

2. Drawing

Synopsis

This module provides an introduction to drawing. It explains the importance of drawing as a tool that is quite different from other tools with which we comprehend the world around us. A few different drawings are discussed to understand how learning to draw lends itself to creative ideation.

Lectures

- 2.1 Introduction to drawing
- 2.2 Drawing as a tool for observation
- 2.3 Communicating through drawing

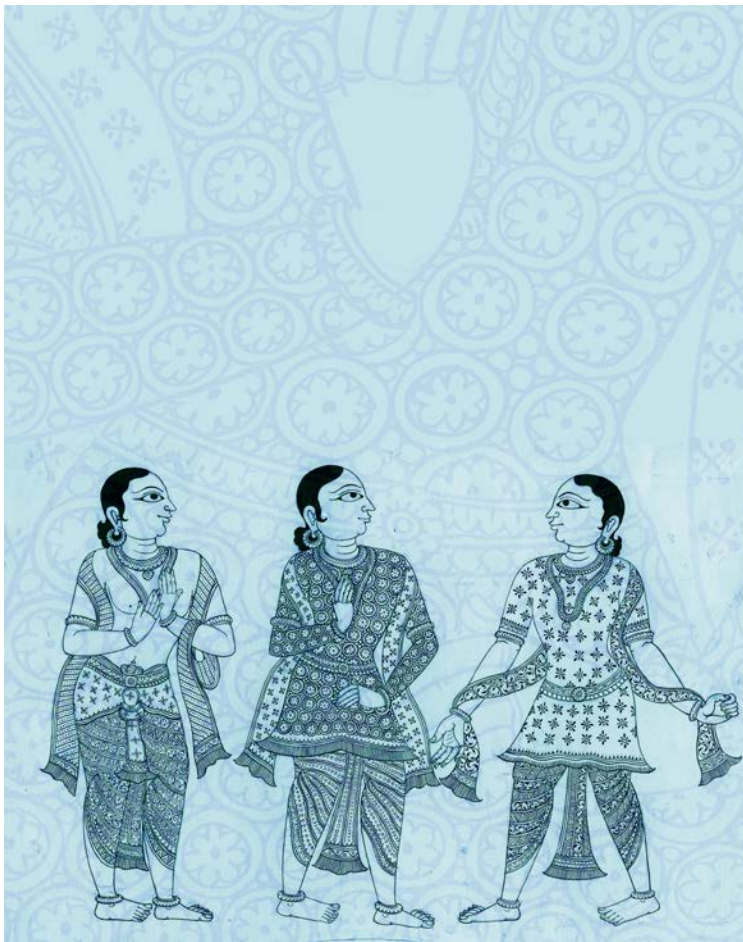


Fig2.2.00

2.2 Drawing as a tool for observation

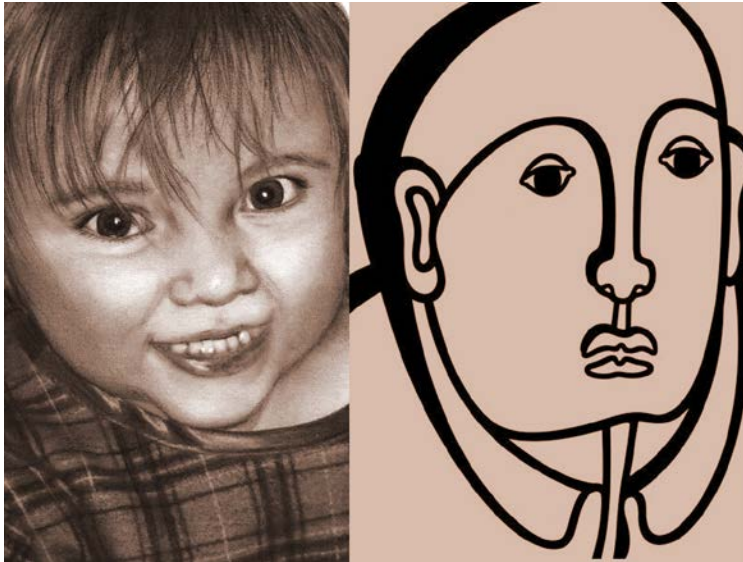


Fig 2.2.01

Photography requires a simple click and drawing a portrait seems to be a relatively difficult task, though a photo portrait and a drawn one acquire a special quality when they manage to touch on some essence of the personality of the subject, Attempt making a few portraits of the same person, with a camera and with a pencil.

An interesting research project involved two related activities that sought to understand the processes implicit in the act of photography and in drawing. Portraits of the same subject were created using a camera and through drawing. Reflection on the nature of observation while photographing and while drawing appear to suggest that the act of drawing involves a very different negotiation, on one hand between the subject and the creator, and on the other between the eye and the hand of the creator.



Fig 2.2.02

Photo-portraits take place in a few different ways. Typically, there are functional requirements for a 'passport-photo' or for 'photo-profiles' for a modeling assignment. Occasionally, a photographer may be commissioned to do a portrait of some well-known and affluent person, much in the manner in which portrait paintings were commissioned in an earlier time. What is of interest here is to understand if there are different cognitive processes and different kinds of observation that happen when we choose to create a portrait through photography and through drawing.



Fig 2.2.03

Looking at the photo-portraits by Yusof Karsh and the painted portraits by Rembrandt, one may observe that both succeed in achieving the illusion of representation, accurately and realistically. Though there is a discernible difference between the photo-portrait and the portrait that is painted, both serve to satisfy the primary demand for creating a likeness or a resemblance. One obvious difference however, is that the painted (or drawn) portrait takes more time to execute. This seemingly trivial detail does however lead to a question about how the amount of time spent during an act of creation, affect the nature of the observation.

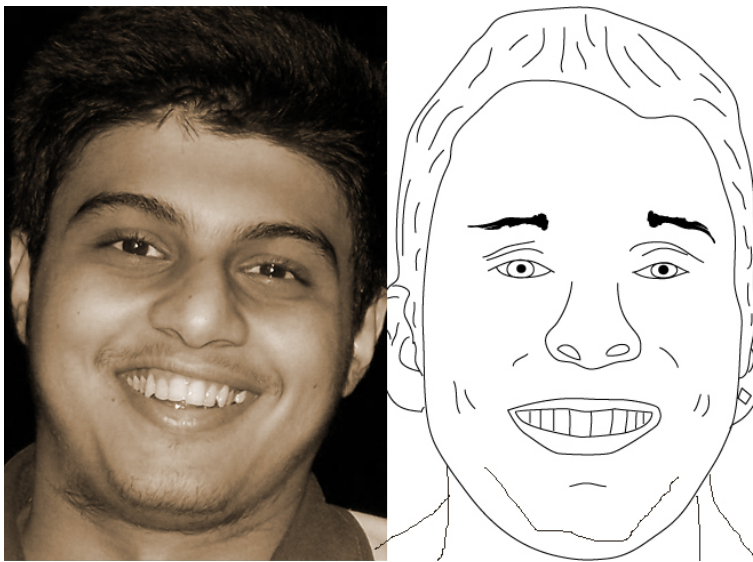


Fig 2.2.04

Shown above is a photograph and a drawing of the same person. What is important to understand is that the juxtaposition does not seek to arrive at which of the two is 'better'. Instead it seeks to understand what happens when observation and representation requires more time. Most often, the camera captures objectively within a fraction of a second. The hand that draws captures a curious mixture of the objective and the subjective.