



J.M.W. Turner (1775 -1851)

### **Fishing Boats Caught in a Storm**

As adults, information crowds our brains.

Because of this, it can be a struggle to compose a work that conveys what you are thinking, what captivated you about a scene.

You may feel your lack original subjects or concepts to draw. You may feel unsure how to make a drawing that is truly your own.

It is easy to fall back on emulating other's work, other's techniques, hoping that will substitute for creating our own.

It's great to learn from others, but there are perils to not charting your own course.



Jan Matejko (1838-1893)

**Stańczyk during a ball at the court of Queen Bona  
in the face of the loss of Smolensk**

What often happens when an artist is pursuing a universal idea such as sadness, the first idea tends to be formulaic and unsatisfying.

In a panic, the artist retreats to a safe harbor, relying too heavily on photography, on copying from life exactly, on technique without a good idea behind it, on reproduction rather than interpretation of a scene.

It's just a lack of confidence, and there's an easy fix.

**This is where MEMORY and IMAGINATION  
get to play a part.**



Peter Paul Rubens (1577–1640)

**Samson and Delilah**

**Step 3** is developing the ability to change, add, edit, exaggerate, remove, replace, elements to create the most excellent version of your idea that you can.

The idea might be the beauty of light on the bowl of fruit, it might be the grandeur of the mountain range, it might be a commentary on a social situation, or your version of a famous tale.

Whatever it is, you want to be able to communicate effectively and freely.



James McNeil Whistler (1834-1903)

**Arrangement in Grey and Black No. 1**

How to do that editing? How to decide what stays, and what goes?

This is what ties artists up in knots, and the safe way out is to hew closely to reality, leaving nothing out and putting nothing in.

To add to the confusion, when we see a beautifully composed drawing or painting, we have no idea what they might have done to get to this place!

## Memory:

The faculty by which the mind stores and remembers information.

## Imagination:

The faculty or action of forming new ideas, or images or concepts of external objects not present to the senses.

The ability of the mind to be creative or resourceful.

Artists can exercise their memory functions to store the high-level information about objects and scenes, to use as needed.

**Visual memory:** observing and drawing all types of objects as a database of information, concentrating on accuracy and values.

**Emotional memory:** observing the big picture of the scene; feeling, listening, smelling, experiencing the scene; keying in and remembering what **MAJOR** factors played a part in creating that response.

**Imagination:** using a combination of memory and artistic inventiveness to **FOCUS** on the idea of the scene, **ENHANCE** the idea, eliminate anything that is not contributing, add in elements that support the idea.

