Lockdown

This event is part of your story.

Lockdown can feel like a disadvantage, use it creatively. What can you record during this time? What does it feel like? There is still so much to draw. It may be the emptiness of the space which reflects your emotions. Look up artists depicting rooms, empty rooms, prisons, and be inspired by how they tackle the subject.



Giacometti

- What is the view from your window, can you accentuate the contrasts of colour outside to the monotone inside? How small, large you depict the window can demonstrate emotion and entrapment.

- What food are you eating in lockdown? Draw your food, plates of food, empty plates, still lives of food on the table, fruit bowls.

- What clothes are you wearing? Lay clothes out on the floor and draw them. Draw them all hanging around the room. Draw them on you. Draw them on the washing pile.

- Set up still lives of the objects you have from home in your room. Note your thoughts as you draw them. Remember this is a time to draw from life, don't make it too complicated if you are living under restrictions, this is part of the story.

People who have had difficulty drawing due to adverse conditions.

Ronald Searle; Concentration camp in Burma.

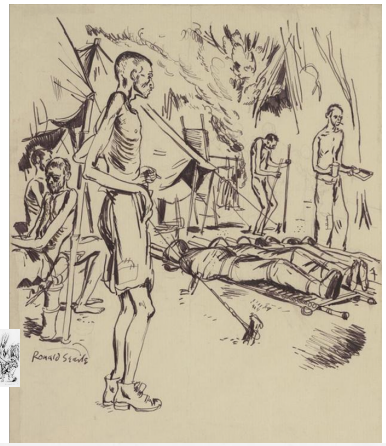
https://illustrationchronicles.com/The-War-Drawings-of-Ronald-Searle

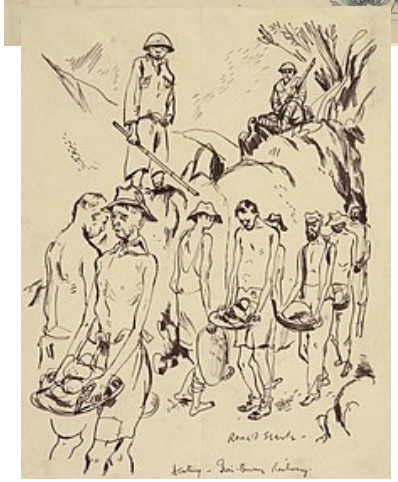
He drew on pieces of cloth he cut from his clothes

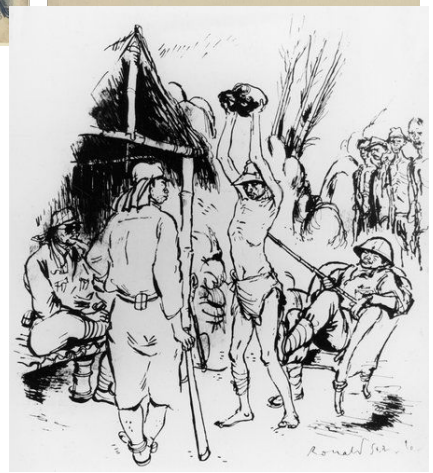
He hid his drawings under the beds of cholera victims, if his drawing were found he would probably have been shot.







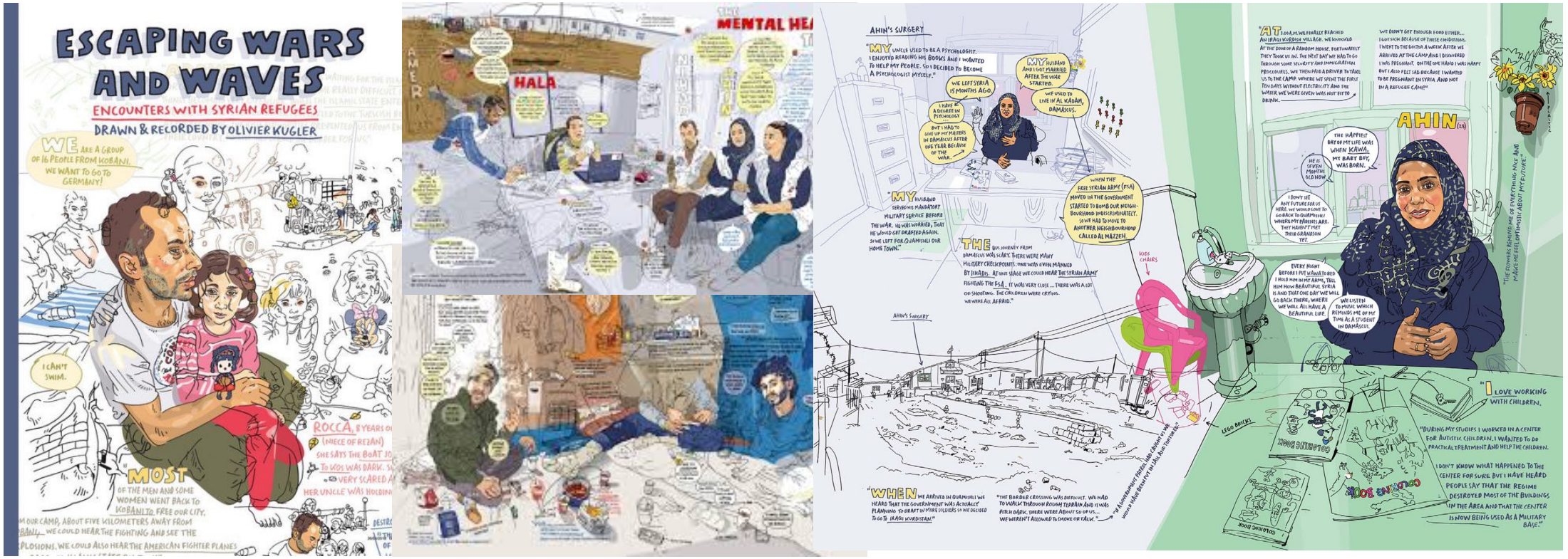






Oliver Kugler, working in a Syrian refugee camp has worked with doctors without boarders/Medecines sans Frontieres.

He has written a book about his experiences ‘Escaping wars and waves’

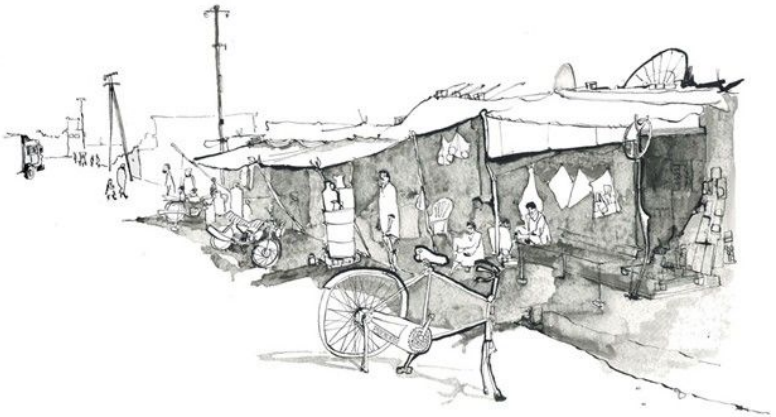


George Butler; working in Afghanistan and other dangerous circumstances

http://www.georgebutler.org/ look at his website





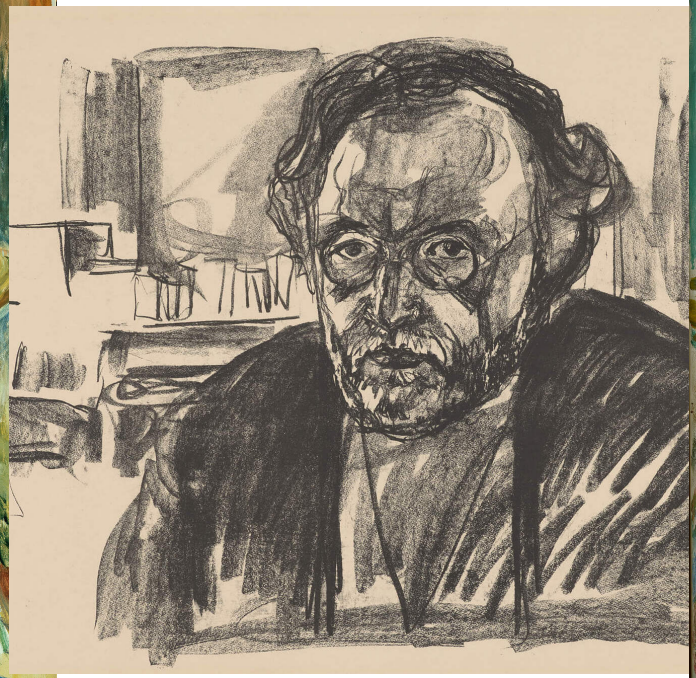




Edvard Munch painted during the Spanish flue epidemic 1918-1919.

It is estimated that five hundred million people world wide caught the flue at that time.

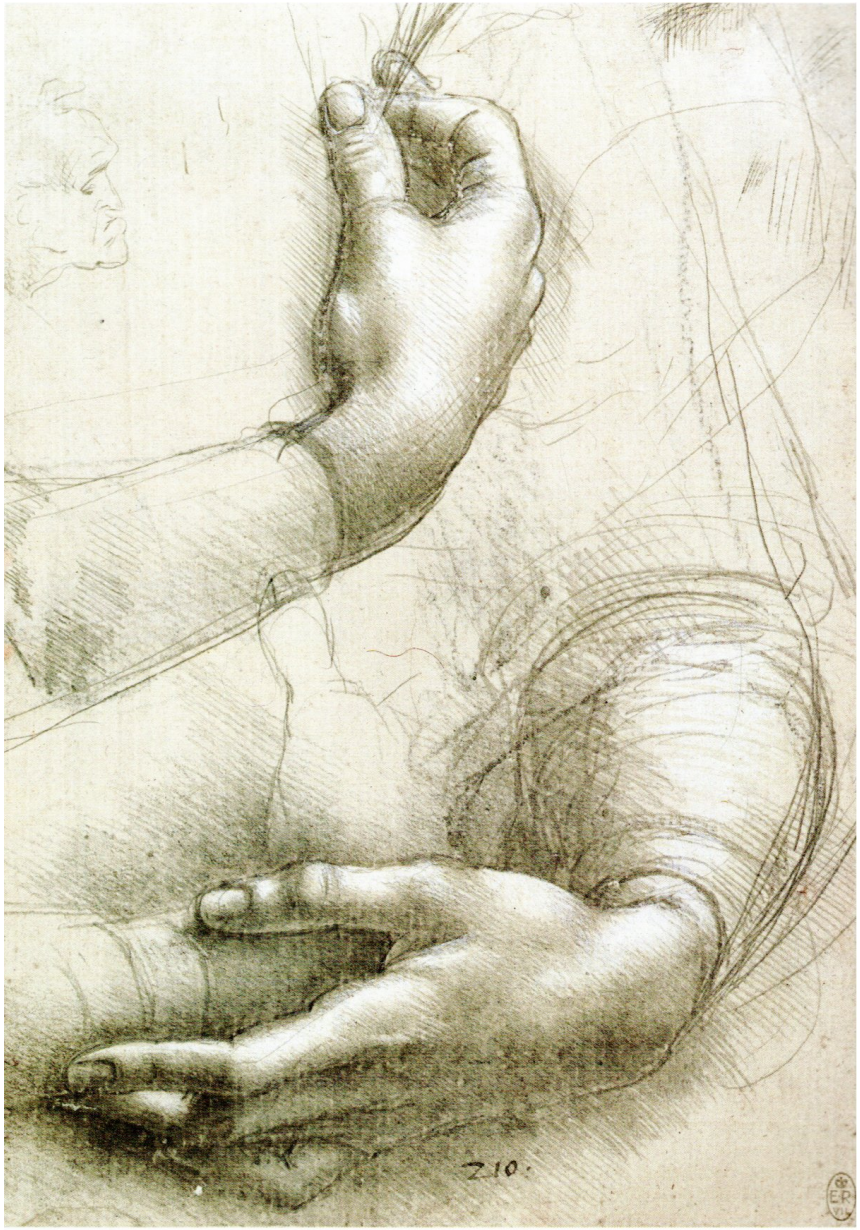






Expressive mark making

Really look at and research the marks other artists make.

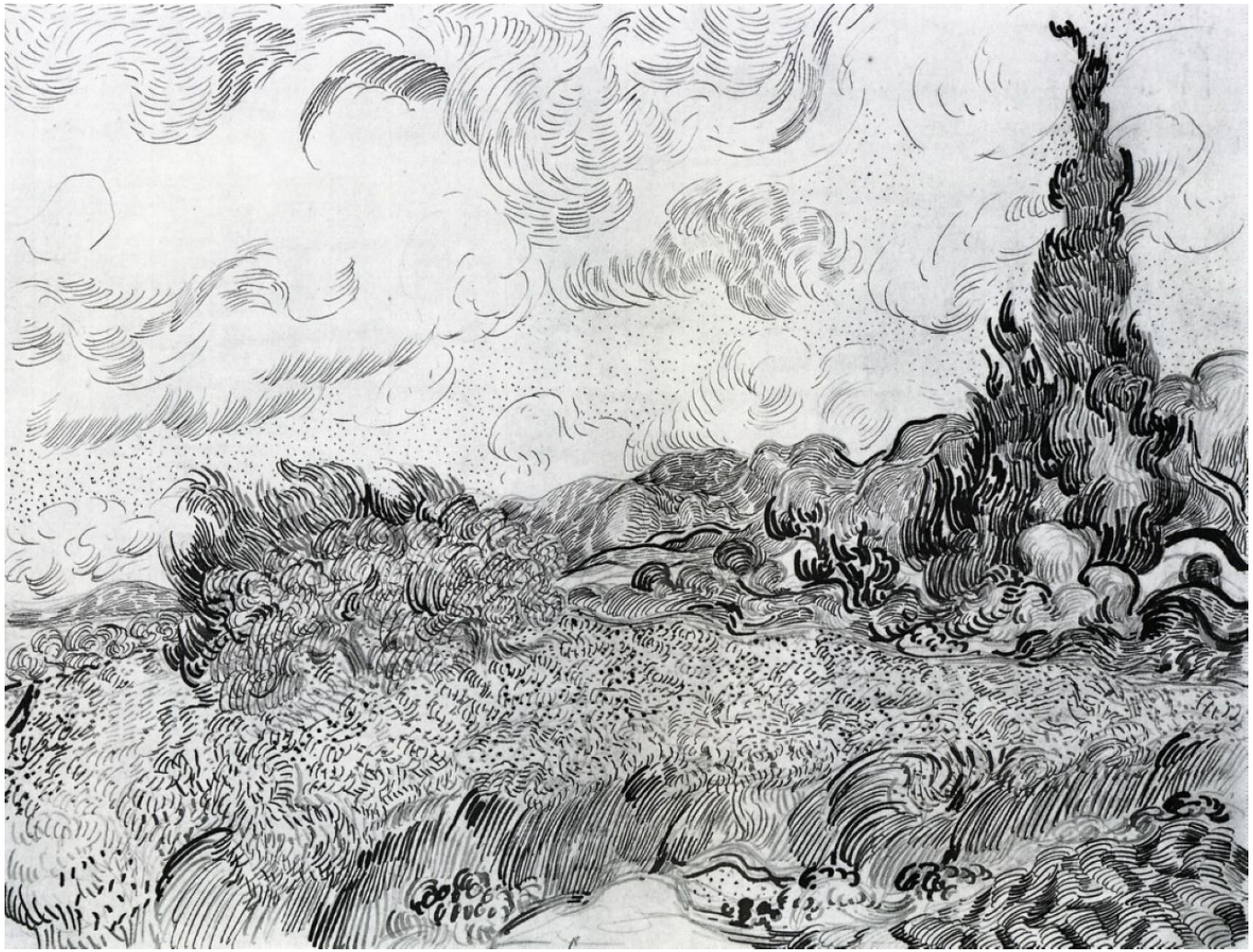


Notes for this weeks assignment textures and mark making I put this image on your brief last week - take a good look at it

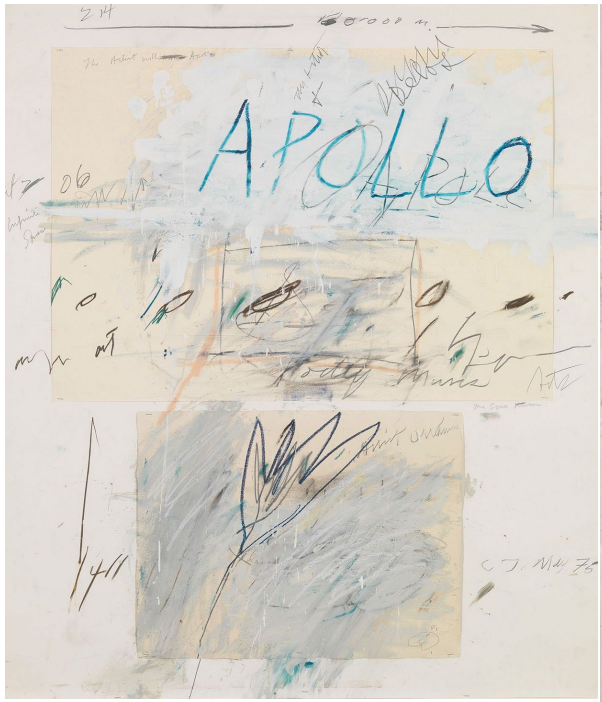
- *'it is often said that Leonardo drew so well because he knew about things, it is truer to say that he knew about things because he drew so well'* quote by Kenneth Clark.
- That is what reportage is all about, drawing well and investigating and understanding through mark making how things work and what is.
- Take a good look at Leonardo's hands look at the variety of marks he makes, the sweeping, directional, free-flowing marks describing the arm curving beautifully to the hand and the pencil describing the cylindrical form of the arm. The delicate shading across the hand and the highlighting in white. The thick rough lines around the left side of the top hand, carefully and delicately observing the shape and tone of the fingernails and his grappling with the finger behind the strands of hair.
- This drawing is an exploration, investigation and when he takes a break he doodles a profile in the margins?!

Vincent

Look at the marks he makes with a simple reed pen, dots and dashes, flowing lines and textures, you can feel the wind in the trees and see the clouds scudding across the sky.



Twombly; a beautiful mark maker

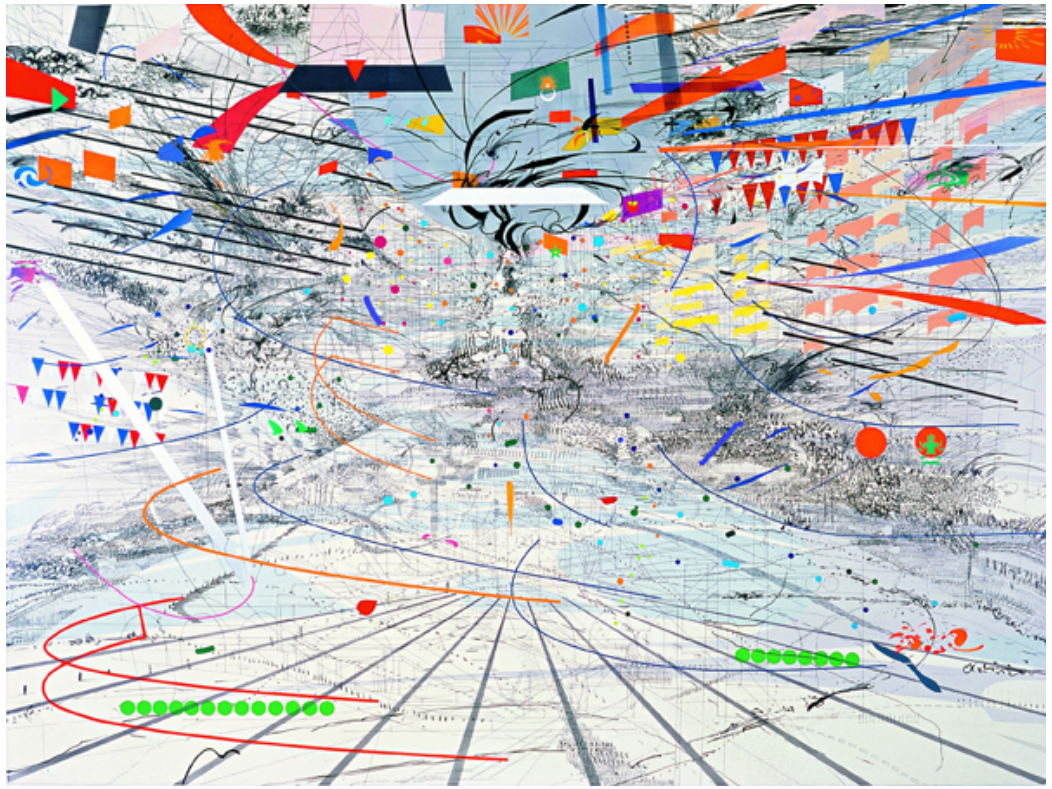


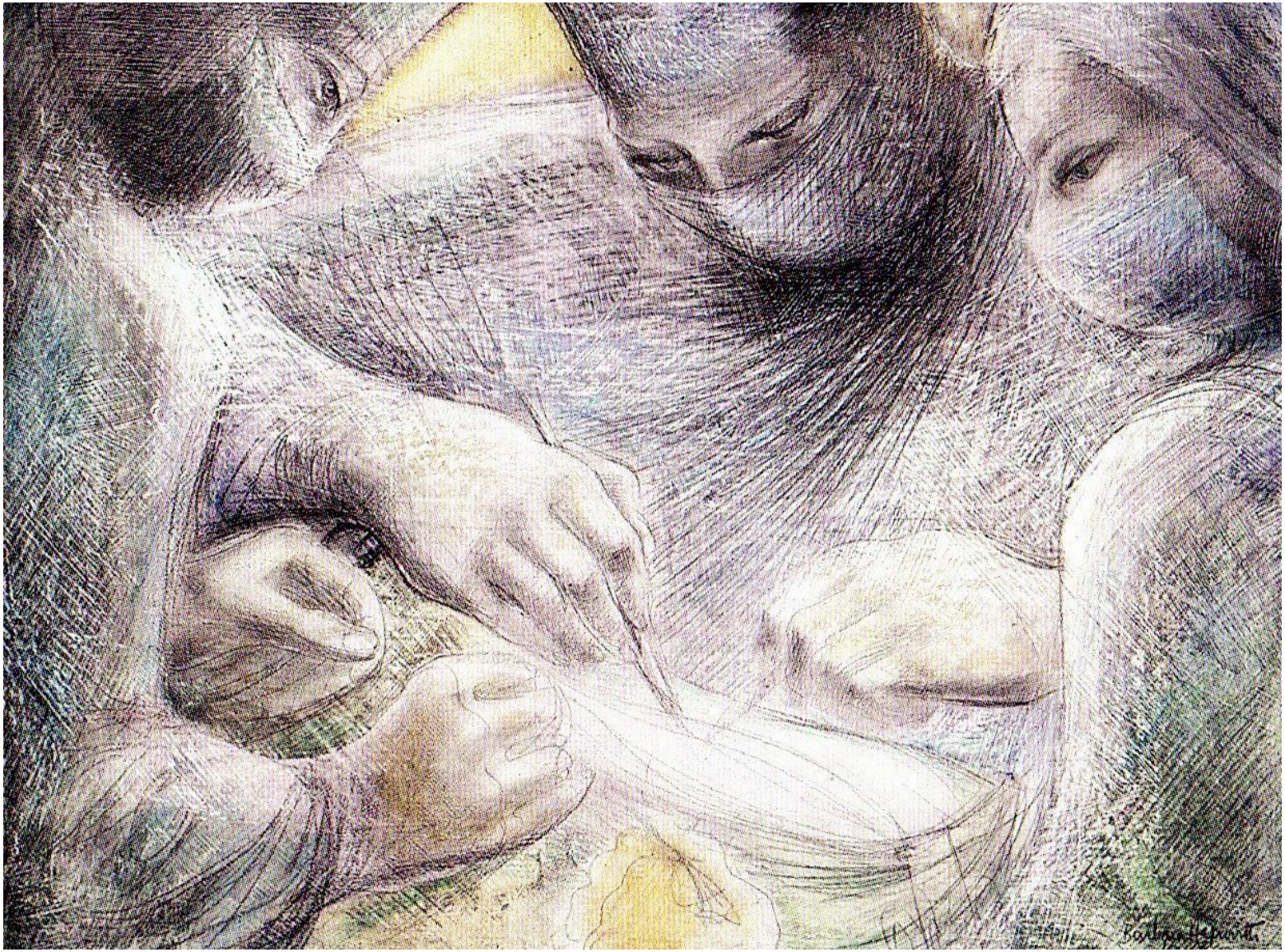






Julie Mehretu





Barbara Hepworth;
look at the grace of her drawings and the power of her composition.

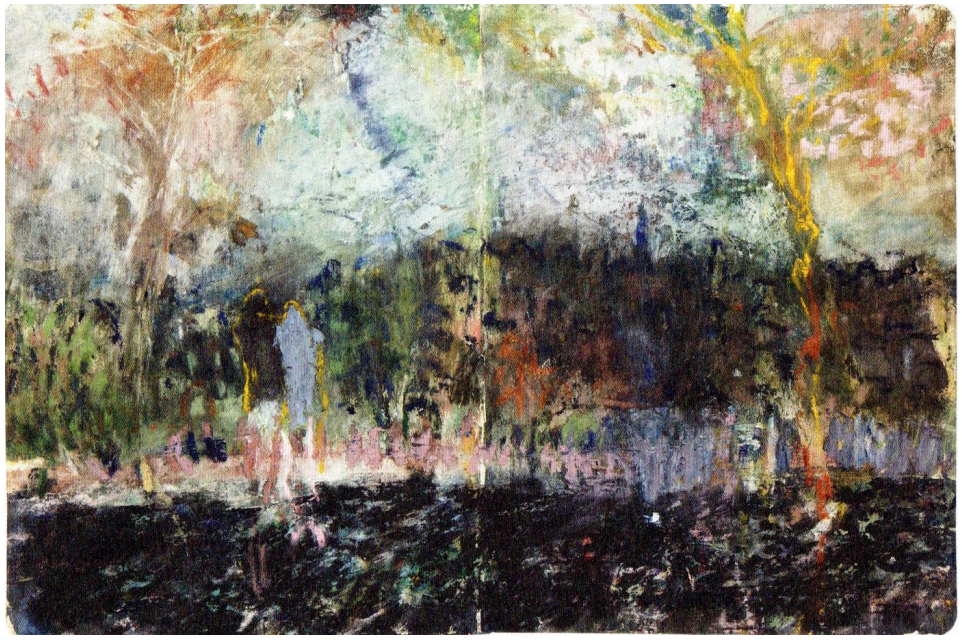


Left Eileen Hogan, *Ian Hamilton Finlay walking towards the Roman garden*
Right Max Naylor, *Thorpeness*





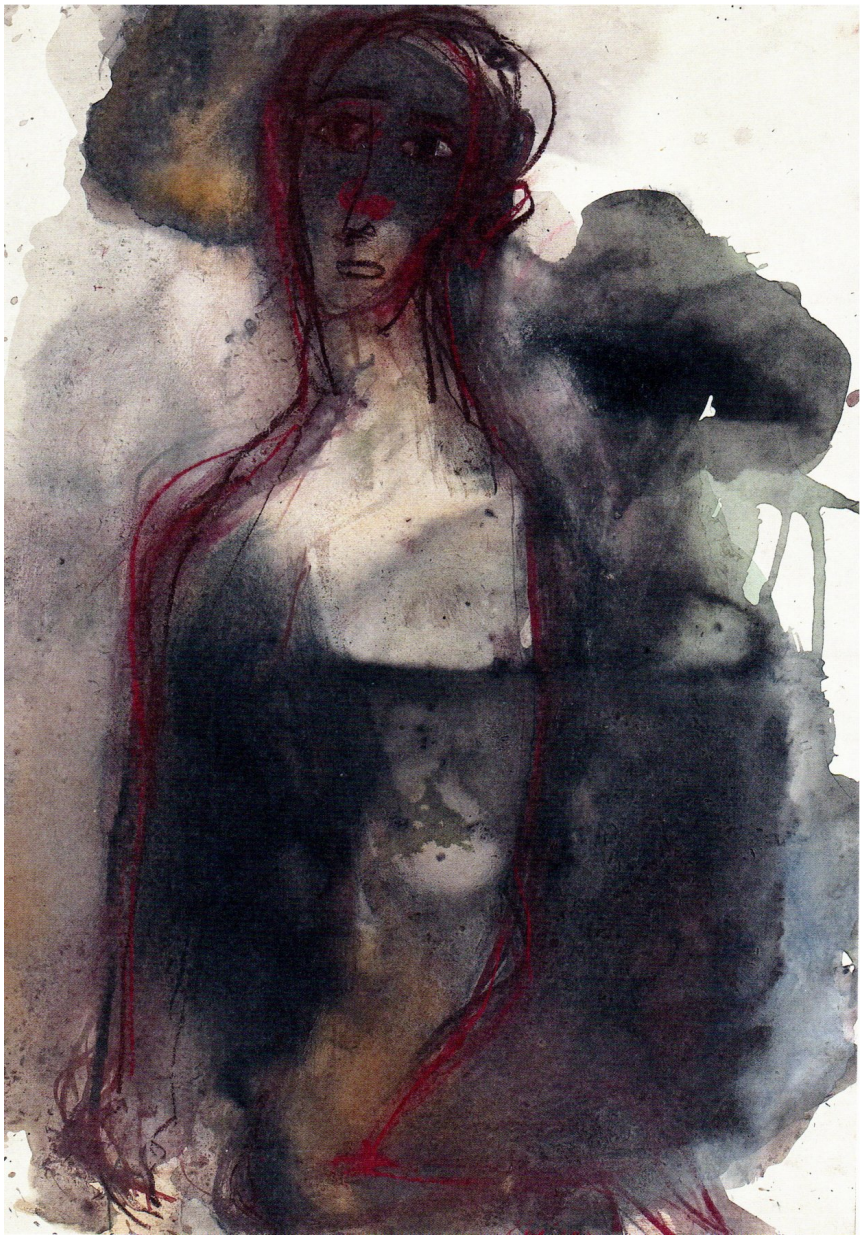




Left, Kathrine Maple, *Roots*
Top, Jenny Smith, *Holland park*
Bottom, Meg Buik, *Viewpoint*

Left, George Colley sketchbook; right, Rebecca Harper sketch book







Left, Dilip Sur, *Journey to ur*
right, Dilip Sur, *by the river*

Left, Felix Topolsky; Right, Otto Dix

