

3rd Year Life Drawing/Observational Drawing

As we self-isolate and limit our movements day-to-day, we need not limit the experience we gain through drawing the spaces we inhabit, and the objects and people who share those spaces. For 3 hours or more each week you need to draw *from observation* the spaces and/or objects and/or the people who you live with. That means not drawing from images and photographs (unless of course your intention is to investigate the photograph or the screen/monitor as an object in itself).

In keeping with the outcomes and aims of 3rd year drawing, there are two key areas that need to be addressed. Firstly, you are required to investigate both traditional and contemporary drawing conventions. This could encompass everything from researching and applying media, subject matter, techniques and processes, concepts and ideas, composition, scale and so forth. Secondly, you are required to develop an autonomous/self-directed approach to your drawing practice. In other words, how do you apply and integrate your research of specific drawing conventions and interests into your own practice? To address this question involves asking yourself on a regular basis why you are making certain choices in regard to media, subject matter, techniques and processes... etc, etc.

In summary, your subject matter is limited by what is physically accessible to you. You may continue to focus on the figure as your primary subject/theme, or you may direct your attention to producing a series of self-portraits. Or you may decide to investigate drawing objects and still life, or interior/exterior spaces around your home. However, as described previously, all subjects need to be drawn from life, not from photos and other imagery.

Key Points:

- 1) A minimum of 3 hours each week drawing from observation. How you decide to apportion that time is entirely up to you. You may decide to produce several drawings in that period or you may focus on producing a single sustained drawing.
- 2) Challenge yourself by using different media, compositional formats, and scale to what you're familiar with. Especially during the first half of semester think how you might:
 - a. Integrate conventional media, techniques and processes with what might be considered more unconventional materials or surfaces.
 - b. Explore a range of compositional possibilities by varying the scale and dimensions of your drawings.
 - c. Consider other modes of drawing to investigate your subject/theme and ideas such as using digital tools to produce time-based work or found materials to produce temporal/ephemeral works.

- 3) Aim to produce series of drawings rather than 'one-offs'. This will be especially important as you move into the latter half of Semester 1. By producing series of drawings you will be able to explore and develop your ideas, techniques and processes more deeply, gaining more from the process.
- 4) Continue to research and document relevant contemporary and historical sources, including artists, art periods and movements, methods and techniques, genres, themes, literary references, philosophical ideas and theories, etc.
- 5) In all instances, whatever you decide to do at any stage, regularly document the progress of your work. For more information about how to document your work refer to page 5 of the Drawing 3 Course Outline. As part of your documentation you should also progressively make notes on each series, body of work or project (refer to the template on page 11 of the course outline).