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Throughout the duration of this essay, I will be conducting a process of research through scrutiny and analysis of the following three words, 'storytelling', 'drawing', and 'experience'. I intend to explore these words through relevant thinkers like Ian Buchanan, Tim Ingold and Winfried Noth and through theories such as Affect theory, Colour theory, Sensory design, and Semiotics. These ideas will then be supported by the work of artists like Pablo Picasso, Andy Warhol and Henri Matisse to gain an enhanced understanding of each of the key words and their relevance to my current and future practice. This body of research will reveal connections and similarities between the three key words, if any at all, to enable me to conduct a research question in preparation for my independent project.

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Storytelling, or the act of telling, is being able to 'recognise cues in one's environment and respond to them with judgement and precision' (Ingold T, 2013, p.110). Illustrating a story, be that an opinion, political matter, historical event, or emotion are all means of storytelling and often is one of the key ideas behind a practitioner's reasons for creating work. It is frequently completed through mediums, materials, and drawing styles, and is very much a visual act as well as the typical verbal action. To practitioners' storytelling enables them to portray the concept or narrative, the story, of the piece, and is conducted through physical methods of creation and use of colour. This idea of storytelling was widely present in the works created by Picasso.



The Picasso painting 'Weeping Woman' (Figure 1) was created in 1937 and illustrates 'a woman holding her lifeless child' (Tate, 2020). Picasso created this work during the Spanish Civil War as a response to the bombing of the Basque town of Guernica (Tate, 2020). Artists often respond to issues or topics that evoke an emotional response out of them, aiming to conjure a similar reaction in their viewers. Picassos work is highly evocative and striking which lends itself greatly to having the power to engage an audience and tell and expose them to stories that were of great importance to him. An artist's creative style and use of medium has huge impacts on the success of the story they were aiming to illustrate. If a piece fails in capturing an audience, it has no one to tell its story to.

Figure 1: Picasso, Weeping Woman (1937)

Ingold (2013) expands on this idea of an artist's style and medium choice and explains how the 'inflections of the hand drawn line can reveal how the creator of this line is feeling'. Once the viewer is aware of this, analysis can be conducted both sub/consciously to breakdown the image in front of them, digesting what is being told, what the meaning is behind the work, and what it means to them. 'The key thing about stories is that they provide practitioners with the means to tell what they know without specifying it' (Ingold, T, 2013, p.110) possibly through the chosen mediums and style of work.



It is known that Picasso's early years of creating (Figure 2) 'were fraught with poverty, tragedy, and emotional fragility – and it was these struggles that he channelled into his first pioneering body of work, known as his Blue Period' (Artsy, 2017). These personal issues, and stories, acted as a catalyst for this body of work and were the reasons for the monochromatic colour palette. Blue is a colour that has common connotations with sadness, depression, and coldness in colour theory which we can imagine are all experiences Picasso was facing at this time. The Blue Period is an obvious body of work that demonstrates how consideration of colour alone can impact the success of the piece's storytelling ability. Considerations like the use or lack of use of colour have the capacity to evoke an emotion out of the viewer, transporting them to a moment within the practitioner's story.

Figure 2: Picasso, Autoportrait (1901)

The notion of storytelling, how the story is captured, and the story itself within a work is often the meaning of the piece. Noth (1995) defines the word meaning as 'a synonym of sense or context' (Noth, 1995, p.93). Making sense of an artwork is often a result of understanding or even just noticing its story, its context. Semiotics 'refers to the philosophical tradition of the theory of signs' (Noth, 1995, p.14), and the sign in this context would be the story behind the artwork. The sign 'is not a physical sign' (Noth, 1995, p.80), rather a symbolic sign, the story being told. The success of an artwork is determined by the pieces ability in illustrating its inspired story. Practitioners must consider how the story will come across and be read by the viewer, how the sign language of the piece will affect the success of the message being translated. As speech isn't available to explain the story intended by the practitioner, the considerations made such as any colour used, mediums, quality of line, and the overall style of any drawn elements will determine how well the story is told and received uniquely to the individual. 'Sign language is the semiotic system of gestural communication' (Noth, 1995, p.279) whereby the gestural communication in this case is every creative choice made by the artist. How the artwork is created and drawn defines the success of the works storytelling ability.

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This brings me onto my second key word, **drawing**. Antony Gormley explains how 'a day spent without drawing is a day lost' (J, Jones, 2022, p.1). I have previously recognised that drawing acts as a boundless tool for storytelling. This boundless notion of drawing has been explored and synthesised by many to offer the utmost means of storytelling. According to the Oxford English Dictionary (2022) a drawing is 'the art or skill of making pictures'. Ultimately, a practitioner creates work to capture a moment in time, like a picture, with visual impacts. The act of drawing can be carried out through differing styles in endless

mediums, with thread, using negative space, words, symbols, and three dimensionally. The chosen methods of drawing would be significantly considered by the practitioner depending on the essence of the story that they are wanting to tell. Practitioners often develop their own unique drawing style that reflects their personality. Therefore, the act of drawing then develops into a form of expression, the self, emotion, perception, and perspective. Drawing adapts this expressive nature as a result, which is unique to each practitioner and perceived uniquely by the viewer momentarily. It becomes a visual language that all practitioners discover throughout their practice, noticing how best they communicate in a non-verbal manner. Within semiotics, 'the sound of a word is arbitrary with respect to both its meaning and the thing to which it ultimately refers' (Buchanan, I, 2010, p. 440). Drawing becoming a visual way to communicate follows this model by Saussure in the way that what is seen will translate differently to each person. There is no 'intrinsic reason' (Buchanan, I, 2010, p.440) defining what it is the individual will take or resonate with from an artwork. In the same way there is no 'intrinsic reason' (Buchanan, I, 2010, p.440) justifying what the practitioner is trying to say through their drawing, or how it was intended to be heard.

Colour is a common tool used by practitioners within their drawing approaches to evoke emotional responses from the viewer. As demonstrated previously, Picasso was a key practitioner that featured the use of colour theory heavily within his suggestive works. Picasso (Figure 2) often worked with tonal variations of a single colour to strengthen the evoked responses. However, many practitioners work with a multi-coloured palette, experimenting with both contrasting and complimentary colours.



Figure 3: Warhol, Abstractly Abstract (1982)

Andy Warhol is a practitioner who worked widely with vivid colours to evoke strong, impactful responses for the audience (Figure 3). Warhol 'was fascinated by the brain's ability to process and perceive colour, as well as how certain hues could be used to codify messages' (Doyle, 2020). Colour was his fundamental drawing tool, using it to tell stories and evoke emotions and levels that may initially seem confused or overwhelming. Colour has the ability to conjure psychological responses that may be hidden deep within the viewer, however once surfaced, these responses can inspire personal journeys of discovery and healing.

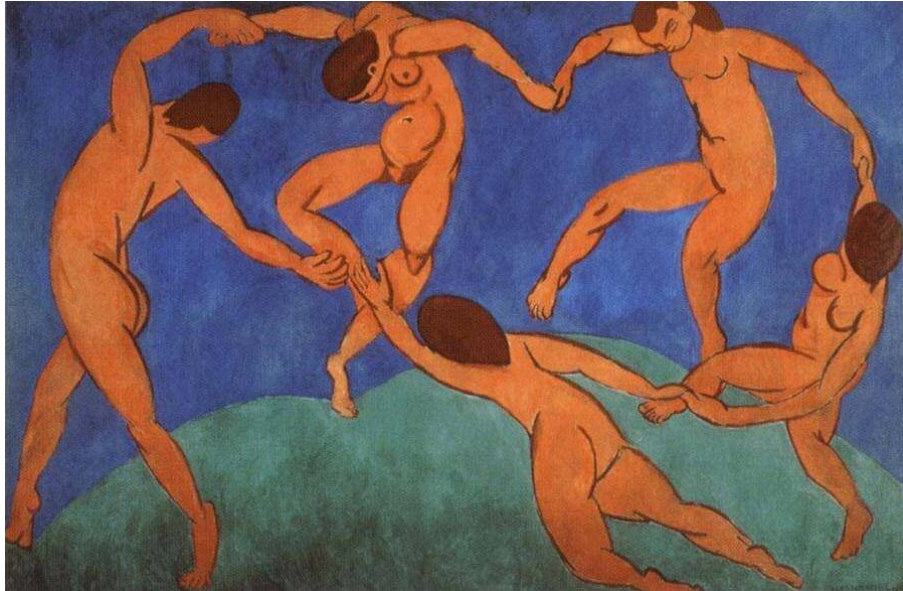


Figure 4: Matisse, Dance (1909)

Henri Matisse 'had a very blob like way of depicting the human form' (Ingold, T, 2015, p.6). His drawing signature is widely recognisable and unique to him, allowing the stories he wanted to capture to be illustrated from his personal perspective. There is always an aspect of personalisation within narrative of artworks and a practitioner's drawing style is most commonly the way in which this personalisation can be portrayed. Reading a painting, drawing, or artwork as an 'ensemble of lines' (Ingold, T, 2015, p.6) allows the mind to visualise and gain an understanding of the creative journey that led to the finished, and sometimes unfinished, piece before you. Ingold (2015) explains that Matisse draws in a way that links his lines, allowing them to become somewhat of a circuit. This idea almost acts as a metaphor to the creative process of a practitioner. There are common stages along the path of producing works, that although can be interpreted and executed differently depending on the creative discipline and individual practitioner, remain the same. Drawing is at the forefront of this circuit. Ideation sketches, visualisations, planning and mapping diagrams, observational studies. Each of these drawing approaches initiate the create process and ignite a spark in the imagination to enable a practitioner to create an accomplished piece of work. Without drawing, proficient finished works cannot be produced.

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My final keyword is **experience**. According to the Oxford English Dictionary (2022) an experience is 'an event or activity that affects you in some way'. The way in which a story is told becomes an experience. The story has a meaning and purpose, this meaning is captured verbally through tone, physically through hand gestures, and creatively by drawing and colour, aiming to evoke a physical or emotional response. The individual responding and connecting to this story is facing an experience that will allow them to relate to the story in some way. Affect theory is the way in which 'the body and mind suffers' (Buchanan, I, 2010, p.8), it is a passive experience and one that practitioner's often aim to conjure through their works. Buchanan (2010) explains that both internal and external stimuli can trigger this experience, tapping into the imagination. The purpose of having a story behind a work, choice in material, drawing style, and even scale, is to create varying experiences and evoke emotions from the viewer that are 'beyond their voluntary control' (Buchanan, I, 2010, p.9). These innate responses and connections to a work allow the viewer to endeavour on a

journey of self-discovery and recognition, noticing how they're feeling and beginning to question why. This idea is one I aim to bring into fruition within my future practice. Any emotion provoked by the work of a practitioner 'belongs to the order of affect and it is autonomous from the circuit of emotion' (Buchanan, I, 2010, p.9). This reoccurring idea of a circuit or route required to create an effective piece of work now starts to introduce a third party. Considering this third-party experience during the creative journey will have significant impacts on what choices are made affecting how the circuit works. As previously mentioned, personalisation is often present when practitioners create however, how the audience reacts and what they gain from the experience of interacting with the piece is also now a priority.

As well as creating an experience for an audience, the creation of the work itself is an experience for the practitioner. According to the Colorado State University (2022) 'engaging with and creating art is one of the fundamental means of expression'. The personalisation experience present in the artistic process of producing a work coincides with the personal experience of self-recognition and discovery occurring in the audience. The creation of artwork is just as important to the practitioner as interacting with artwork is to an audience. It allows all parties to 'understand and interpret the world around them' (Colorado State University, 2022) as well as themselves. The Colorado State University (2022) states how 'visual art reaches beyond written and spoken language to access the emotional and psychological inner world of both the maker and the viewer'. Noth (1995) expands on this notion through the theory of semiotics, revealing that the artwork 'embodies the act of the sign', encouraging responses and connections in the practitioner and the audience that reveal things about the self. This ideology of discovery and visual language allows the referred circuit to work and encourages experiences for all parties. The dialogue created by this circuit speaks a unique personal experience depending on who is travelling around it.

The creation and interaction with an artwork become a bodily experience for the practitioner and the viewer. The senses and experiences that occur from making and interacting are ones that 'cannot be described through words' (Brown, C, 2022, p.1). Lupton (2018) explains that 'sensory design supports everyone's opportunity to receive information, explore the world, and experience joy, wonder, and social connections'. To embrace diversity when creating artwork to allow as many people as possible to connect with a work is difficult. However, artworks that inspire psychological and sensory reactions 'embraces human diversity' (Lupton, 2018, p.15) which acts as a catalyst for responses in many. Sensory design encapsulates created experiences. It 'honours the pulse of living' (Lupton, 2018, p.16) exposing all parties involved to the complexity of their senses. Feeling both a physical and psychological connection to a piece through its tactility, colour, composition, concept, and style, is in fact a sensory experience. Experiences within art can be seen as the outcome and end point of the metaphorical circuit this body of text has been referring to.

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Upon reflection, it seems that the three key words exists simultaneously with one another. To tell a story effectively, the way in which the piece is drawn and constructed must be considered. Understanding and becoming confident in one's visual language is a multifaceted process within itself. Discovering what it is you want to say as a practitioner

will also determine how you must adapt your visual language to be as successful at communicating as possible. Once the visual language is determined, the story of the piece can then flourish into being, which will nurture experiences for the practitioner during the creation of the piece. Following this, the opportunity to be subjected to personal experiences for the audience will occur. They will recognise how the piece is created, considering why it was made the way it was. The individual's ability to notice the choices made along the way by the practitioner will decipher how and what they experience, and how well they can understand what this may mean on a deeper, emotional level. The psychological journey experienced by both the practitioner and viewer is one of importance to the self. The metaphorical circuit of responding and creating artwork that has been present throughout this body of text is complex and one of many layers. A circuit is 'a line, route, or journey around a place' (Oxford English Dictionary, 2022). I want to follow this line through my practice, noticing what I want to say and how I can say it, considering the layers involved that enable the journey of storytelling within a piece to occur. It is these layers that I am interested in breaking down. I feel I have begun to recognise components of the circuit during this essay but am aware that the level of complexity of a successful circuit is one that requires deeper research and deliberated construction. 'To live, every being must put out a line, and in life these lines tangle with one another' (Ingold T, 2015, p.1). I am intrigued to discover what my circuit looks like, following my line and experiencing and solving any knots that occur along the way. Questioning how my circuit will work, what considerations I currently make and what ones will I make in the future?

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