

**Drawing 300
Self-Assessment
And
Independent Work Proposal**

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**DRAW 300 – Section AA
Professor: Janice Flood Turner**

Drawing 300 Self-Assessment

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My drawing experiences to date

Although I have been painting for as long as I can remember, I have had relatively little drawing experience to date. Drawing 200 has been my only formal drawing training so far. In the past I used drawing or sketching primarily as a way of preparing for painting rather than as a finished artistic product itself. Even now, I feel much more comfortable with oil paints than any other media. It wasn't until the mid to late nineties that I created my first drawing as a finished piece. At the time, I chose to do a drawing instead of a painting because I was interested in producing something quickly for someone and typically a painting would take me several months. However, because I took the same perfectionistic approach to the drawing as I normally took with my paintings, the end result was much better than I had initially expected. This initiated my interest in drawing and since then I have completed several finished works. As with my paintings I believe I have a basic understanding of shape, tone, space and perspective but lack the techniques to accomplish quickly the desired effects. At this point I rely entirely on trial and error as my guide quite often producing the desired effects and more without really understanding how I get there.

My tendency is to work slowly and meticulously. I start my work by getting a rough sense of proportion and perspective and then depending on how far I want to take it I will continue to search for every detail working laboriously until I feel I cannot go any further. When I do something for myself versus for someone else I am drawn not only to the beauty of the subject but quite often there will be an element that intrigues me that I want to try to somehow duplicate on a 2-D plane. For example, although I feel I am a very visual person, I also love working with my hands and I am very interested in textures. Trying to replicate the 3-D texture on a 2-D plane then becomes my challenge. How do you make skin look soft and warm? How do you make velvet feel like velvet? Etc. This intrigue has helped me develop my sense of observation and I know from experience that I can draw or paint exactly what I see from where I see it.

I set goals in all aspects of my life whether it be learning French, learning how to snowboard or going back to school to follow my passion which is art. I am very patient with myself and while I will continue working until I achieve my goals, I am not overly anxious to get there and entirely enjoy savoring the present. In this way, creating art is very meditative and completely relaxes me. It balances me and in many ways allows me to not only escape the hustle and bustle of this crazy materialistic world we live in but also brings a certain peace and tranquility to my being. In recent years I have been drawn to a more yogic style of life and a Buddhist faith all of which have influenced my view of life in ways I originally thought impossible.

My biggest artistic and personal hero has to be my grandfather. He was a sign painter by trade but an artist at heart. We would spend hours together and he taught me everything I know. He was a realist painter whose idols were artists like Robert Bateman, Ken Danby and Norman Rockwell. Following in his footsteps from the time I was old enough to hold a paint brush I learned to paint just like him ... well, almost like him. My knowledge of other artists is very limited and I have just scratched the surface in areas of art history and research. In general I feel every out of touch with the artistic world. Naturally, my own heroes when I was younger were the same ones as my grandfather but also the well known masters like Leonardo de Vinci, Michelangelo, Rembrandt and Rubens. For me, these masters demonstrated amazing skill in composition and perfection in technique. In more recent years my tastes have remained fairly mainstream and my new favorite artists have become impressionists like Monet, Cézanne, Renoir and Degas. I like the expressiveness of the brush strokes and the manipulation of the media like no one in the past had ever tried. Their paintings feel so real and yet also have a dream like quality to them. In the masters art work I get lost in the detail and in the impressionists art work I get lost in how they accomplished so much with so little.

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What I believe I need and why am I here

From a subject matter standpoint my earliest experiences were all landscapes and still life pieces of work. Prior to entering Concordia I had attempted figure painting only a couple of times. Since then I have had many opportunities both in class and outside class to work with live models and have discovered that it's the subject area I presently enjoy the most. Not only do I find drawing/painting the figure the most challenging but also the most rewarding. This is an area that I would like to continue to pursue and develop. Another area of focus that I believe I need is composition and space. It is an element that I know I have attempted to avoid in the past but realize that without it the aesthetic value can be significantly reduced.

I feel that my past and self training to date helps me in areas like observation and perspective but hinders me in the sense that I am painting and drawing with someone else's style. I feel entrenched in the past but there is a part of me that wants to break free and loosen up. I really like the paintings and drawings that I have done in the past but I feel that they are too tight and stale. In my view they lack feeling and expression. I want to continue to learn and master drawing techniques to reach a certain level of competence and comfort with my own abilities so that my personal style will develop naturally. I need to be in a creative environment and around creative people. I feel relatively comfortable with graphite drawings but want to explore other drawing mediums. I want to learn to be more gestural in my drawings and less precise. I want to be more suggestive and leave more for the viewer to complete the remaining details from their own world view. Rather than providing the world with just my perspective I want there to be a more intimate relationship between the artist, subject and audience. Drawing to me has the ability to do that and I want to learn how to get there.

GOALS

- 1. I want to explore, learn, and master drawing mediums, methods and techniques*
- 2. Develop artistically and advance my visual vocabulary*
- 3. Express myself and communicate through my drawings an intimate relationship between the artist, the subject and the viewer*

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Proposal

My Proposal for the first semester is the development of a series of female figure drawings using a variety of dry and wet drawing mediums and techniques. My intent is to practice what I have learned as much as possible and to complete a series of finished works (minimum of 10) that I feel proud of. I will initially start off with a limited number of mediums and gradually explore as many as I can as I become comfortable with each medium. At this time I will not experiment with a variety of different supports but will explore different weights and colours of paper. My source material will come from photos, magazines and books and will be female nude figures. As the semester continues I will continue to research other artists as inspiration.

Schedule

My planned work schedule is the following:

Description	Completion Date	School Week
Independent Work Proposal presented	September 9 th	2
Research of source material completed	September 22 nd	4
Start of Independent Work Project in class	September 23 rd	4
Completion of a minimum of 5 finished works	October 21 st	8
Completion of a minimum of 10 finished works	November 25 th	13
In parallel I will continue to practice and study through the use of sketch book	December 2 nd	14
In parallel I will create a visual bibliography of artist that inspire me during the 1 st semester	December 2 nd	14
Presentation of 1 st semester portfolio	December 2 nd or 9 th	14/15
Presentation of research and proposal for 2 nd semester Independent Work Project	December 2 nd or 9 th	14/15

Material List

My planned material list is the following:

Material Description
Dry Mediums – Charcoal, Conté, Hard Pastel, Pencil
Wet Mediums – Ink, Pen, Watercolor
Supports – Paper in a variety of colours and weights – 22 in. x 30 in.
Other – Erasers, brushes and tape

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Research

My research will begin from the following bibliographical base:

Bibliography

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- Royal Museum of Fine Arts, Antwerp. *P.P. Rubens – Paintings - Oil sketches – Drawings*. Drukkerij Excelsior, Antwerp, 1977
- Schneider, Pierre. *The World of Watteau*. Time Incorporated, New York, 1967
- Simmons, Seymour and Winer, Marc S. A. *Drawing - The Creative Process*, Prentice Hall Inc., 1977

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Current Inspirations



Figure 1. Anthony van Dyck, *The Carrying of the Cross*, 1617-1618. Black chalk with pen and brown ink and brown and grey washes, 203 x 107 mm. Museum of Art, Rhode Island School of Design, Providence, Rhode Island.



Figure 2. Peter Paul Rubens, *Crouching man seen from behind – study for the Raising of the Cross*, 1610-1611. Black chalk heightened with white and reworked with Chinese ink on faded yellow paper, 465 x 320 mm. Mr. C.P. van Eeghen, Amsterdam.



Figure 3. Edgar Degas, *Danseuses au Repos*, 1878. Pastel on paper, 24 x 22 in.

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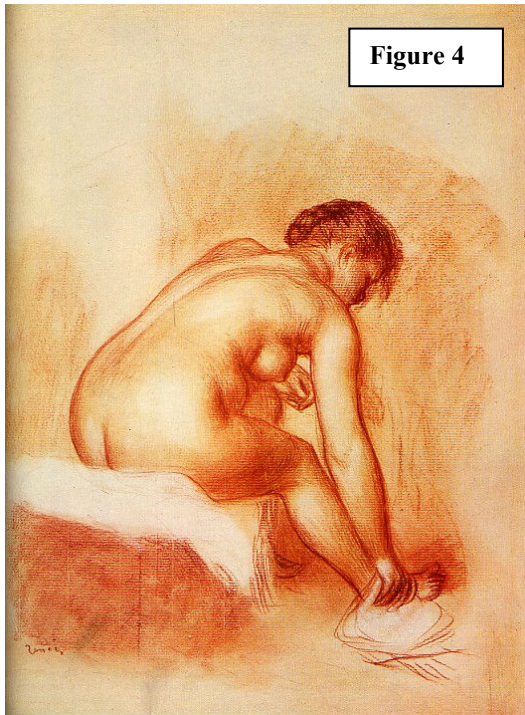


Figure 4

Figure 4. Pierre Auguste Renoir, *Nude Woman Seated*, c. 1885-90. Red chalk heightened with white. British Museum, London.

Figure 5. Marc Winer, *Twisted nude No.4*, from the book *The Creative Process*, Prentice Hall Inc., 1977, Page 132

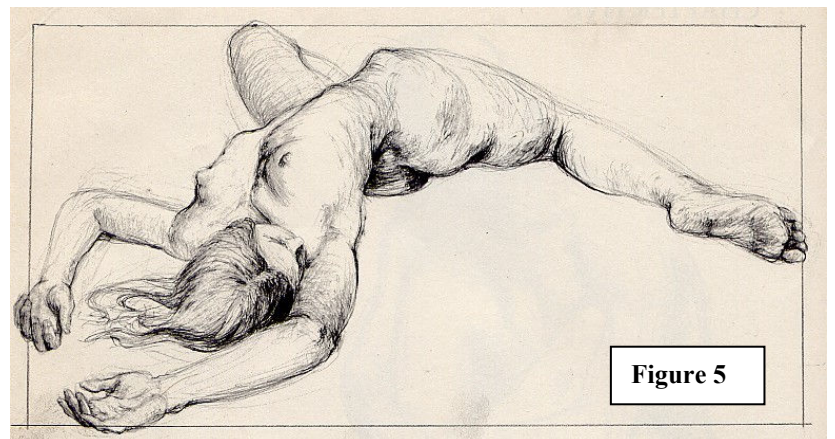


Figure 5

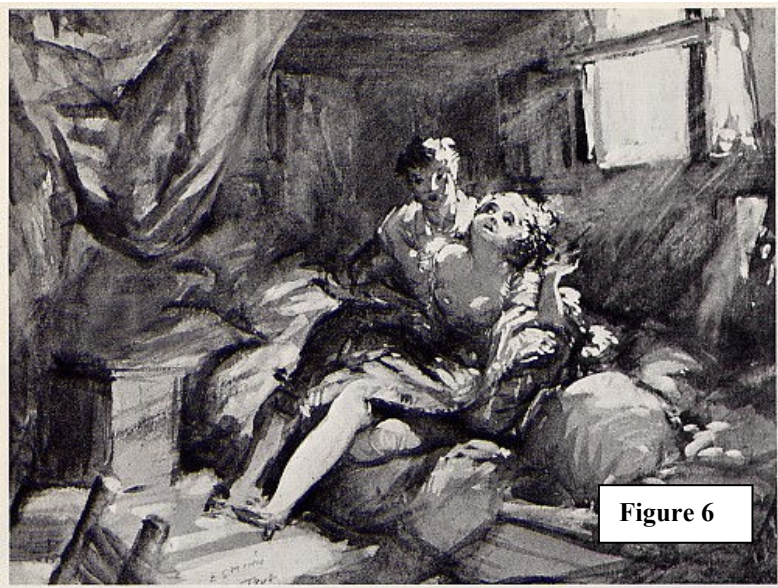


Figure 6

Figure 6. Everett Shinn, *Lovers*, 1908. Brown wash, red charcoal, and Chinese white on tan paper, 10 3/16 x 12 7/8 in. Allen Memorial Art Museum, Oberlin College, Ohio.