

## **Sensory Attending and Nourishing Embodiment Through Drawing**

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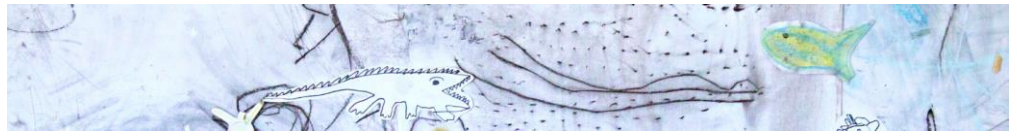
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## ***Sensory Attending and Nourishing Embodiment Through Drawing***

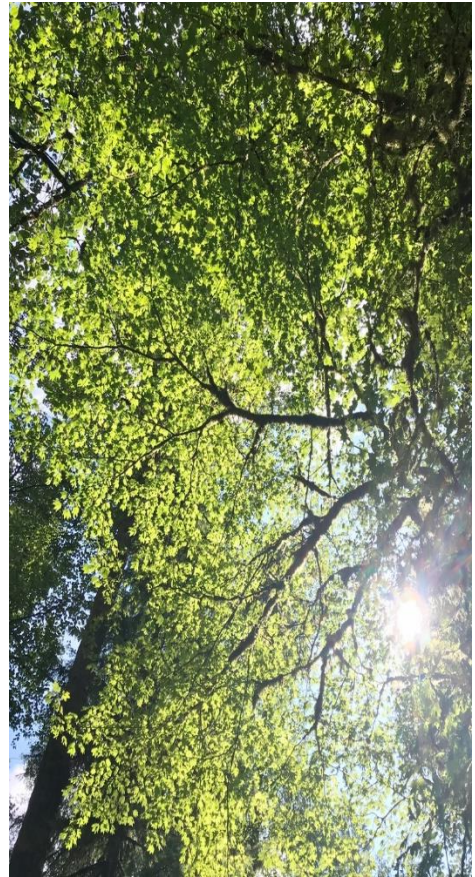
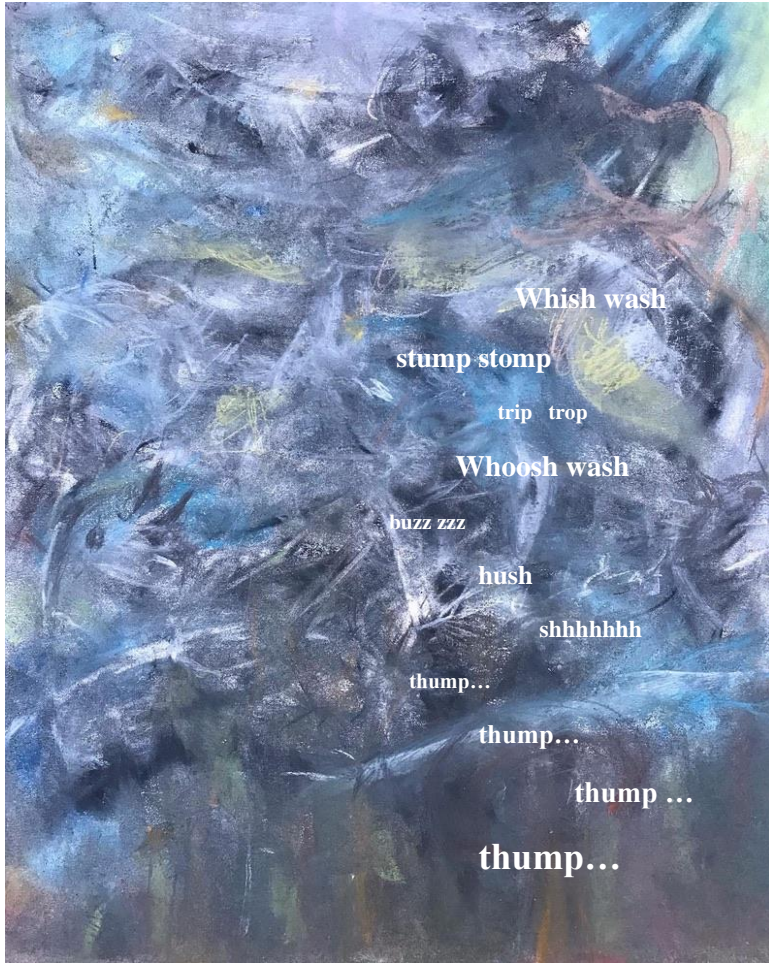
If our work in the arts is a way of “creating our lives by expanding our consciousness” (Eisner, 2002, p. 3), how do I expand my consciousness? How do I create my life? Part of my daily art practice is taking photographs on my morning walks. I keep these images as spontaneous expressions of my experience rather than representations of what I see while walking (O’Sullivan, 2006; Pink, 2007). Lately, I have wondered: if I can express my experience through a photograph, would it be possible to draw what I experience bodily and sensationally on my walk? It might be easy, perhaps, to draw what I see, but could I also draw the sounds I hear, the scents I smell? How might I approach drawing what I taste? And in doing so, could I expand my consciousness (Eisner, 2002) and move from being toward becoming (O’Sullivan, 2006)? Consciousness, for Eisner (2002, p. 80), is collective attention and “a form of awareness” nourished by sensibility. To expand my consciousness, my drawings are always being composed through and with my ways of encountering and moving with the world. Thus, my drawings will keep moving and changing with the world.

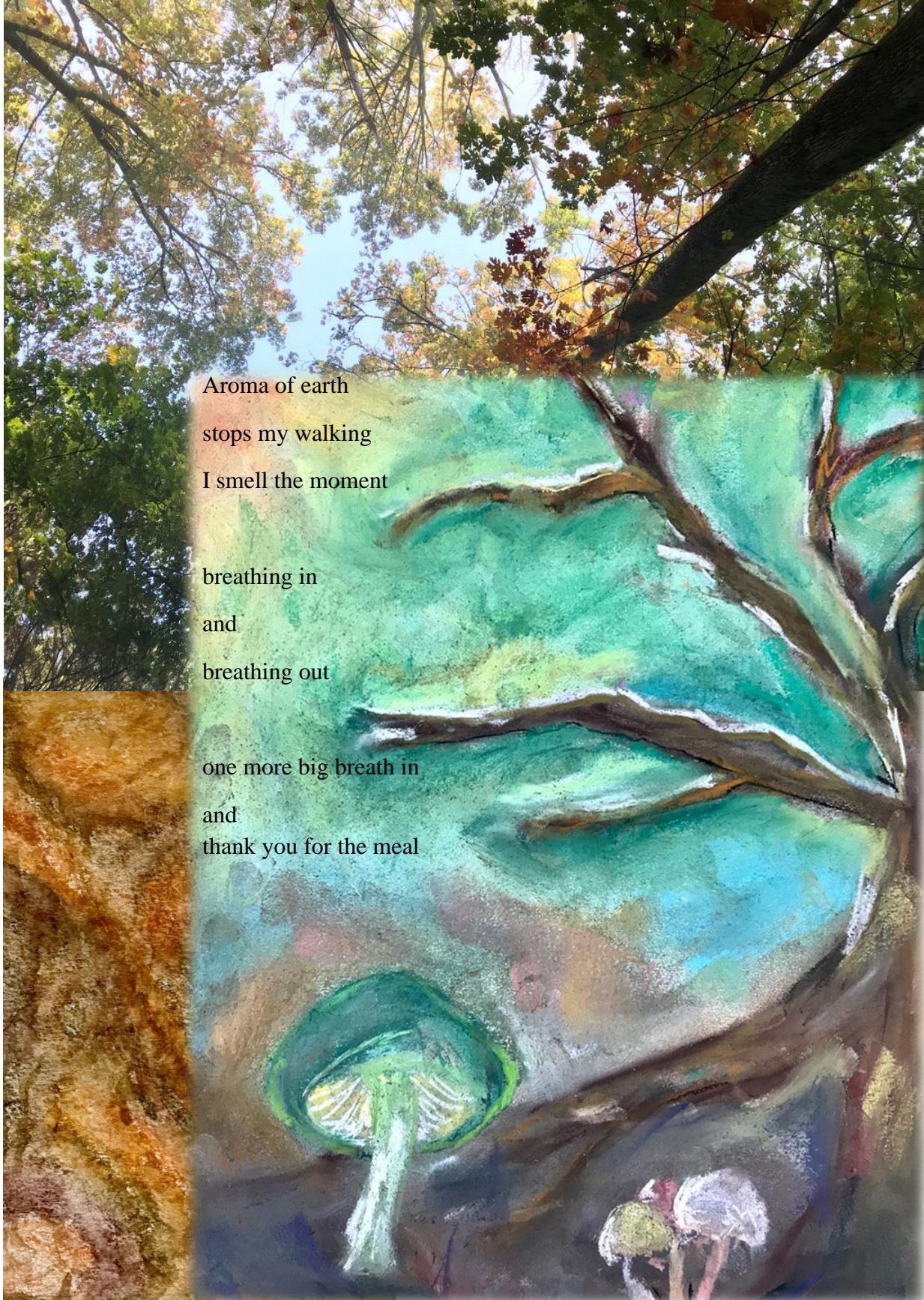
This visual essay gathers photographs and drawings from my daily art journal as an exercise in chasing “what is not yet” (Greene, 2001, p.46). The images invite the reader to join me in questioning, wondering, and attending to natural phenomena. My hope is that these images become spontaneous, exploratory spaces that readers and I encounter together. In this way, it is not so important what each drawing represents; what matters instead, is “what a particular art object can do” (O’Sullivan, 2006, p. 52) with us.



Walking in the forest  
 I am in a nature art museum.  
 Vibrant red berries,  
 bright shiny dandelions  
 Wait...  
 look!  
 The sun shines down  
 on the curly emerald moss.  
 I peek into the mysterious world:  
 a baby snail is sleeping,  
 an ant is marching  
 and  
 water is dripping on the ground.



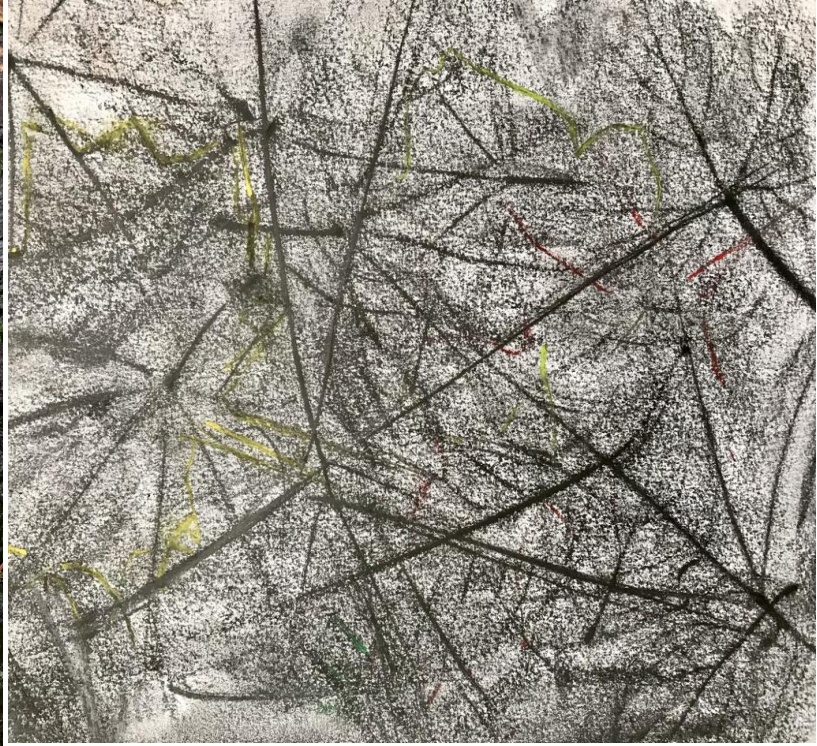
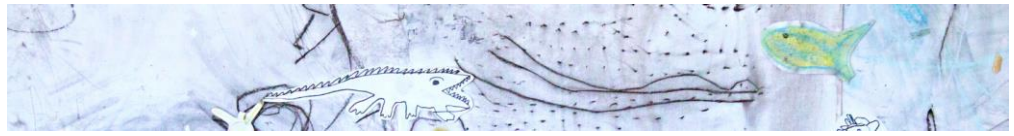




Aroma of earth  
stops my walking  
I smell the moment

breathing in  
and  
breathing out

one more big breath in  
and  
thank you for the meal



I touch the tree trunk.

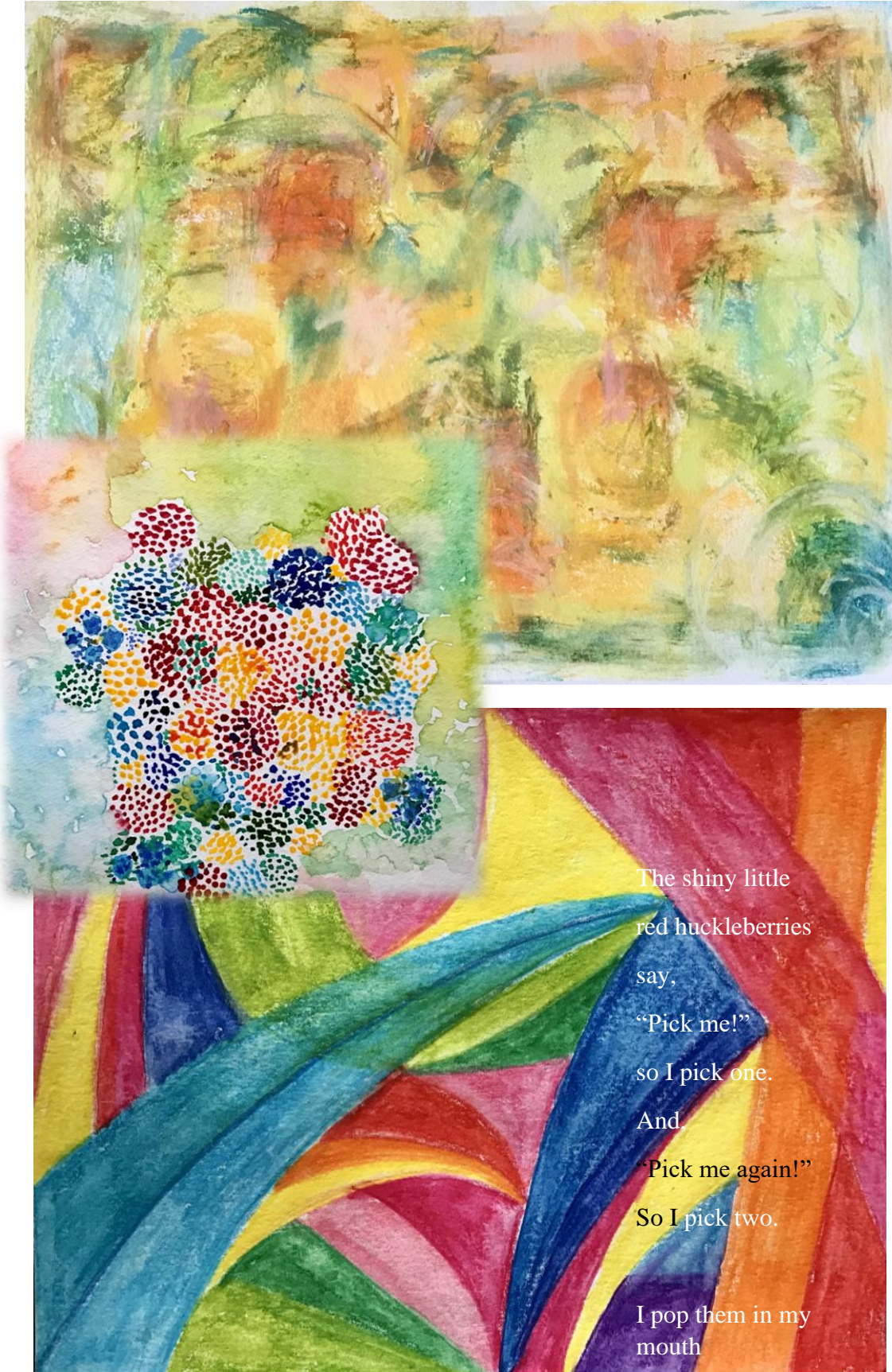
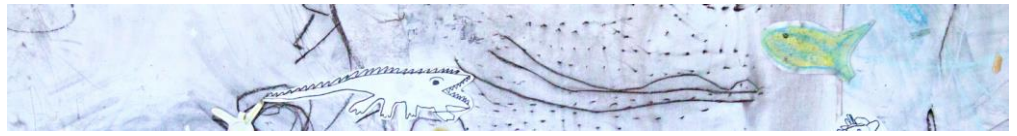
It's wet,  
it's big  
and  
it's rough.

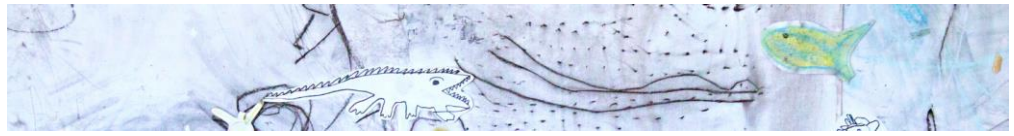
I touch it again  
with my both hands.

It's bouncy.

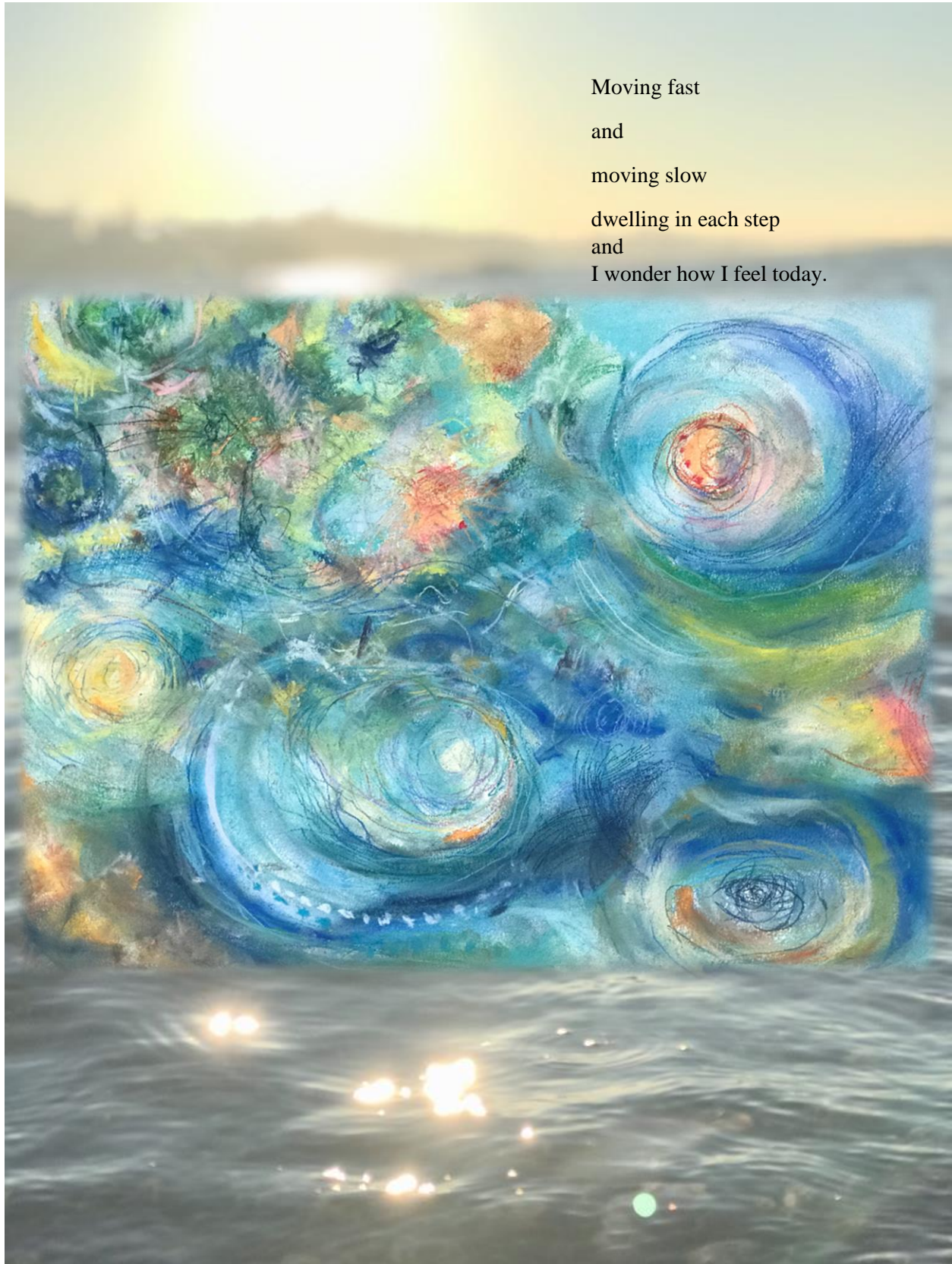
I now give a hug  
to say,  
"Hello tree,  
very nice to meet  
you."

I touch it again:  
"See you next time."

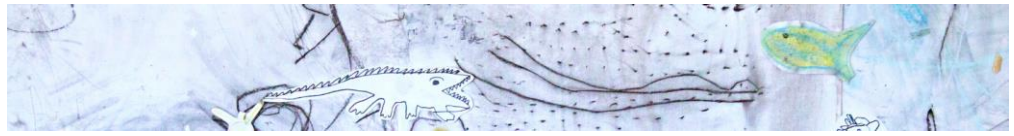




Moving fast  
and  
moving slow  
dwelling in each step  
and  
I wonder how I feel today.







### ***Artist Bio***

Kwang Dae (Mitsy) Chung is an artist, researcher, and early childhood educator. She obtained her Master of Arts in the Department of Curriculum and Pedagogy, Art Education at the University of British Columbia (UBC) in 2021. Over 15 years as an early childhood art educator, her primary focus has been on young children's drawings, the pedagogy of listening, and embodiment through young children's drawings and aesthetic art and play.

### ***References***

Eisner, E. W. (2002). *The arts and the creation of mind*. Yale University Press.

Greene, M. (2001). *Variations on a blue guitar: The Lincoln Center Institute lectures on aesthetic education*. Teachers College Press.

O'Sullivan, S. (2006). *Art encounters Deleuze and Guattari: Thought beyond representation*. Palgrave.

Pink, S. (2007). *Doing visual ethnography*. SAGE.