8 INTRODUCTION: The State of Contemporary Drawing

ONE Surface 13

- 14 A Deliberate Choice
- 16 It All Began with Seurat
- 18 » Technique: Copying Seurat
- 20 » Feature: Was This Seurat's Intention?
- 21 The Relationship of the Surface to the Mark
- 24 Surface Options
- 30 Given Papers
- 34 Alternative Surfaces

TWO Mark 39

- 40 The Fundamental Truth of Drawing
- 42 The Basic Marks
- 46 Mark-Making as the Means to an End
- 60 Mark-Making for Its Own Sake
- 73 » Technique: Using Nature to Induce Marks
- 80 The Mark's Relation to All Aspects of Drawing
- 83 Summary

THREE Space 85

- 86 Space in Drawing
- 88 The Illusion of Three-Dimensional Space
- 94 The Truth of the Flatness of the Surface
- 96 A Combination of Flatness and Space
- 98 Actual Three-Dimensional Drawings
- 99 »Technique: Drawing on Both Sides of a Translucent Material
- 101 Summary

FOUR Composition 103

- 104 Universal Fundamentals of Composition
- 108 Traditional Approaches to Composition
- 114 » Technique: Working with a Golden Rectangle
- 116 Modern/Contemporary Compositional Structures
- 119 Summary

CONTENTS

FIVE Scale 121

- 122 Big Drawings
- 127 » Technique: Scaling Up an Image
- 128 Small Drawings
- 130 Summary

SIX Materials 133

- 134 Materials to Draw With
- 146 » Technique: Testing Pen Nibs
- 147 Materials to Draw On
- 148 » Feature: A Brief History of Paper
- 154 » Feature: Paper Options
- 158 » Feature: Paper Terminology
- 161 Summary

SEVEN

Breaking Barriers 163

- 164 William Kentridge
- 166 Gertrude Goldschmidt (Gego)
- 168 Barbara Robertson
- 170 Nancy Rubins
- 171 Summary

EIGHT

Intentionality 173

- 174 What Is Intentionality?
- 178 How Can We Learn Intentionality?
- 180 » Technique: Using a Checklist
- 182 Summary

184 AFTERWORD: Conscious Intent and Greater Choice

- 188 BIBLIOGRAPHY
- 190 SOURCES
- 191 INDEX