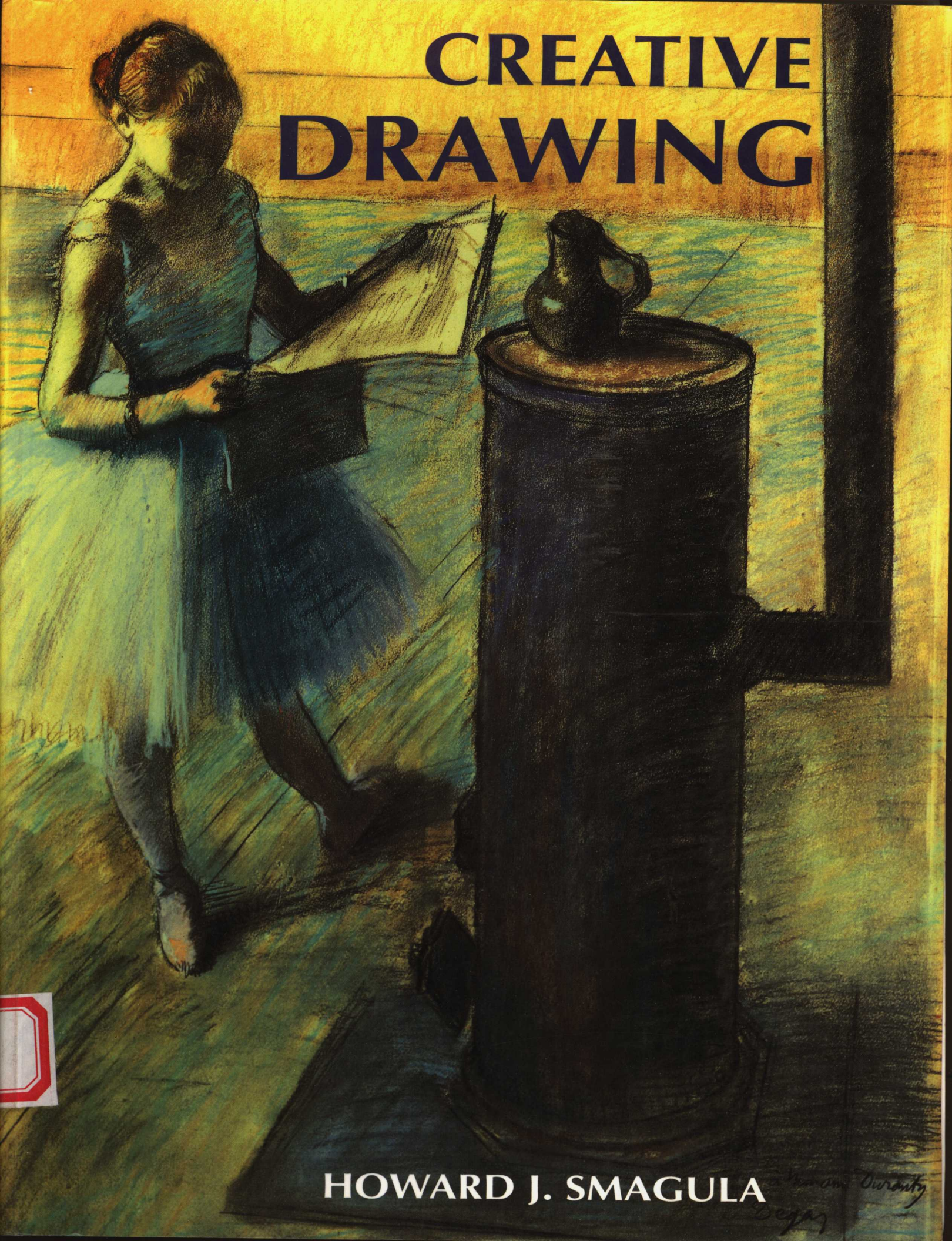
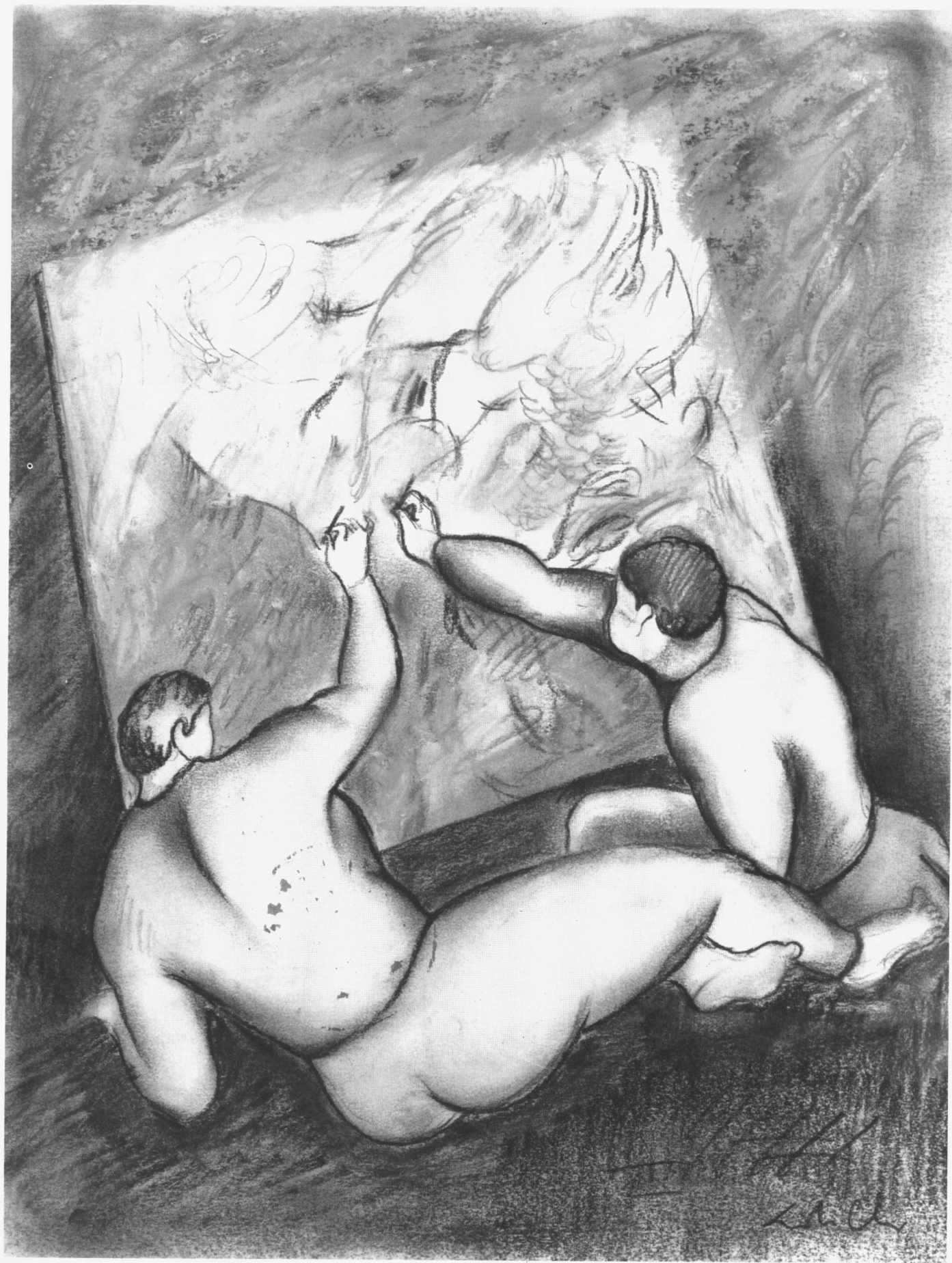


CREATIVE DRAWING



HOWARD J. SMAGULA

CREATIVE DRAWING



CREATIVE DRAWING

HOWARD J. SMAGULA
FELICIAN COLLEGE, NEW JERSEY



Boston, Massachusetts Burr Ridge, Illinois Dubuque, Iowa
Madison, Wisconsin New York, New York San Francisco, California St. Louis, Missouri

McGraw-Hill

A Division of The McGraw-Hill Companies

Book Team

Editor *Kathleen Nietzke*

Developmental Editor *Deborah Daniel Reinbold*

Vice President and General Manager *Thomas E. Doran*

Executive Managing Editor *Ed Bartell*

Executive Editor *Edgar J. Laube*

Director of Marketing *Kathy Law Laube*

Director of Production *Vickie Putman Caugbron*

National Sales Manager *Eric Ziegler*

Marketing Manager *Steven Yetter*

Advertising Manager *Jodi Rymer*

Copyright © 1993 Howard J. Smagula
All rights reserved.

Library of Congress Catalog. Card Number: 92-81859

ISBN 0-697-14954-4

No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This book was designed and produced by
Calmann and King Ltd, London.

Designer *Karen Stafford*
Picture Researcher *Donna Thynne*

Printed in China

10 9 8 7 6

Front cover: Edgar Degas, *Danseuse au Repos*, c. 1880.
Pastel, 29½ × 21 in (75 × 75 cm).
Christie's, London, Courtesy The Bridgeman Art Library, London.

Frontispiece: Sandro Chia, *Evening of Collaboration*, 1981.
Crayon and pastel, 16 × 12 in (40.5 × 30.4 cm). Courtesy,
Anthony d'Offay Gallery, London.

Back cover: Miguel Barceló *Le Marché du Charbon*, 1988.
Gouache on paper, 19¾ × 27 in (50.1 × 70 cm).
Courtesy, Leo Castelli Gallery, New York.

PICTURE CREDITS

The publishers, the author, and the picture researcher wish to thank the institutions and individuals who have kindly provided photographic material for use in this book. Museums and galleries are cited in the captions, other sources are listed below.

Page 9 © DACS, London/VAGA, New York 1992; 0.2 © Claudio Bravo/DACS, London/VAGA, New York 1992; 0.6 © ADAGP, Paris, and DACS, London 1992; 1.4 photograph courtesy the Estate of Tseng Kwong Chi; 1.20 The Mansell Collection Limited, London; 1.32 © ADAGP, Paris, and DACS, London 1992; 1.34 © DACS 1992; 1.35 © 1992 Frank Stella/ARS NY, and photograph Ken Cohen; 1.37 © 1992 Bruce Nauman/ARS NY; 3.6 © ADAGP, Paris, and DACS, London 1992; 3.13 © 1992 The Estate and Foundation of Andy Warhol/ARS, NY; 3.14 © 1992 Willem de Kooning/ARS NY; 3.22 © Larry Rivers/DACS, London/VAGA, New York 1992; 4.1 © Succession H. Matisse/DACS 1992; 4.11 © Estate of H.C. Westerman/DACS, London/VAGA, New York 1992; 4.26 © DACS 1992; 4.28 © Jacob Lawrence/DACS, London/VAGA, New York 1992; 5.3 © DACS 1992; 5.23 © Jasper Johns/DACS, London/VAGA, New York 1992; 5.26 © DACS 1992; 6.6 © ADAGP, Paris, and DACS, London 1992; 6.13 © Roy Lichtenstein/DACS, London 1992; 7.9 © Frank Stella/ARS 1992; 7.18 © DACS 1992; 7.23 © Succession H. Matisse/DACS 1992; 8.10 © Thomas Hart Benton/DACS, London/VAGA New York; 8.20 © Cordon Art B.V. The Netherlands; 9.1 Scala Florence/Institut de France, Paris; Page 201 © Jasper Johns/DACS, London/VAGA, New York 1992; 10.3 © 1992 Frank Stella/ARS NY; 10.5 © Jasper Johns/DACS, London/VAGA, New York 1992; 10.6 © DACS 1992; 10.12 © Nolde Stiftung, Seebüll; 11.6 © ADAGP, Paris, and DACS, London 1992; 11.8 © Thomas Hart Benton/DACS, London/VAGA, New York 1992; 11.11 © ADAGP, Paris, and DACS, London 1992; 11.5 © Claudio Bravo/DACS, London/VAGA, New York 1992; 11.17 © ADAGP, Paris, and DACS, London 1992; 11.23 © DACS 1992; 11.29 © 1992 Red Grooms/ARS, NY; 12.1, 12.2 and 12.3 © 1992 The Georgia O'Keeffe Foundation/ARS NY; 12.4 and 12.5 © 1992 Willem de Kooning/ARS NY; 12.21 and 12.22 photographer Wolfgang Vole; 13.1, 13.2 and 13.3 photographer Becky Cohen.

CONTENTS

PREFACE 8

PART I THE WORLD OF DRAWING

INTRODUCTION LOOKING AT DRAWINGS 10
Drawing Today 10

1 THE EVOLUTION OF DRAWING 18

The Origins of Drawing 19 Early Civilizations 21 Early Writing 23
The Classical World 24 The Medieval Period 24 The Renaissance 26
Northern Europe 28 Other Cultures 32 The Modern Era 37
Contemporary Drawing 40

PART II THE ELEMENTS OF DRAWING

2 EXPLORING BASIC MATERIALS 46

The Drawing Assignments 48 Good Work Habits 49 Self-Evaluation 49
Drawing Media 50 Charcoal and Chalk 50 Exploring Graphite 54
Exploring Brush and Ink 56 Shopping List of Basic Supplies 59

3 SEEING AND RESPONDING 60

Gesture Drawing 61 General Guidelines 66 Integrating Gesture Drawing
Techniques 71 Construction Methods 72 Visual Emphasis 78

4 LINE 82

The Contour Line 83 Cross-Contour Drawing 86 Line Qualities 88
Personal Linear Style 102

5 VALUE 106

Value Relationships 107 Chiaroscuro 109 High Contrast Values 113
Value and Mood 115 Value and Space 120 Interior and Exterior Light 122
Value Reversal 124 Value and Pattern 126 Expressive Use of Value 127

6 TEXTURE 130

Defining Texture 131 Actual Texture 131 Textures of Drawing Materials 131
Visual Texture 135 Texture and Space 140 Textural Harmonies 143

7 COMPOSITION AND SPACE 148

Choosing a Format 149 The Picture Plane 152 Placement 154
Figure-Ground Interactions 156 Balance 156 Rhythm and Repetition 160
Revision 162

8 PERSPECTIVE 166

Linear Perspective 169 One-Point Perspective 171 Two-Point Perspective 173
Three-Point Perspective 174 Multiple Perspectives 175
Atmospheric Perspective 179 Scale and Perspective 180
Imaginative Perspectives 182 Circular Forms 187

PART III CREATIVE EXPRESSIONS

9 VISUAL THINKING 192

Perception 193 The Creative Process 194 Overcoming Creative Blocks 195

10 EXPLORING COLOR 200

Light and Color 200 Defining Color 202 Color Theory 202 Color Media 203
Drawing with Color 207 Close-Hued Color 207 Visual Emphasis
and Color 209 The Range of Color 210 Watercolor and Ink 211
Expressionist Color 213 Colored Markers 214

11 EXPLORING THEMES 216

Sketching and Sketchbooks 217 Still-Lifes 220 The Figure 226 Portraits
and Self-Portraits 230 The Landscape 234 The Urban Environment 237

12 IMAGE AND IDEA 240

Georgia O'Keeffe 241 Willem de Kooning 243 Alice Neel 245
Chuck Close 248 Donald Sultan 250 Pat Steir 253
Robert Longo 254 Christo 256

13 COMPUTER-AIDED DRAWING 258

Computer Drawings 259 Computer Hardware 261 Using Drawing Software 265
A Portfolio of Computer Drawings 268

APPENDIX I MUSEUMS AND GALLERIES 274

APPENDIX II PUZZLE SOLUTION 275

GLOSSARY 276

FURTHER READING 281

INDEX 283

PROJECT LIST

2 EXPLORING BASIC MATERIALS

- Project 1 Exploring Charcoals 51
- Project 2 Exploring Graphite 55
- Project 3 Exploring Brush and Ink 57
- Project 4 Ink Wash Drawing 58

3 SEEING AND RESPONDING

- Project 5 Gesture Drawing 62
- Project 6 The Unification of Gesture 64
- Project 7 Using Massed Gesture Lines 67
- Project 8 Making Continuous Line Drawings 69
- Project 9 Sustained Gesture Study 72
- Project 10 Blocking out a Drawing 73
- Project 11 Integration of Analysis and Gesture 75
- Project 12 Sighting with a Pencil 76
- Project 13 Analyzing Complex Forms 78
- Project 14 Selective Focus 79

4 LINE

- Project 15 Exploring Contour Lines 84
- Project 16 Contour Lines of Varying Tone 85
- Project 17 Exploring Cross-Contour Lines 88
- Project 18 Line and Tone 91
- Project 19 Exploring Calligraphic Line 92
- Project 20 Exploring Lines that Imply Motion 94
- Project 21 Exploring Lyric Line 96
- Project 22 Exploring Fluid Line 99
- Project 23 Varying the Width and Character of Lines 100
- Project 24 Exploring Hatching and Cross-Hatching 102
- Project 25 Developing a Personal Linear Style 105

5 VALUE

- Project 26 Exploring Value Relationships 108
- Project 27 Exploring Chiaroscuro 112
- Project 28 Exploring High-Contrast Value Relationships 114
- Project 29 Using Value to Convey Moods 119
- Project 30 Exploring Space with Value 121
- Project 31 Exploring Interior and Exterior Light 123
- Project 32 Exploring Value Reversal 126
- Project 33 Exploring Pattern with Value 126
- Project 34 Exploring Expressive Use of Value 129

6 TEXTURE

- Project 35 Experiencing Textures 132
- Project 36 Rough Textured Media 133
- Project 37 Smooth Textured Media 134
- Project 38 Creating Soft and Sharp Textures 137
- Project 39 Creating the Illusion of Space with Texture 141
- Project 40 Integrating a Variety of Textures 145

7 COMPOSITION AND SPACE

- Project 41 Exaggerated Formats 151
- Project 42 Placement 156
- Project 43 Exploring Balance 159
- Project 44 Exploring Rhythm and Repetition 161
- Project 45 The Revision Process 165

8 PERSPECTIVE

- Project 46 Using One-Point Perspective 172
- Project 47 Using Two-Point Perspective 173
- Project 48 Exploring Multiple Perspectives 178
- Project 49 Using Atmospheric Perspective 179
- Project 50 Manipulating Scale and Perspective 181
- Project 51 Using Creative Perspective 185
- Project 52 Learning to Draw Circular Forms in Perspective 188
- Project 53 Further Practice Drawing Ellipses 189

9 VISUAL THINKING

- Project 54 Sharpening Your Visual Perception 193
- Project 55 Brainstorming Solutions 196
- Project 56 Visualizing and Destroying Blocks 199

10 EXPLORING COLOR

- Project 57 Closely Related Colors 208
- Project 58 Using Colored Pencils 209
- Project 59 Using Pastels 211
- Project 60 Drawing with Watercolor and Ink 212
- Project 61 Imaginary Landscape with Heightened Color 214
- Project 62 Sketching with Colored Markers 215

11 EXPLORING THEMES

- Project 63 A Sketchbook Series 219
- Project 64 A Floral Still-Life 222
- Project 65 Transforming Everyday Objects 224
- Project 66 Interpreting the Figure 230
- Project 67 A Portrait and a Self-Portrait 233
- Project 68 Landscape Drawing 236
- Project 69 The Urban Experience 239

12 IMAGE AND IDEA

- Project 70 A Selective Vision 243
- Project 71 Abstracting an Image 245
- Project 72 An Interpretive Portrait 248
- Project 73 Drawing with a Grid System 249
- Project 74 Developing an Image 251
- Project 75 Using Style as a Visual Element 254
- Project 76 Sequential Imagery 256
- Project 77 Project Visualization 257

PREFACE

Despite advancing technology in the fields of design and graphics, the hand-drawn image still exerts a powerful hold over the imagination, and the act of drawing continues to give a special satisfaction. Sadly, many people believe they lack the natural ability or "talent" to produce drawings that they feel are worthwhile. This book seeks to disprove that myth. Here, drawing is presented as a visual language with its own vocabulary and internal logic. Like any other language that is not our mother tongue, the art of drawing can be learned with proper instruction and practice. *Creative Drawing* introduces beginning and intermediate students to the traditions, the theoretical concepts, and the technical and creative skills that are the basis for achieving rewarding results in this artform.

My experiences of teaching drawing at colleges and universities over the past twenty years have shown me that nothing is as important to the student as actual drawing practice. In order to learn to draw, students must commit their vision to paper over and over again. A considerable part of this book is therefore devoted to well-defined drawing projects which complement the text. Reinforcing guidance given by the instructor, these projects enable students to make use of the concepts that have been discussed and illustrated. All these assignments can be done without unusual materials or costly equipment. To enable students to see how individuals like themselves have responded to the challenges of drawing, I have included forty-two student illustrations in conjunction with the many reproductions of contemporary and historic drawings.

Creative Drawing is divided into three main parts, "The World of Drawing," "The Elements of Drawing," and "Creative Expressions," taking students from basic information about drawing, through to beginning exercises involving the study of the visual elements, and on to more advanced personal and creative applications.

Part I, "The World of Drawing," introduces and defines drawing as an important form of visual expression and communication and offers examples of its enormous range of expressive possibilities in the contemporary world. Chapter 1, "The Evolution of Drawing," focuses on the traditions of drawing and the practical lessons that can be learned from the past. Students are also introduced to non-Western drawing traditions, thus broadening their cultural perspectives and enriching their conceptual understanding.

Part II, "The Elements of Drawing," introduces the graphic techniques and visual elements used in the drawing process. Chapter 2 gives guidance in the initial selection of materials. Exercises involving basic media such as charcoals

and chalk, graphite, and brush and ink introduce students to the process of mark-making and allow them to experience and control the interaction of paper and media. Chapter 3 covers gesture drawing and continuous line drawing techniques. Students are also introduced to construction methods and shown how to analyze, plan, and organize their drawings. Chapters 4, 5, and 6 discuss the roles played by the visual elements line, value, and texture and offer further projects aimed at giving students practical experience in how they are used. Once students have had a chance to explore how these elements work and how they can be manipulated to achieve a variety of effects, Chapter 7, "Composition and Space," helps them to integrate these visual elements into unified compositions while Chapter 8 introduces the principles of perspective.

Part III, "Creative Expressions," encourages the application of fundamental drawing skills toward more personally expressive goals. Chapter 9, "Visual Thinking," examines the role of creativity in the drawing process and offers students practical help in overcoming creative blocks.

Chapters 10, 11, and 12 focus on creative applications of the concepts and techniques already covered. Since the element of color plays an increasingly important role in contemporary drawing, Chapter 10, "Exploring Color," invites the student to experiment with a variety of wet and dry color media. Chapter 11 examines the way both historic and contemporary artists have developed and interpreted a set of themes that feature frequently in Western drawing traditions: still-lives, figure drawings and portraits, and the landscape. In the projects, students are encouraged to make their own personal interpretations of these themes. The next chapter, "Image and Idea," profiles eight contemporary artists who have developed special themes and ways of visually expressing them. Using these artists as conceptual "models," students are made aware of how artists transform personally meaningful concepts into significant works of art.

Chapter 13, "Computer-Aided Drawing," looks toward the future, explaining how computers work and how their special capabilities can be used in drawing.

Some of the terms in this book may be new to students and have therefore been explained in the glossary. To encourage students to widen their experience of drawing, I have also included a list of museums and galleries with drawing collections and a list of suggestions for further reading.

It is my hope that students, having been given a solid foundation in the art of drawing, will continue to learn and develop and thus extend the body of knowledge and accomplishment upon which this discipline is based.

— PART I —
THE WORLD OF DRAWING



INTRODUCTION

LOOKING AT DRAWINGS

Throughout history few artforms have achieved the universality that drawing has. Every culture, from the most ancient and primitive to the most modern and technologically advanced, has made use of drawing in some form or another.

Much of the power and expressiveness of this visual medium stems from a marvelous paradox that surrounds it. Drawing is at once a remarkably simple and spontaneous process, yet one which produces results that are visually rich and deeply involving. Compared to painting, sculpture, and other costly and time-consuming media, drawing is a relatively straightforward and immediate process. Most drawings are made by organizing a series of lines or marks (usually dark) on a sheet of paper or other suitable flat surface. Simple enough. Yet one of the most compelling aspects of this simple process is the extraordinary range of visual effects, images, spatial concepts, and feelings that can be expressed through this medium.

The primary reason drawing can communicate such an array of information and sensibilities is because it functions as a basic language, a *visual* language that predates the written word. Drawing has always played a vital role in the achievements of humankind, serving as an important means of visual notation and expression. Learning and practicing this artform will heighten your perceptions and enable you to discover important aspects about yourself and the world around you.

By the time most people reach adulthood they have seen a remarkable number of drawings. This artform is included with increasing regularity in many museum and gallery exhibits. And magazines and newspapers are full of drawings calling our attention to a feature article or editorial opinion.

To help you become a skilled maker of drawings you need to learn how to “read” drawings from the special perspectives of art professionals. How are the lines and spaces organized? What materials and drawing techniques are used? What visual effects or concepts are communicated? Knowledge gained from this kind of active viewing can be applied to your own efforts and hasten your progress as a student of drawing.

DRAWING TODAY

The range of images, feelings, and concepts that can be expressed through the drawing medium is virtually limitless. Every artist uses the materials and methods of drawing in unique and personally expressive ways – this is part of its fascination. The drawings featured in this section will give you some idea of what this medium can express and how the organization and look of a drawing responds to individual concerns and contemporary concepts.

(overleaf) Jasper Johns, *Land's End*, 1982. Ink on plastic, 34 × 25½ in (86.4 × 64.8 cm).
Courtesy, Leo Castelli Gallery,
New York.

0.1 Claes Oldenburg, *Apple Core*, 1989. Charcoal and pastel, 12⁷/₈ × 9¹/₅ in (32.7 × 23.2 cm).
Courtesy, Marlborough Gallery, New York.



Many people associate art and drawing with lofty sentiments of idealized beauty and “truth.” Artists today, however, often take delight in challenging or redefining these concepts in terms of twentieth-century sensibilities.

Claes Oldenburg’s amusing drawing of an apple core (Fig. 0.1) makes us think about the nature of beauty in strikingly modern terms. This drawing cleverly transforms the way we perceive an object so commonplace that we rarely notice it.

By placing the modestly sized image of the apple core slightly above center in this drawing the artist isolates it and elevates the image of a piece of organic refuse into the realm of the visual arts. Also, by contrasting the vigorous charcoal and pastel lines and marks with the smooth expanse of the creamy white paper that surrounds them, Oldenburg imparts a curious importance and monumentality to this object that belies its humble origins. Spontaneously flowing lines follow the contours of the apple core and define its shape, while tonal variations between the light flesh of the apple and the reddish skin are rendered with a seemingly casual flair. The artist is also calling attention to the means of drawing, the flowing lines, choppy strokes, and smudged color passages that form this arresting image.

Claudio Bravo's drawing, *Three Heads* (Fig. 0.2), makes superb use of classical drawing techniques that are usually associated with European masters of the seventeenth and eighteenth centuries. A Chilean by birth, Bravo lives in Tangier in Morocco, partly drawn by the solitude of this foreign city, but also attracted by its special qualities of light and the unique subject matter of North Africa.

Although his work may look "photo-realistic", Bravo only works directly from the model, whether he is doing a landscape, a still-life, or a portrait series. Such direct observation produces drawings that are detailed and naturalistic, yet far removed from the kind of wall-to-wall realism achieved with a camera. *Three Heads* presents us with a dreamy romantic vision that lavishes great care on visual details yet manages to transcend the factual world of mere appearance. Bravo evokes the mystery and unique presence of these three men and makes us wonder about their lives.

These three portraits form a unified composition, yet Bravo presents them in isolation, each subject seemingly involved in quiet introspection. Technically, Bravo reinforces the concept of isolation by drawing each head with a different combination of colored chalk. The largest and most prominent portrait is created with carefully blended lines of black conté crayon, sanguine (a reddish chalk), and sepia, a dark brown colored chalk. The center portrait is created entirely with black conté crayon and the smallest head is drawn only with sanguine.

Each portrait plays a special role in the drawing's scenario and each contributes to the richness of experience made possible by the artist's vision. In this drawing Bravo carefully describes the features of three men but at the same time manages to evoke feelings about Morocco and its ancient history and traditions. In a sense he is also revealing to us something of his adopted country's soul and being.

0.2 Claudio Bravo, *Three Heads*, 1990. Black conté crayon, sanguine, and sepia on beige paper, 16½ × 22½ in (42.3 × 57.2 cm). Courtesy, Marlborough Gallery, New York.

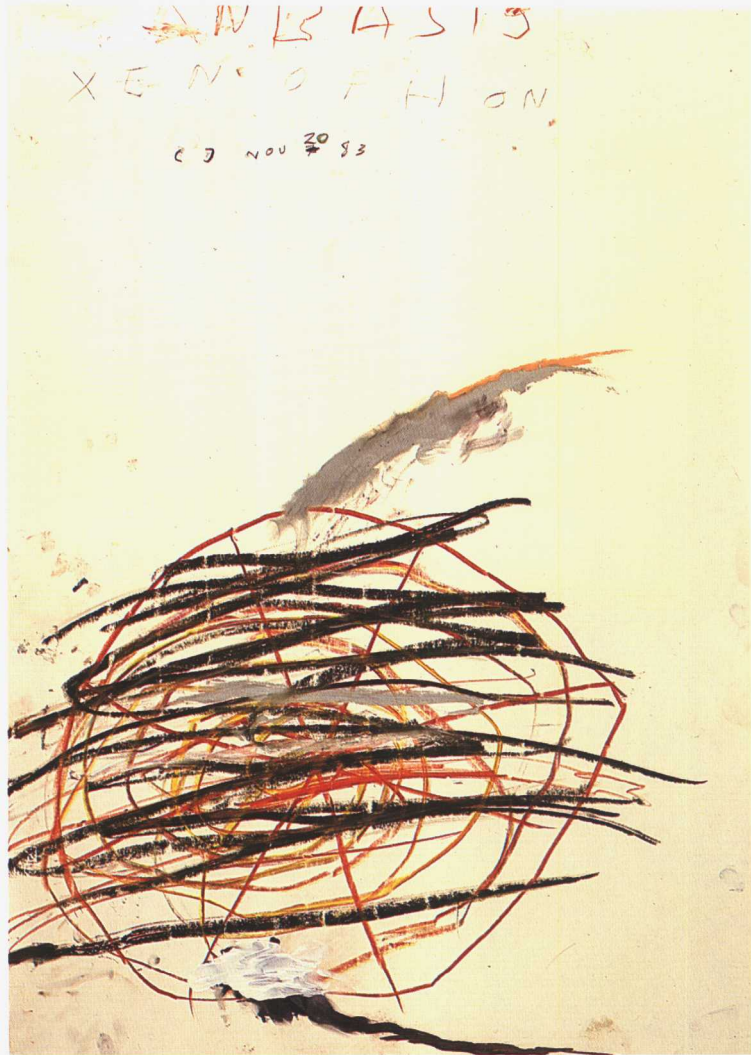


0.3 Elizabeth Murray, *Black Tree*, 1982. Pastel on 2 sheets of paper, 48 × 36 in (121.9 × 91.4 cm). Courtesy, Collection Estée Lauder Cosmetics, Paula Cooper Gallery.



Elizabeth Murray makes drawings that are large, dynamic, and richly embellished with dense textures and complex coloristic tonalities. She has developed a style of pastel drawing characterized by bold, curved shapes which refer, in semi-abstract ways, to everyday objects in the world. *Black Tree* (Fig. 0.3) was made by overlapping two sheets of paper and creating what is referred to as a shaped format. On this slightly irregular sheet the artist has created a stylized image of a tree. Many of the images in Murray's drawings are marvelously ambiguous and make reference to more than one object or thing. For instance, referring to *Black Tree*, the artist observed that "the trunk could be a neck and the foliage a head with hair or ears."

Murray loves the immediacy and directness of drawing with charcoal and pastel. Often she will blacken the paper and then use her eraser to lift off portions of the pastel until a ghost-like image seems to emerge from the depths of the paper. The vigorous chalk marks, the scrubbed and rescrubbed surfaces, and the overlapping forms found in this drawing allow viewers' insights into the artistic process that gave birth to this work of art.



0.4 Cy Twombly, *Anabasis*, 1983.
Oil and wax crayon on paper,
39½ × 27½ in (100 × 70 cm).
Courtesy, Galerie Karsten Greve,
Cologne, Germany.

All the drawings we have viewed so far have made use of some form of recognizable imagery. By comparison, Cy Twombly's drawing *Anabasis* (Fig. 0.4) seems to have no subject matter and to be the result of randomly and naively scrawled lines. But, beyond their outward appearance, his drawings have a subtle and sophisticated sense of order that is meditatively thoughtful and sensuously pleasurable. In this work Twombly participates in a form of expressive, intense engagement with the very process of mark making that is the essence of drawing. In doing so the artist explores various aspects of his conscious and unconscious self. *Anabasis* makes reference to no image other than the image created by the act of drawing. Twombly is not presenting us with a representational image, he is inviting us to participate, through our viewing, in the pleasurable activity of mark making.

Although there is no traditional imagery in Twombly's drawing this does not mean that there is no content or meaning to the piece. Twombly is a serious student of Classical Greek and Roman literature and quite often themes suggested by his reading find their way into his drawings. In the case of this drawing "anabasis" means to "go up" or "walk" in ancient Greek. This term was further defined by the ancient Greek writer Xenophon, whose name is written faintly in the drawing, to mean a bold military advance. Certainly the activity, vigor, and thrust of the massed lines in *Anabasis* suggest action and movement and perhaps allude to the kind of forceful military mission Xenophon described in his writing.

Contemporary drawing increasingly takes place within the multicultural context of an international art world. Mimmo Paladino is a contemporary Italian artist whose work reflects a wealth of artistic sources and traditions. One of the artist's favorite themes is what he refers to as "nomadism." "For me it means crossing the various territories of art," he says, "both in a geographical and temporal sense, and with maximum technical and creative freedom. So if, on the one hand, I feel close to Giotto and Piero della Francesca [both well known Italian Renaissance artists], on the other I pay attention to Byzantine and Russian Icons."

Paladino's work is evidence of the many historic sources that influence the drawings of contemporary artists. Our information age has made it possible for artists to become familiar with, and to assimilate, a variety of styles of art from other time periods and cultures.

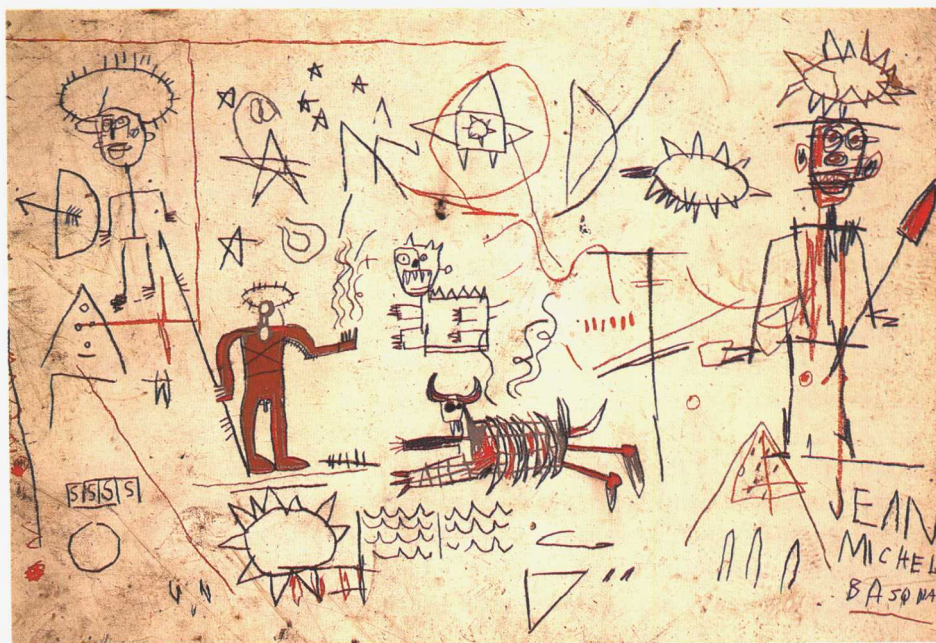
In *Alceo*, (Fig. 0.5) Paladino smoothly crosses these territories of art and incorporates many of the artistic influences he mentions above. For instance, the sketchy drawings of hand and finger gestures that surround the central figure of this artwork allude to Giotto's use in his paintings of certain codified body gestures that were common to Italy in the fourteenth century. Paladino's gestures, however, refer to the local folk-myths and superstitions of his native land, southern Italy.

0.5 Mimmo Paladino, *Alceo*, 1990. Woodcut and screenprint on paper, 62 $\frac{4}{5}$ × 88 in (159.5 × 223.5 cm). Courtesy, Waddington Graphics, London.



JEAN-MICHEL BASQUIAT

0.6 Jean-Michel Basquiat, *Untitled*, 1981. Oil stick on paper, 40 × 60 in (102 × 152 cm). Courtesy, Robert Miller Gallery, New York.



Another concern among some contemporary artists is the desire to use their work to express deeply personal and sometimes urgent social concerns and frustrations.

Jean-Michel Basquiat, a young black man of Haitian origin, created a powerful body of work that drew upon his personal experiences growing up in New York City. His drawings and paintings communicate with an urgency and directness that is derived from the social contrasts and contradictions he found in this metropolis. *Untitled* (Fig. 0.6) amounts to an angry denouncement of the realities of hopelessness and poverty that Basquiat saw surrounding the lives of New York's minority citizens, despite pronouncements of equality and justice for all. A reddish-brown haloed athlete holding an olympic torch is one of the central focus points of this drawing. The large figure on the far right is shown with a crudely fashioned spear; a particularly sharp and angular halo hovers over his anguished face. Cryptic shapes and lines fill almost the entire surface of the drawing and seem to boil with rage and hostility.

Basquiat's art draws heavily upon African-American myths and symbols. It is populated with skulls, masks, and images of black people rendered with jagged lines and staccato rhythms, conveying to the viewer a sense of urgency and anger. Until his tragic and untimely death recently, at the age of twenty-eight, Basquiat's art called attention to the social conditions of his race and through his art made their concerns and plight highly visible.

So far we have examined drawings done within a so-called fine art or personally expressive context. But many drawings are made to serve the practical needs of advertisers and publishers. Artists working as illustrators play an important role as visual communicators enlivening the printed page and helping to make complex ideas more understandable.

Henrik Drescher, a German illustrator now working in America, created the amusing ink drawing of a hooked creature – half-fish, half-fisherman – seen in Figure 0.7. This drawing was commissioned for an article in the Boston Globe expressing concern for the dwindling fishing resources along the New England coast. Drescher