

## **EXPERIMENTAL MARKMAKING – DRAWING & BRUSHWORK (ISEA SYMPOSIUM)**

### **DEFINITION FOR MARK-MAKING:**

Mark-making “describes the different lines, dots, marks, patterns, and textures we create in an artwork”. It can be loose and gestural or controlled and neat. Marks can convey the full range of human experiences: from joy or sadness...or from movement or repose. In addition, the modes of expression in mark-making can run the full gamut from Abstraction to Representation and can even combine both modes. For instance, you have only to look at Chinese Brush painting to see that while the marks with a brush could describe a galloping horse in motion, the marks themselves can convey the energy in motion. This concept in drawing gives you freedom to experiment and find your own mark as a unique expression and also hone your skills in drawing. You will discover that drawing is not with the eye alone but involves many senses as well. This workshop is highly experimental. I am going to ask you to imagine yourself as a child. When you first found out that a crayon made a mark and that it can meander the entire surface from edge to edge and invite you to imagine forms that have a special meaning to you. There is no one way to draw. Each person has their own unique mark making ability. **NO JUDGEMENTS HERE.** Through demonstration we will explore many kinds of media and I will give you a series of experiments that will help defining the individual mark as unique.

**MORNING SESSION: Experimentation and Discovery: MARK-MAKING IN THE ABSTRACT MODE.**

**A SERIES OF SUGGESTED EXPERIMENTS: “Loosening Up” – “Free Play” \_ “Chance” \_ “Automatism” \_ “The Provocative Idea that can inspire you.”**

1. Combining media to suggest tone and texture.
2. Play and discover media. With different media, including brush and ink, convey words like explosion...dance...meditation...rest...etc.
3. Listening to sounds from cell phone alarm as well as music, (jazz to classic) to convey the sound through the mark.
4. A poem or phrase that appeals to visualization. Depicting the feeling without the picture. Automatic Drawing.
5. The mark that works as a pattern. Texture, and tone...the disappearing line.
6. The mark that activates the space to suggest depth (forward and back) Size, placement on the picture plane, texture tone or shape. The white of the paper and the convergence of Abstraction to Reality.
7. Depicting tone, texture through a detail of a photo.

MARK-MAKING IN THE REPRESENTATIONAL MODE.  
TRUE CONTOUR DRAWING TO MODIFIED CONTOUR DRAWING

MODIFIED CONTOUR: I will demonstrate this important concept which has to do with tempo. Eye hand coordination as your eye shifts back and forth between subject and paper.

AFTERNOON SESSION:  
FROM GESTURAL DRAWING TO BRUSH AND INK DRAWING

GESTURE DRAWING: Ball point pen, Permanent Marker, Conte or Chalk, Charcoal.

We will work quickly with eye-hand coordination. Concentrating on the "Whole" of the subject. "What it is Doing" Working from inside to outside edges. Varied subjects appropriate to the concept.

BRUSH AND INK DRAWING... Sumi Ink or Black magic ink with brush

The types of brushes and what they do. How to position the brush.

Where tempo affects the flow and direction of the brush as gestural.

How the brush and ink can combine both abstract and representational modes of markmaking.

Observing works of art that depict markmaking with the brush: The long tradition in Asian art forms.

THE COMPOSITION Using collage to unite brush and ink drawings with the morning exercises and contour drawing.

CONCLUSION:

Overview of art work and discussion of what was discovered by reviewing one another and the uniqueness of the mark to the individual.

Overview of the relationships of concepts...Something to take away with.

**Bio:**

Ann has two Masters degrees: One in Painting and Art Education from New York University and one in Printmaking and Visual Design from the University of Massachusetts. Ann moved from West New York, New Jersey, to Cape Cod with her husband and taught at Cape Cod Community College from 1984 to 2000. Versed in so many media, she taught all the art offerings. She has had five solo shows since returning to Cape Cod in 2015.

*“My images start from daily life experiences: ‘something seen or experienced that must be said’. How I visually interact with a person or a place is never the same. Heraclitus, the Greek philosopher from the 5th century BC, believed that you could never step in the same river twice because it is not the same river, and you are not the same person. I share that belief. For me, life is fleeting and in a state of constant change. Through my art, I try to catch that moment and freeze it and perhaps revisit the image to see it in a different way.”*

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