

Year 12

Bridging Unit

2023





What:

Create a **visual journal** documenting various aspects of your daily life. Present your artwork in a good quality **sketchbook** preferably A5.

How:

Follow the PPT to complete a variety of **practical tasks** designed to develop your observational, documenting and idea-generating skills.

The practice of 'sketch-booking' ...

Keeping a sketchbook is a widely adopted **art practice**.

You might associate sketchbooks with something that is meticulously kept and presented (there is a tendency to do that at GCSE) however **in reality working artists use sketchbooks very differently**.

Sketchbooks can be used for **noting down ideas, rough sketches, collecting scrap bits of paper, thumbnail designs, drawing and planning**. They rarely include finished pieces of work.

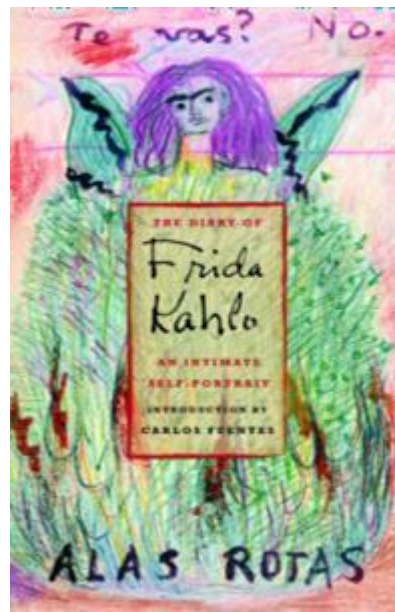
We want you to keep this bridging unit sketchbook in a similar fashion, **emulating a practicing artist** and departing from the "perfect scrap book" sketchbook format you might be familiar with.

Take a look at the following exemplars of artists' sketchbooks to get an idea of how to keep yours ...



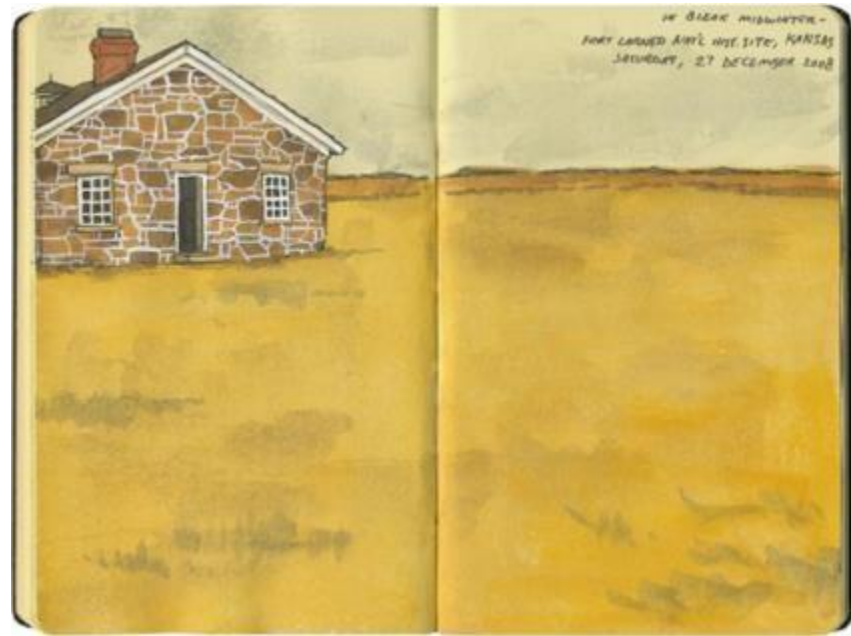
Frida Kahlo

Frida Kahlo's life was expressed through her work. A chronological look at her artwork provides an understanding of the events that changed her life: her passions, motivations, disappointments, and desires. Painting was cathartic for her, however, writing and keeping a diary also helped her to establish a relationship with herself, and to find a way of expressing her afflictions during the final 10 years of her life.

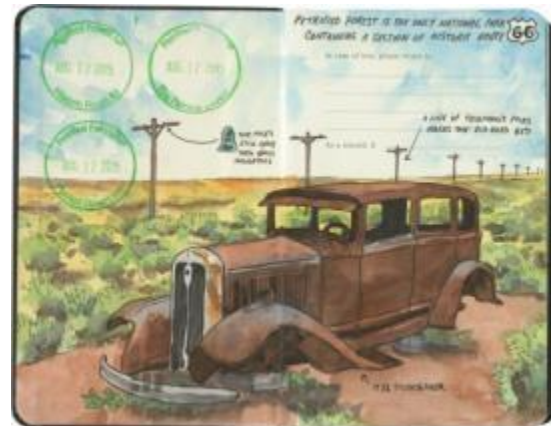
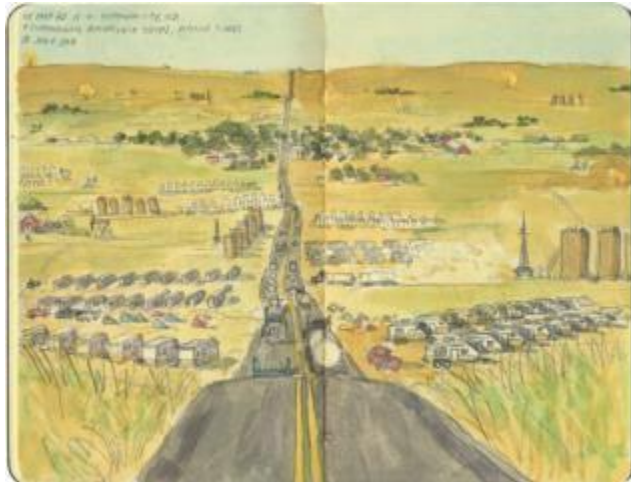


Kahlo found that writing, as well as painting, was useful not just for communicating with her family and friends—and also as a way of connecting with her own feelings, conveying her ideas on her artistic practice, and expressing her worries and pains, both physical and emotional.

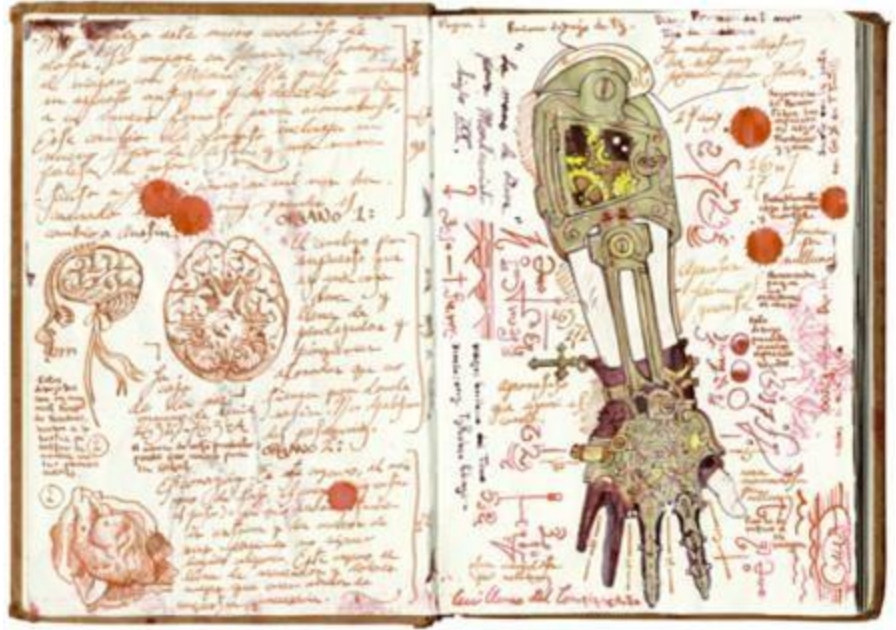
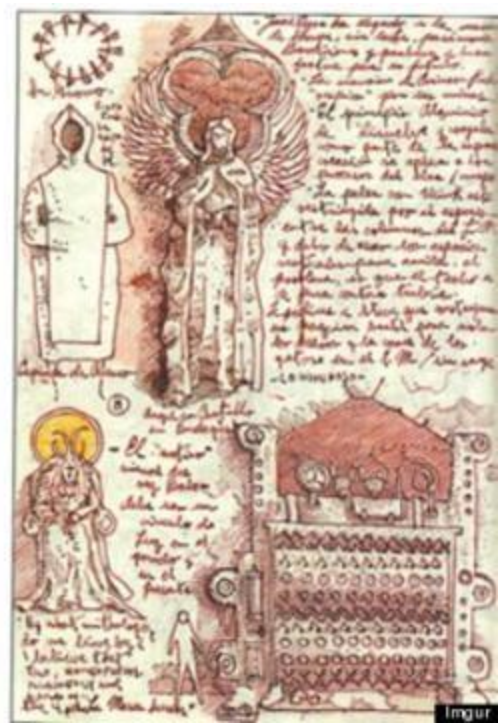
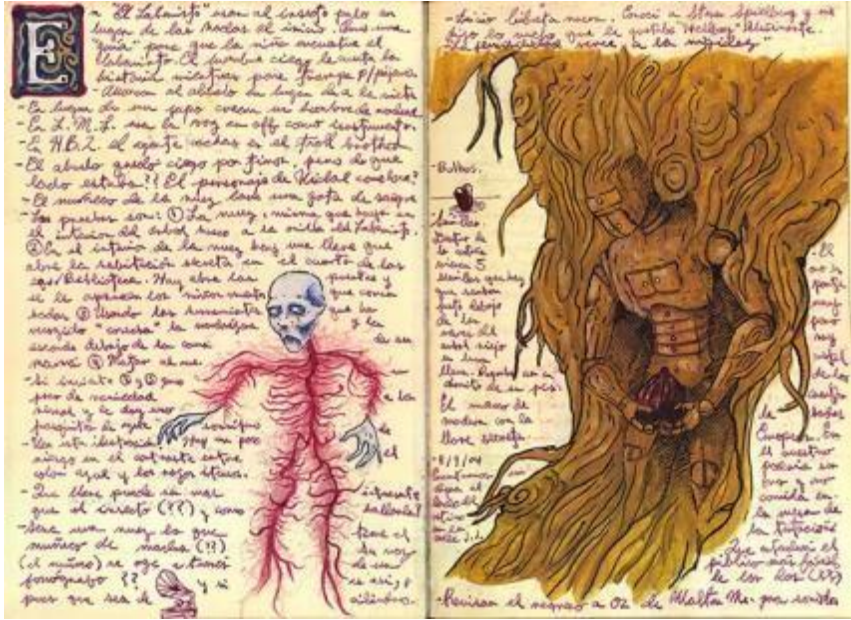




Chandler O'Leary



Guillermo Del Toro





Jesus Cisneros

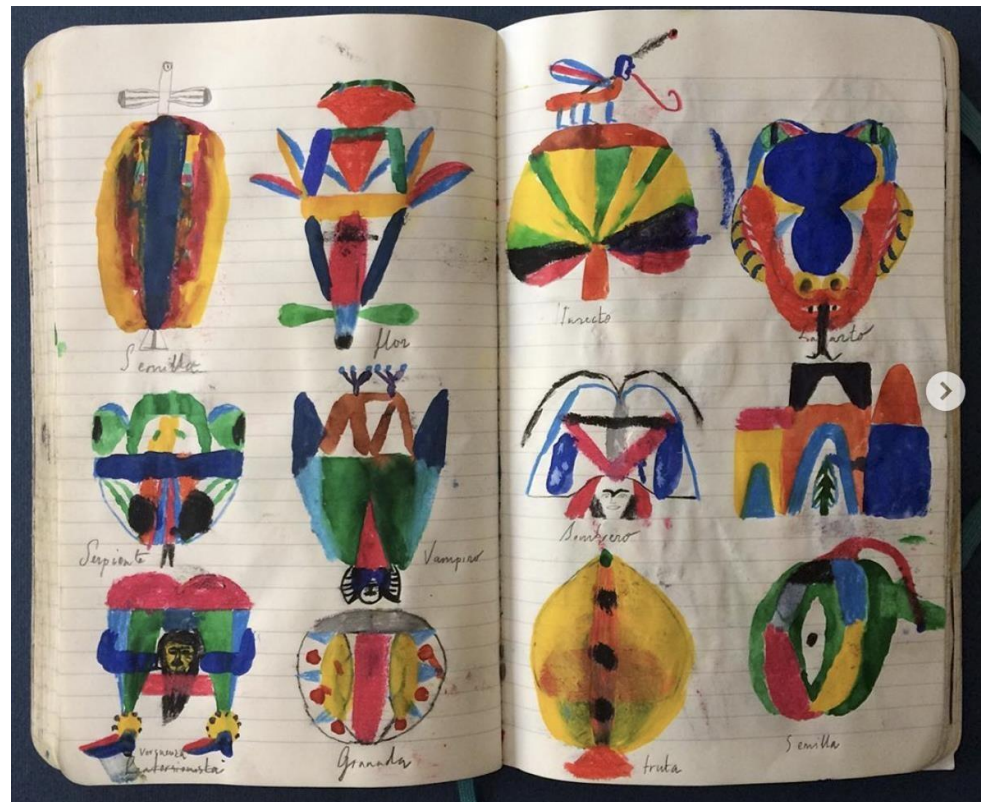
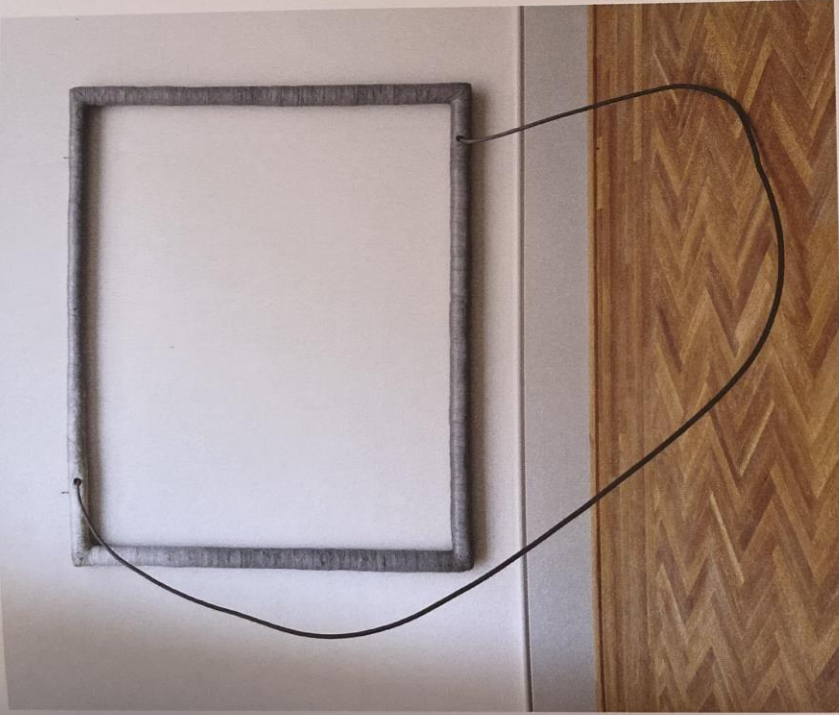


Fig. 1 Eva Hesse (1936–1970),
Hang Up, 1966, acrylic, cloth,
 wood, cord, steel, 1829 x 2134
 x 1981 mm (72 x 84 x 78 in.)
 Art Institute of Chicago, 1988.130



Excerpt from “Ways of Drawing”, introduction by Julian Bell (RDS)

Systems and Process

Accept the provisional since the process can never stop. – Lygia Clark⁵

Serial systems and their permutations function as a narrative that has to be understood. People still see things as visual objects without understanding what they are. – Sol LeWitt⁶

The simultaneous expansion and entrenchment of drawing, including a resurgence of drawing in artistic practice and teaching, has necessitated a return to first principles: what exactly constitutes a drawing? Is drawing a medium, a product or even an activity? Such a question is naturally prompted by the dazzling variety of works produced over the past fifty years; drawings in this book range from the traditional ink or graphite to those created using processes such as cutting, burning, erasure, collage, painting,

photography, monotype and sewing on supports ranging from paper, plastic and parchment to wood. Despite these different processes, what characteristics do these disparate works have in common?

Scholars Ed Krčma and Katharine Stout have discussed the resemblances drawings still share, despite the many differences between them and exceptions to any generalities.⁷ These common attributes include the use of line, itself an abstraction that relies upon cultural conventions for its ability to communicate. Another aspect is the distinction between figure and ground, which has been a feature of drawing since its earliest manifestations in prehistoric caves. In his 1917 essay ‘Painting, or Signs and Marks’, Walter Benjamin contends that line changes or activates what it is drawn upon, or ‘confers an identity on its background’.⁸ The last attribute is that the drawn mark ‘bears an indexical trace of its making’ that is impossible to

Read both extracts with focus on what they’re trying to convey about drawing as a practice in the contemporary art landscape.

In your sketchbook journal write your own short “preface” on the front page expressing how you, as a young artist, feel about drawing.

You can reference these extracts if you wish.

Excerpt from “Pushing Paper” edited by Isabel Seligman (British Museum)

Drawing could start anywhere. A crayon scuffs paper and the child holding it sees a mark emerge. A brush runs along a batten and look, there is a line. The skid of a swung stick describes fine curves in the sand; the effects of our actions interest us and we make further marks. A zone of attention forms. Within this mental zone, whatever dots, edges or curves we produce seem to gang up and find ways of relating to one another – rhythms, behaviour patterns.

The instinctual actions out of which drawing arises are hard to discuss and they may seem hard to defend. We all know the scenario where some articulate character holds forth, while across the room another person with a pencil merely ‘doodles’. That doodling is deemed to indicate inattention. Yet a great many of us feel pulled along by the fascination of mark-making, and covertly we sense that whatever subject the speaker may be pronouncing on, our drawing will in fact be the best form of attention of which we are capable.

What are we attending to? The interplay of pencil tracks parallels a wordless interplay in the drawer’s mind, a cluster of concerns inevitably touching on our intuitions and memories and possibly including whatever we happen to be looking at. This cluster guides the drawing hand, and it is in this respect that the collection of marks, the drawing, will always be *about* something.

Drawers might therefore justify their activity by calling it a form of ‘thought’. That makes sense in terms of the results it can generate. For behind the built and manufactured objects that surround us stand lines that first have to be drawn, and lines are less material. They may seem sheer ideas, as wholly weightless as the digital displays on our smartphones – but the hands to draw those lines and to work those gadgets will always be involved in human affairs, along with the bodies to which they belong, so that we slide this way and that on the spectrum stretching from thought to object.

Our movements on the touchscreen may start merely from the knuckles. Facing paper, they start more likely from the shoulder. As fleshly beings, we may find that the latter option retains an appeal, and the types of drawing discussed in this book head in that direction. Here we talk of work on firm surfaces, with its push and resist, its scratch, scrub and sweep. The struggle may be sweatier than work on the screen, but the taste might be sweeter.

Self Portrait

Self-portraits continue to be a recurring, fundamental theme in many artists' practice. Why do you think this might be? Is it because artists are narcissistic? Or are the reasons for self-portrait's popularity far more practical?

I want you to create a self-portrait, using either a dry medium or a wet medium.

Before you get started on drawing/ painting you need to **watch the video (in full)** and use its tips to go forward. Think about set up and complete 4 thumbnail sketches.

Reflect on anything new that you might have picked up from the video, excerpts and article from Art Pedagogy, and **annotate** how you have applied this in practice.



Watch in full and follow tips:

<https://www.youtube.com/watch?v=MKL-57HexCk>

Read and reflect on the questions in this article:

Part 1:
<https://www.artpedagogy.com/self-portraits-pt1-about-face.html>

Part 2:
<https://www.artpedagogy.com/self-portraits-pt2-more-than-just-a-pretty-face.html>

Success criteria:

- Watched Video & Read Articles (40 minutes)
- Drawing space set up with mirror (you don't need a stand if you don't have one, make do with what you have on hand)
- Create 4 pencil thumbnail sketches exploring different compositions in sketchbook (10 minutes)
- Choose dry medium drawing i.e. coloured pencil, oil pastel, **or**,
- Wet medium drawing i.e. ink, watercolour (refer to Art pedagogy for colour tips) (90 mins)
- Short written reflections in sketchbook



A suggestion of laying out your pages/ spreading the work:

Page 1) preface

Page 2) Thumbnails/ about self portrait

Page 3 + 4) Self Portraits and notes

Place and Space

Place and Space

Alison Cooper

The earliest surviving drawings, made in prehistoric caves, show how humans have always been fascinated with turning an empty 'space' into a 'place', both imbuing it with meaning and marking their presence. Andrzej Jackowski, Rachel Whiteread, Gerhard Richter and Edward Allington all examine interior spaces, but in very different ways. Jackowski takes the space of a spare wooden hut. By including symbolic objects from his own experience, he creates a location specific to him, a place (cat. 20). Whiteread explores the wider implications of history made manifest in domestic architecture – the unsung elevated to the monumental (cat. 21). Richter is interested in constructing an immersive environment in which colours might interact (cat. 22). Edward Allington's imagined interior responds to the paper support on which it is drawn, creating a visual fantasy from the interaction between text and image (cat. 24).

Frank Pudney (cat. 23) and Richard Deacon (cat. 29) examine in their drawings the fragmentation or interference of different spaces, using linearity to describe surface. Phyllida Barlow and Lilliane Lijn look at urban environments from different perspectives – Barlow's work is responsive and expressive (cat. 25), while Lijn dreams of colour in her home town (cat. 26 and fig. 42). Both are imaginative, playful and subversive. Other artists such as Jonathan Callan, Tacita Dean and David Nash explore the significance of landscape and the environment. Jonathan Callan takes images from second-hand books, reimagining the space by scratching out its surface (cat. 27). Drawing on a carbon paper support, Tacita Dean looks at the relationship between landscape and memory (cat. 28). David Nash uses drawing to document the adventure of a sculpted wooden boulder, and his path through the Welsh countryside mapping its journey (cat. 31).

20 Andrzej Jackowski (born Penley, 1947)
Voyage 5, 2010
 Watercolour, charcoal, graphite and gouache
 on dark-buff textured Indian paper
 Signed with initials and dated in pencil
 560 x 780 mm (22 1/8 x 30 3/4 in.)
 2012,7064.1

Jackowski grew up in a refugee camp in North Wales, where he lived until the late 1950s with his Polish parents. In this striking drawing, Jackowski allowed the unconscious to guide him in a 'voyage into the unknown', populating an interior space with various 'props' and 'actors'.¹ Brown, grid-like walls, a sparse interior and

a ladder convey the atmosphere of the place where he spent his formative years. The huts of the refugee camp, made from wood and tar, are conveyed by the drab colours and the heavy brushstrokes. The autobiographical motif of father – here seen touching his child protectively – and son is stripped of its particulars, lending it a more universal resonance of loneliness and loss. Jackowski uses powerful, insistent images from his past, such as the seemingly uprooted Christmas tree and ominously empty suitcase, to explore ideas of human memory, displacement and the psyche.



Read the pages from "Place and Space"

Look up an artist mentioned on the pages to gather inspiration.

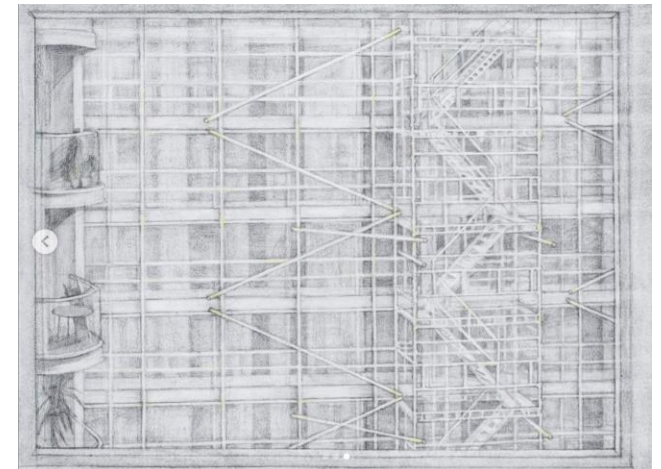
Write a short written reflection on the context and processes of the artists work in your journal.

Complete "inside" and "outside" sketchbook pages (next slide)

Page 1 Inside



Page 2 Outside



Fill two sketchbook pages:

The first, dedicated to “inside” spaces. **The second**, to outside spaces. These can be drawn in the park, garden, out of the window etc.

Aim to spend around 1h on each page.

Complete one big drawing to fill a whole page for each task.

Both tasks should challenge your ability to convey perspective, depth and distance, but also to express a sense of belonging.

We would recommend refreshing your knowledge on perspective drawing if you feel rusty.

IN PRACTICE

Imagination and Observation *Catherine Goodman*

WHERE: indoors or outdoors, somewhere you are interested in drawing

In his book *Poetry in the Making* (1967), the poet Ted Hughes wrote on the important connection between imagination and the physical world: 'Maybe my concern has been to capture...things which have a vivid life of their own, outside mine.' While this connection informed his process as a writer, the same can also be said of drawing imaginatively.

This exercise uses observational drawing as the starting point from which to develop your imaginative drawing skills.

First, choose a subject for your observational drawing. Draw an interior or exterior space; it could be industrial, a cityscape or a landscape, a view inside a room, outside the window or in the open air – anything that interests you which can be drawn from direct observation. Try not to consider how the piece will develop in your imagination at this stage.

When you begin your drawing, take time to look carefully at what you see directly before you. Resist the temptation to rush this part of the session, and focus instead on engaging with your subject.

The second part of this session encourages you to trust your imagination. Looking at the drawing you have just made, begin to allow things to happen. Without self-editing, start to introduce elements

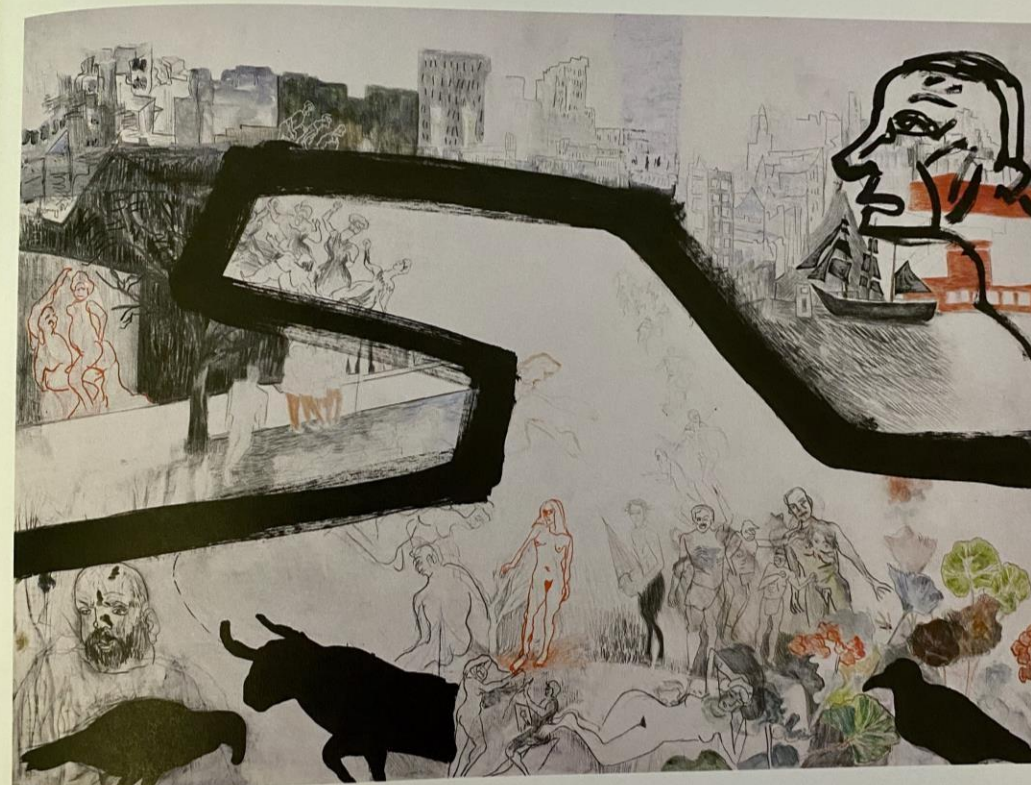
to your drawing which come to you through your imaginative life:

- + Draw the drawing you have made from life again and allow a person or people to inhabit it.
- + Draw your drawing again a second time; this time, add inanimate objects to the scene. Try not to second-guess the new elements you include in your drawing, and be open to the direction in which your imagination takes you. The objects can be any scale or orientation.
- + Continue as before, this time adding animals to the scene.

You can re-draw your original observational drawing as many times as you like, including a new, imaginative element in each drawing. If you prefer, you can add all of these elements – figures, objects, animals – to the same drawing at once.

Your drawing or drawings will evolve as you continue to re-draw without self-consciousness, thinking imaginatively and learning to trust your mind's eye.

The key to this game is not to edit your imagery. Allow anything to happen and keep the exercise going for about an hour – leave the drawings and when you revisit them, keep the ones that interest you, that have some life, and discard the rest.



Perienne Christian, *Concave*, 2011, pencil, watercolour and ink on paper

Follow this Royal Drawing School “imagination and observation” exercise for around **1 hour**. Above is an exemplar of a piece that used this technique. **You can use a medium of your choice**, or mixed media of your choice. Remember to begin by drawing from **observation** and later transition to **imagination**.

I only remember drawing from art once while at art school in the 1960s. It wasn't encouraged – after all, we were meant to be 'modern painters'. In retrospect, this was a very short-sighted view. Acknowledging your past helps you to understand and absorb your present and your future.

Drawing from art is not mimetic; it is not about copying. In museums such as the Prado in Madrid, you can come across copyists who do that for a living. The activity I am describing is about discovering or uncovering the way that you yourself draw, and finding a personal index. This can only be grasped through the kind of drawing in which you use the whole of yourself – mind, eyes, physicality and intuition. You uncover elements you had previously never considered: space, structure, placement and the all-important container, the frame. In effect, drawing from painting becomes your visual dictionary. I first started to draw from art at the National Gallery, London, because of a comment made to me during a life drawing class: 'You draw just like Frank Auerbach'. As much as I admired Auerbach's work, I wanted to make my own drawings. I resolved to find what I thought at the time was his antithesis – and so chose Rubens. I had no interest in Rubens's subject matter, but nonetheless the forms and energy of what I later understood to be the Baroque style extended my way of drawing.

From day to day, we are so bombarded with images that almost nothing is digested. On a daily basis we view the world through a frame, and could easily pass all twenty-four hours in screen time. Press a button and get an image; nothing is demanded of you. Drawing from art asks a more active form of engagement, and what it gives back in return may be richer and more sustaining. The actual process of drawing is an experience that stays with you. The sheet on which you have drawn becomes evidence of your existence, your identity at a unique moment in time. In a sense, you are doing what the camera lens does – yet somehow you are more in possession of the resulting image.

There are many extraordinary collections – in books, in galleries and museums worldwide, online even – from which to draw. In my work with students, my major resources have been London's National Gallery, the British Museum and the Courtauld and Wallace Collections. Galleries offer places for physical encounter. A Chinese student of mine had been unfamiliar with the direct experience of European paintings, having spent much of her life working from computer screens, and when she came to

When drawing, you are looking for the underlying structures that create the surface. In fact, the best way to explain my approach to drawing from paintings is by comparing it to drawing from life – for the two activities are not separate. At one period I drew from the human skeleton. It never crossed my mind that this had to do with anatomy: rather, the attraction lay in the skeleton's beauty, its space, form and structure and how they fused and hung together. The structure was both delicate and strong, the space as tangible as the form it contained. My mind and eye worked in unison. As I drew, I felt I was almost touching the skeleton. I have the same feeling when drawing from a painting. In the end, it is a need for possession – a need to make the painting yours, rather than Rubens's or Manet's. I will try any means I can devise to establish this ownership, until I am almost drawing what I can't see. I am drawing my understanding of the work.

Narratives are rarely at the front of my mind when I work from paintings. An exception might be Watteau's *fêtes galantes*, where the people in the parkland look out at you as though you are an intruder. Watteau's paintings are full of formal structures and consideration of space – the women are almost plugged into the ground in their voluminous dresses. I often end up realising that I have not been following the narratives of the paintings after all, but rather inventing my own. When drawing from paintings, you may uncover connections you would never have noticed by just passively looking. A student of mine was drawing from Cranach's *Cupid Complaining to Venus* (1526–7). In it stands a nubile, provocative, slender Venus taking an apple from a heavily laden apple tree; at her feet Cupid



Ann Dowker, *Dancer 2*, 2001, aquatint

What can be learned by drawing from the work of great artists?

Task 1:

- Read the extracts from "Ways of Drawing" by Ann Dowker (left and above).

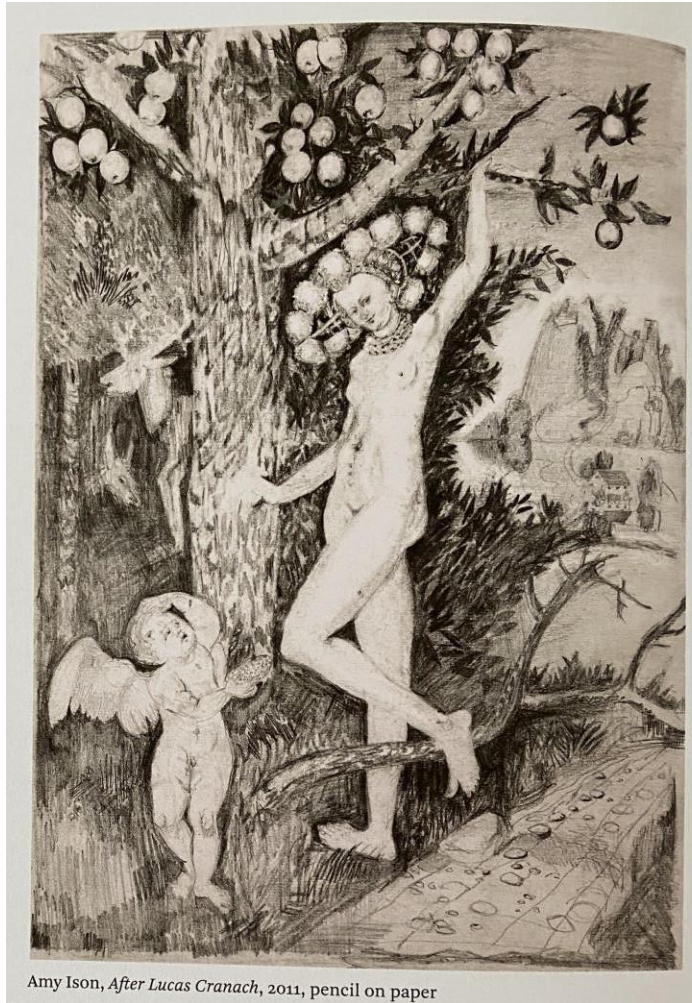
You might be familiar with the act of creating an "artist study" or a "copy", perhaps it is something your teacher got you to do at GCSE. You might have really liked the experience of doing it, you might have really despised it. Many students find producing copies or studies safe and rewarding, some students dislike the process of working in others' style as it feels like they aren't able to bring out their own.

At lower GCSE levels it is still somewhat acceptable to include elements of what we call "pastiche" i.e. copying artists' work. You might know that if you were aiming to get a level 8 or 9, copying others' work is not enough and focus on the concept is preferred. Conceptual thinking is a skill that is nurtured in all our A-level students. And although we discourage producing copies and pastiche, the above article provides a good argument for why drawing from others' work is still relevant in the contemporary art world.

- **Fill an A5 page in your SB answering the above question. This should be a written response, and drawing if you wish (20 minutes)**



Poppy Chancellor, *After Francisco de Zurbarán*, 2012, felt-tip pen on paper



Amy Ison, *After Lucas Cranach*, 2011, pencil on paper



Some exemplars of artists referencing other artists.

TIP: this type of work is great to do in a gallery space. For the following task ensure you are using a classical artist exhibited at a gallery like Tate Britain, National Portrait Gallery, Musee D'Orsay etc.

IN PRACTICE

Turning Art on its Head *Ann Dowker*

WITH: reproductions of paintings

Choose a painting from any collection, ideally something pre-twentieth century.

Get hold of a reproduction in a book, a postcard, photocopy or print-out. For this exercise, let's take a reproduction of Vermeer's *Young Woman seated at a Virginal* (c. 1670–72), which is in the National Gallery, London.

Turn the reproduction upside down and draw from it. This will help you to draw what you see, rather than what you think you see or know. In the Vermeer painting the edges of the walls and windows do not seem so hard, and

the space becomes compressed. Always be aware of the shape of the work; everything in it relates to the edges.

Once you have completed your upside-down drawing, turn it the right way up. You will be surprised at how awkward the drawing is – gauche and untutored. Don't be discouraged! By attempting to draw from the painting in this way, with time your observation will grow sharper, more acute, until you find that you are drawing form and not labels.

This exercise can be extended by making drawings from memory, or by changing the scale of the piece.



Bobby Fermie, *After Vermeer*, 2015, pencil on paper



Rosie Vohra, *untitled (from three studies of Indian miniatures)*, 2014, etching



If you don't have a postcard/ print-out/ art book then you can use a computer screen (go to a gallery virtually) and flip the image upside down.

- It is important you do this, the reason being the “flipping” purposefully disrupts our understanding of the shapes and forms, forcing our eye to draw what we are seeing rather than our idea of what we are seeing. **Use a sharp pencil.** (1h)

Extension:

- Repeat this exercise on the opposite page with a thick and less controllable medium like a thick oil pastel stick, graphite stick, thicker brush loaded with ink etc **include some colour.** (make this quick and gestural – not focused on detail)

Nature Up Close *Clara Drummond*

Read >

Engaging with nature by way of the single, intensely observed specimen.

It is not clear how Albrecht Dürer made the drawing known as *The Large Piece of Turf* (1503). Did he spend hours drawing it outside in situ, or did he piece it together in his studio and study it there? Either way, the perspective that he gives us is one that we could only have if we were lying in the mud, eye level to the grass roots. That is how close *The Large Piece of Turf* brings us to nature – and it reminds me why drawing from nature transforms the way we see the world. We need only to drop down on our knees and look closely to encounter an extraordinary landscape of miniscule mosses, busy insects and abundant growth.

The Large Piece of Turf is a work of such intense observation that it seems to contain everything one needs to know and feel in order to portray nature. Nothing is generalized, everything is observed with attention, each blade of grass is seen as if for the first time – and most of all, possibly, there is a searching desire to better understand the subject. This intensity of looking creates a luminosity and clarity, a brightness of seeing.

In his *Four Books on Human Proportion*, published in 1528, Dürer wrote:

Life in nature makes us recognize the truth of these things, so look at it diligently, follow it, and do not turn away from nature to your own good thoughts.... For verily, art is embedded in nature: whoever can draw her out, has her.

A print of *The Large Piece of Turf* hung in the hall of the Berlin apartment where Lucian Freud lived as a young child. The clear light and mesmerizing detail of Dürer's studies of nature can be seen in Freud's early paintings and drawings. So too can the seeking quality, the way he looks at fur, feathers, skin, leaves, petals and fruit with an almost forensic gaze. Nothing is boring; everything is drawn with a sort of hunger. Freud never perfects or composes his subjects: he depicts a dead monkey lying awkwardly on the table; a chicken, a cactus, a heron are all drawn unceremoniously, in jagged detail. And so it makes us look again, in the same way that Dürer makes us see such an everyday and unspectacular thing as a lump of turf as a sort of miracle.



Albert Durer, The large Piece of Turf (1503)

I believe that drawing and the forms found in nature are deeply connected. Whether early humans were drawing on the walls of caves or carving images, shapes or patterns into bone, one has the sense that their first impulses to create were in direct response to the natural world.

In 2014 I worked as Artist in Residence in an exhibition called 'Discoveries', which brought together objects from several fields including zoology, geology, anthropology, scientific instruments and classical archaeology. Drawing for the exhibition made me realize that artists and scientists share a capacity for sustained close observation of their subject and an ability to give form to what they observe. Although the ultimate purposes are different, both processes lead to discovery. Many of the objects in the exhibition were unfamiliar to me and therefore very revealing to draw, but it was the fossils that proved to be the most exciting: inconceivably ancient, extinct and extraordinary.

When one is drawing something from nature, its internal logic reveals itself to you gradually, and one becomes conscious of the unity, order and symmetry that underlies all natural forms. I felt this most acutely when drawing the fossil of an ichthyosaur, a dolphin-like creature that once swam through prehistoric seas. As I drew each fragile rib, bone and delicate vertebra, the long-dead animal's sinuous form appearing on my page seemed quite alive, in mid-movement, opening a brief window onto the ancient past.

Leonardo da Vinci wrote:

Though human genius in its various inventions with various instruments may answer the same end, it will never find an invention

more beautiful or more simple or direct than nature, because in her inventions nothing is lacking and nothing is superfluous.

If we leave the ordered world of the museum and the herbarium to work outdoors, we have less control over what we see or find. Wild plants and animals may either hide or reveal themselves. Yet through drawing them, we can get closer to what is often overlooked and only partly understood.

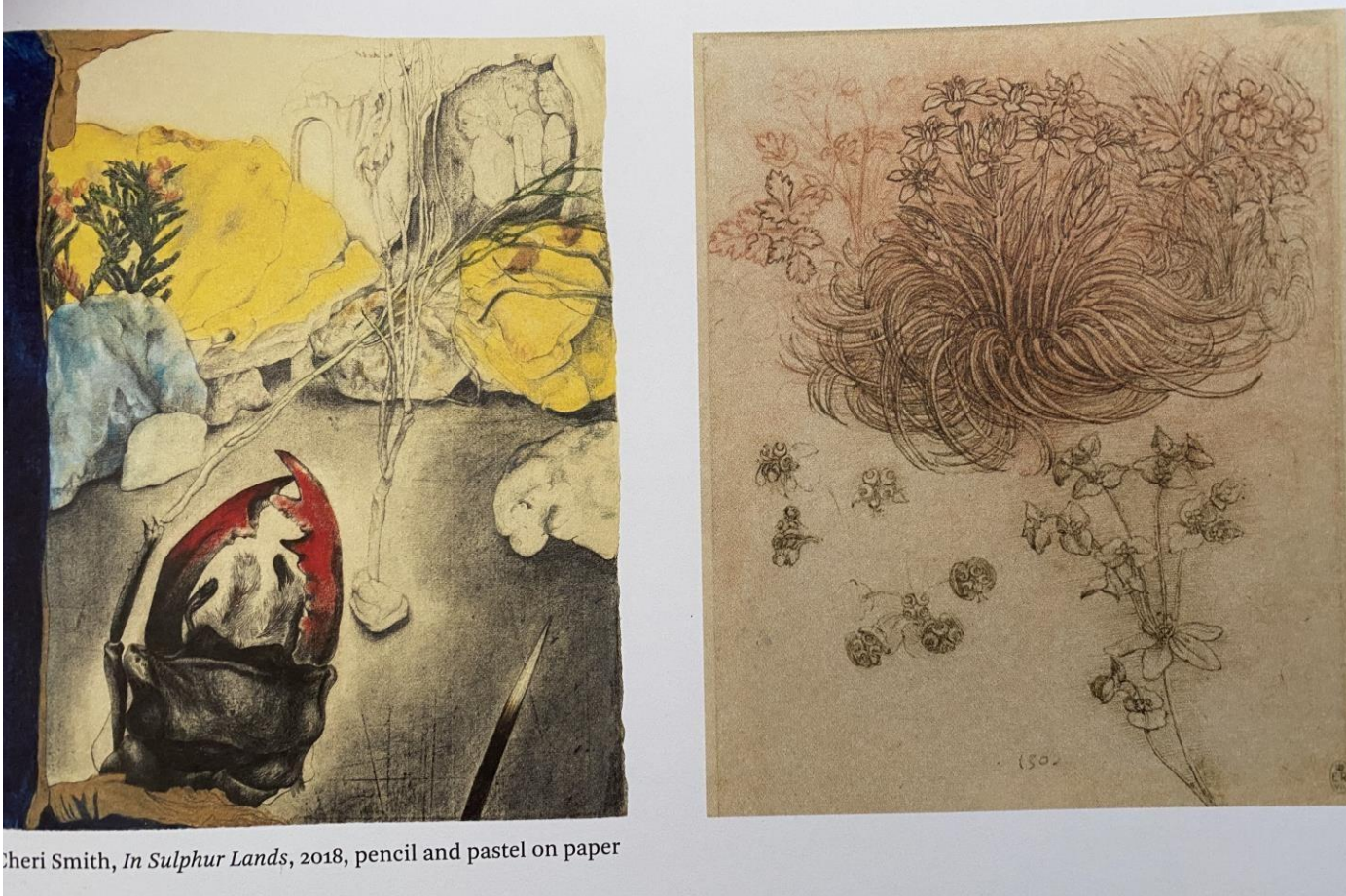
Elizabeth Frink's sculptures of birds make one acutely aware of the artist as a receiver of something raw, untamed, transcendent and full of force. The process of transformation is perpetual in the natural world, and Frink's work harnesses the transformative potential of drawing and sculpture to portray it: men become birds, animals become warriors, horses' heads become fossils, birds fall from the sky and the possibility of life and death is ever present. Like the unknown artist who created the prehistoric Lion-man of the Hohlenstein-Stadel, Frink combines the human and the animal. In this way, she allows the human part of her to recede so that she is more receptive to the animal. She goes to nature, she gets under the skin of her subject and becomes less separate from it. I feel that artists who do this, such as Frink, Freud and Dürer, are able to truly draw their subject.

Task 1:

- **Read all the extracts** from "Nature up Close" by Clara Drummond.
- **Fill an A5 page of your journal with reflections** based on the extracts as well as your own feelings regarding drawing from nature. (15mins)



In practice:



Sheri Smith, *In Sulphur Lands*, 2018, pencil and pastel on paper

Task 2: Observational Drawing

- **Create a detailed (monochromatic/ achromatic) study of a natural object you might have on hand.** This could be grass in your garden, a rock, a dried up insect on your windowsill etc. It is important that you **treat this exercise as a scientific study, closely examining the object from observation**, noting all its patterns, its form, shape and structure... its imperfections and colour. Draw what you see spend around **1h**.

Task 3: Still Life

- **Using the object you just closely studied, create a still life using other (preferably mostly natural) objects, you can introduce artificial objects for good measure to make your still life dynamic and interesting.**
- Try to arrange your objects so that there are different levels, layers and depth to your composition – **simply placing the objects on one flat surface in a line won't create an effective composition.** You can use things like jars or boxes and cover them in fabric to create a heightened surface to place your objects.
- **Try to imagine your original natural object as the protagonist of this scene, try to imagine your composition as a narrative.** Move around your still life, chose an angle/ place you are happy to draw from, make yourself comfortable. Diagonal lines and intersecting lines form a sense of movement, horizontal lines express stillness and vertical lines suggest power.
- **Create a pencil/graphite and chalk pastel drawing** (use image 1 as a reference.) If you don't have chalk pastels you can use watercolour or any other colour medium that would work with pencil. **Spend approx 1.5h**

- All the above work must be presented in your visual journals/ sketchbooks at the beginning of the school year.
- Should you need any more extension tasks or further reading:

<https://mymodernmet.com/free-online-art-resources/>

If you need support before the end of term please email:

Nfaith@newsteadwood.co.uk

Spimpicka@newsteadwood.co.uk



IN PRACTICE

Drawing Me, Drawing You *Emily Haworth-Booth*

WHO: *with a sitter or someone observed in public*
WITH: *several sheets of paper*

This exercise, which uses a model as the basis for a self-portrait, can help unite two ways of image-making – observational and imaginative drawing – and can reveal how they support each other.

If you don't have access to a professional model, you could ask a friend to sit for you for ten minutes, or do this exercise in a cafe or public space and base your drawing on a member of the public.

Draw the model's pose from observation, making sure to fit their whole body on the page rather than cropping the figure to draw just, for example, the face. As you draw the model, simultaneously incorporate everything you know and remember about how you look: your body size and shape, face shape, features, hairstyle, the clothes you are wearing today. Try to integrate your own features right from the beginning, rather than sketching the model first and then superimposing yourself at the end. The idea is for the model's pose to supply the basic anatomical architecture, with your

own features providing the specific details that will bring the character – you – to life.

To take this exercise further, create a mini-sequence by making two further drawings of your character standing up from their chair and then walking away. You could either work from the model again or from imagination.

If you enjoy this, your sequence can continue indefinitely – keep drawing your figure, now purely from imagination and memory, and see where 'you' might like to go next. Work intuitively to expand the sequence across multiple pages or frames. You could explore wish-fulfilment, fantasy, the darker sides of your character or the simple joy of mundane acts.

This exercise allows you to take ownership of an observed image, but also to become the author of your self-image and your own story. You become a character that comes to life on the page.



Not an exemplar of the task.

Pamela Sunstrum



Checklist

- Preface about drawing
- Watch, listen and respond to portraiture video and articles.
- Self-portrait thumbnails x4
- Self-portrait and reflect
- Read and respond *Place and Space*
- Interior and Exterior Drawings
- Imagination and Observation exercise
- Ways of Drawing* read and respond
- Flipped artist copy
- Nature Up Close* read and respond
- Natural observational drawing
- Still life