

Livessence Experiential Anatomy for the Visual Artist—2 day workshop

Dates: October 22nd & 23rd

Place: Rotary Centre of the Arts (rehearsal hall), Kelowna

Time: 9:30—4:30

Registration Fee: \$175 members
\$200 non-members

Instructor: Sandra Bradshaw, GCFP

Registration Deadline: August 15, 2011

Prerequisites:

Participants must have some prior familiarity with life drawing skills. This workshop will provide a context to explore and refine figure drawing skills through experiential anatomy.

Overview:

Traditionally, artists learn to draw the human figure from observation and through books on anatomy and physiology. Their attention is focused on the model and their own feelings and sensations are by and large disregarded. This way of seeing creates a split between what is observed and what is felt. The body becomes something outside of ourselves—it becomes “other”. There is a sense of distance and remove rather than identification and connection. The workshop will address this dichotomy by integrating figure drawing with an experiential approach to anatomy.

Participants will explore personal movement patterns and universal anatomical concepts. This will allow them to understand structural detail, relationships between the parts and how the parts fit together; they will experience a felt sense of their subject that will allow them to develop a language of physical sensation. Pressure patterns, distances and angles between individual parts of the body and sensations of all kinds are recorded as somatic pictures that expand the self image. Each movement exploration segment will center on a particular theme such as rotation, flexion, extension or compression as it pertains to the pelvis, spine, shoulder girdle, head, limbs and the body as a whole. Life drawing segments will precede and follow the explorations and will include gesture, contour and timed drawing. The poses of the model will reflect the movement sequences experienced by the participants. After each drawing segment there will be time for discussion and reflection.

"The field of drawing as it pertains to anatomy has made few advances since the Renaissance when observation from the live body as well as cadavers became standard practice for the artist. The approach that Sandra Bradshaw proposes is indeed a development worth investigating as it is allows for the investigation of the drawer's own body as a way of understanding that which is observed."

Renee Van Halm, former Interim Dean, Faculty of Graduate Studies and Research, former Faculty in painting and drawing, Emily Carr University of Art and Design

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