ZINE # ISSUE 2

28 FEB - 8 MARCH

2026 OPEN: SAT-SUN 2-6PM

FIVE YEARS
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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?

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?

§ Six Prompts:

§ 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)



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?

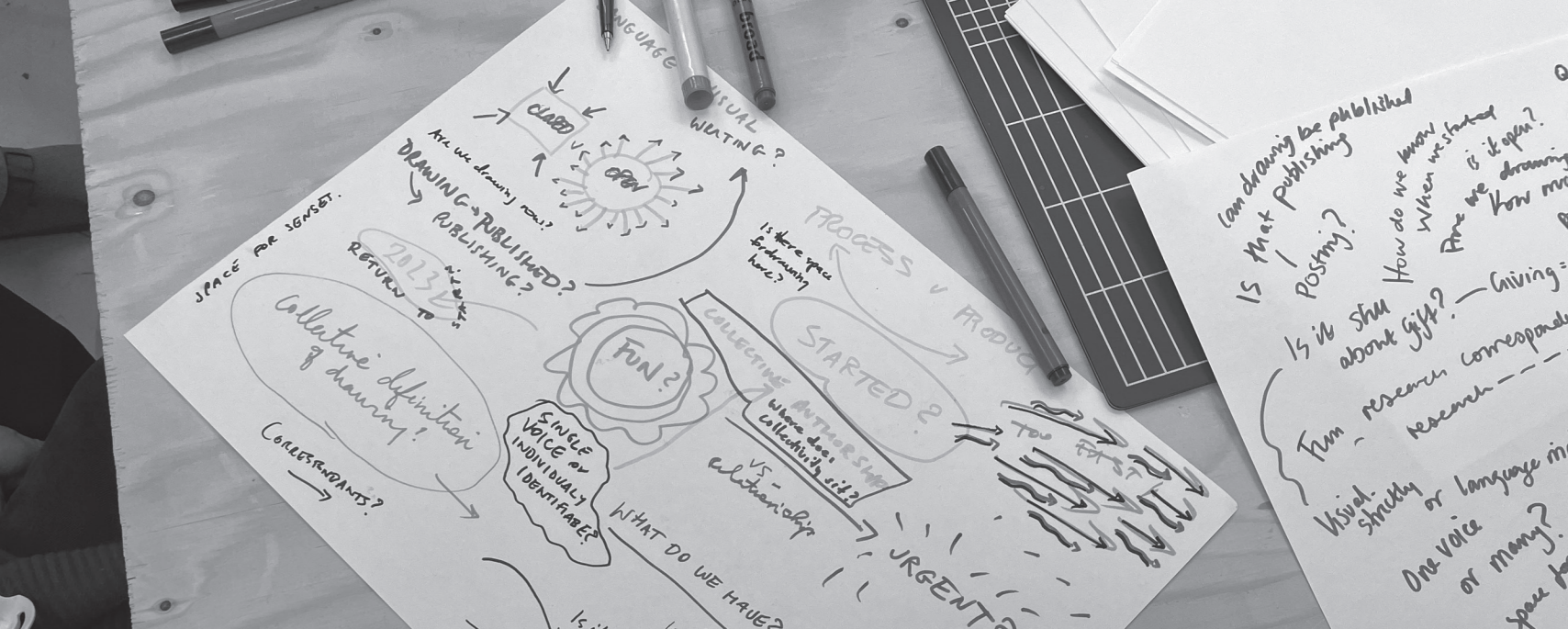


10. How do we know when we have started?

§ Key Aspects of Mauss's Theory:

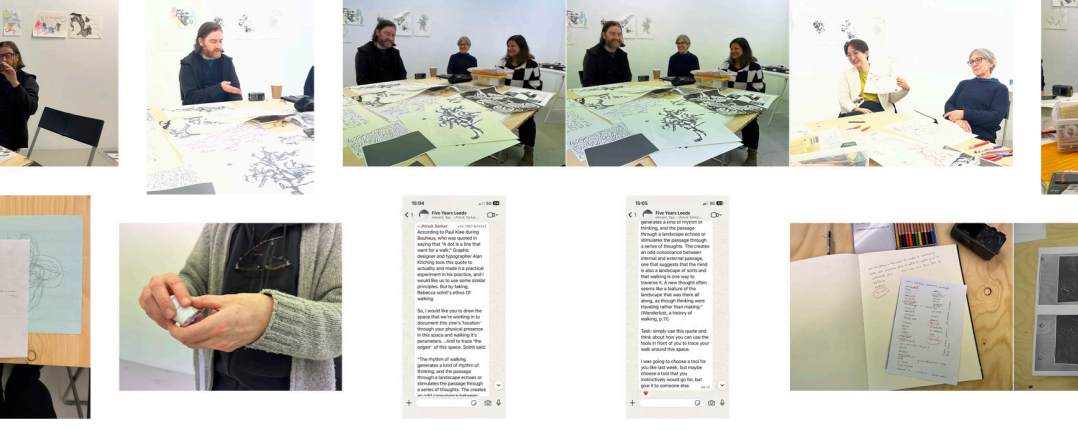
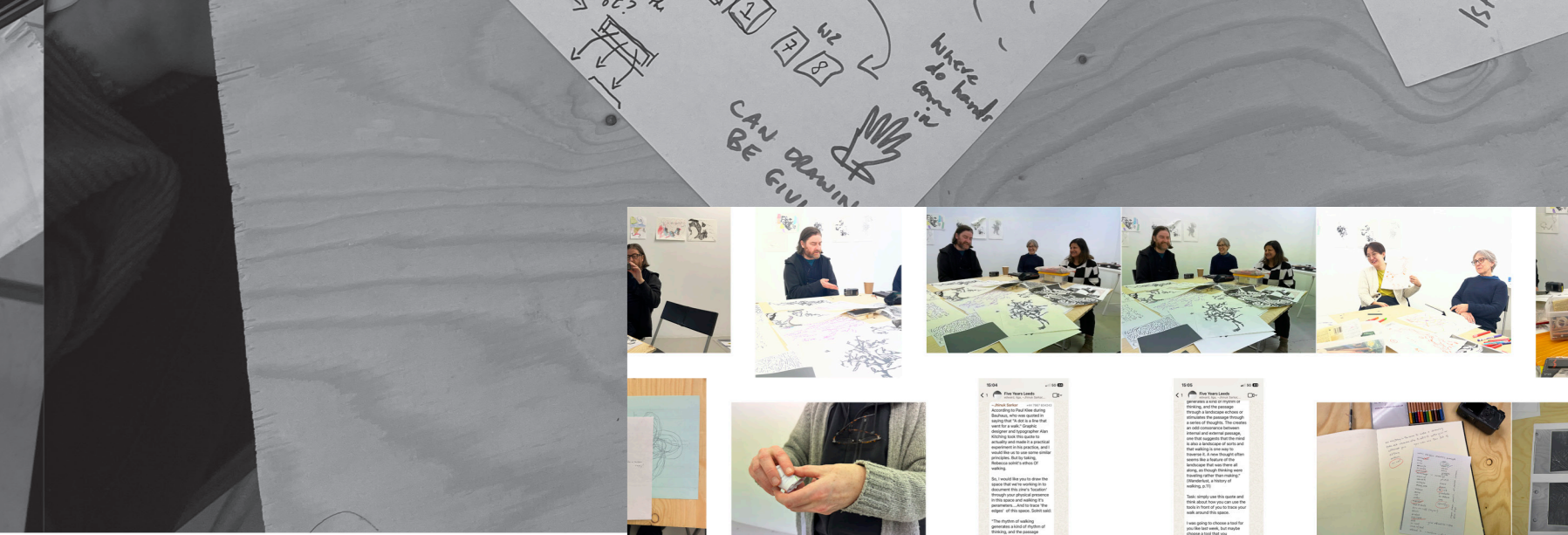
- The Three Obligations: The Obligation to Give: Initiates social, ritual, or economic alliances.
- The Obligation to Receive: Refusal to receive indicates a rejection of the social bond.
- The Obligation to Repay (Reciprocate): Ensures the continuity of the relationship, preventing it from becoming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

Iigo Leimanis (Five Years)



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?

§ 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)

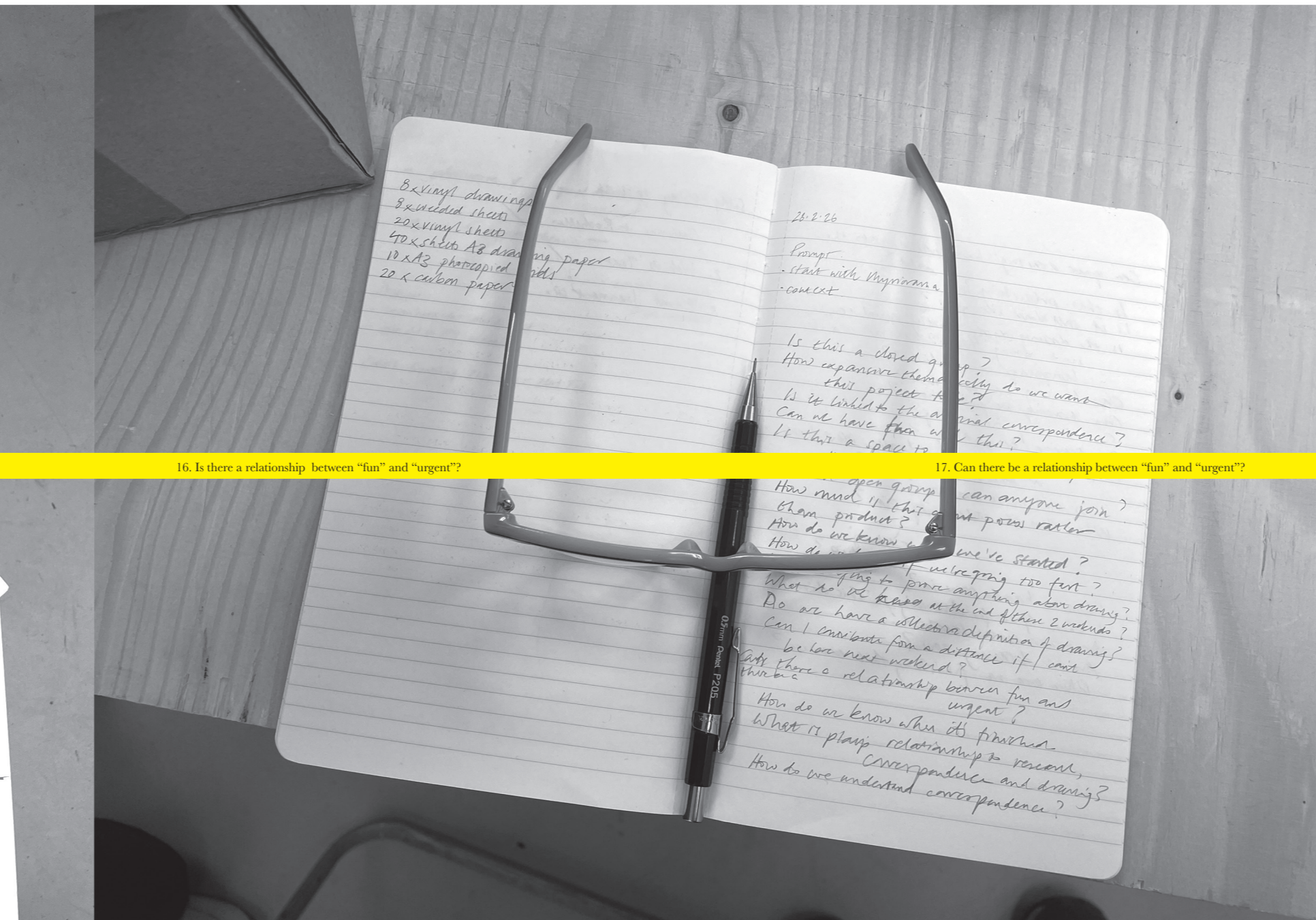
Task: Simply use this quote and think about how you can use the tools in front of you to trace your walk around this space.

14. Do we have a collective definition of drawing?

Jhink Sarkar (Five Years)



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?

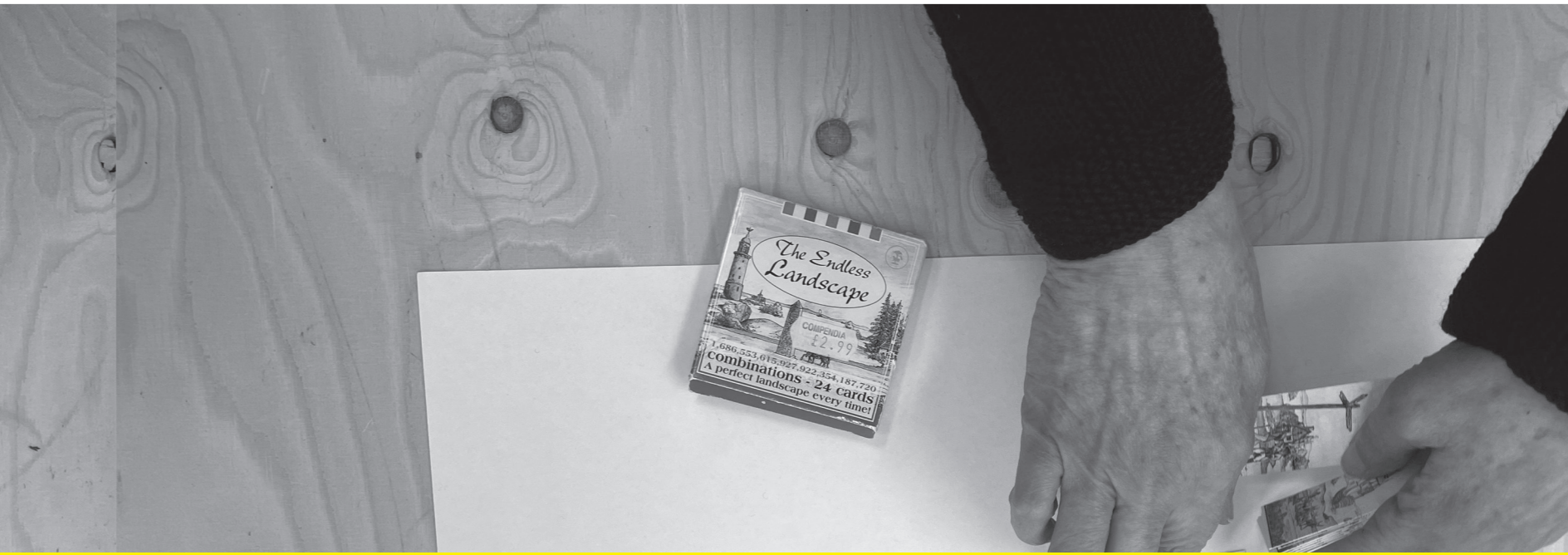
20. What is play/ fun's relationship to research, correspondence, and drawing?



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?



§ 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 remains 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





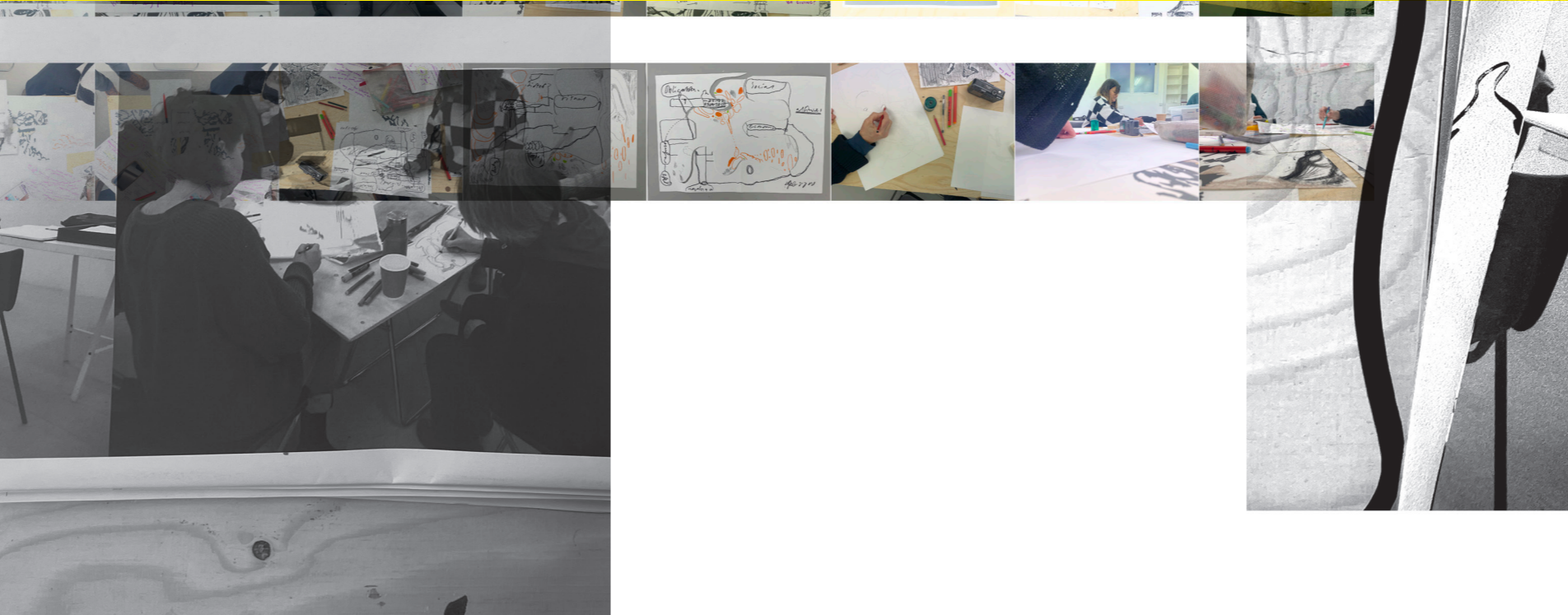
32. How collective is this?

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 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.
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.
6. 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.
7. Create a compilation of musicians you wrote to. Pondering. Correspondence. Respond. Dance.
8. A corresponds with b. Let x correspond with both a and b. And then disappear. Why?
9. The book without words, only sketches of mouths forming unknown words. What shall I do with it now?
10. 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	tick
move	arrow
rewrite	label
reverse	combine
comment	divide
rearrange	arrange
mark up	post it
remark	insert
critique	break
cherry	pick
violence	puncture
excise	re cadence
cut	reorder
send it back	crop
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

across; five years drawing prompts

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

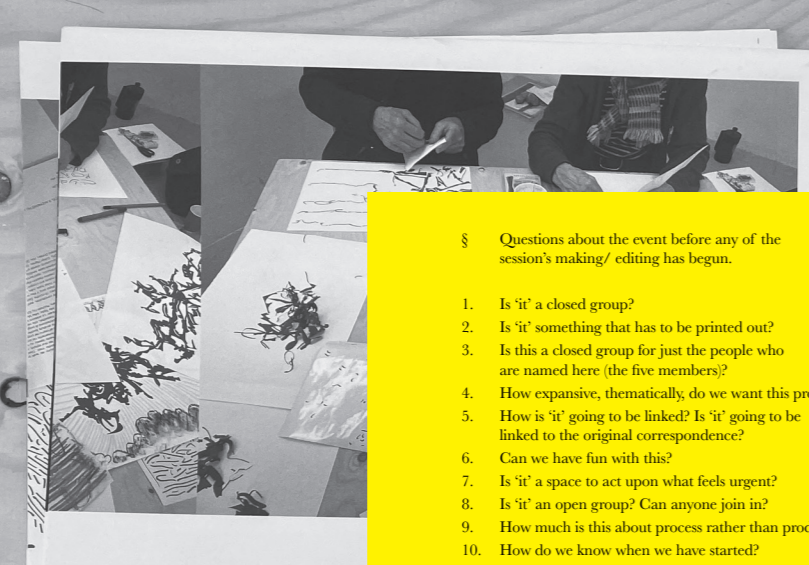
paper, trace, pencils, oil pastels, scissors, glue, tape, ...
- Carol Mancke (Five Years)



37. Where do hands come in?

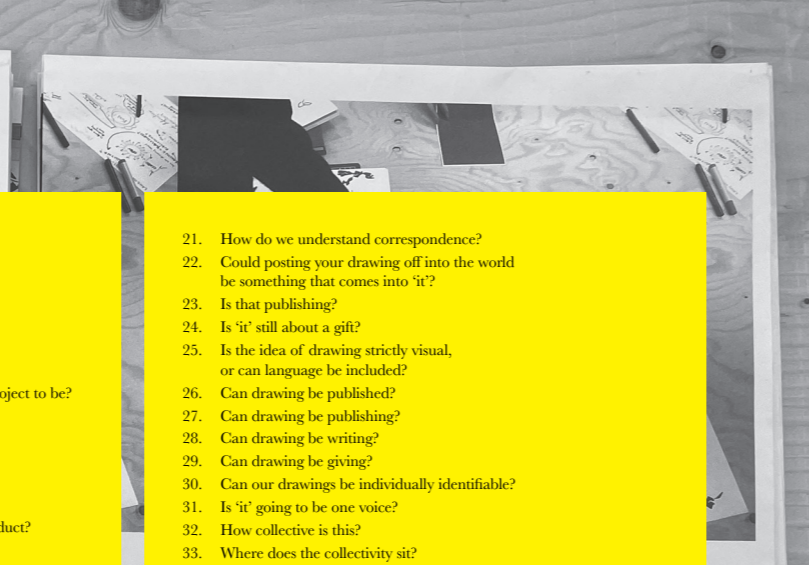


38. Is there space for drawing in this discussion?



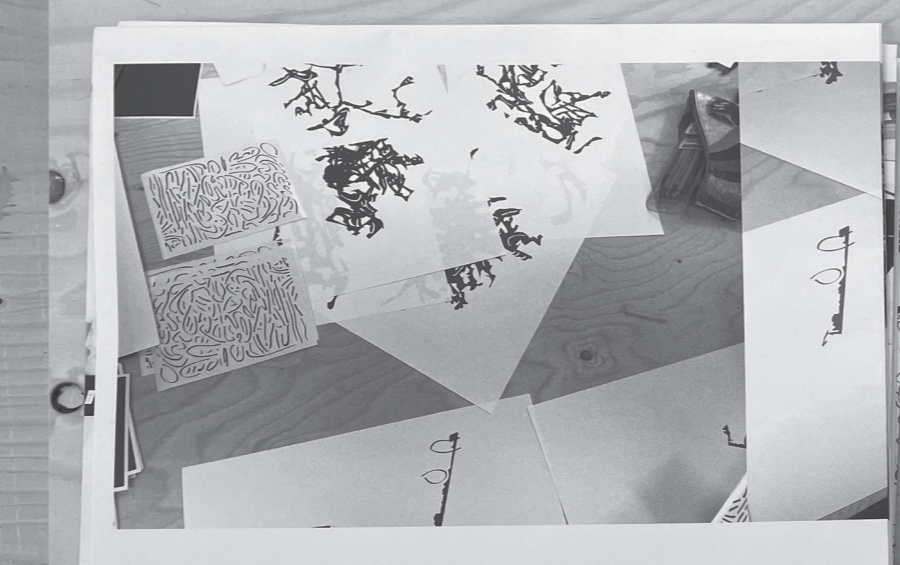
§ Questions about the event before any of the session's making/ editing has begun.

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 smile?
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?

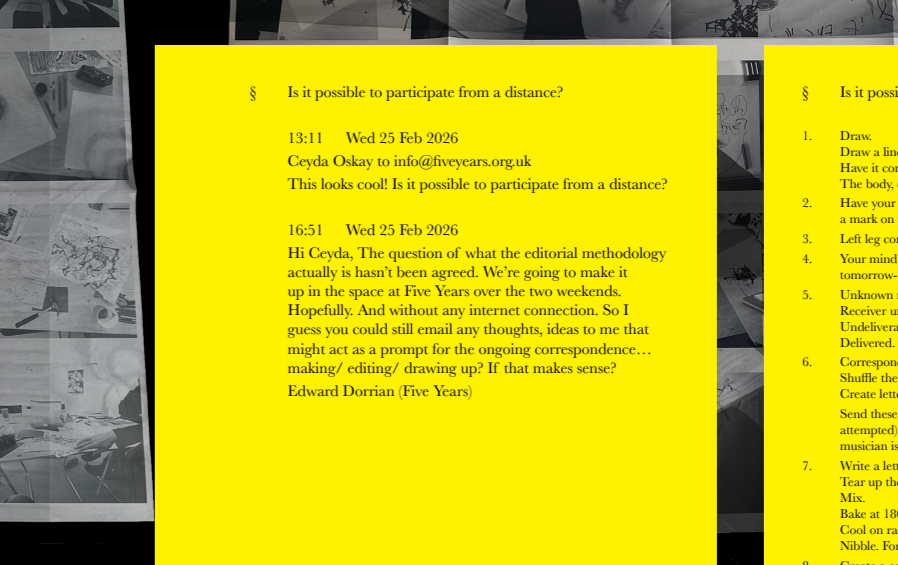


21. How do we understand correspondence?

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 23 Feb 2026
Ceyla Oskay to info@fiveyears.org.uk
This looks cool! Is it possible to participate from a distance?

16:51 Wed 23 Feb 2026
Hi Ceyla, The question of what the editorial methodology actually is hasn't been agreed. We're going to make it up in the space of 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 Dorian (Five Years)



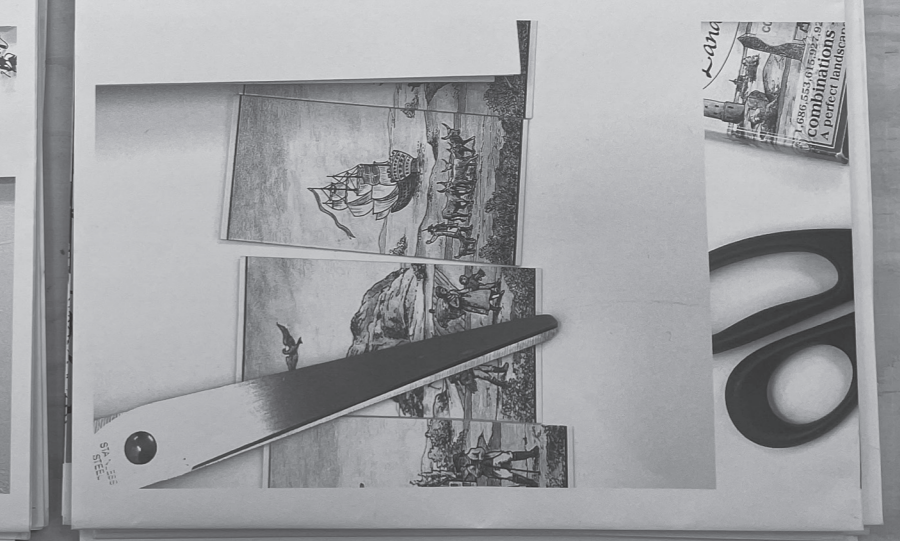
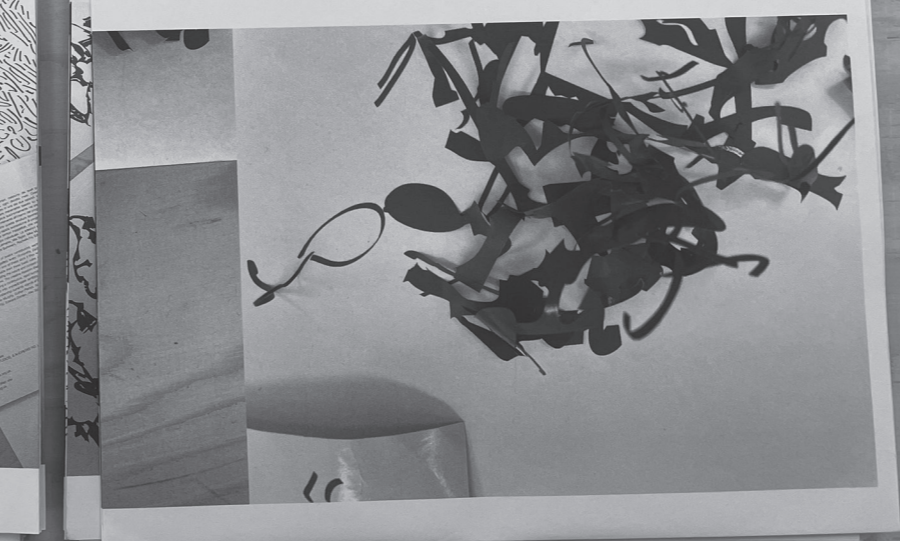
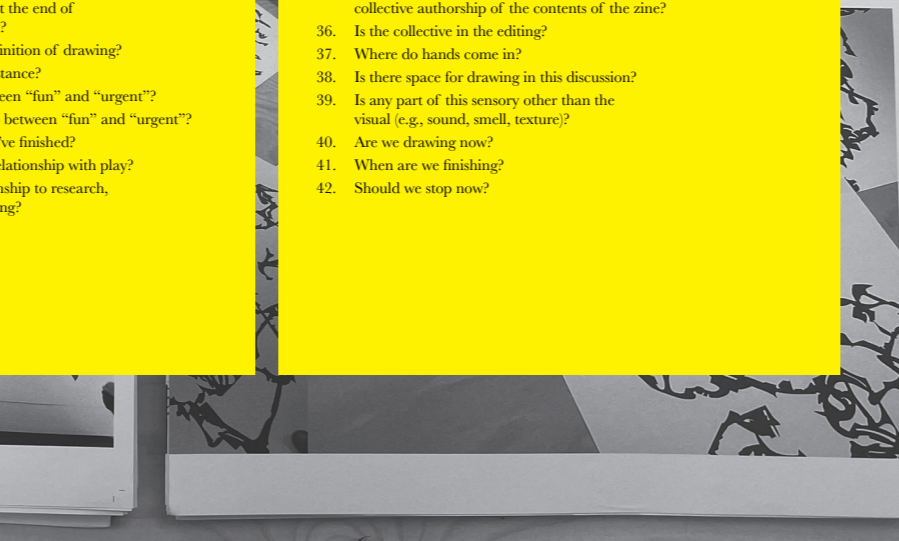
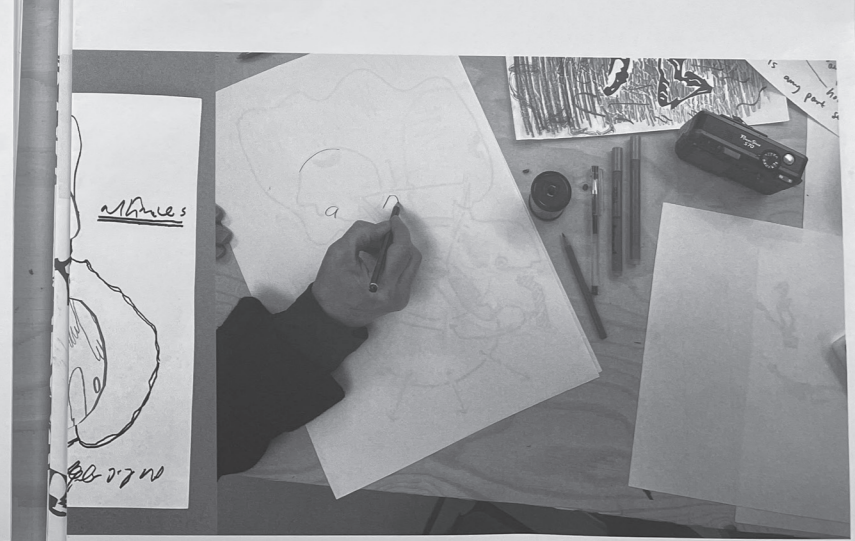
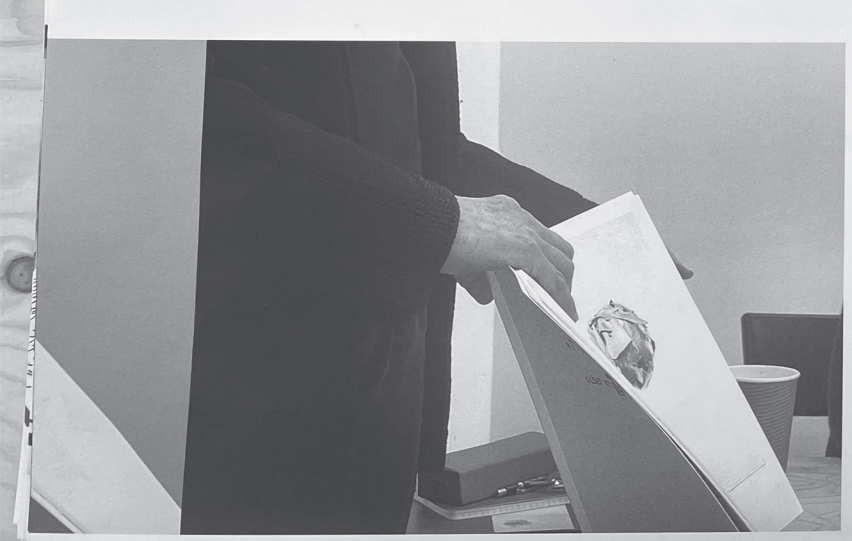
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4. Let leg correspond with right elbow corresponds with bellybutton.
5. Your mind corresponds with yesterday, your drawing with tomorrow- and your body suspended somewhere in between.
6. Unknown recipients.
7. Receiver unknown.
8. Undeliverable.
9. Delivered.
10. 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 wance may suffice. Write a letter. Don't send it. Bake it.
11. Tear up the letter. Soak the pieces. Put them in dough. Mix. Bake at 180degrees.
12. Cool on rack.
13. Nibble. Form new words from what comes up. Under this is buff.
14. Create a compilation of musicians you were to.
15. Prudering Correspondence. Respond. Dance.
16. A corresponds with h. Let s correspond with both a and h. And then disappear. Why?
17. The book within us words, two decades of months forming unknown words. What shall I do with it now?
18. Stamps.

Ceyla Oskay



40. Are we drawing now?





DRA|W Zine #2, is a collaborative, processed explanation 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'.

www.fiveyears.org.uk



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