

GESTURE-DRAWING

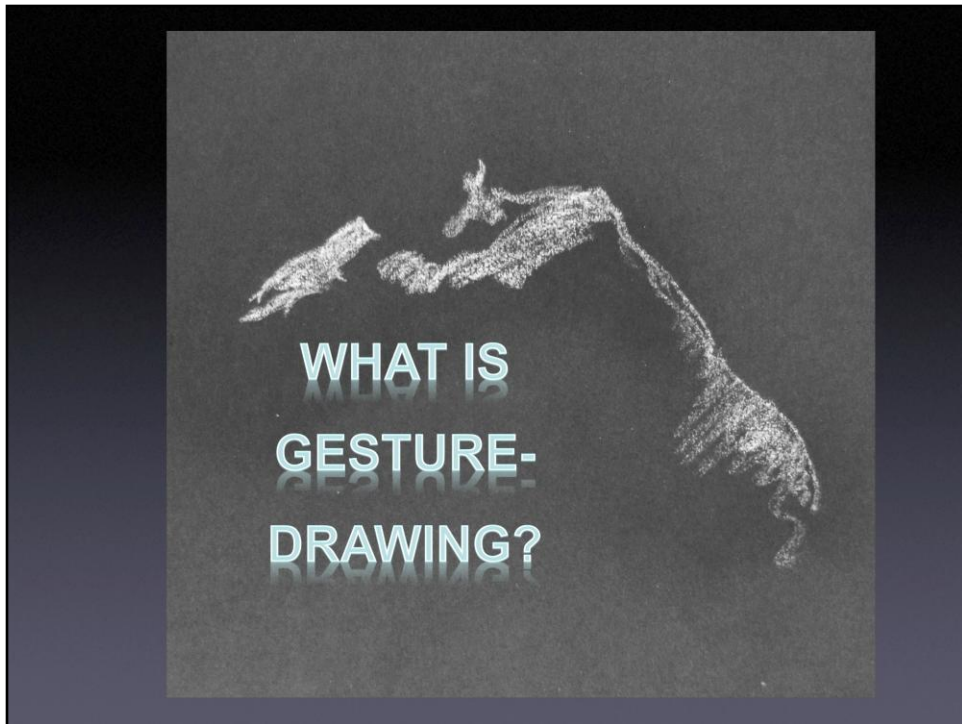


MARICA OHLSSON MAKES A
PERSONAL DESCRIPTION

BECOMING AWARE
OF THE CREATING ACTION!

Hi!

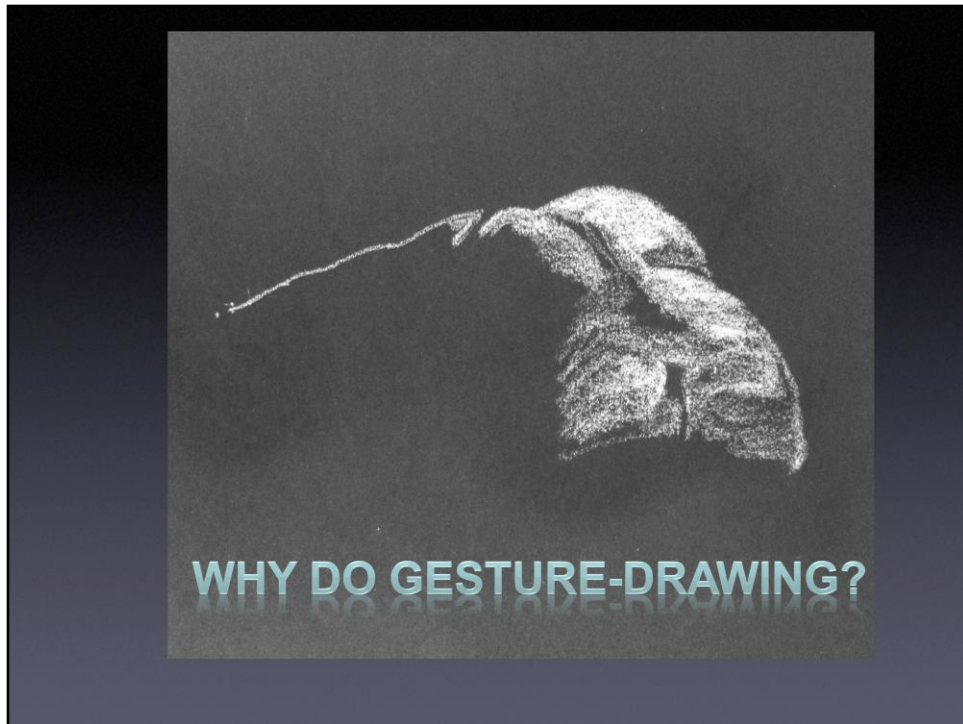
My name is Marica Ohlsson and I live in Falun. I was brought up in Uddevalla on the west coast of Sweden and it was there, in my mother's studio, I took my first class in gesture-drawing – probably in 1975 or 1976. Ever since, I've been drawing and in a couple of years it will end up being 40 years since I started.



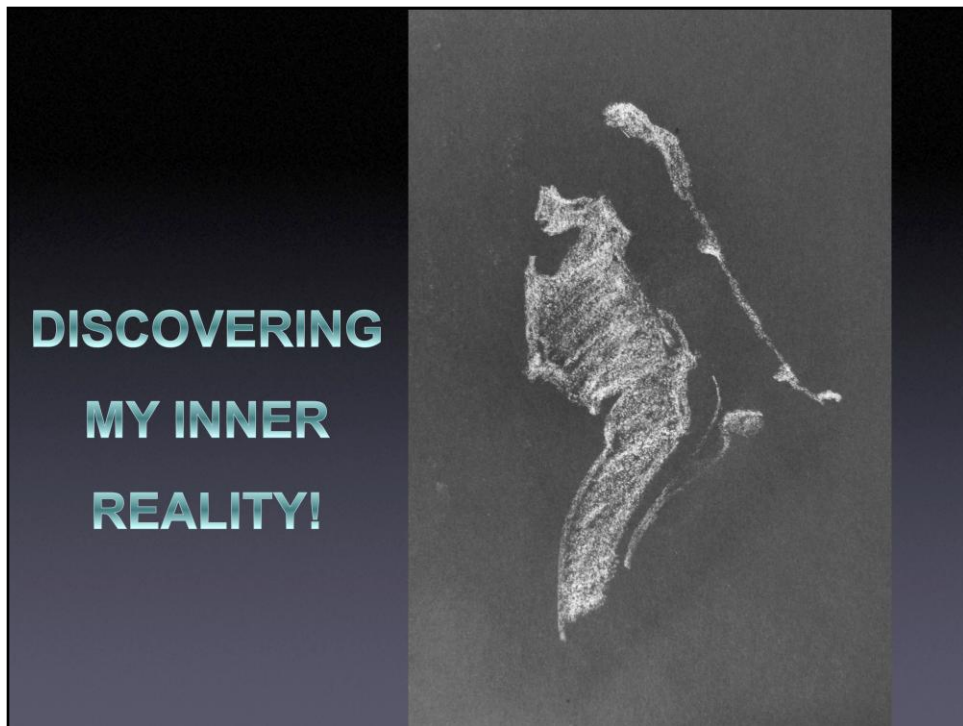
What is gesture-drawing? The English word pretty much says what it means to me – a move by the hand, a gesture. The Swedish word for gesture-drawing, 'kroki', stems from the French word 'croquis', which means a quickly made sketch. Exactly when gesture-drawing turns into lifedrawing I don't know. Two minutes perhaps?



It is definitely not gesture-drawing when each decision about how to draw a line loses energy and intention or when whatever caught my eye - the movement, expression or light - gets lost in the work with details, and I start to erase and correct.



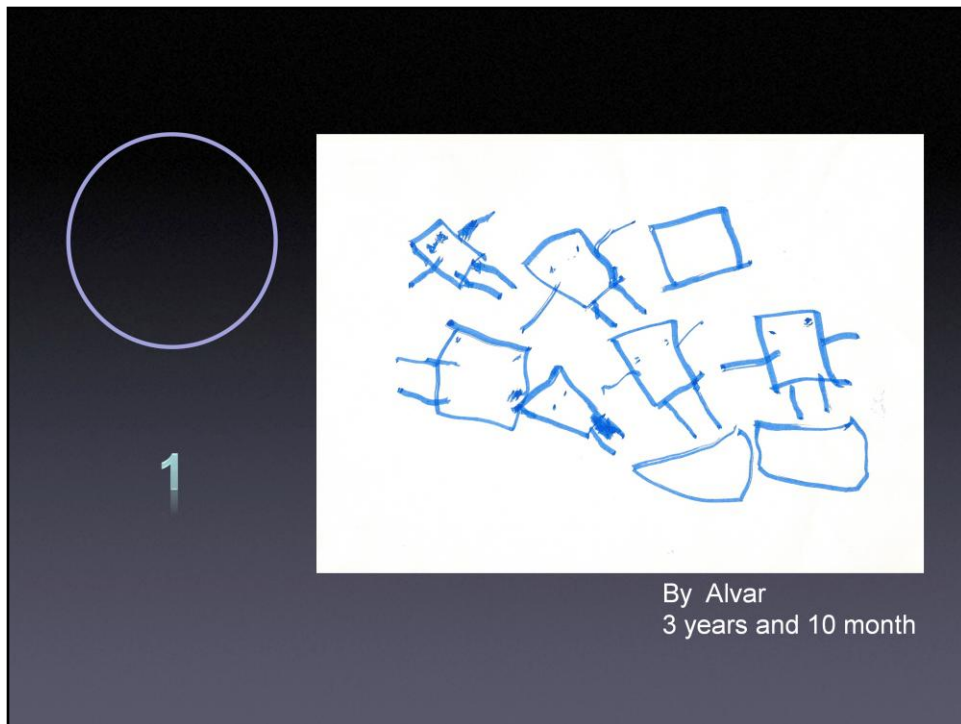
Why do gesture-drawing? For me it is about discovery. To discover something new. And hope, that this time in this sketch I will catch what I see and want. It can be beauty, something amusing, an expression. I can do whatever I want.



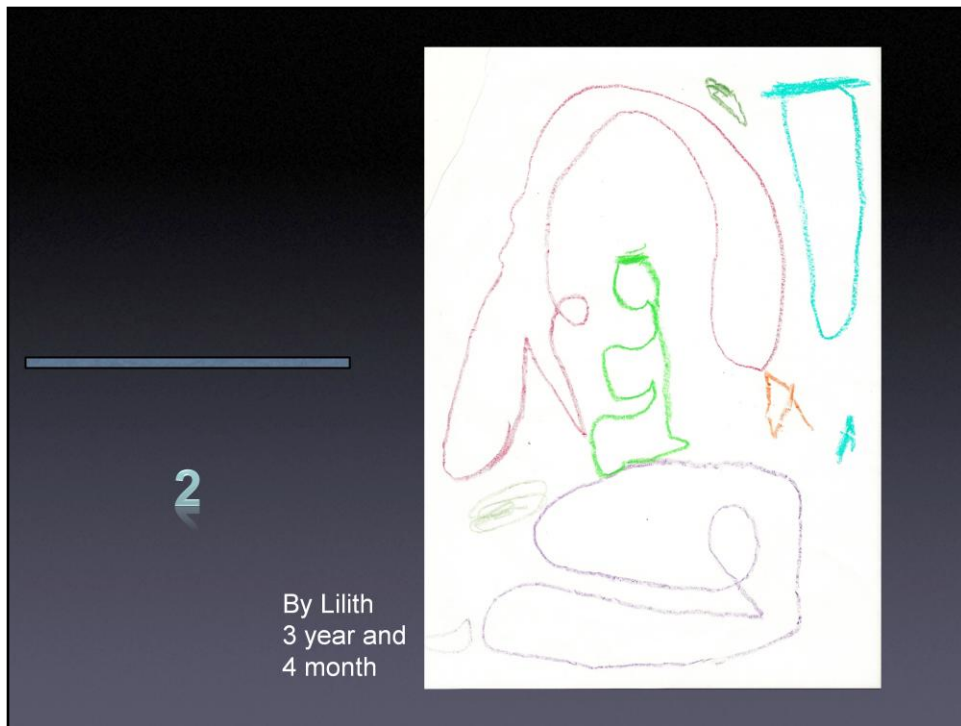
But before all, gesture-drawing is about discovering my hidden idea of the body (reality), what it looks like, in there, in my head. It reveals itself and becomes clear through the confrontation of what I actually see. Gesture-drawing becomes my way to insight and to gain knowledge about how my perception and thinking works.



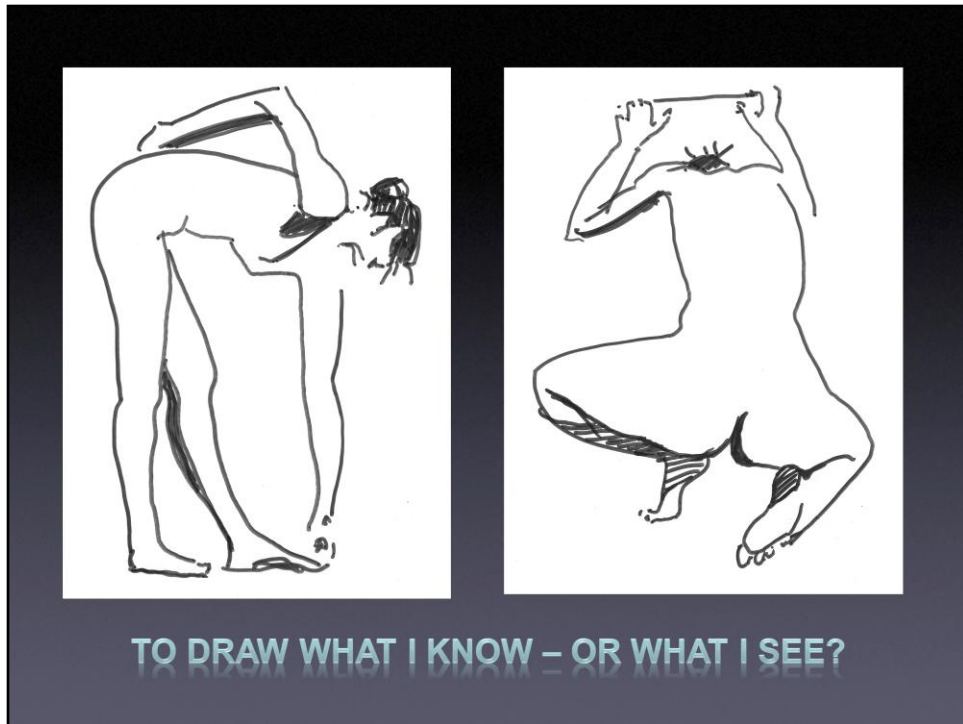
A long time ago, as a child, I started to create this image of the body, of the world, inside my head. I too as child exclaimed in delight "THAT" when I had succeeded to trap a part of reality in an enclosed line with pen and paper. "THAT" could be a cat, a dog, a lamp, my mum or my dad.



"THAT", something, one, a conception. A fundamental discovery. The very foundation for our language and mathematical thinking. When "one" is created the idea about another "one" and several of the same can be created. From there, the discovery about addition can be made.



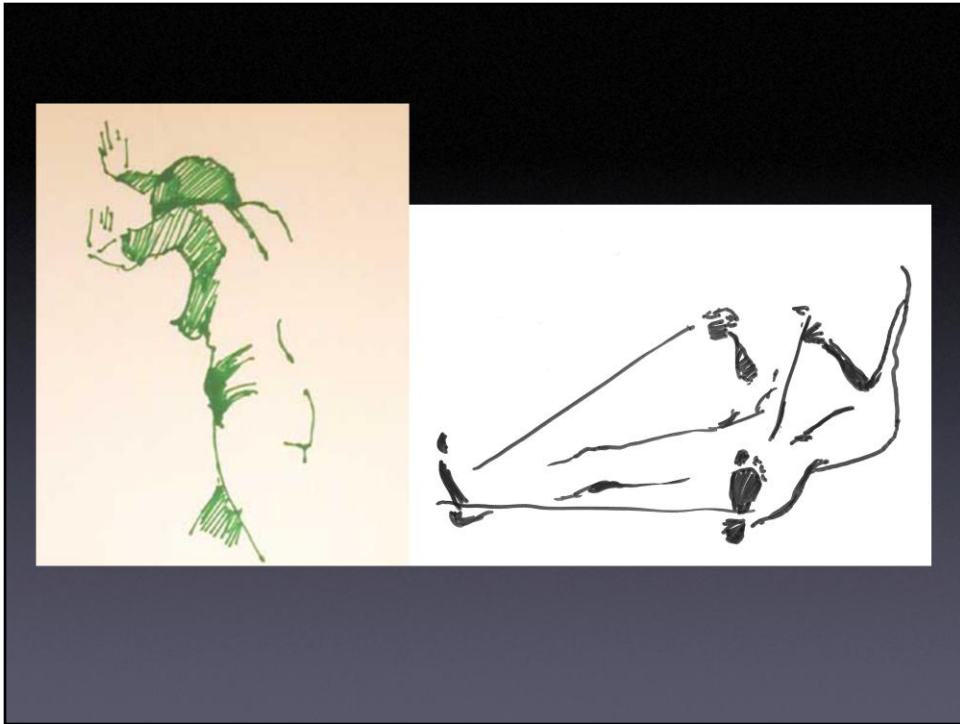
And the line, who divides in two – one thing from another. All shapes relating to each other – visible in the picture, audible in language and calculable in mathematics, outside, inside, on top, under, between, long, close, near, big and small – they all refer to a spatial reality who creates and express my inner image.



My hidden inner image (of the reality and the body) becomes evident when my intention is to draw what I see (in the reality). Legs, aren't they two long items stuck to the lower part of my trunk? Certainly they're not two ellipses sprawling in each direction? Now I have to decide quickly, to draw what I know – or what I see!



When I finally decide to draw what I see and do the legs like two ellipses, unexpected possibilities opens up, more things to try. The enclosing line might not be needed? My inner picture is modified and changes from being a barrier to see to becoming helpful instead.



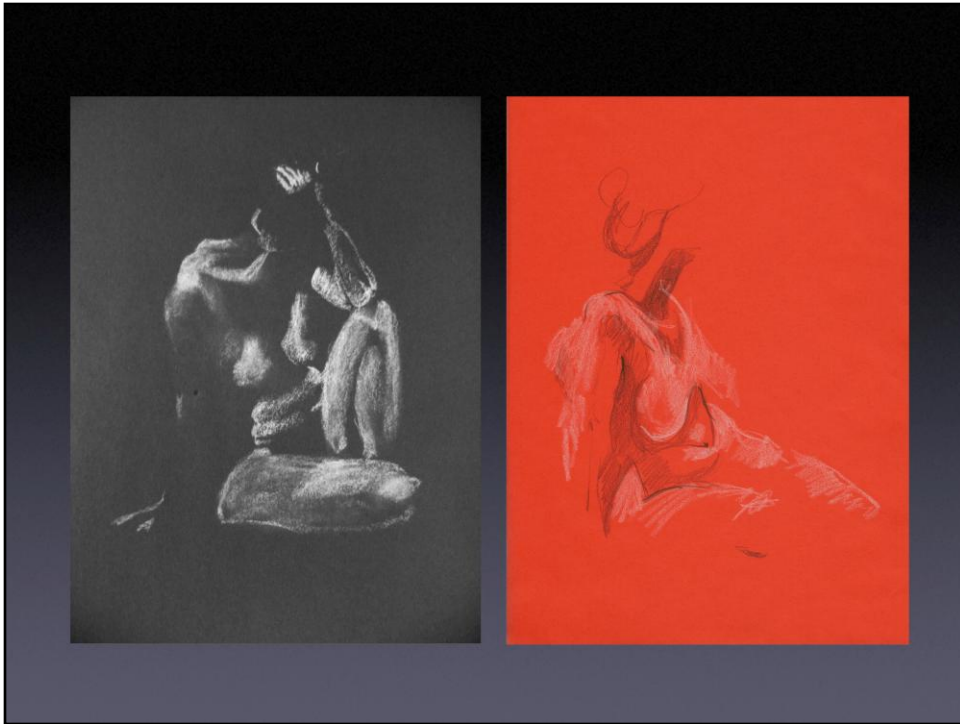
As soon as the pen brushes the paper, as soon as I stop and hesitate, a pool of color emerges. Marking my hesitation, breaking the line. A break in my decisiveness makes a break in my moves and makes an evident mark. My thinking becomes visible.



The material, pen and paper, are another meeting with reality which influences how I decide to draw. The things I want to catch needs to be modified and moulded in relation to the possibilities offered by the material. Charcoal allows me to cover big areas quickly with shades from light grey to deepest black.



To use a marker instead of charcoal forces me to watch differently in order to give shape to what I see. To focus, look for, and find other shapes that can represent it. Instead of shades from grey to black, the black is dense, even and immediate.



Changing to black paper makes me focus on the fair field's shapes and relations. On red paper I mould both the fair and the dark field's shapes.

To change the paper's format influences the movements of hand, fingers and arm. It changes the moves relation to the papers border.

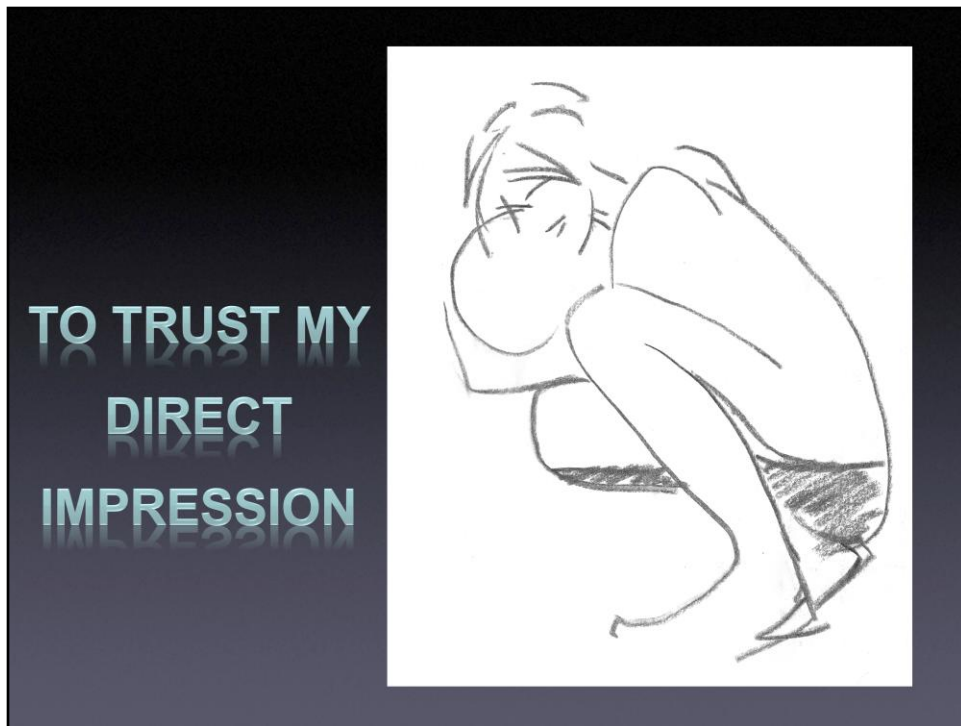


KONCENTRATION AND FOCUS

I will never forget the moment I did these three sketches. I had a flow, completely absorbed of what I was doing, happy and calm - it was so easy... Or, to be correct, it is the moment after drawing I remember. It was far too easy.



As soon as I was thinking of the result and judging it -"Wow, it's good! Can it be true?" – I lost concentration and the result showed immediately. An uprising cloud instead of a body with weight.

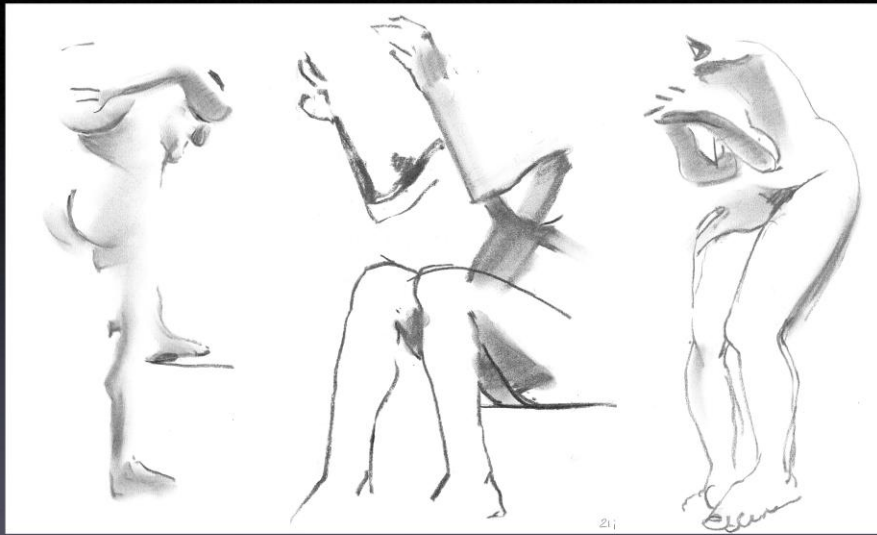


The more I can let go of the inner reality and realize that I can trust my direct impression, the more liberated I get. To act directly and intuitively – to experiment with different ways to solve an image. My inner reality modifies and changes. My knowledge about my perception and how my inner reality is created grows.



LIBERTY IS CONTAGIOUS – THE CREATING ACTION

The nice part is that the liberated approach to reality is contagious. The more liberated I can be in my way to perceive the model the more liberated I can be when reading a newsarticle or when seeing my friends. The more I practice, the easier it gets. Practise in what I call – "to become aware of the creating action".



AN INSPIRING MODEL

Sometimes I am lazy and find it tiresome too try to look with new eyes. Then it quickly gets boring. Changing material do not help. In that moment it is incredibly valuable to have a model who is imaginative and can vary the poses and the expressions. Who simply inspires with presence and charisma. It is worth gold.

JOIN US AND SKETCH, YOU TOO!



WE HAVE FUN!

WE HAVE INTERESTING CONVERSATIONS!

WE DEVELOP OURSELVES!

WE DEVELOP EACHOTHER!

www.modellteckning.se

At Dalarnas museum in Falun, Sweden, we're lucky to have a very inspiring model. Feel welcome to join in – all of You – here today. Check our website www.modellteckning.se for dates and times.

Thank you all for listening!

Marica