

'I've Drawn, like, Someone who was the World':

Drawings as embodied gestures of lived yoga experience

by

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Abstract

There have been strong calls to develop the study of sensory embodied scholarship in sport and physical culture that is open for all academic fields to consider. Work so far relies largely upon the sensory intelligence of the researcher in auto/ethnographic approaches and drawing as a traditional arts-based visual methods approach is rare. This paper seeks to address this situation by offering an original example of a participant-generated drawing methodology to explore lived experience of yoga. To do so we utilise phenomenology to frame our position on the mind-body-world relationship as it relates to the goals and practice of yoga and of drawing as an embodied gesture. We offer visual-led interpretations of drawings produced by participants after yoga practice, of composition strategies and the verbal explanations they invite. The drawings created new and valuable empirical and methodological insights into how the environment or world is attended to by yoga practitioners as part of a sensory emplaced experience, and opened up new

dialogues and exchanges of data between the fields of sport and art and of the challenges of investigating lived sensory experience in this way. Our findings provide an original example of how drawings and arts-based knowledge might be incorporated into a sensory embodied research agenda in sport and physical culture. More bridging work between the arts and physical culture is needed to develop methodologies for use with novice drawing participants.

Key words: Yoga, Senses, Lived Experience, Phenomenology, Drawings, Art

Introduction

It might be said that something of a wider sensory revolution has disembarked upon the relatively new field of physical cultural studies. Concerned with the experience of practice and movement, scholars have made strong cases for sensory research in physical culture and raised awareness of the need to foreground sensory body experience (Allen Collinson, 2009; Sparkes, 2009, 2016, 2017a; Sparkes & Smith, 2012; Wellard, 2016). In summarising how contemporary scholars have attempted to seek the senses in physical culture, Sparkes (2017b: 16) notes that they have done so by 'engaging with fleshy, messy, material (biological) and sentient bodies along with the lived practical experiences of those who inhabit "real' bodies'" as members of social and cultural sensory communities who come to learn and share common ways of using their senses and making sense of sensations. This important foundational work to date includes insights into a range of sporting and movement cultures including running (Hockey and Allen-Collinson 2007, 2017), scuba diving (Merchant, 2011), and yoga (Atkinson, 2017; Popovic, 2013) to name just a few, and a body of work 'outside' of this field can be found in dance (e.g. Sheets-Johnstone,

2012; Frondleigh, 1996). Whilst these studies illuminate the possibilities for rich understanding of sensory body experience, in general they rely largely upon what Sparkes (2017c) terms the 'sensory intelligence' of the researcher in accessing and understanding the experiences of self and others in auto/ethnographic approaches where researchers have developed enhanced awareness of various forms of somatic reflection. Evocative and deeply visceral representations of sensory experience in auto/ethnographic works centre upon the sensory intelligence and imagination of the researcher who arguably demonstrates highly skilled ways to paint a rich representation of embodied experience in words. For participants, however, this most likely presents a significant challenge. Scholars have recognised the difficulties that lie not in recognising sensory experience but, in communicating sensory experience using language (Sparkes, 2017c; Hunter and Emerald; 2016; Orr and Phoenix, 2015; Blodgett et al., 2013).

This said there are alternative routes to seeking the senses in movement cultures. As Sparkes (2017c) argues, different, novel and experimental methodological approaches and methods can and need to be used to engage with participants' sensory experiences. The potential of visual methods to address the traditional focus on words in qualitative research in physical culture has been duly noted (Phoenix, 2010) and is a sentiment supported across the arts, humanities and cultural studies (Coole and Frost, 2010). Often used in combination with traditional methods such as interviewing, visual methods offer a range of potential tools to help participants comprehend and describe their body experiences, and include: photo-elicitation (Pope, 2010; Orr and Phoenix, 2015); video (Cherrington and Watson, 2010; Merchant, 2011; Evers, 2016); and photo-voice (D'Alonzo and Sharma 2010); all of which increasingly speak of/to technological advances and competence.

In contrast, drawing as a traditional arts-based approach for accessing embodied knowledge in physical culture is rare with only a few studies to date utilising it as a visual method for investigation. Rare exceptions include the work of Gravestock (2010) who introduces drawing as an interdisciplinary phenomenological research method in her exploration of the figure skating body and the embodied understanding of performers for the purposes of costume design. Understanding drawing as a noun and a verb, Gravestock illustrates the potential of drawing as a phenomenological research method to further understand the complexities of human lives in sport and exercise research. Offering guidance Gravestock writes (2010, p. 199):

For sport and exercise researchers who may wish to use drawing as a research method, the limitation of time can enable a form of embodied understanding rather than cognitive understanding since the body of the drawer must move first before consciously thinking about how to do so or why. The drawer/practitioner/researcher responds to sensation and feeling first before analysing the data

For Gravestock (2010) a relationship is created through the line between the experience of the drawer, the drawn image and the original subject of that drawing in a subjective process capable of creating new understandings. This means that sensory data can be created at the point of drawing as opposed to waiting solely for the narrative juncture between observational data and verbal explanations, a viewpoint in harmony with those researching phenomenology in sport (Hockey and Allen-Collinson, 2007). This said drawing is a method which lends itself to participant-generated methodologies, though there are very few examples. Blodgett et al (2013) use Mandala drawings to embrace emotional, sensory, embodied and imaginative ways of knowing Aboriginal athletes and their experiences of

sport relocation and Liu and Da (2019) explore the intrinsic relationship between leisure and happiness through drawing as a graphic elicitation method. Both examples primarily use drawings to collect, present and elicit deeper discussions of lived experiences, prioritising a verbal-led analysis of interpretations paying less analytical attention to the work of the drawing itself. McMahon et al (2017) similarly incorporate painting and drawing as part of participatory artist/researcher/teacher a/r/tographic enquiry with a swimmer expressing her embodied experiences amidst a variety of instructional and expressive analytical strategies. These few examples and their use of drawings to achieve embodied understandings provide the only examples of arts-based drawing as the primary method for exploring lived experience of participants in sport and physical activity.

Against this backdrop of relative neglect, the purpose of our paper is to explore sensory embodied experience of yoga and provide an original example of an arts-based participant-generated drawing methodology. To do so, we first argue that the moving body and its sensuous relationship with the world or its environment is a complex interaction which requires further understanding are we to proceed with sensory scholarship. We utilise phenomenological lenses to simultaneously frame our position on mind-body-world relationship as it relates to the goals of yoga, and of yoga as an embodied practice lending itself to sensuous scholarship. Finally, we outline our drawing methodology and method as a phenomenological act, before presenting our data, interpretations and reflections. In doing so we respond to calls from scholars who argue for developing the study of sensory embodied scholarship in physical culture (Sparkes, 2009; 2017a) and for opening such study out to all academic fields to consider (Vannini et al, 2014).

In providing an original example of how drawings and arts-based knowledge might be incorporated into a sensory embodied research agenda as a visual method to seek the senses in sport and physical culture. Our specific contributions are two-fold: First, we comprise a collaboration of scholars from the fields of art and sport-related studies bringing art-related knowledge to our analytical interpretations of the drawings as an embodied gesture. In our analysis we pay attention to marks on the page, to the weight of the mark, tone and direction, spatial and temporal dimensions, opening up new dialogues and exchanges of data between the fields of sport and art and providing valuable insights into mind-body-world relationships and the challenges of representing the senses in this way. Secondly, we embrace the much under-used method of drawing to create new embodied knowledge on yoga experience that is not researcher but participant-generated. This rendered unexpected sensory and phenomenological empirical understandings of the yogic body visible.

The sensory emplaced body

Aligned with the scholars who contributed to the edited volume by Sparkes (2017a) entitled *Seeking the senses in physical culture: Sensuous scholarship in action* we take the view that experience is an ongoing correspondence with the environment and that sensory works illuminate relationships between the biological and the cultural as the body moves in, out of and through specific spaces, places and locations. The moving body and the sensuous relationship with the world—often referred to as the mind-body-world—is a complex interaction which requires further understandings are we to proceed with sensory scholarship. A useful starting point to understand a body in situated action with its environment is Leder's (1990) concept of the *absent body* present in everyday experience.

To expand, we may achieve many actions when engaged in everyday activity without being aware of how we do so. Leder (1990, p. 1) illustrates this point using the sporting body:

‘One’s own body is rarely the thematic object of experience (...) I may be engaged in a fierce sport, muscles flexed and responsive to the slightest movements of my opponent. Yet it is precisely upon this opponent, this game that my attention dwells, not on my own embodiment’

We feel absorbed in the activity unless the body malfunctions or ceases to function as intended. Leder (1990, p. 73) refers to this as *dysfunction* where the body’s constant presence is revealed:

‘[h]is attention dwells upon the ball flying towards him, the movements of his opponent, the corner of the court towards which he aims his return (...) But as he swings he feels a sudden pain in his chest. His attention now shifts to the expanding focus of pain.’

In terms of a body in its environment, when the body dysfunctions it moves to the foreground of our experience and the environment recedes into the background. Van Manen (1998) describes similar shifting modes of bodily experience to Leder. For Van Manen *the-body-experienced-as-an-aspect-of-the-world* is not a body apart from a world but a body that is *of* the world or its environment. Juxtaposed is *the-body-of-self-experienced-as-encumbered* where well-being is disturbed and ‘we discover the object-like nature of the body when the unity of the existence in the world is broken’ (Van Manen, 1998, p. 5). Crossley (2007) acknowledges the relevance of such bodily shifts for sensory scholarship as he states that revealing of the body’s presence allows us to become aware of the hidden bodily sensations which ordinarily give us a grip on the world.

Building upon frameworks of embodiment Pink (2011) argues strongly to treat the body as an organism that is a part of an environment. For Pink analysing the body as part of an environment offers us the opportunity to think of the body as an organism that changes *biologically* in relation to the diverse components of its environment. Instead, she encourages us to think and speak of embodiment as *emplacement* that situates the body within a wider ecology of other bodies and cultural representations. According to Pink (2011, p. 239) this allows us to see it as an organism in relation to other organisms and its representations in relation to other representations:

[...] we need to understand places as composed of entanglements of all components of an environment. This includes geological forms, the weather, human socialities, material objects, buildings, animals and more. Moreover, all of these (and other) elements should be understood as being in movement, even if they are moving in rather different ways and at different rates.

Pink's critique of embodiment is echoed by Ingold (2013) who sees the body not as a body packaged in a skin apart from an environment, but as a body that is biologically and experientially distributed across its environment, including the constituents of that environment. Ingold explains the body is not so much a body that moves rather it is a thing that is composed in and through movement — it is animate. This said we frame our analysis of yoga by those scholars who advocate a sensuous interrelationship of body-mind-world. Next we explain why yoga was chosen as the topic for sensory scholarship.

Yoga as sensory scholarship

Yoga has been a recent and growing topic of scholarly interest across various disciplines including cultural studies (Popovic, 2012), sociology (Brown and Laledaki, 2010) psychology

(Caplan et al, 2013) and health sciences (Laledaki and Brown, 2009). That yoga practice stirs such diverse interest is largely generated from a complex bridging of very different Eastern and Western philosophical traditions usually within Western institutions (Brown and Leledaki, 2010; Caplan et al, 2013; Leledaki and Brown, 2009; Welwood, 2000). This said yoga, an ancient practice emerging from India, is now very much a modern practice in the fabric of Western life and its ancient roots and philosophies in Western contexts render cultural variations and meanings for inquiry. Its original meaning, from the Sanskrit root Yuj, meaning to join or invite, yoga is orientated around body-mind unity in order to achieve 'oneness' within a meditative state. However, in the West modes of engaging with the body in yoga reinforce dualisms which transform a predominantly spiritual practice with transcendent aims in the East to an everyday health regime in the West (De Michelis, 2004; Brown and Leledaki, 2010). Leledaki and Brown (2009) found that long-term practitioners in contemporary Western cultural contexts try to transcend philosophies of mind-body dualisms that underpin their daily practices. Highlighting similar negotiations of Eastern and Western philosophies, taking yoga 'seriously', Smith (2007) finds of yoga practitioners, involves various moments identified as 'spiritual' that move beyond physical ability to execute poses and the calmness of mind.

This said the goal of traditional yoga is to achieve the-body-as-an-aspect-of-the-world experience or absent presence that Leder (1990) and Van Manen (1998) describe. Yoga seeks to achieve this holistic mind-body self-awareness through meditation. Meditative breathing exercises aim to bring about the suspension of thought and achieve a metaphysical sensory yoga experience (Kabat-Zinn, 2005). As Manocha (2014) notes such breathing work is an inherently somatic affair. The process of drawing external air into ourselves rhythmically in order to release outward something of ourselves is constitutive of

linking the yogic body to the lived body as a part of the world. Yoga is therefore iterative of mind-body-world models of human life similar to that described by Bentley and Dewey (1949, p. 128):

‘Organisms do not live without air and water, or without food ingestion and radiation. Entities live as much in processes across and through their perceived ‘skins’ or boundaries, as much as within them.’

For Morley (2001) breathing in yoga can be understood in Merleau Ponty’s (1965, p. 24) phenomenological description as ‘two leaves folding back on one another’ and a recognition and awareness of the real truth that these two leaves ‘have never been apart’.

It is against this backdrop there is clear resonance between phenomenologists concerned with embodiment and the philosophy and practice of yoga and scholars have argued that yoga lends itself to sensory and conceptual analysis of the mind-body-world as such. Smith (2007, p. 31) makes the case that analytic engagement with yoga must work towards a description of aspects of practice and experience that from a Western practitioner perspective might seem ‘indescribable, despite the obvious difficulties in making such experiences analytically tractable’. There are few such valuable examples of scholarly work which aim to render embodied experiences of yoga visible. From the insider perspective of yoga practitioner, Atkinson (2017) vividly describes his experience of sweat and the meaning it has for him in his self-acclaimed ‘love affair’ with Ashtanga Yoga. He refers to taking an ethnoaesthetic approach that he explains, centres on sensuous and highly contextual aspects of the human condition experienced in everyday physical cultural settings collected via field notes of one’s own practice in situ with others. Atkinson describes sweat as the ‘liquid currency of mental focus’ (p. 63) and the room he practices in as ‘sweat soaked’ (p.

67) where other 'bodies are drenched in sweat, heaving with desire', 'warm, vulnerable, drained and almost orgasmically (for some) purged of energy' (p. 70). For Atkinson sweat is 'at times belligerent, managed, smelly, sticky, and a pain in the ass, but it is also pleasurable and aesthetically pleasing' (p. 71). In another example, Popovic (2012, p. 38) captures her sensory moments with, about and from yoga through poetic embodiment. Sensory moments of the body and mind-body-world shifts are visible in the poetry she creates. For example, Popovic describes how 'sometimes a whisper is the most disruptive voice in the room' (p. 33) and how 'Drip, drip, drip—rivers of sweat slid down my skin, watering my green rubber mat' (p. 34).

Importantly we observe that these intensely captivating and insightful visceral moments are gleaned from researchers who are themselves practitioners and arguably excellent creative writers. Whilst this methodology is one way to proceed with sensory scholarship it precludes ways of examining the embodied and sensory experiences of non-researcher participants and 'everyday' yoga practitioners who may or may not be 'serious' (Smith, 2007) about yoga beyond a Western health regime. Buckingham and Degan (2012) however provide one example of a methodological approach which seeks to understand the life worlds of non-experienced participants of yoga in their work on abused and vulnerable women. For them, embodied practice lends itself to sensuous ethnography because it offers 'kinetic language that runs parallel and additional to verbal language' (Buckingham and Degan, 2012, p. 331), employed in part to enhance bodily awareness and help forge relationships.

It is against this backdrop that the practice of yoga itself can be seen as a powerful phenomenological means for examining experiential and sensory aspects of embodiment.

This article expands the current literature on yoga which tends to be auto/ethnographic and focused on the embodied practice of scholars who are themselves practitioners by introducing a participant-generated drawing methodology. In addition, whilst the aforementioned work advances understanding of sensory scholarship and the body through yoga, it does not focus analytical attention upon the body as it is situated in an environment or rather is emplaced. To address these openings next we outline how a phenomenological methodology of participant-generated drawing of yoga can address such aims.

Drawing as an embodied gesture

Johnson (2007) states that from an embodied perspective the wider visual arts, which include drawing, can be understood as examples of embodied meaning-making. Likewise other arts-based scholars support the view that drawing is an embodied endeavour where a dialectic interaction between a lived experience and the world is expressed through the activity of depiction (e.g. Pallasmaa, 2009; Gravestock, 2010). For Gravestock (2010), drawing facilitates encounters with the external world and enables us to re-examine experiences that may have been taken-for-granted, habitual, or forgotten over time. From this viewpoint there is always a double perspective to drawing that looks simultaneously outwards and inwards, toward the observed world and toward the personal 'internal' world so that the emergence of a drawing, or any creative work, is 'the fusion of a maker's mental world and a part of the world of the object in relation to it' (Pallasmaa, 2009, p. 124). For Merleau-Ponty (1961, p. 167), the painter's lived experience is always open to a 'texture of being' that extends beyond the physical body where sensory stimulations are the punctuation point between the much wider invisible texture of the world. Describing the activity of painting, Merleau-Ponty declares that there really is an 'inspiration' and

'expiration' of being as the creation of an artwork is a process of respiration in which it is impossible to distinguish between *who* paints and *what* is painted. The metaphor of respiration echoes the meditative breathing exercises of yoga and reciprocal feedback of mind-body-world which choreographs the painting and brings it into existence.

It is against this backdrop that the *gestural* movement of the line is given critical attention and analytical focus by arts scholars. For Schneckloth (2008) the gestural mark expresses a particular occasion of an embodied experience documented through a material being used in time and space. She describes that gesture is simultaneously a material trace left on the drawing surface and the intentional act of the body geared toward enabling participatory scholarship. Gesture therefore goes beyond the semiotic as a conveyer of meaning towards one that is enacted through the organs of the artist and audience. She describes that a drawing can be understood as an embodied gesture of what is internal (the psyche, memory, emotion, nervous system, bone, viscera) interwoven with what is external (the surface, chalk and charcoal). To empirically assess gesture in artworks then requires attending the 'work' of the drawing itself. Ingold (2013) describes the activity of drawing a way of telling beyond propositional statements about what the drawing may be of, for and represent, the process by which the line itself is made. Ingold distinguishes between two aspects of drawing: The gestural and non-gestural. The gestural expresses the gesture and movement that generates the line and is non-propositional, that is gestures issue *from* things rather than making statements about them. Gestural aspects of drawing are an expression of an action that leaves a trace of a gesture when created with a pencil or pen, steering the path of the point on the page or canvas. In contrast, the non-gestural has the primary purpose to instruct, such as with technical drawing instructions. Non-gestural lines are propositional, that is, they make statements *about* what is to be and what has been

made. Ingold explores the gestural quality of lines extensively through the work of the modernist artists Wassili Kandinsky and Paul Klee. Comparing a pencil to that of a musical instrument, Ingold (2013, p. 128) suggests that in the flow of the pencil line, the *ductus* of hand finds its way to the page. Just as the pressure of the bow is mirrored in the amplitude of the sound, so the pressure of the draughtsman's pencil is reflected in the thickness of the line created. This pressure registered in the line is not just imposed through bodily volition, but has an environmental cause.

Further still, for Klee (1964), human subjectivity is not the only impetus in the creative process of the painter. Certain types of line (or strokes of a painter's brush) always begin from a point and grow through the impulses (from within and outside of the body) that set it in motion. As movement is given to the brush, the line is grown through this movement, which is enabled and impinged upon by energies not just from the body (such as emotion and desire) but also from within the environment (the atmosphere and the earth) as well the materials used. Echoing this viewpoint, Arnheim (2004) explains that simple lines and shapes are not just 'straight' or 'jagged' they are created and experienced as 'soft', 'hard', 'angry' or 'aggressive' always expressing how the world is experienced and thus orientated through a lived bodily experience.

This phenomenological viewpoint is important as we proceed with our study on novice drawers, rendering all drawn marks as gestures open to and worthy of analytical attention in an emplaced approach. Following Schneckloth (2008, p. 278):

In the gesture of drawing, there abides the question of how human beings hold memory. A trace of the body, the projection of an emotion, a record of the experience of seeing are woven into the gestured mark, a kinetically vitalized

inscription that can serve as a site of empathy and invitation as much a line of mimetic description

From this perspective and following the ideas outlined above we can study the characteristics of drawings as gestural and explore something of a lived emplaced experience in our everyday yoga practitioners. For us a phenomenological analysis of drawing holds that the compositional strategies utilised within a work express how the subject-matter being depicted is altered through the lived experience it has entered into relation with, rendered visible in the drawings.

Drawing after yoga: Generating subject matter

We invited yoga practitioners to produce drawings immediately following group yoga practices over a period of five consecutive weeks. In this paper we focus upon the drawings produced by six participants (1 male, 5 female) who were provided with paper and pens, and asked to draw how they experienced their yoga practice. We provided some questions to prompt sensory reflections and discussions such as: What do you feel whilst doing yoga? What do you sense whilst doing yoga? Does yoga change the way you feel? Participants' familiarity with drawing was considered. At first some expressed reservation at the ability to produce a drawing which was valuable to the researcher. In response, the aim of the study as related to diverse ways of understanding of yoga experience was reiterated and initial concerns about drawing ability appeared to be alleviated by encouragement. As rapport within the group increased over time, so did their confidence and depth of discussion about their drawings. At first participants merely described what their drawings looked like and as the research progressed, more detail about what each line or object meant was offered. We observed that most participants drew in silence, but one drew as she talked about her

experiences (see Figure Four). Towards the beginning participants would sometimes stop and ask if their drawing was ok, was it 'what we were looking for?' In one session, a participant refused to show their drawings to the researcher or anyone else in the group. These moments bring issues of audience to the fore. The prime audience for the drawings are the researchers, however in line with Guillemin and Drew (2010) we recognise the images are equally generated for the other participants, and of course themselves. The process of drawing, like interviewing and other biographical methods, includes reflection and a process of editing (sometimes lines were re-drawn, scribbled out and added) and is irrevocably shaped by an imagined audience. The process of drawing and focus-group-like discussion lasted approximately 30-40 minutes per session.

Analysis and Interpretation of Yoga Drawings

Marguiles (1985, p. 372) once wrote of dream analysis, 'it is with surprise that we often experience the other person in a deeper, fuller way than we had come to expect'. This was our experience upon first viewing the drawings produced. It led us to explore new lines of enquiry that were not our original focus of analytical interpretation, as is the occasion of an emergent and flexible research design and those acting within it as analytical bricoleurs (Sparkes and Smith, 2014). Our analytical inquiry shifted from starting with a verbal dialogue-centred approach to a visual-drawing centred one, one where the drawings were interpreted as an invitation to speech. In line with Schneckloth (2008) we then incorporated compositional analysis to consider what the drawings offered beyond a semiotic understanding. This line of inquiry now frames the study constituting more hybridity of the verbal and visual, and of the visual inviting the verbal, than we had originally anticipated.

With a tolerance for ambiguity, we view this hybridity of analytical lenses and interpretations as a virtue (Sparkes and Smith, 2014).

Each drawing was discussed extensively along with its verbal accompaniment. Whilst other insightful interpretations were found, in this paper we focus our attention on a few key drawings which illustrate our nuanced analysis of the sensory emplaced body in action. In what follows we focus analytical attention on the following: (1) a sensory reading of the quality of line itself expressing the context in which it may be made as a gestural line, (2) through the manner in which temporal and spatial dimensions of the world or environment may, or may not, be depicted in relation to human figures (3) the drawers' verbal descriptions of what they have drawn in relation to our phenomenological analysis of composition.

Findings

Emplaced transcendent yoga experience

Through embodied gestured marks, participants drew their yoga experience. Participants generated drawings which can be read as intentional aspects of their experience conveyed in the semiotic or meaning-making aspects of their drawings, quite simply depicting the yogic body within a tranquil external environment. Figures 1-4 provide examples of the body in relation to and as a part of the environment including geological forms and the weather (Pink, 2011; Ingold, 2013). However, it is with interest we note that yoga *did not* take place outside in nature but in an indoor yoga studio. It is here we are reminded of the sensory assets of a drawing methodology such that gesture cannot be reduced to purely semiotic activity but one that simultaneously conveys 'an energetic charge' or 'vitality affect', an excess or 'overflow' of the predetermined and codified meaning (Noland in

Schneckloth, 2008, p. 280). The yoga drawings in this section represent dramatized scenes or semantic dimensions of signs charged with affect and corporeal materiality using the environment as an embodied metaphor to do so.

[Figure 1 near here]

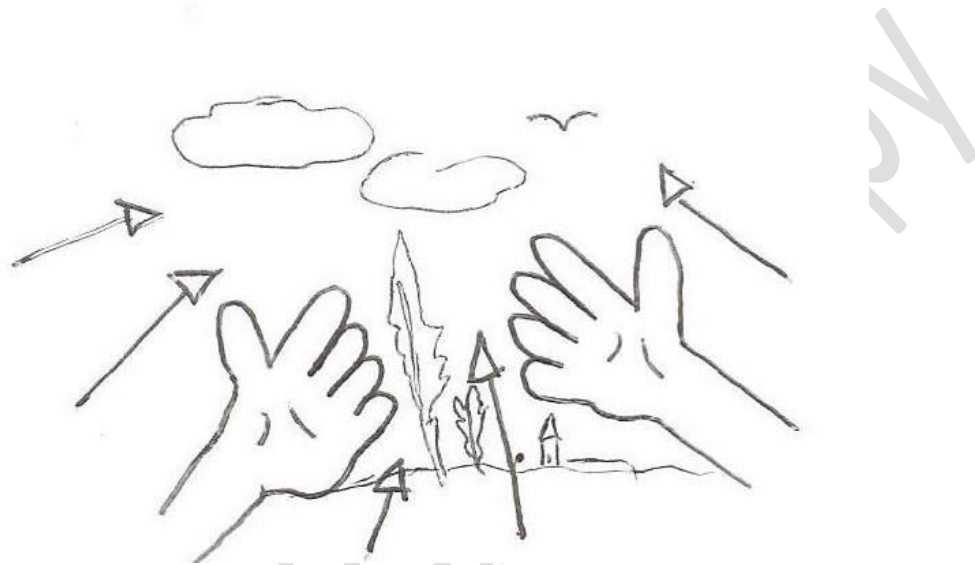
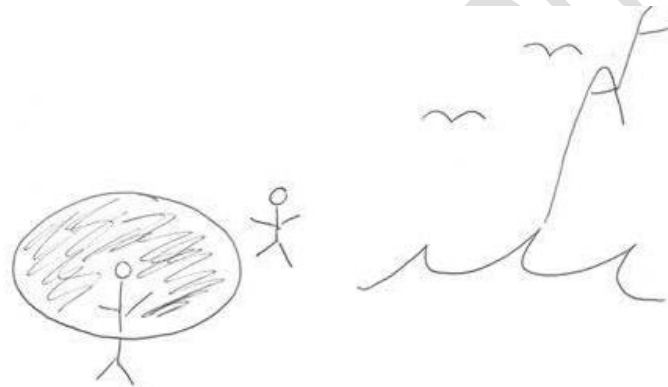


Figure 1 shows the body projecting outward from its well-defined place of standing enhanced by the inclusion of arrows to indicate movement from body to world. This can be interpreted as expressing what Polanyi (cited in Leder, 1990, p 15) describes as ‘from-to’ (*from the body to the outside*) characterisation of experience. The drawer is attending from a body to an external environment or ‘path of access; a being-in-the-world’ (Leder, 1990, p. 21). The simple and partial depiction of seeing from the body to an outline of hands in figure 1 suggests a body that is experienced-as-an-aspect-of-the-world (Van Mannen, 1998), not as a detached curiosity but feeling well and as an absent presence (Leder, 1990). Attention and activity are channelled from what Schneckloth (2008) terms the interior remembered experience (psyche, memory and emotion) to the material exterior drawing in hand through

arrows pointing towards potential sources of gratification; the background environment of clouds, trees, sky and birds. The quality of line used throughout offer cues to the gesture's embodied moment. The hands are drawn with a firmer pressure (requiring more physical weight) resulting in a thicker line which points to a more concrete familiarity. The background clouds and trees, in contrast, are drawn with less pressure, suggesting a lesser familiarity. The ability and inability of the body's corporeal reach is illuminated suggesting that through an extension of corporeality this environment could become more fully defined; at present it stands accessible but continues to recede.

[Figure 2 near here]



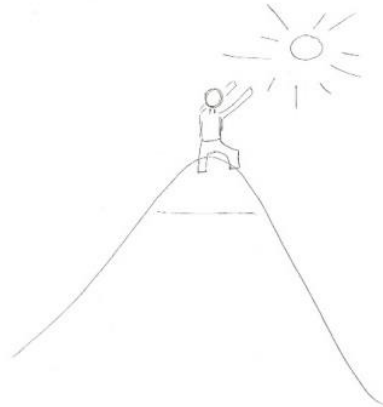
Figures 2 and 3 depict a slightly different intentional corporeal relation to the world. Here figures, ground, sun and sky are equally attended to and the body is embedded within a natural environment that stands forth in the drawing. This is exemplified prominently in Figures 2 and 3 through the quality of line. In both examples, the human figure is depicted in simple linear stick-person form 'within' the world. In figure 2, greater compositional and spatial attention is paid to the detail of the environment such as waves, mountains and birds. Here, all elements are drawn with the same quality of line suggesting that in gestural

composition the body is in the world and is the same hierarchy as the world. The verbal description which accompanies the drawing illuminates the intended embodied gesture:

'I've drawn, like, someone who was the world, like I am here, just really calm.'

Following Schneckloth (2008), our interpretation is located in the resonance of *feeling* bodies and the psychological echoes of emotion located across visual and verbal expressions. The colouring of lived space is also important. In figure 2 the drawing indicates spatial transition from a darker enclosed space toward a visually lighter mystic space associated with what Marguilles (1985) might refer to an 'oceanic feeling' often associated with psychological dimensions in the interpretation of dreams.

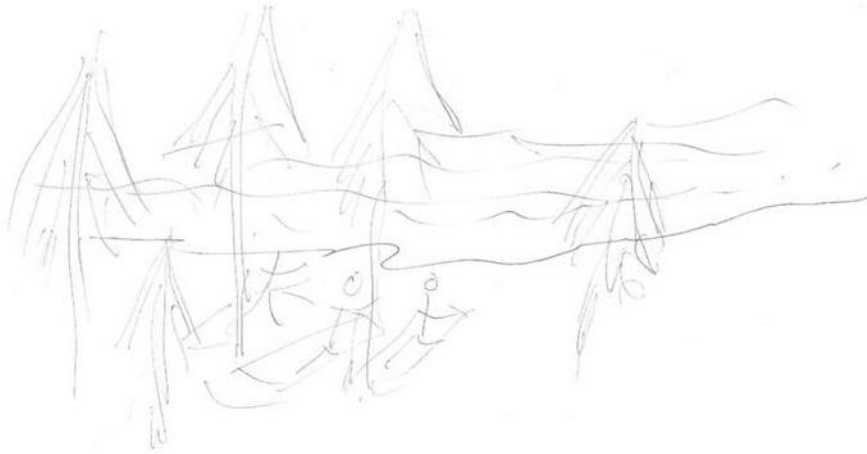
[Figure 3 near here]



Further, the verticals in figures 1-3 and presence of mountains evoke psychological metaphorical dimensions of optimism. In figure 3 spatial transformations render the body as literally up high. The yoga participant who drew Figure 3 explains:

I've got a picture of a mountain and a person going up to the sun. The reason being, I see the sun salute as the epitome of yoga. I don't know I just feel a mountain is a place that is strong, fixed to the earth. It's grown over the years. The earth was flat and then you had volcanoes and the earth got bigger and bigger. I feel like that is yoga because you start off in an empty place, you start off flat, and then you start to grow.

[Figure 4 near here]



Schneckloth (2008) states that the gesture of drawing is inextricably about how human beings hold memory through surges of remembered experience manifest on a page. Figure 4 represents an example of a specific memory recalled to evoke experience of yoga in an embodied gesture. Quick pencil strokes are used to depict the bodies, trees and the natural environment as merged depicting memories of a yogic body ecstatically caught up in the

world when in India. Positive sensescapes of doing yoga in India are placed in juxtaposition to negative ones disruptive ones in a Western context used in a verbal accompaniment in the gestural moment as the participant drew:

'One time I practiced yoga in a bar on the carpet and it stank of beer and that was revolting. Also I've done yoga in India and that was amazing. The trees were on the beach and that was the sea. We just did yoga; we had our mats on the middle of the trees. We were just doing yoga in the trees and the sun and early in the morning, and it just worked. It was lovely, that was an experience.'

The olfactory sense is drawn upon here to illustrate how the body became unabsorbed from the world through an unpleasant smell. Attention shifts from world to body in a yoga experience in a bar in a Western context, disturbing a taken-for-granted being in the world (Leder 1990).

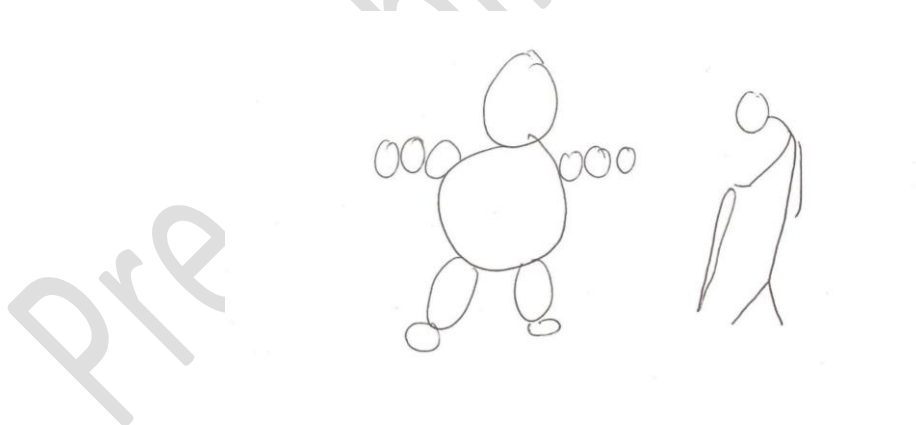
Our interpretations of Figures 1-4 communicate a visual-led embodied language of the transcendent and blissful moments of yoga experience consistent with the philosophical goals of yoga to produce mind-body-world unity. These findings are consistent with those scholars who have captured such moments by serious yoga practitioners via rich verbal descriptions (Popovic, 2012; Leledaki and Brown 2009), yet we extend these insights by offering moments of everyday (less serious) practitioners achieving these states also, however fleeting they might be.

The displaced body and its interior depths

There were a set of drawings that were noticeably different in that they did not depict the natural world or in fact an environment at all. These drawings were indicative of embodied

moments in yoga practice where participants are called back from a being-in-the-world engagement in moments of bodily disturbance such as pain and fatigue. The drawings are centred on communicating bodily states and as such attention shifts from world to body. In Leder's (1990) terms the body *dys-appears* whereby corporeal powers of the body are diminished in the moment causing a unified mind-body-world yoga experience to fragment. Van Manen (1998) similarly describes *the-body-of-self-experienced-as-encumbered* where well-being is disturbed and the person can no longer live in a passed-over relation to the body. Instead, he writes, 'we discover the object-like nature of the body when the unity of the existence in the world is broken' (Van Manen, 1998, p 5). This is evident in Figure 5 where the context of the world with spatial dimensions and environmental features are disappeared from the drawing and pain temporarily asserts dominance over the drawer's attention:

[Figure 5 near here]



The participant who drew Figure 5 explains a sense of conspicuous disturbance through pain that made her body stand out over and above any attention being paid to the environment:

'I drew a puffed marshmallow man and an old person. You know like old people can't move. So you know I am a bit competitive and yoga is completely not. So how I see

myself is like the worst ever, but how I feel is a little painful and I drew an angry face because it hurts.'

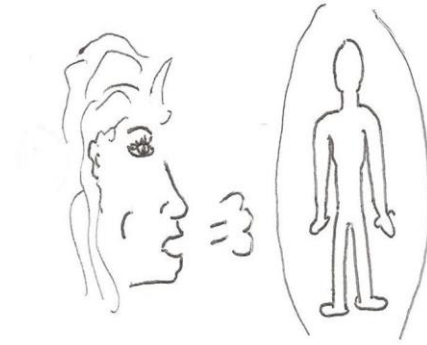
This quote also echoes of Western mind-body dualisms in its reference to competitive a nature (Laledaki and Brown 2009). The vertical spatial elements in figure 5 show the body looking towards the ground, evoking mood dimensions of 'down' and 'despair' in contrast to verticals of 'up' and 'optimism' seen in earlier drawings. Figure 6 similarly depicts a shift in pain and mood dimensions. Downward arrows, spatial dimensions and quick pencil strokes are used to depict memories of a yogic body that feels stiff, with circles highlighting the presence of muscles and joints in arms, legs and back on the left of the drawing. On the right, simple stick-person lines represent an upright, light and expressive, energetically charged yogic body where the circles highlighting muscles and joints have disappeared. The lines making two different embodied memories, one of quick pencil strokes and one of simple linear lines in one picture, Figure 6, can be explained by Schneckloth's description of drawing as an anatomy of experience. For Schneckloth (2008, p. 283) the point of gestural origin is not the hand, arm or the shoulder but is located in the organs, 'the rushing of blood and humours, adrenaline and bile activated by terror, lust, fear, loss'. Figure 6 can be seen as a composite of organs with each gestured mark, each image and each figure working discretely and as a component of a larger somatic, psychological and visual system to communicate two different embodiments.

[Figure 6 near here]



One drawing drew explicit attention to the interior corporeal depths of the inner body. Leder (1990) notes, the inner workings, such as visceral functions, are hardly available to conscious awareness and command and have therefore been neglected in many analyses of the lived body. Yoga practice constitutes meditation as a way of attending to the organic functioning and experiencing the body itself. Voluntary attention is drawn towards the body through deep and contemplative meditative breathing and through a heightened focusing of attention, yoga participants learn to consciously increase their awareness of breathing and of the process of breathing so not to lose focus (Morley, 2001; Zarrilli, 2004). One participant drew interoceptive attention to breathing as the subject matter depicted in figure 7:

[Figure 7 near here]



'I drew myself breathing. Whilst in a yoga session my breathing comes into focus, more so than in everyday life. I am not 100% sure why this happens, I think it's because in yoga it's an important part of the practice, but I find myself concentrating on this a lot, so sometimes I forget what I feel as I am so aware of my breathing. I become so aware of my lungs that I forget about the rest of my body.'

The participant who drew Figure 7 recalls an intense focussing upon the lungs at the expense of the rest of the body yet they are not visually present in picture, but expired breath is. This bimorphic imagery of expired breath that alludes to presence of gassy atoms and water molecules in sound and touch may in part form an unconscious projection that invites us to enter and feel the breath in a kinaesthetic empathy or familiarity. In contrast, the white space that represents the inside of the body in Figure 7 can be read as the unfamiliar visceral inward depths brought into being through the movement of breath to the left of the image. We could not determine instructional auditory representations in visual gestures and verbal cues of Figure 7 yet we know that sound soundscape and acoustic dimensions of breathing are likely to play important role in meaning-making other physical activity contexts (Allen-Collinson and Owton, 2014; Hockey, 2007 and Allen-Collinson, 2007). Whilst we could not determine auditory representations we assume auditory knowing forms

an important part of embodied memory and gesture, the sound of breathing often used to maintain a constant breath in yoga (Smith 2008).

Reflections

The purpose of this article has been to explore the lived experience of yoga and provide an original example of an arts-based participant-generated drawing methodology. Taking the viewpoint of drawing as an embodied gesture located in arts-based scholarship (e.g. Schneckloth 2008; Gravestock 2010; Ingold 2013) we have sought to illuminate how these moments can generate questions about the intersection of psyche and material, temporal and spatial as expressed through drawing. For us the drawings provided fascinating insights into felt sensory bodily experience and phenomenological understandings of yoga practice that we had not anticipated. Specifically, the appearance of the natural world present in the drawings (but not in practice) rendered visible the emotionally connected transcendent body feeling as-an-aspect-of-the-world, and the subsequent disappearance of an environment and a body disconnected from the world in moments of disruption. Compositional attention to the weight of line, of quick or simple marks on the page and of spatial and temporal dimensions in the drawings, formed an important part of this phenomenological analysis making the body visible in ways which the verbal language of memory might not. Some might question our interpretations, perhaps even suggest that they are farfetched where novice drawings do not convey the artistic energy or 'vitality affect' that 'overflows' semiotic meanings transmitted (Scheckloth, 2008, 280). However, it is our contention that whilst they might appear simple they are not bloodless, disembodied and ought not to be considered as such. Throughout our analysis we

maintain Schneckloth (2008, 280) and others' (e.g. Ingold, 2013) embodied gestural perspective in our interpretations:

If, as I am suggesting, gestured marks constitute a language of the body, the hope for their interpretation lies beyond the logic of sign, located in the resonance of *feeling* bodies – alone and in community.

This said drawing methodologies within the fields of physical culture and other sport, leisure and physical activity spheres are rare and despite their inherent value do not always go beyond visual observation, semiotic meaning-making and mimetic analytical descriptions of lived experience (e.g. Liu and Da, 2019; Blodgett et al) to the work of the drawing itself. This study extends current work and adding critical analytical attention to the composition of drawings and their gestured marks, incorporating arts-based knowledge more explicitly into a drawing methodology and analysis than previously done before. However, studies which acknowledge the embodied gesture perspective in their approach, if not analysis explicitly, all entrust a kinaesthetic empathy response in the viewer that receives the work (e.g. Gravestock, 2010; Owton, 2013; Owton and Allen-Collinson, 2016). Kinaesthetic empathy has important implications for the value of our yoga drawings and of arts-based research as part of a participatory sensory agenda more widely. Schneckloth (2008) notes that through the occasion of bodies creating artworks whilst engaged in sensory participation action can be carried from artist to audience to community. From this perspective, new knowledge generated in the visual form is accessible and relevant in different ways to scholars and participants alike than traditional verbal forms of data presentation (Cole and Knowles 2008). Referring to arts-based research, Blodgett et al (2013) illustrate this viewpoint using Mandala drawings to not only generate knowledge of

lived experience but also initiate community-based action for their participant drawers. Sentiments of empathy are also echoed by Atkinson (2017, p 80) who, in recognising the role of empathy to achieve understanding of sensuous, embodied aesthetic others in his study of yoga, seeks to 'open up the research act to be more inclusive and utopian'. To this end our yoga drawings invite engagement, exchange and generative invention of action from scholars and a wider audience wishing to advance their sensory practice and their understanding of lived yoga moments rendered empirically visible in alternative ways.

Sparkes (2017c) remarks that alternative arts-based approaches have the potential to engage with emotional, sensual and kinaesthetic complexities of everyday lives but grants that such approaches are not methodologically or politically without problems, and often require developing new skills and sensitivities. Gravestock (2010) acknowledges the potential of drawing to challenge our existing knowledge of the world is great *if* we are able to see through different eyes, and *that* involves training our eyes to read a new visual language. As a group of scholars we actively sought to form a mutually beneficial and respectful collaboration of expertise in physical culture and art-based knowledge (Smith and Sparkes 2014), each working outside of our respective disciplines, to acquire a new visual language. For example, without [author 2] we would not have as wide or confident knowledge of the composition of drawings and we may not have seen the differences in the relative weight or direction of the marks on the page. These details were central to the interpretations put forward in this paper, and to our knowledge there are no other examples of a complimentary visual-led arts-based phenomenological critical analysis of the drawings themselves in sport and physical culture. However, this was not without challenges, many of which are covered under the umbrella of arts-based research well-

rehearsed elsewhere (e.g. Blodgett et al 2013; Cole and Knowles 2008; Gravestock 2010).

Instead we offer our thoughts on the development of our drawing methodology.

As we dabbled with participant-generated drawing we became aware that participants were wary of their drawing ability, and whilst the primary researcher practiced art and yoga regularly, was not a teacher or instructor of art. How to ask participants to draw experience was a challenge. Gravestock (2010, p. 197) notes, 'in art there may be good technique but there is no right or wrong experience' and in acknowledging that not everyone can draw well she maintains that the quality of research data can depend partly on the integrity of the creative process and training of the artist. A trained artist knows how to vary marks, shapes, layering, texture and colours to create multiple meanings and viewpoints in order to reveal something new. In future, novice drawers incorporated into an interdisciplinary methodology with arts professionals to familiarise them with drawing and train them in techniques, could be fruitful. However, this said our concern with the perspective of maintaining artistic integrity and respect is that opportunities to generate embodied gesture as part of a sensory agenda will be missed if sport and physical culture researchers are apprehensive about doing the tradition of art an injustice. These conversations are only just beginning to take place.

Reflecting upon these challenges, we suggest this approach could be developed as a different, novel and experimental methodological approach to elicit multisensory insights into the lived experience of individuals across a range of physical cultures and bodies (Sparkes, 2017). Our findings suggest that drawings do evoke and stimulate verbal discussion around other senses, and though they may be difficult to isolate (if possible) they are implicit in the drawings. In terms of applied practice, the use of sounds and smells

distributed across a yoga location or environment could be optimised with sensory feedback from yoga practitioners. As one participant who drew figure 4 illustrated, sounds and smells can either cause those practicing yoga to remain in the infinite present, fused with the environment in a narcotizing way or be disruptive, disturbing the passed over relation to the body. Finding ways to elicit and tease out these senses in the visual as part of a multisensory methodology is an exciting prospect to understand the lived experiences of a range of physically active bodies, including those bodies which are marginalized.

In closing, we hope to have contributed an original example of a drawing methodology and empirical data which can be developed as part of calls to seek the senses in physical culture in alternative ways (Sparkes 2017a). Having demonstrated strength in interdisciplinary collaboration (e.g. Vannini et al, 2014) that goes beyond methods used and extends to an arts-based critical analysis of visual-led data, such an approach has the potential to create a new visual language and understanding of thoughts, feelings and actions around physical cultures. Given the relative lack of drawing methodologies to inspire such endeavours we hope that our example invites engagement, exchange and generative action from scholars and wider audiences alike wishing to advance their sensory practice and understanding of lived experience rendered visible in alternative empirical ways alike.

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