Drawing from the Inside Out
Projects for Beginning through Advanced Drawing

Barbara Kerwin
With Jon Measures
& Wendy Welch

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PREFACE

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Drawing From the Inside Out
Student at work on
Supersize Me!
Oil pastel on butcher paper
3 x 10´
Photo courtesy
Bethany Noel

I would like to thank Clark Baxter for his vision and for coming to my college to find out why the many drawing courses I scheduled for my small college had no textbooks assigned. I pointed out that given the demographics of my students, most cannot afford expensive books and further, they may skip the reading altogether. After a good discussion involving the need for an affordable and concise textbook that covers all levels of college drawing, Clark asked me to write this book. Clark Baxter suggested the Digital Drawing chapter and I invited Jon Measures, an artist and Computer Graphics colleague to contribute the last chapter. Jon graciously created the expert book design for Drawing from the Inside Out, to which we are so grateful. To Mat Gleason, thank you for the book title. Considering the span of this project, I also invited Canadian artist, art school founder and director, Wendy Welch to contribute 17 lessons; fifteen of these projects occur among the 40 presented in Advanced Drawing: The Creative Portfolio. Her Vancouver Island School of Art (VISA) is known for its contemporary approach to drawing. Wendy also wrote the Glossary of Materials and Surfaces found in the back of the text. To freelance writer Tim Bradley, thanks for your timely copyediting and for the creation of the Glossary of Terms. The book has over 300 images. Illustrating each lesson are master and student drawings. My hope is that our student drawing selections will help the new artist see a solution to each project created by peers and that the master artists' examples show each project's inspired reach. Thanks to Jennifer Kerwin and Marcus Cordero for their many hours contacting artists and museums around the world for image use.

A look through all 140 projects within 216 pages of the three college courses will show the comprehensive approach taken to cover the span of the Renaissance to Contemporary times in one textbook. The 140 concepts are presented in a succinct, art historical context, condensed for key information. The projects follow in a sequential manner that provides the necessary information for the next idea. Technique projects are followed by a creative-synthesis lesson. Many professors will choose where to focus their courses and will naturally expand or condense these projects. Some will combine Beginning Drawing (black and white mechanics for volume, realism and composition) and Intermediate Drawing (color drawing) into one course, editing where desired. The goal of this multi-course textbook is to provide a thorough, condensed and affordable resource with inspiring artworks culled from our studies, teaching and international travels.

The book is easy-to-use when open onto the studio table where the prompts and examples for each project can be followed. The book is for use through several semesters and into the artist's studio. This book has taken a few years to write and has been a labor of a passion for art and creativity.

Sponsors: Financial contributions to Drawing From the Inside Out, have been generously provided by: Marcie Polier Swartz, Dr. and Mrs. George Owen Lamb, Robert and Robin Wood, Abbott Brown, Laurel Anderson, Josh Betta and The Pasadena Arts Council EMERGE Program. To the wonderful artists, museums and galleries credited for image contributions, this book is made beautiful because of you. Thank you so much!

Barbara Kerwin
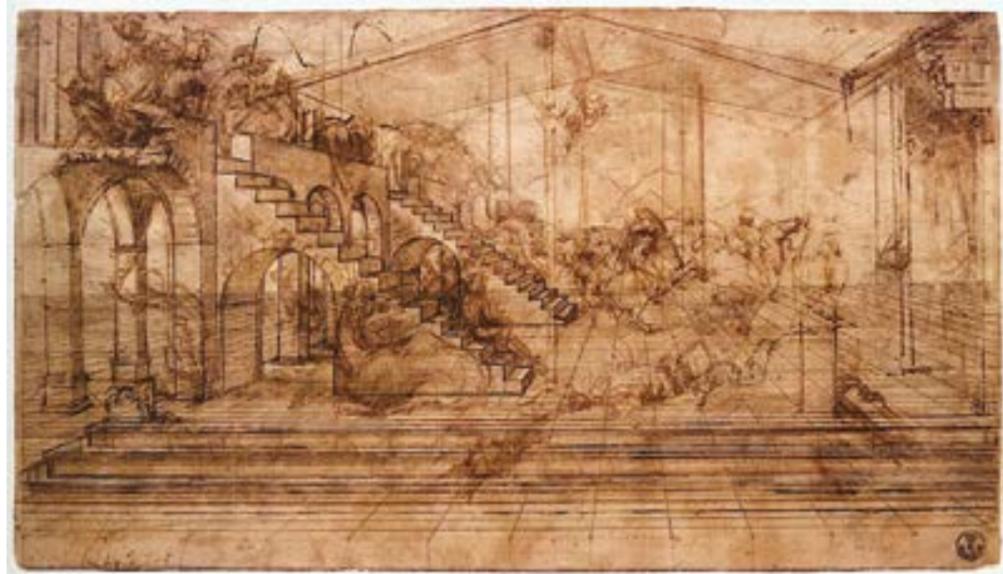
Drawing from the Inside Out
An Introduction

Time has moved the study of art into a brand new arena. Drawing from the Inside Out is a textbook that addresses drawing in the new world of international contemporary art. International art fairs, the ease of world travel and access to the Internet make a global dialogue the norm. No longer are artists bound to the community from whence they are educated. Artists are free to participate in views from a multiplicity of cultures about what constitutes an aesthetic experience. Drawing From The Inside Out provides a structure of lessons beginning with a Western analytic approach to drawing that incorporates realism and its approach to objects in composition, then travels into the distant lands of the imagination by integrating non-Western ways of seeing. What does it mean to draw from the inside out? It is an invitation to draw from your own experiences with the knowledge of skills and techniques drawn from the art canon.

Chapters 1-5 relate to basic or Beginning Drawing with projects in black and white media to develop drawing skills in new and gifted artists wishing for formal training in art. Chapter One begins with The Language of Art, "The Formal Elements and Principles of Design,

Defined". Each of the arts has a language—music has notes and harmonic structures, so too, does visual art possess a language. The Language of Art explains what the elements and principles are, establishing the language used throughout the text. The first chapter concludes with an informative presentation on "The Critique." Critique formats are illustrated using a single work of art to show the benefit of each different critique style and how advancing culture recognizes different approaches to art. Critique styles vary and are valuable tools for growth that allow insights into the expanding field of aesthetics and practice.

Beginning Drawing focuses on black and white drawing media to emphasize the development of line into form and volume. Occasionally, an outside concept is necessary to help ease understanding within a lesson's arc, these outside helpers are called Aids To Drawing. They are featured in the technique building Chapters (2-8) to assist skill development. Intermediate Drawing focuses on the use of color in drawing. Color media and deeper drawing challenges are explored. The 20th Century ushered in composition as the subject of art (see Chapter 7). Drawing

From The Inside Out is dedicated to the development of composition as the central issue of drawing today. Compositional strategies occur throughout the book and are the major building block upon which each drawing depends.

Beginning and Intermediate Drawing (Chapters 2-8) rely on a Cartesian perspectival model for drawing, extracted from the scientific method espoused by Rene Descartes (1596-1650, French) to explore realistic ideas of form and volume. The great Renaissance artist, Leonardo da Vinci's one-point, Perspective Study for Adoration of the Magi (Fig. **i.4**) beautifully exemplifies realistic spatial constructs. In this text, we recognize that the Western Cartesian model is but one method of seeing and it is helpful to use it to describe realistic form.

In "Scopic Regimes of Modernity" (Vision and Visuality, Hal Foster, ed. Bay Press: 1988, pp. 3-23), Martin Jay outlines how Western European man has been trained to view the world with the Cartesian model of perspective. He goes on to state that other scopic regimes (or ways of seeing) are also valid and may have more to do with feeling and perception than Cartesian perspective allows. In this textbook the non-western models are adventurously explored in the Creative Portfolio (Advanced Drawing). Ethiopian/American artist, Julie Mehretu's, Stadia I (Fig. **i.5**, 2004) above, shows an explosive and chaotic space that moves from the static surface out toward us, in multiple layers, giving the impression of a well-fought victory associated with sports arenas. Mehretu says of her work, "I work with source material that I am interested in conceptually, politically, or even just visually…I pull from all of this material, project it, trace it, break it up, recontextualize it, layer one on the other, and envelop it into the DNA of the painting." Mehretu's exploded and layered playing field is but one of the new compositional models explored in this book.

Advanced Drawing: The Creative Portfolio (Chapters 9-16) is a place to stretch out into 21st century drawing. Inventive projects abound, ready for selection into a concentration. There are the matic projects

such as interrelationships, books, conceptual drawings, digital drawings, drawings designed for spaces and more. In this last course a series of drawings is created in a personal style that can later be exhibited, animated, incorporated into books, or game design. Creative Portfolio parallels contemporary art and is highlighted throughout with works by acclaimed international artists. It is exciting to contemplate the many ways of seeing that the world's cultures present, exemplifying the global interconnectedness of art today. Creative Portfolio can be revisited with a new area of interest as time moves on.

Drawing from the Inside Out covers techniques and innovations in drawing from the Renaissance through Contemporary Art. The textbook begins with lessons on creating realistic form wrapped in solid compositional awareness. The book advances to a global, intercultural approach that opens the artist to a world of ideas both contemporary and historic. The human imagination is the source of content in Drawing from the Inside Out. This textbook is a tool to use on the journey of creativity.

Beginning Drawing
The Language of Art
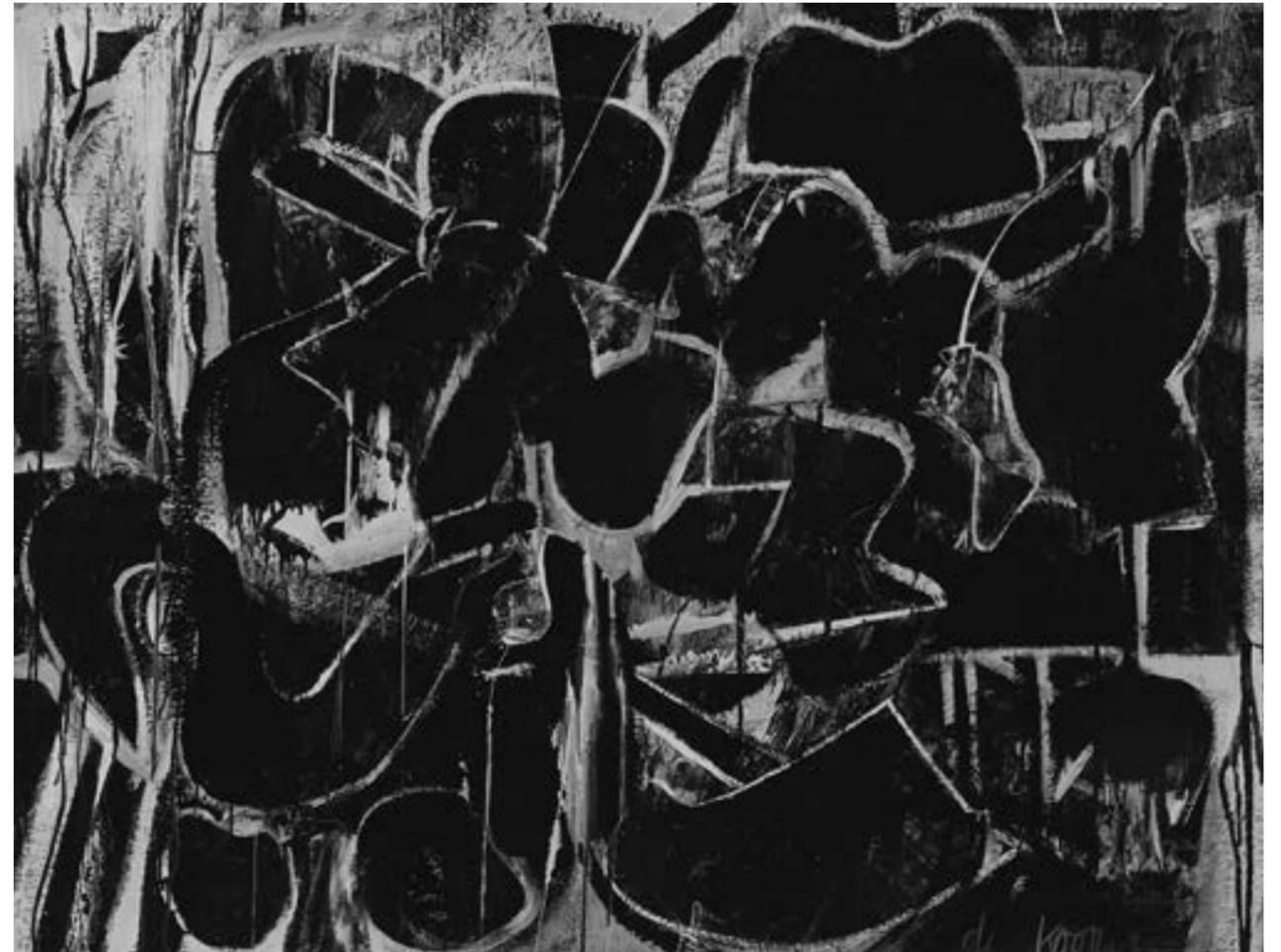
1.i. Gerry Segismundo, Beginning Drawing, Gesture Drawing, Charcoal on paper, 18 x 24"

THE FORMAL ELEMENTS AND PRINCIPLES OF DESIGN, DEFINED

1.i. Gerry Segismundo, Beginning Drawing, Gesture Drawing, Charcoal on paper 18 x 24"

The Formal Elements and Principles of Design represent the language of visual art that help us understand what makes a great work. In much the same way music employs staffs, clefs, notes and harmonic structures, so too does visual art have parts that create the whole. In the masterwork that opens this chapter, 1948, by Willem de Kooning (1904-1997, Dutch-American), the artists draws with a daring rhythm of figure-like lines enclosing non-representational shapes (Fig. 1.1). The composition produces a breathtaking asymmetry, dominated by the dark shapes creating a mood of both beauty and angst. 1948 is an icon of aesthetic accomplishment. De Kooning had fled from the Netherlands in 1926 and came to New York City. To survive America's Great Depression he became a house painter and sign painter. Later, working as a WPA muralist he became associated with the flood of artists emigrating from a Nazi dominated Europe into New York City. The time was unique. De Kooning broke from the extreme realism of his Dutch training to become a leader of the new style, Abstract Expressionism, which gave place to feelings

that the war and upheavals of the times rendered irrepressible. In 1948, he used tracing paper to copy fragments from his figurative works, then transferred segments onto the tarpaulins (drop cloths) he used as canvases. He applied drawing in paint and continually refined the lines and shapes, balancing them into the non-objective composition. This work on a humble drop cloth is now a symbol of great wealth and taste.

To understand non-objective work, or any artistic style, the language of art and design is necessary. The vocabulary list that follows distinguishes between the physical elements an artist uses to create a work, such as line, shape, value, color and form, and the principles–which are the abstract ideas of unity, emphasis and balance that surround the arrangements of the elements and create a whole composition. An artist may automatically employ the elements and principles when creating or can select them individually to manifest a certain intention. This section first defines the elements and principles, then, illustrates each with an example by a recognized master, contemporary artist, or college art student. An explanation of how the element or principle was used by the artist helps to define its meaning.

THE ELEMENTS
are the concrete or tangible things we manipulate to create art. The elements are: line, shape, value, form, scale, space, texture and color.

LINE
can be continuously moving (such as in gesture), controlled by lifting and placing (as with hatch and crosshatch), or implied by the use of dashes, dots, etc. Line can be a contour to define the edge of space. When used in an overlapping manner, line can create volume. Following the path that line makes within a composition shows direction and movement.

1.2. Canadian artist, Wendy Welch's wall work, Arterial Routes, employs painted lines that she cut, coiled and overlapped into a dynamic cacophony of joyful noise. The colorful coils burst out in a fan-like volume, which is then pinned to the gallery wall.

1.3. Charley Harper (1922-2007, American Modernist) created Barn Swallow Pair (Ford Times, 1959, © Charley Harper Studio) used reductive, curving shapes in various sizes to create this harmonic piece. The lifted crescent wings echo the shape of the golden nest. Both birds and their nest are colored in subdued warm hues of orange tints and yellow-golds. The birds at home in their curving shape gain our focus against the warm neutral ground. This combination suggests a happy nest for the pairing birds.

SHAPE
is created by line moving out into space and enclosing itself, which may be organic or geometric. Shape may also be parts of other objects. There are "trapped shapes" which enclose the space behind objects (negative space). Highlight, light and shadow shapes describe the boundaries of light in a light system. Shapes used together can comprise complex, realistic objects. Shapes can be used to create reductive compositions as in Fig **1.3**.

1.4. In Kaethe Kollwitz's (1867-1945, German), Woman With Dead Child, (1903, etching) several dark values are used, merging the mother and dead child against the light ground. The values of light in the child's face, link to the mother's brow and also to the lights that describe the volume of the twisting form of the mother's embrace. Credit: Erich Lessing / Art Resource, NY. Kunsthalle, Bremen, German © 2015 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

VALUE
refers to darkness or lightness, the more value, the darker the object. When value is added to a shape, emphasis from its surroundings can be created. Value is used to describe the light systems that create form and can add visual punch to a composition.

Conversely, the lack of strong values can imbue a meaning of delicacy.

FORM & VOLUME are the elements that create the illusion of a three-dimensional object in space. The object may be composed of a shape or compound shapes that use a light system of values to create the sense of volume (roundness, and depth) to form.

1.5. Peter Paul Rubens (1577-1640, Flemish),
Study of a Male Figure Seen From Behind
(circa 1610, Cambridge, Fitzwilliam Museum)
The values are beautifully realistic creating a pulsing muscular body filled with strength. Shadows are cast along the edges of the back, rounding the voluptuous volume into form.

SCALE is the relative size and proportion maintained in a drawing. When an artist is drawing parts to comprise a whole, it is helpful to keep the same scale in the drawing to make an understandable work of art. If the head on a body is too small to its whole the drawing will be about distortion. The use of same scale keeps the drawing in proportion and is easy to understand.

1.6. Deborah Clandenning's
(Scale) charcoal and collage drawing employs a single vanishing point with receding rail ties to give an eerily compelling sense of doom to the reptile's crossing.

SPACE can be considered as positive space when it is the area the object occupies and also the negative space surrounding the object. Both positive and negative spaces are components of space.

The balance between the positive and negative spaces, sometimes called figure/ground relationship, can create a pleasing tension within a composition. If an object is in poor relation to its surrounding negative space, the negative space is said to be lazy or inactivated. When an active tension in the relationship is achieved, a compelling use of space is seen.

1.7. This Greek Terracotta, Panathenaic, prize amphora exquisitely defines the positive space that the running figures occupy against their orange terracotta ground. The proportion of the amphora is itself a study of perfected proportion of form in space. The amphora is attributed to the Euphiletos painter, Archaicca, 530 B.C. Greek, Attic. H. 24 ½", Metropolitan Museum of Art, NYC.

TEXTURE
is the smoothness or bumpiness of a surface. Artists use values (highlights and shadows) and detail to imply the given surface quality.

1.8. Judy Reed's (Texture) collage of photographic images, frottage (texture rubbings), line drawings and cutout patterns unifies a variety of related of textures.

COLOR

has multiple parts and therefore is the most complex of the elements of art. The three main parts of color are: hue, intensity (saturation) and value.

Hue refers to the name of a given color and relates to its place on the color wheel spectrum. Hues involve the three primary colors: Red, Yellow, and Blue, which are necessary to make all other hues. From equal visual parts of two primary colors come the secondary colors, Green, Violet, and Orange. The further mixture of a secondary with an adjoining primary will create tertiary colors: Y-G, B-G, B-V, R-V, R-O, and Y-O. Intensity (or saturation) is the brightness or dullness of a color. When the opposite color on the color wheel (or the color complement) is added, the neutralizing of the brilliance of the color's chromaticity (or purity) occurs and lowers the color's intensity (desaturation). Value, the darkness or lightness of a color, can be changed by adding black to create darker shades, white to create lighter tints, or black plus white to create muddier tones to a given color.

1.9. Colorist, John Singer Sargent (1856-1925, American) is an early representational abstractionist. Here he presents Unloading Boats, Venice, 1904, as a feast of beautiful, sunset yellows and oranges with double complementary violets and blues as accents to balance the work. The composition is divided at once down the center with a strong dark locus of black, and then moves to the warm hues and complements like a sunburst of color rays. The ships with their tall masts are there concurrent with the focus of the color composition. (Watercolor, 10 x 14″, Credit: Private Collection. Photo © Peter Nahum at The Leicester Galleries, London / Bridgeman Images)

THE PRINCIPLES
COMPOSITIONAL ANALYSIS

The principles are employed to create certain visual effects in art. They are more abstract because they are concepts that describe the action within a given artwork. The principles are: unity, movement, harmony, rhythm, variation, contrast, emphasis and balance (both symmetrical and asymmetrical). The vocabulary of the principles is especially useful when analyzing an artwork's parts during a critique or in a formal analysis.

An artist may use intermingled elements to construct a drawing. How the elements are used or combined in a piece will create unity or not. Unity is the goal of any composition: to bring all the disparate parts together for a grand conclusion as a piece of art.

UNITY

occurs when all the various parts of a composition come together to create a compelling whole.

1.10. Gustav Klimt's (1862-1918, Austrian) 1907 Portrait of Adele Bloch-Bauer I, is enriched by gold and silver hues in patterns balanced by contrasting black, white and gold geometries; the shapes together are detailed against a golden ground. The desaturated green accent of the wallboard creates a brief resting zone within the stunning painting. The compositional elements are related by color harmonies, geometry and pattern. The contrast in values leads us to find the portrait of the pale-skinned Adele Bloch-Bauer and we contemplate the richly elaborate world she inhabits as if it were a dream. (Oil, silver & gold on canvas, 54 x 54″. Neue Gallerie, New York, this acquisition made possible by the heirs of the Estates of Ferdinand and Adele Bloch-Bauer, De Agostini Picture Library / E. Lessing / Bridgeman Images.)

MOVEMENT is the path our eye follows. Movement shows the direction and action of the visual flow throughout a composition

RHYTHM is the repeating of elements within a composition. This repetition gives a beat-like movement to the work of art. It reinforces the main idea.

1.12. Jennifer Wilson (Rhythm), pen & ink wash, repeats line movements in her ink drawings that suggest a symphony of notes.

1.13. In Orlando Martinez's multi-layered drawing (Harmony), he begins the first layer of his drawing with a vine charcoal line of graffiti-like shapes. He may then add color or black and white. Next, an overlay of tracing paper covers and adheres over the first composition, over which he draws new lines of graffiti-like shapes, keeping the under-drawing visible and overlapping. He continues in this manner until the artwork's conclusion, drawing and painting into the serpentine movements until a balance of the scale and color harmonies become a unified whole.

HARMONY is the relationship of similar parts within a composition. When the whole of repeating elements are joined together it may come together as discordant or harmonious. If all the graffiti-like letters are painted with black and white values and a hue is added, it may throw off the color harmony of the piece. When a variety of similarly related parts, such as the graffiti letters change scale, value, shape or color, the arrangements of the differing parts can be assessed for the harmonies of their repeated movements.

VARIATION occurs when similar elements are disrupted by dissimilar elements. This can lead to more visual interest or excitement when a restful relationship is not desired.

1.14. Isaiah Lopez (Variation) has interrelated several portraits and switched from black and white values for some areas to intensely colored portions of other portraits. The overlapped images and color variations create excitement within this drawing.

CONTRAST is a type of variation that occurs when values, colors or other elements are changed when next to one another to provide a point of reference or emphasis within the work of art. When all values or colors are the same, there is no contrast and the shapes or objects lose definition and merge.

EMPHASIS occurs when an area is highlighted in a work of art by use of greater value, scale, color or placement in the composition to capture the viewer's eye. The object will then gain importance and the viewer may ask "to what purpose?"

1.15. (Contrast): Leonardo da Vinci's (1452-1519, Italian) beautiful drawing depicting The Head of a Young Maiden (La Scapigliata, Galleria Nazionale, Parma, Italy, Bridgeman Images), uses value contrast to illuminate the maiden's face against the darkness of its surroundings. The eye dwells in the light of this profoundly serene face.

1.16. (Emphasis). A bold yellow-green rooftop and surrounding reds in the upper right rectangle of Irma Argyriou's work feel separate. This area of color emphasis draws attention to the inset plane as if it were an alternate, exciting world where the area under the roof angles heat up with gestural marks.
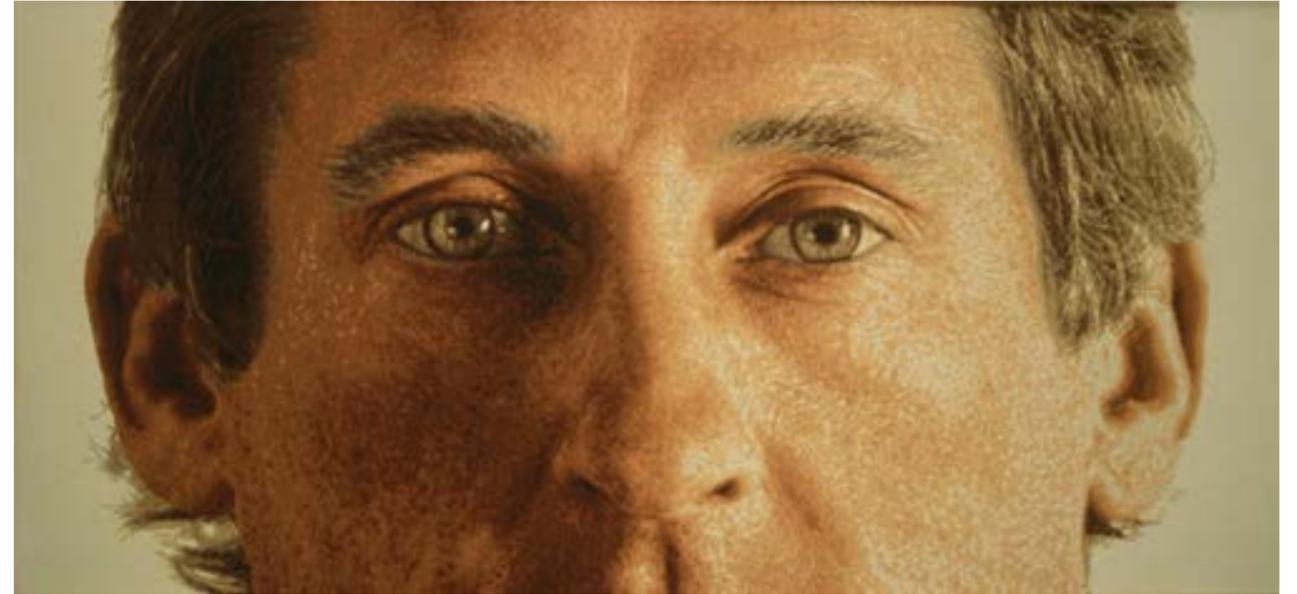
1.17. Symmetrical Balance is achieved by Los Angeles muralist, Kent Twitchell (b.1942, American), who created a wall-size Portrait of Ed Ruscha (1980, acrylic on Gator board © Kent Twitchell) from a carefully observed drawing. The artist's eyes are the focal point of the symmetry.

1.18. Asymmetry: Peter Paul Rubens (1577-1640, Flemish) uses strong diagonal dark and light values that move through a circular composition. The drawing, Battle of the Standard (1603, Louvre, Paris), is a copy of Leonardo da Vinci's, (previously lost) fresco, The Battle of Anghiari. The dynamic asymmetry produces a powerful depiction of war.

BALANCE is achieved by manipulating the relationship between positive and negative space within a work of art. Balance can be symmetrical or asymmetrical. If successful, the balance produces unity between the various parts that make up a whole. To analyze balance, one first must know how the different types of balance arrangements work.

SYMMETRY Elements that are mirrored on either side, as in the human face, create symmetrical balance. If you draw an imaginary line down the center of an object vertically (or horizontally), and both sides mirror, the result is symmetrical balance. Symmetry has a centering or soothing effect.

ASYMMETRY creates an off-center balance. Asymmetry is more complicated to balance than mirroring the elements one side to another. The artist must manipulate the relationship between the disassociated parts by using value and weight relationships effectively.
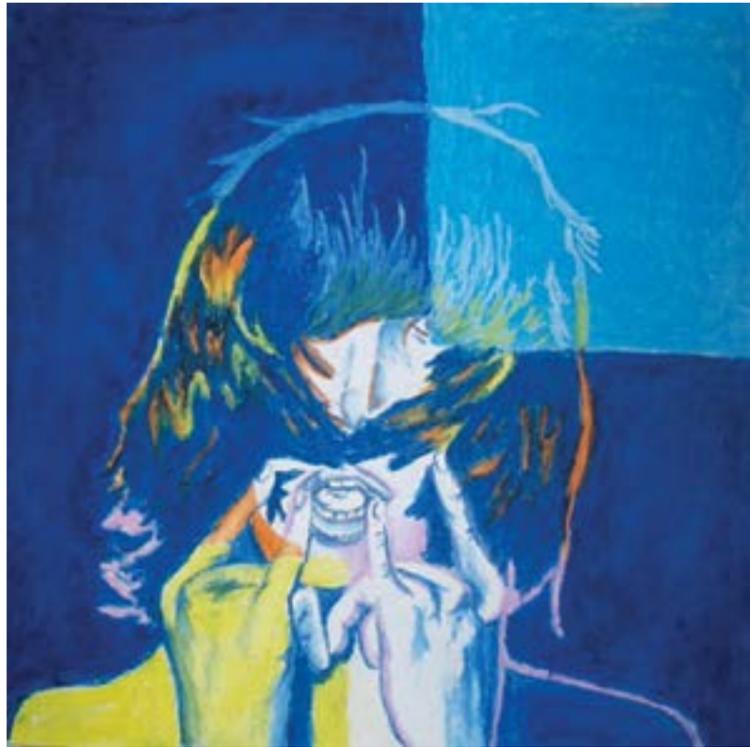
THE CRITIQUE

The critique is an avenue for learning, growth and later improvement. Individual responses to a given project open new vistas for the participants. It is essential to look at each completed work in a critique setting at the conclusion of the project. This chapter showcases a variety of critiques. The level of discussion rises with the awareness of art history and its movements. A critique style is recommended at the end of each project in Chapters 2-8, but any critique form can be chosen. In this section, The Critique, the artwork in Figure **1.19** will be analyzed in each of the critique styles. Sample questions and analysis are offered to help frame each type of critique.

ANALYZE THIS CRITIQUES STYLES

1. Technique. The critique may be only about the technique learned. If it is a blind contour, did the student look at the page? Did the pen lift from the page or stay connected?

In the Figure **1.19** example, oil pastel technique has been applied with a graphic (flat) application and the oil pastel is applied in thick, burnished layers with bold accent colors.

2. Technical Correctness. After basic techniques are incorporated via ever more complex projects, ask if the technique has been applied accurately. Does the application of the technique enhance or detract from the drawing? A critique employing Technical Correctness asks simply, "How accurately has the technique been applied to meet the goals of the project?" Since the Pop Book's oil pastel drawing (Fig. **1.19**) uses bold colors with a burnishing and blending technique to describe a face and hands in this drawing, the technique has been used with good effect.

3. Compositional Analysis focuses on composition, utilizing the Elements And Principles of Design. This is the same as Formal Theory (see below). The analysis starts by discussing each element, then commenting on the type of spatial order accomplished. Is it successfully balanced? In Figure 1.19, the artist has chosen yellow and blue primary colors for Pop BOOK, with warm orange accents against the complementary blue ground. The symmetrical composition is of a face and hands with fingers spelling

the same word on either side of the face. This drawing is organized with symmetrical balance, but, the corners have been activated by opposing yellow and lighter blue squares that help the composition to rock with asymmetry.

4. Content asks what the piece is about? How does it make you feel?

In Perez's oil pastel, the drawing feels fun to look at, yet the finger spelling is discomfiting because it may be saying something threatening. The artist is using her cultural awareness to make a current, brightly colored Pop Art piece. Content may be the only method used for certain critiques in which personal information is disclosed or composition is not at issue.

5. Content and Compositional Analysis weave the formal properties of the composition (its structure and rhythms, use of line, space and balance) with a discussion on the feeling or mood evoked by the piece, with both taking time to be analyzed. Does the composition balance (#3 Compositional Analysis)? What is the work about? What does it make you think about and feel (#4 Content)?

6. Phenomenological critiques require waiting with an open mind for insight. Phenomenology is a branch of Philosophy. "Phenomenology is the study of structures of consciousness as experienced from the first-person point of view. The central structure of an experience is its

intentionality, its being directed toward something, as it is an experience of or about some object. An experience is directed toward an object by virtue of its content or meaning (which represents the object) together with appropriate enabling conditions." (The Stanford Encyclopedia of Philosophy, 2011) In the Perez work, sit for one minute without judgment. Allow thoughts and feelings to enter your mind. Follow where the eye goes. After one minute, share a word or phrase that came to mind. It is helpful to write down the list of adjectives. In Patty's piece figure **1.19**, the words "happy" and "threatening" are some of the words that come to mind. Sister Wendy Becket, a nun who has studied and written extensively about art uses a phenomenological approach to critique great masterworks in the BBC production Sister Wendy - The Complete Collection (Story of Painting / Grand Tour / Odyssey / Pains of Glass) (by Wendy Beckett, BBC, DVD - 2006).

AESTHETICS METHODOLOGY

E. Louis Lankford offers valuable critique forms in AESTHETICS: Issues and Inquiry (National Art Education Association, 1992). A basic premise holds that an individual's concept of art can change over time as knowledge and skills increase, along with shifts in attitudes and values. Selections are summarized below:

1. Mimetic Theory relates to art that mimics the real world. It judges art by how well it imitates the real world around us. Many people never advance beyond this level of viewing artistic images. Mimetic theory develops in our perceptions during the primary grades.

In this manner of judging the drawing in Figure **1.19**, one could say it is simplified or childlike in its attempt to describe a realistic human face. The colors used are not natural skin tones. It is unrealistic.

2. Expressionism draws a relationship between the evocative power of an artwork, the emotional senses of the artist, and/or the audience's responsive feelings. This form of viewing is very personal and is akin to Phenomenology.

Figure **1.19**'s portrait of a young person is fun and exciting to view. The colors radiate energy and cool. The hands are saying something I do not know. When I don't know something I may automatically feel threatened or curious.

3. Formalist Theory judges an artwork by its arrangement of the elements and principles of design. Analyzing composition gives way to sustaining aesthetic contemplation and appreciation of the work's sensuous properties. This is a very good way to approach a sensitive or highly volatile art in discussion. (See #3, Compositional Analysis, above.)

How are the elements used? How does the composition lead the eye? Is it balanced? If there are a multitude of

elements, is it unified? If not, what may strengthen the composition?

4. Open Concept is used when making comparisons of one work of art to another. Select a work from the indisputable canon of art, and compare it with the questioned work. Artistic taste and understanding can be comprehended via this relationship.

Figure **1.19**, POP BOOK, references the great 1960s art movement led by Andy Warhol. Patty Perez uses the graphic style, in silk-screen-like flatness incorporated by Warhol, with electric lines added for excitement. This work has a distinct feel of a '60s Warhol portrait updated into the 21st century.

5. Institutional Theory sets no conditions for the visual properties or content in a work of art. It addresses art of its time. "What is art?" is replaced by "When is art?" The '60s Happenings, and Marcel Duchamp's Dadaist urinal, Fountain (1921), fit this paradigm perfectly. Arthur Danto states that, "to see something as art requires something the eye cannot decry–an atmosphere of artistic theory, a knowledge of the history of art: an 'art world.' When a work is discussed by the artists, dealers, curators, critics, and patrons, (the tastemakers), and the work is displayed, discussed, written about, and critiqued, it becomes accepted as Art.

Figure **1.19** has until now never been discussed as a work of art by any institution or theorist. Because the work remains outside of the discourse, we cannot consider it a part of the paradigm. It does however reference Pop Art, which says it is aware of its point in time 50 years after the movement began, and it is using a cultish finger spelling to say it is happy to quote outside this paradigm.

6. Critical Theory and Postmodernist Pedagogy call for a restructuring of art in society, so traditional distinctions of high and low culture or popular culture can dissolve. This more democratic idea is that anything can "be" art if contemplated so.

Figure **1.19** places itself in the low culture of graffiti art, tying itself to the influence from high culture by quoting from Warholian Pop Art colors and composition. It shows the artist is aware of her time.

Finally, Michael Parsons in his, How We Understand Art: A Cognitive Developmental Account of Aesthetic Experience (Cambridge University Press, 1989), researched and developed five stages people may pass through and into as their understanding of art develops. His basic concepts for the stages are outlined below:

1. **Stage One: Preschool** is associated with sensual experiences. Children are non-judgmental, freewheeling and employ highly personal perceptions of art. Judging Figure 1.19 at this stage: "I like the way it looks, it makes me want to feel and touch it."

2. **Stage Two:** Elementary students are concerned with skill, realism and beauty. This stage may hold an individual's viewpoint for the rest of his or her life if further artistic understanding is not developed, but many automatically move on to new perceptions. Judging Figure 1.19 at this stage:
"The work is flat, and brightly colored. My eye moves everywhere. It does not appear real, more like a cartoon or an apparition."

3. **Stage Three:** In Adolescence, individuals become aware of the uniqueness of aesthetic experience. Beauty and realism become less important than expressiveness. Many times the idea is, "I have the right to my own opinion," evasive though it may be. Judging Figure 1.19 at this stage: The artist appears to be saying: "I don't care what you say to me," because she has chosen hand signals that tell me so. The work is exciting and daring. She makes a face seem not so boring or realistic, it is in fact trying to

shock me. (Stage Four and Five appear, if at all, in adulthood:)

4. **Stage Four:** This stage shows knowledge of style and form, which comes from an ever more sophisticated concept that artwork is the embodiment of the culture. Judging Figure 1.19 at this stage: Perez's use of bright blues and yellow primaries push a hot, cool theme, dominated by cool blues. The Pop Art reference to Andy Warhol tells me she either respects Warhol or wants to tie the '60s to the 20-teens. This makes me ask the question "why the two?" What the fingers say relates to our gang culture, and she is linking the two periods to street art, or art for the masses. The Museum of Contemporary Art in Los Angeles held an exhibition in 2011 devoted to street art, called: Art in the Streets. Perez seems to be participating in the art of our times.

5. **Stage Five:** Like self-actualization, this stage is an acute awareness of habits of thought and the interconnection of art and culture. Both are to be examined and may change. Judgment and art are subject to change as one's habits are reevaluated.

Figure 1.19 is another example in Perez's book and other projects of her emulation of Warhol's use of an electric line outlining the artificially and brightly colored subject. Perez has aligned herself to Pop Art, graffiti and low culture in all of her drawings and paintings. This appears to be a statement that identifies her as belonging to the street culture of Los Angeles. I want to see what she does outside of the college setting to see how it manifests as her personal style.

1.20. College Critique Session:
Here students put together a puzzle created by classmate, Stella Cheung.
As they compare the puzzle's shapes and colors the world begins to take form.
Photo credit: Barbara Kerwin

2.i. Prehistoric. The Cave of the Trois-Frerres, Ariego, France. 13,000 BC

CHAPTER 2 CREATING WITH LINE

2.1.Pablo Picasso
(1881-1973, Spanish)
Minotauromachy, bull and
horse wounded
Boisgeloup July 24
1934, Musee Picasso, Paris
France /De Agostini
Picture Library / V. Pirozzi
/Bridgeman Images /
© 2015 Estate of
Pablo Picasso / Artists
Rights Society (ARS)
New York

Line is the first of the formal elements in the language of art and is very versatile. This chapter investigates its many applications. Line can be straight, curved or continuously flowing, interrupted or implied. Connected close to its starting place the line becomes shape. Line can define the edge of space, as in the contour drawings of Bulls (Fig.**2.i**) in The Cave of the Trois-Frerres, Ariego, France, created by early men 15,000 years ago. When lines are used in an overlapping manner they create values, suggesting light and dark systems that create the volume of form, as in Picasso's Bull and Horse Fight, (Fig. **2.1**). Line can show movement within a composition and can direct our attention to important parts. The way line is used informs the viewer of the artist's intention.

Line use can also be a witness of an artist's inner life as with master of 20th century art, Pablo Picasso (1881-1973, Spanish). Picasso invented and reinvented with line throughout his life. In The Fight Between the Bull and Horse, Picasso's biting horse is fighting for life against the powerful bull. This drawing dates July 24, 1934, and precedes Guernica (1937) his masterwork about war. Here he uses dark, dense crosshatching on the bull's belly areas that press into the light-filled lines comprising the horse's

struggle beneath. Picasso powerfully uses line to create emotionally charged metaphors of war. His sketchbook studies leading to la Guernica are a record of his alarm over the destruction of his Spanish homeland. Drawings move rapidly from one abstracted, tortured figure to the next, cascading in a ferocious mode of creative invention. Culminating in the great mural. Picasso never stayed complacent. During his later years, he turned to childhood instincts to explore a more economical line, one that reflects an almost effortless simplicity.

This chapter presents various line projects to explore the use of line and to develop greater skills and techniques using line. With a layered complexity, lessons show how line can be used to create the other elements. Projects will move back and forth between analytical and intuitive lessons, allowing practice with each new skill. Each project includes a compositional component to reinforce creating drawings with unity. The chapter ends with students multiplying their existing line drawings to create a palette of individual marks to be made into a non-objective collage where line density weights are balanced.

*2.2. Jackson Pollock
(1912-1956, American)
Number 1A, (1948)
Oil on canvas, 5′8″ x 8′8″
Museum of Modern Art, NYC
Artists Rights Society (ARS)
/ Bridgeman Images/
© 2015 The Pollock-Krasner
Foundation*

MARK MAKING

The study of line begins with a brief examination of primary marks. Primary marks were the subject of "Afterimage," a 1999 exhibition at the Museum of Contemporary Art, Los Angeles. For this exhibition, curator Constance Butler collected intuitive drawings made by artists in their studios or in notebooks. She produced the deeply personal, collective views of an artists and their marks, validating this look into mark making. In a significant study, The Psychology of Children's Art (Psychology Today/CM-Random House Publication, 1968), researchers collected art made by children from around the world and analyzed their findings. They made an astonishing discovery. The study not only revealed that children create remarkable compositions with line, shape and color without any formal training, but also that they create in a life-long preference of "placement patterns" and "mark making style(s)". This personal preference for a style of mark and its pattern placement is the subject of the opening of this chapter about line. The objective is to become familiar with one's personal mark making and preferences and balance and placement patterns.

The study revealed that all children, regardless of their place of origin, scribble into seventeen "placement patterns" and twenty "scribble styles." Multiplying the possibilities of compositional arrangements reveals a magnitude of preferences. These specific preferences are of great interest. The mark preferences become an artistic style or signature, and the compositional placement is life long and difficult to counter. If, for example, one's mark making style is to lift and place, then contour and hatch line would feel most natural. Working with continually moving gesture line may be a challenge. The researchers' charts of Pattern Placements and Scribble Styles appear at the conclusion at the conclusion of Project 1, Fig. **2.7**. Learning to recognize and value one's own mark and compositional preference is a foundational idea of this drawing text, creating from the inside out.

In Jackson Pollock's, Number 1A (Fig. **2.2**, 1948), his vigorously flowing dripped lines cascade in an all-over pattern that extends beyond the edges of the surface, implying nature and non-containment (placement style #1 would indicate a preference). His mark is a gestural, continuously flowing line, moving in multiple directions (scribble style #18) that asserts unbound energy. In Project 2.1A, we will look at spontaneous marks and learn more about balance and placement patterns.

2.3: Mark-Making: Sergio Porras, Scribble Style #8: Lift and Place, fluid.
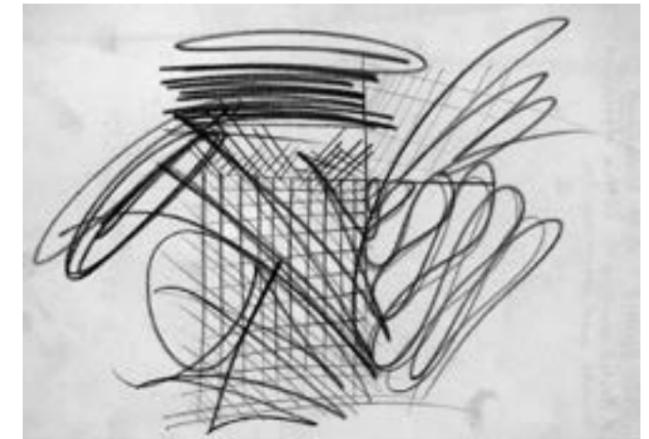
2.4: Mark-Making: Anthony Hernandez, Scribble Style #20, Lift and Place, open.

PROJECT 2.1A MARK MAKING

MATERIALS Sharpened 2B pencil and 15 sketchbook pages, approximately 9 x 12″
ARTISTS Jackson Pollock, Cy Twombly, Mark Tobey

In this lesson the student will create personal marks in 15, non-objective drawings (no figures, suns, etc.) timed one to two minutes each. The aim is to get to an innate line style that reveals the naturalness of your own mark. The pencil point should be crisp in each drawing.

1 Begin by holding your sharpened pencil in your dominant hand. Close your eyes. Let your hand make any mark it wants, but do not attempt to make it into any representational object—make only marks. Open your eyes. (On the back of the page, write "#1: closed eyes", to recall your activity.)

2 Draw with your dominant hand (as in Figs. **2.3** and **2.4**. Scribble styles have been identified from the chart at the end of the chapter, and noted in the captions).

3 Hold your sharpened pencil in your non-dominant hand, eyes open.

4 Place the sharpened pencil in your dominant hand, make marks for thirty seconds, then make a parallel move e.g.: insert your initials into the composition of marks. (What were you considerations as you placed your initials into the drawing?)

5 Place the sharpened pencil in your dominant hand, and begin making marks that change pressure.

6 Homework: Make ten more non-objective drawings of just marks on paper keeping your pencil sharpened between drawings. Try adding a number sequence, listening to music and so forth. Bring all 15 drawings to the next class.