

PROBITY OF DRAWING

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‘until we can insert a USB into our ear and download our thoughts, drawing remains the best way of getting visual information on to the page’.

GRAYSON PERRY, TURNER PRIZE-WINNING ARTIST



GRAYSON PERRY

As children we automatically point the pencil and move across the paper with no self-consciousness. It is the very time that the brain is working instinctively and wants to express how they see and feel. This is the most natural way to respond to the world around us.

Drawing is a unique visual language and has the right to stand with painting sculpture and all other art forms. Its immediacy is vital

to many artists as a form of documentation and a way of resolving concepts and problems.

There are many ways of drawing:

Observational

Memory

Imagination

Experimental

Drawing demands an understanding of the following:

Spatial awareness

Scale

Looking

Translation

Perspective

Composition

Tone

Efficiency of line

Movement

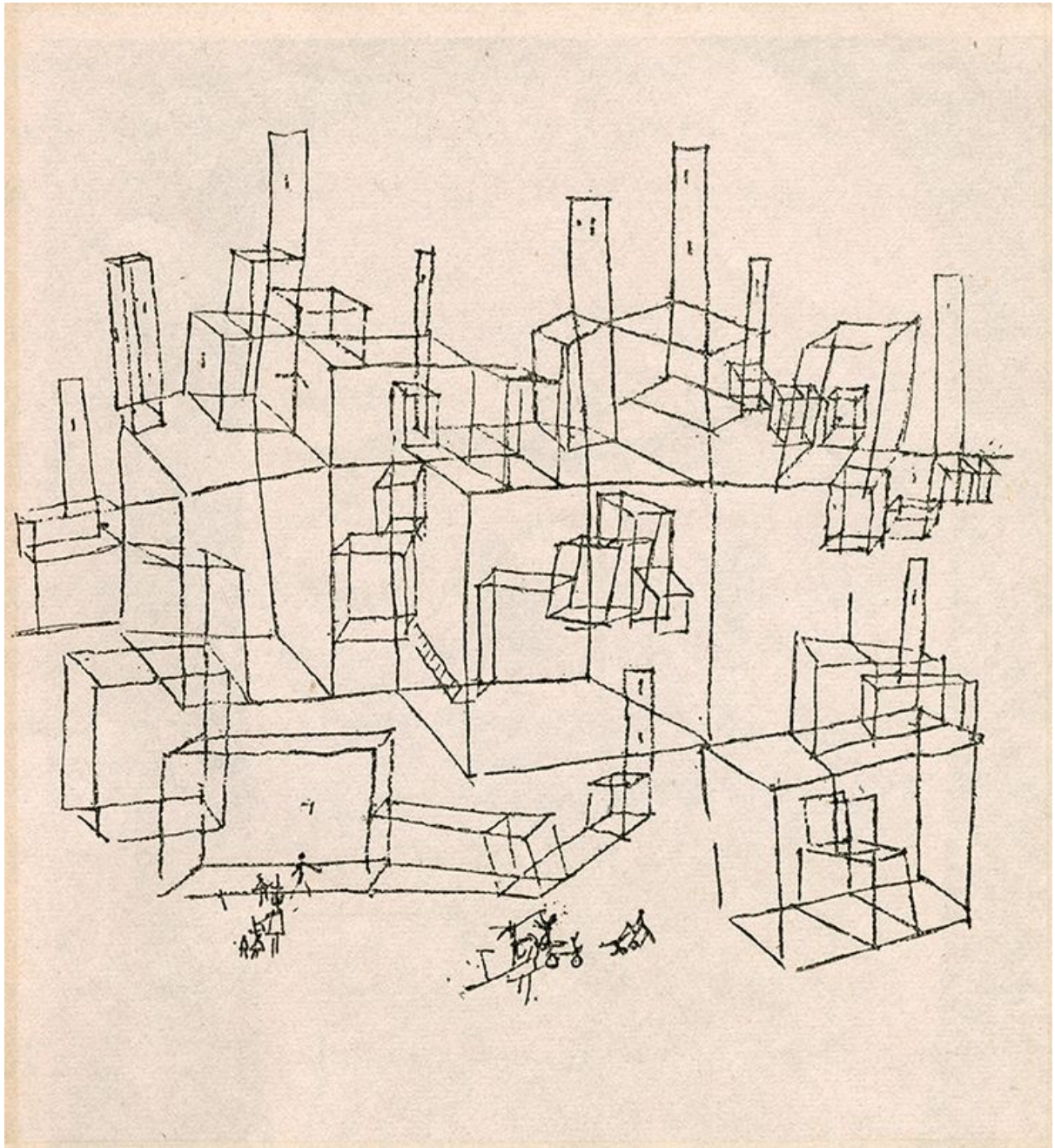
Interpretation of sound

All the above are not essential for the one perfect drawing but it is through understanding the above that allows a deeper awareness of how to push boundaries.

Drawing is a physical act that can be from the wrist or from the shoulder or as in many performative actions drawing can use the whole body. Drawing can also be part of a time-based activity.

The most vital part of drawing is the looking.

‘DRAWING IS TAKING A LINE FOR A WALK’ – PAUL KLEE



PAUL KLEE