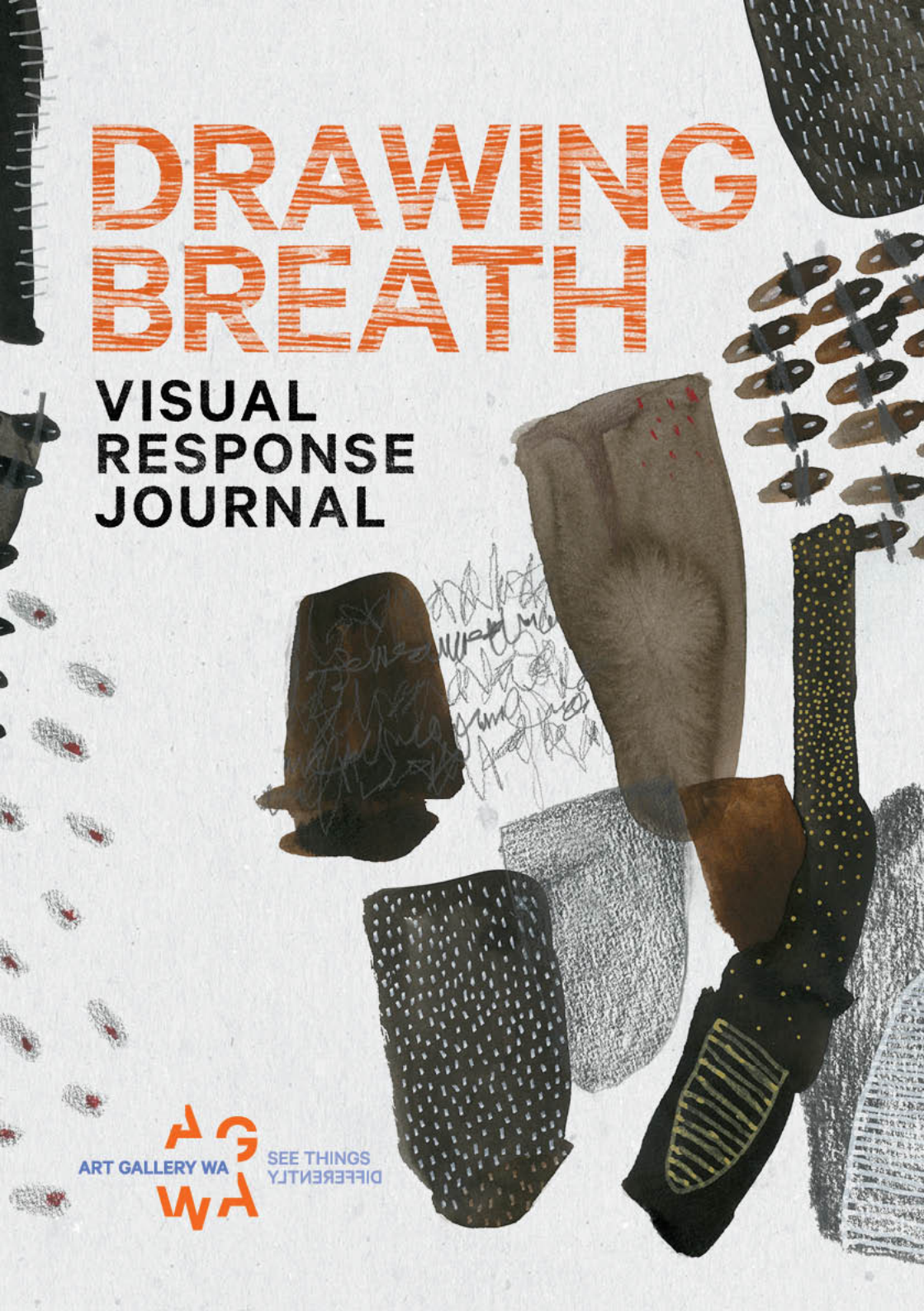



DRAWING BREATH

VISUAL
RESPONSE
JOURNAL



AGWA
ART GALLERY WA
SEE THINGS
DIFFERENTLY



These pages invite you to think, question, wonder, write, draw and dream so that you can hear your own thoughts, and begin to trust your unique way of viewing and responding to works of art.

Art is an adventure into an unknown world, which can be explored only by those willing to take risks. — Mark Rothko

WELCOME TO THE ART GALLERY OF WA WHERE WE SEE THINGS DIFFERENTLY.

This Response Journal is yours to sketch and scribble your thoughts, ideas and feelings in response to the works of art hanging in the Art Gallery of WA. The reflections, ideas and prompts in these pages have been designed to support the development of skills needed to see, appreciate and analyse works of art.

Engagement with creativity and the arts has a positive impact on mental health and wellbeing. Taking the time to visit AGWA with friends, think about new ideas, draw in these pages, and commit to other creative experiences can lead to feeling happier and healthier.

Act — Do something

Belong — Do something with someone

Commit — Do something meaningful

A background of abstract, overlapping line drawings in black and grey, creating a sense of movement and depth. The lines are of varying thickness and form loops and swirls.

MINDFULNESS

What does Mindfulness have to do with Visual Analysis?

Creativity and engagement with the arts have an extraordinary capacity to bring us into the present moment, calm our nervous systems and generate a profound sense of wellbeing. Attention and mindfulness can also help us to notice details and respond to works of art more deeply.

The quieter and more still we become, the more we are able to hear, feel and truly see a work of art.

*Drawing is
taking a line
for a walk.*
— Paul Klee

Find somewhere in the Gallery to sit or stand quietly. Close your eyes for a moment and notice as many sensations as you can. The temperature of the air on your face. The texture of clothing against your skin. The sounds around you. Become acutely aware of as much detail as you can by bringing your attention into the present moment.

**WITH YOUR EYES CLOSED
DRAW ABSTRACT LINES,
SHAPES AND PATTERNS
TO EXPRESS ALL THE
SENSATIONS AND
SOUNDS YOU NOTICE.**

DRAWING BREATH

Drawing Breath is an activity designed to help heighten awareness and become more open to deeply responding and critically analysing works of art. We're much more likely to become curious, to linger, to develop a deeper interest, and to feel, when we quieten our minds and increase our attention.

For each inhale, draw a line

For each exhale, draw another

Do this over and over and over again until the page is covered in a repeated accumulating pattern. It's like a map of your breath.

From a very young age I identified the act of drawing with being very present.
— Del Kathryn Barton

CURIOSITY

Move through the Gallery following only your own interest and curiosity. Notice which works of art demand your attention, and which you can easily wander past without stopping. Make a choice to stand for a long time in front of the work of art that you are most curious about.

Curiosity is like a personal map of our unbridled, recalcitrant* or hidden interests. It is possible that your fascination with a work of art could lead to unexpected ways of thinking about yourself or seeing the world around you.

*Recalcitrant= rebellious and resistant to authority.

Write (or draw) all the things
you're wondering



We only see what we look at. To look is an act of choice. — John Berger

LOOKING

Looking takes time. Responding to works of art is as much about **noticing, sensing, remembering and feeling** as it is about **thinking**.

Choose a painting that you initially think is uninteresting, or boring. Stand in front of it for a very long time. Keep standing, looking and wondering. Stay for longer than you want to.

Write down all the words, thoughts, memories and feelings that arise.

Write, doodle or sketch all the words, thoughts, memories and feelings that arise while you're *looking*.

Once, Picasso was asked what his paintings meant. He said, "Do you ever know what the birds are singing? You don't. But you listen to them anyway." So, sometimes with art, it is important just to look. — Marina Abramović

SKETCH YOUR FEELINGS

*Don't ask what it means or what it refers
to. Don't ask what the work is. Rather, see
what the work does. — Eva Hesse*

**DRAW
YOUR
THOUGHTS**

They thought I was a Surrealist, but I wasn't. I never painted dreams. I painted my own reality. — Frida Kahlo



PERSONAL RESPONSE

Your personal opinion is an essential part of Visual Analysis. Who you are and how you see is unique, and enormously valuable. Your perspective contributes to conversations about art and opens new ways of seeing that your friends or teachers may never have considered.

**Trust
yourself.**

A work of art doesn't have to be explained. If you do not have any feeling about this, I cannot explain it to you. If this doesn't touch you, I have failed. — Louise Bourgeois

FRAMEWORKS

Visual Analysis Frameworks help to structure the way we think about and respond to works of art. Use the STICI Framework to analyse your favourite work of art.

Subject

What can you see?

Technique

What materials, techniques and processes have been used?

Influences

Is there evidence of social, cultural, political or historical references?

Composition

How have the elements and principles of art been used?

Intention

What meanings or ideas are being communicated?

The job of the artist is always to deepen the mystery. — Francis Bacon

**CHECK OUT OUR
DRAWING BREATH
VISUAL ANALYSIS VIDEO ONLINE AT
ARTGALLERY.WA.GOV.AU/LEARN**

ART GALLERY WA

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artgallery.wa.gov.au

FREE | 10am-5pm
Wednesday-Monday
Closed Tuesdays

CONTACT

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*The main thing is to be moved,
to love, to hope, to tremble,
to live. — Auguste Rodin*





artgallery.wa.gov.au



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