

SKETCHBOOKS

DRAW EVERYWHERE, AND ALL THE TIME. AN ARTIST IS A SKETCHBOOK WITH A PERSON ATTACHED. Irwin Greenberg

Sketchbooks, sometimes called “drawing books”, or “journals”, have many uses, but are generally valued for their portable accessibility. Whatever label you use, think of your book as being an easy to use, “information notebook” in which all manner of things can be recorded, stored and left to incubate. Make it a collecting point for any useful reference that needs to be remembered—a scrapbook for personal thoughts, dreams, interesting quotes, lists, doodles, visual notes, photographs, and drawings—drawings, which describe, record, investigate and develop experiences, or drawings that are preliminary and explore working processes, and solve problems by making thoughts visible. Use the book as an organic, changing piece of work, and let it reflect your interests and personality. Treat it with value, but do not be precious. Try not to fall into the trap of self-consciously trying to make everything in it a masterpiece. Let go—you are not ‘on show’. Do not be inhibited or constrained, but be honest and true to yourself, faults and all. Try to remember that it has the potential to be a catalyst to activate your private world, it is yours, primarily for you, and, in part, need only be understood by you.

It is a unique working document, and the best things in it will probably be glimpses of potential that come out of private experimental risk-taking, or ‘doodled’ moments of unconscious play. Do not feel that you have to start your book on the first page. You could start in the middle and work towards the front, or let it evolve in both directions simultaneously. Consider working across a double page, and continue on to the next page.

BEGIN ANYWHERE, JOHN CAGE TELLS US THAT NOT KNOWING WHERE TO BEGIN IS A COMMON FORM OF PARALYSIS. HIS ADVISE: BEGIN ANYWHERE. Bruce Mau

If you are unhappy about something you have drawn, do not tear the page out. Obliterate and re-cycle the surface, rub it out, or cover it up, but do it in an interesting way.



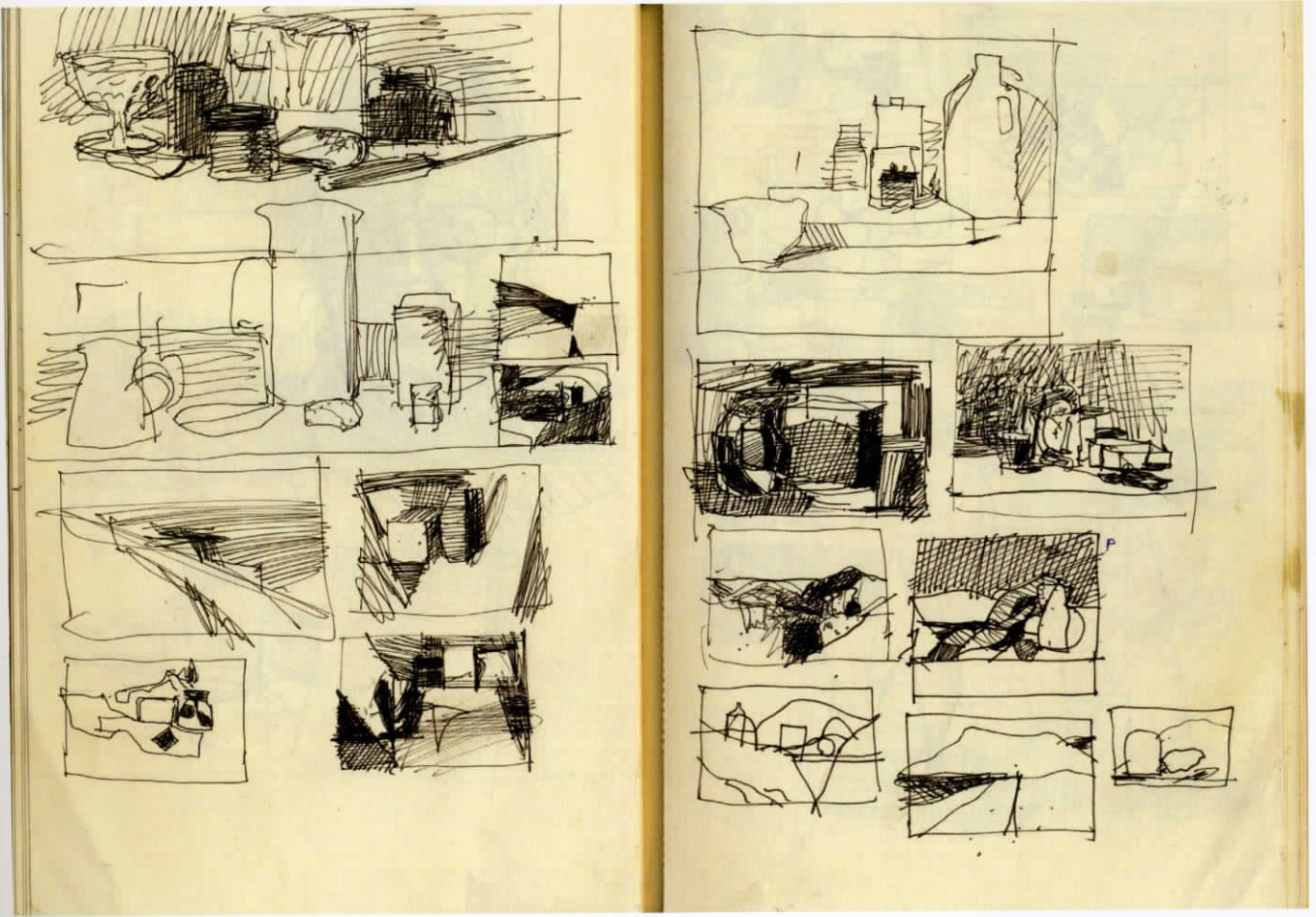
TOP Sophie Kemp, Sketchbook page, 2010.

BOTTOM Terry Murphy, Doodle from a meeting, 1990.

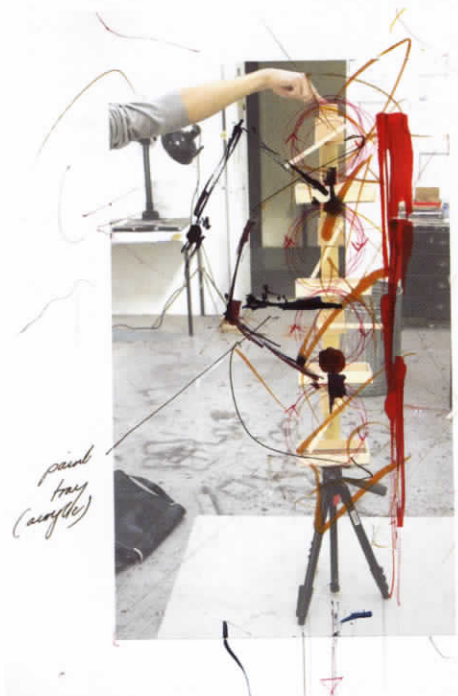
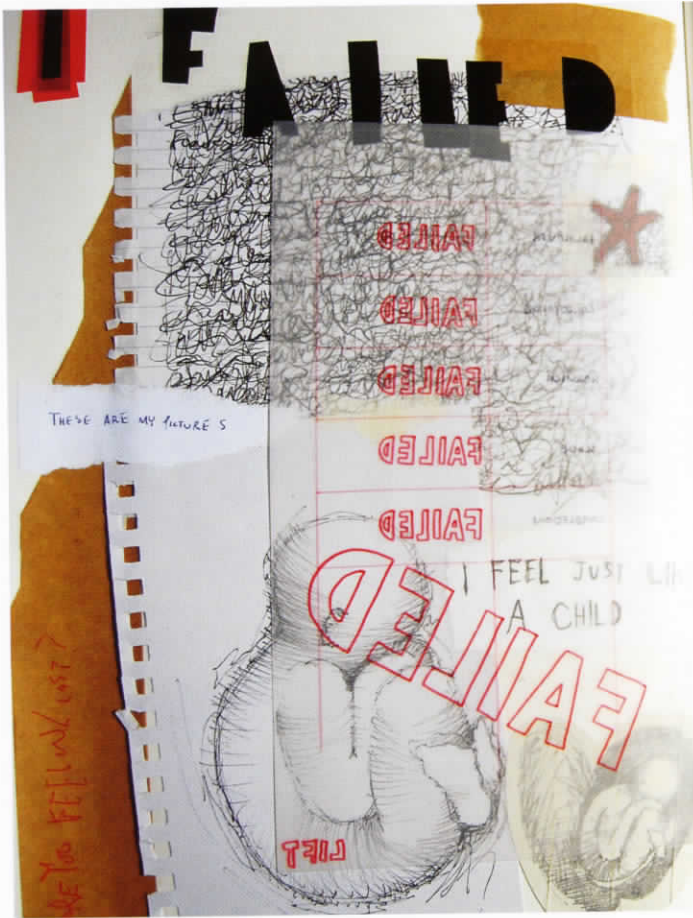
OPPOSITE TOP Roger Coleman, Sketchbook page, 1991.

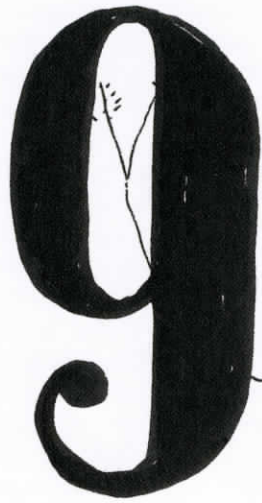
OPPOSITE BOTTOM Lauren Wilson, Sketchbook page, 2010.



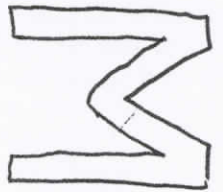
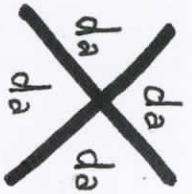


use life drawings of
face and relay blind
marks for three
dimensional drawing
place under
layers on lens





MERZ



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JULI
1924

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OPPOSITE TOP David Parr, Sketchbook page, 2008.

OPPOSITE BOTTOM LEFT Andrew Gomez, Sketchbook page, 2008.

OPPOSITE BOTTOM RIGHT Theo Smith, Sketchbook page, 2011.

RIGHT Aurelia Lang, Sketchbook page, 2011.