



Spontaneous drawing from a contemporary artist's perspective

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Content

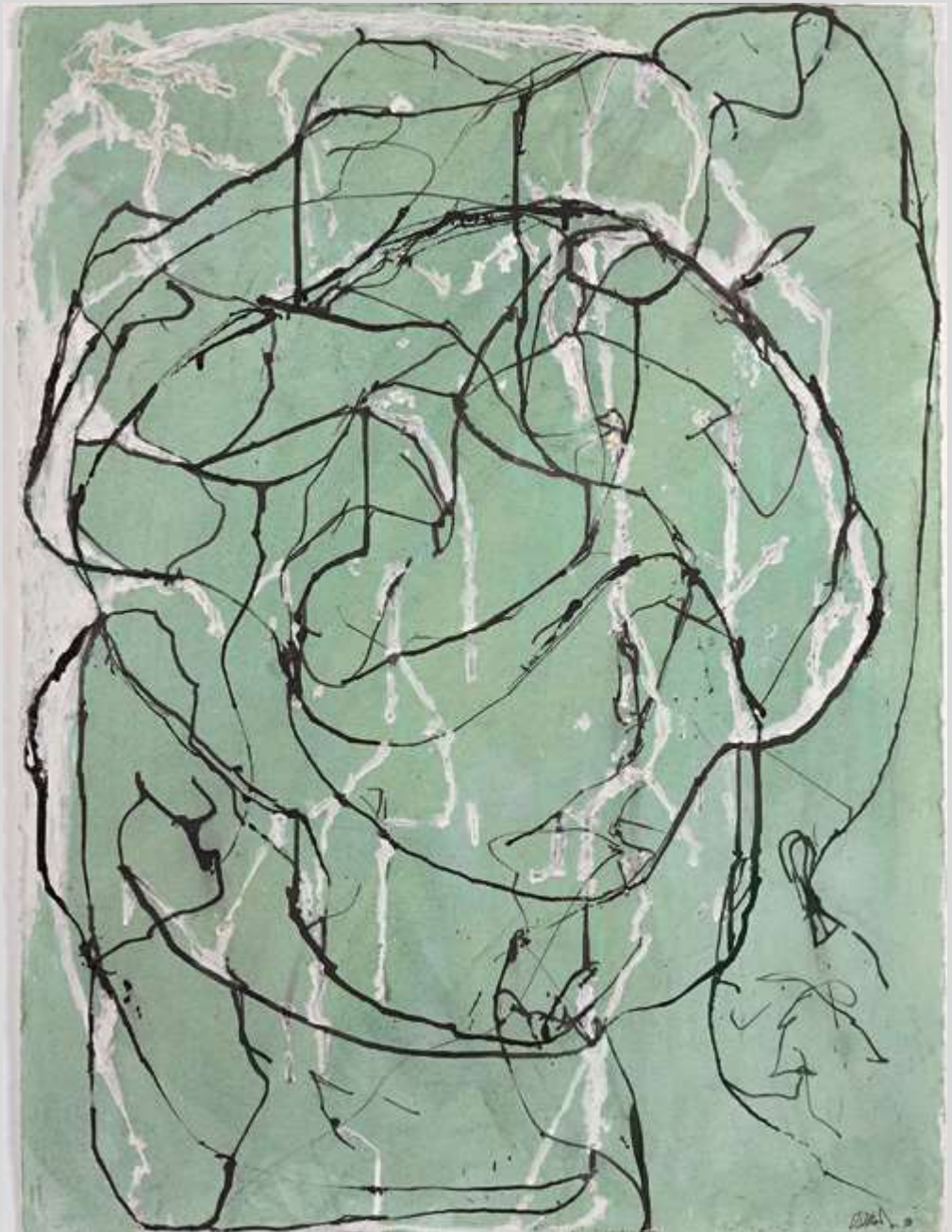
- **Introduction**
- **Spontaneous drawing and post modern theory**
- **Artist's practice**
- **Comparison with contemporary practitioners**
- **Conclusion**

Raised questions

- **Is spontaneous drawing a conscious or a subconscious process?**
- **Why do people use different marks, lines and symbols?**
- **Why is this technique so widely used and attractive for many artists?**

Brice Marden, *Post Calligraphic Drawing*, 1998, Private Collection, New York.

**Source: Studio International, viewed 20 September 2015,
<<http://www.studiointernational.com/index.php/brice-marden-a-retrospective-of-paintings-and-drawings>>**





Svetlana Trefilova, *Chlorophilia (Microcosm series)*, ink on paper, 55 x 45 cm, 2015



Svetlana Trefilova, *Watery Painting Technique*, video 1, 2015



Svetlana Trefilova, *fragment*, acrylic on canvas, 2015

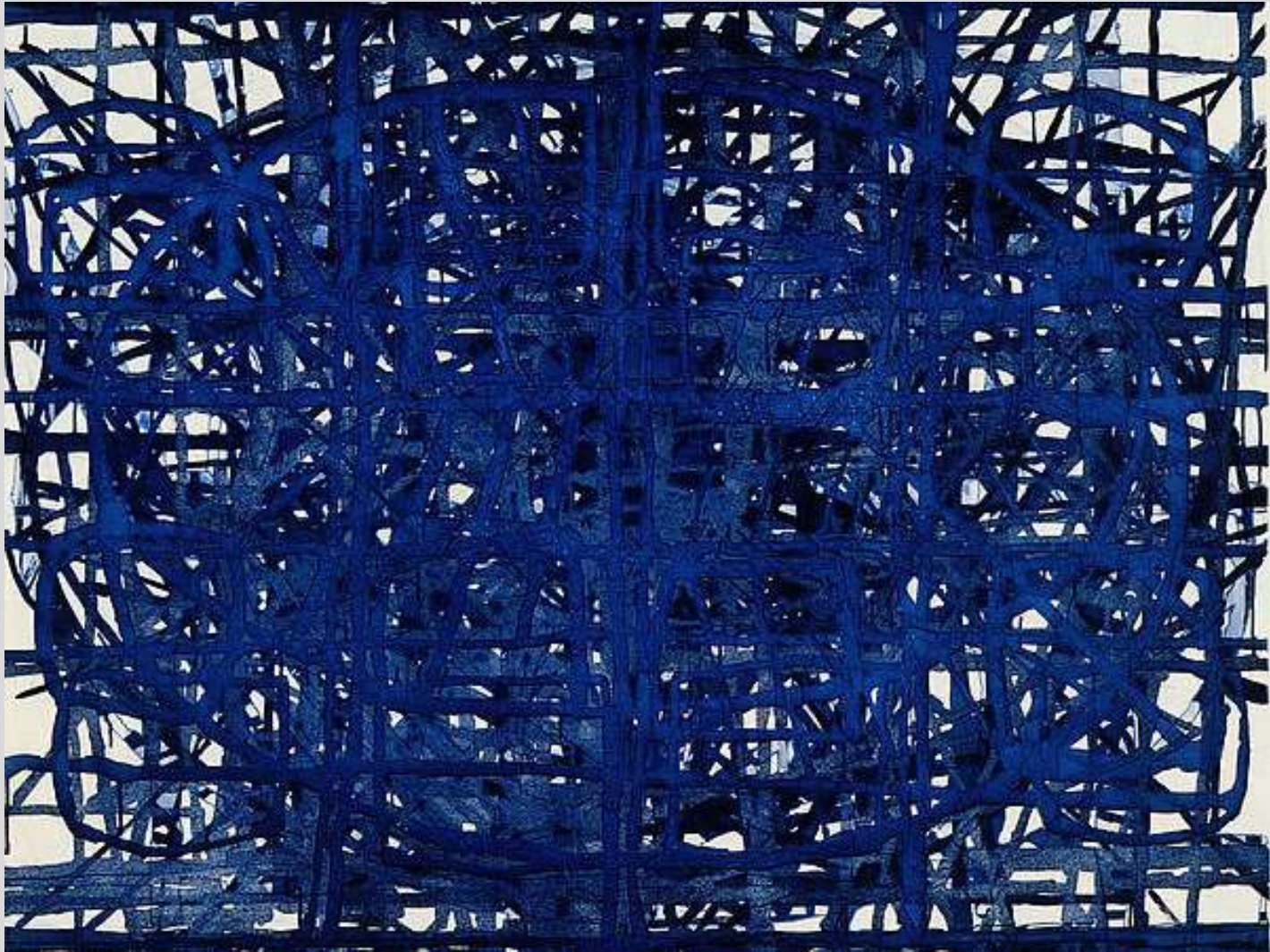
Svetlana Trefilova, *fragment*, acrylic on canvas,
2015



**Andre Masson, *Automatic Drawing*,
1924**

**Source: The Surrealist Perspective,
viewed 15 September 2015,
<<https://surrealismfall2012.wordpress.com/2012/11/16/andre-masson-and-the-automatic-drawing/>>**





Terry Winters, *Internal and External Values*, print, 1998

Source: The Metropolitan Museum of Art, viewed 15 September 2015

<http://www.metmuseum.org/collection/the-collection-online/search/491835>

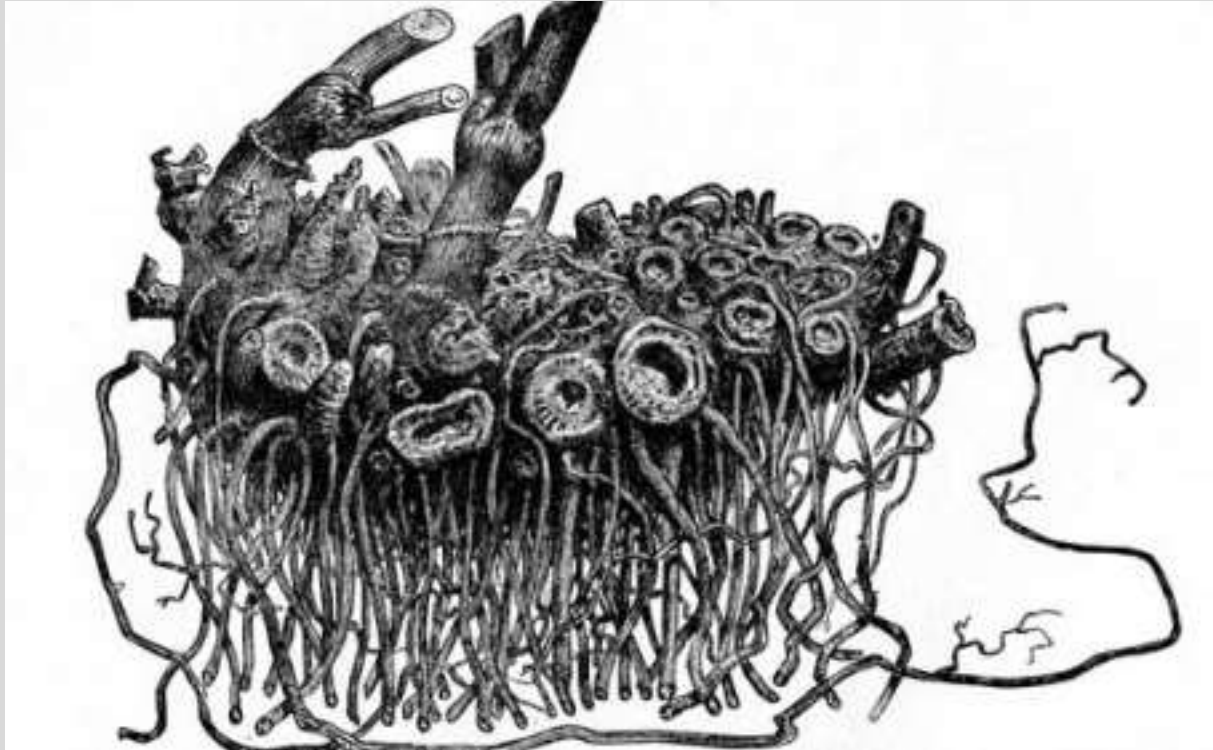


Su Sheedy, *Summit*, encaustic art, 2011

Source: Su Sheedy, viewed 17 September 2015

<<http://susheedy.blogspot.com.au/2011/01/summit.html>>

A fresh rhizome of *Cimicifuga racemosa*

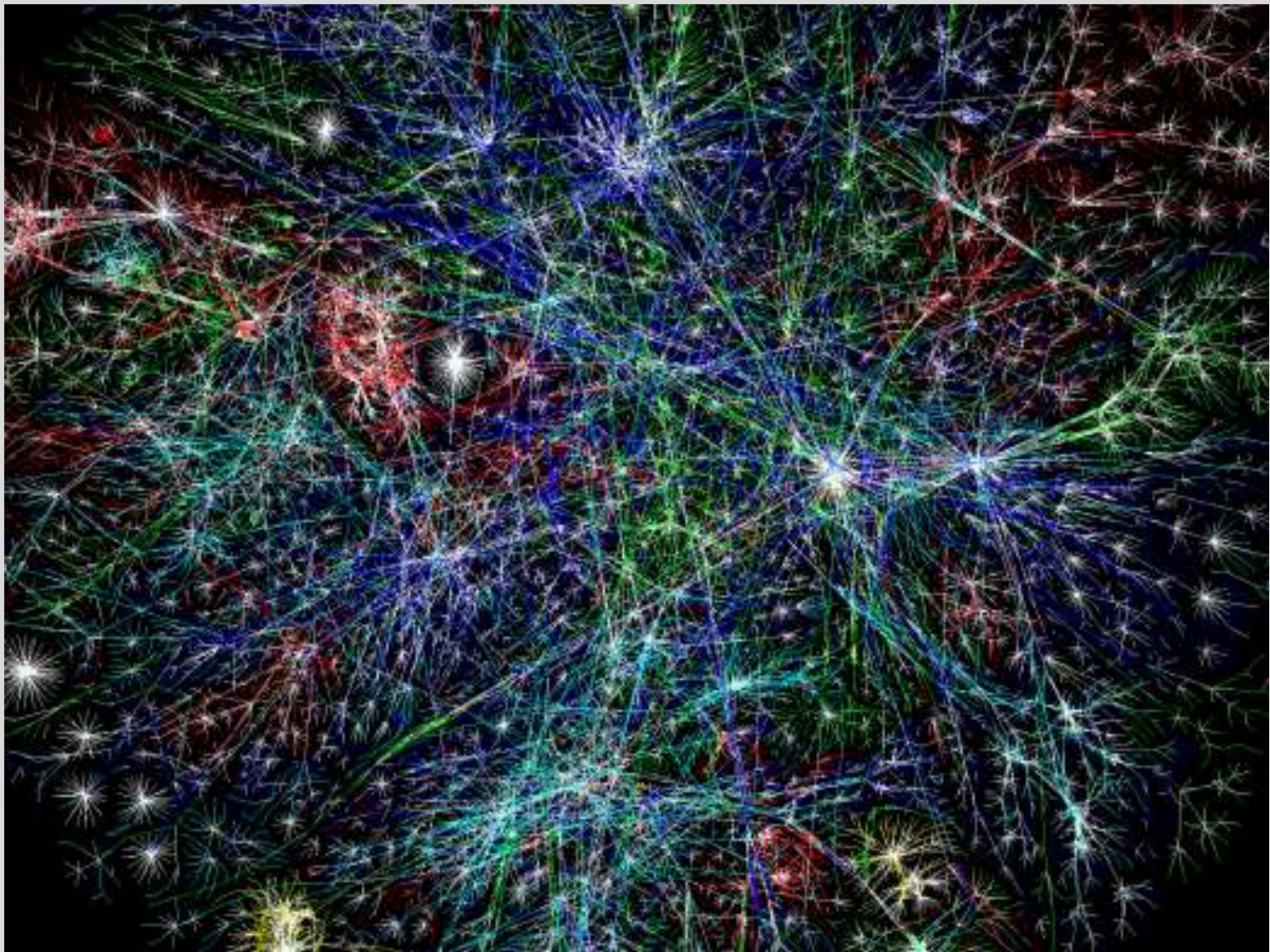


A fresh rhizome of Cimicifuga racemosa

Source: Schizophrenic Summer, a fly-trap for fleeting thoughts on Deleuze and Guattari..., viewed 15 September 2015, <<https://schizophrenicsummer.wordpress.com/2008/07/17/unity-through-rhizome/>>



Svetlana Trefilova, *Rhizome* (Moreton Island, April 2015), photo



'A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo. The tree is filiation, but the rhizome is alliance, uniquely alliance.' (Deleuze and Guattari 2004, 25).

Source: The Web as Rhizome in Deleuze and Guattari, viewed 17 September 2015
<<http://bluelabyrinths.com/2015/07/15/the-web-as-rhizome-in-deleuze-and-guattari/>>

Deleuze and Guattari defined six principles of rhizome (Deleuze and Guattari 2004, 7-14)

- the principles of **connection** and **heterogeneity** – any point could connect with anything else without privilege of hierarchy rather than mixing in homogeneous substance;
- the principle of **multiplicity** – everything is connected to anything in woven manner and creates assemblage of multiplicities;
- the principle of **asignifying rupture** – if part of a rhizome is broken, it will start up again on its old or new lines of flight, deterritorializing or reterritorializing the growth;
- the principles of **cartography** and **decalcomania** – rhizome is a creative map which is always unfinished, could be continued to any direction and does not have a privilege point of entry or exit, however this map could consist of pre-set elements traced from some archetypes, similar to how plants and their elements can be considered copies of their ancestors.

Svetlana Trefilova, *Zygote*, ink on paper, 33 x
43 cm, 2015





Svetlana Trefilova, *Precious 1 (Microcosm series)*, ink on paper, 33 x 43 cm, 2015

Body Without Organs (BWO)

'The full body without organs is a body populated by multiplicity.' (Deleuze and Guattari 2004, 30).



Svetlana Trefilova, *fragment*, acrylic on
canvas, 2015





Svetlana Trefilova, *Thistle*, ink on paper, 35 x 45 cm, 2015



Svetlana Trefilova, *Watery Painting Technique*, video 2, 2015

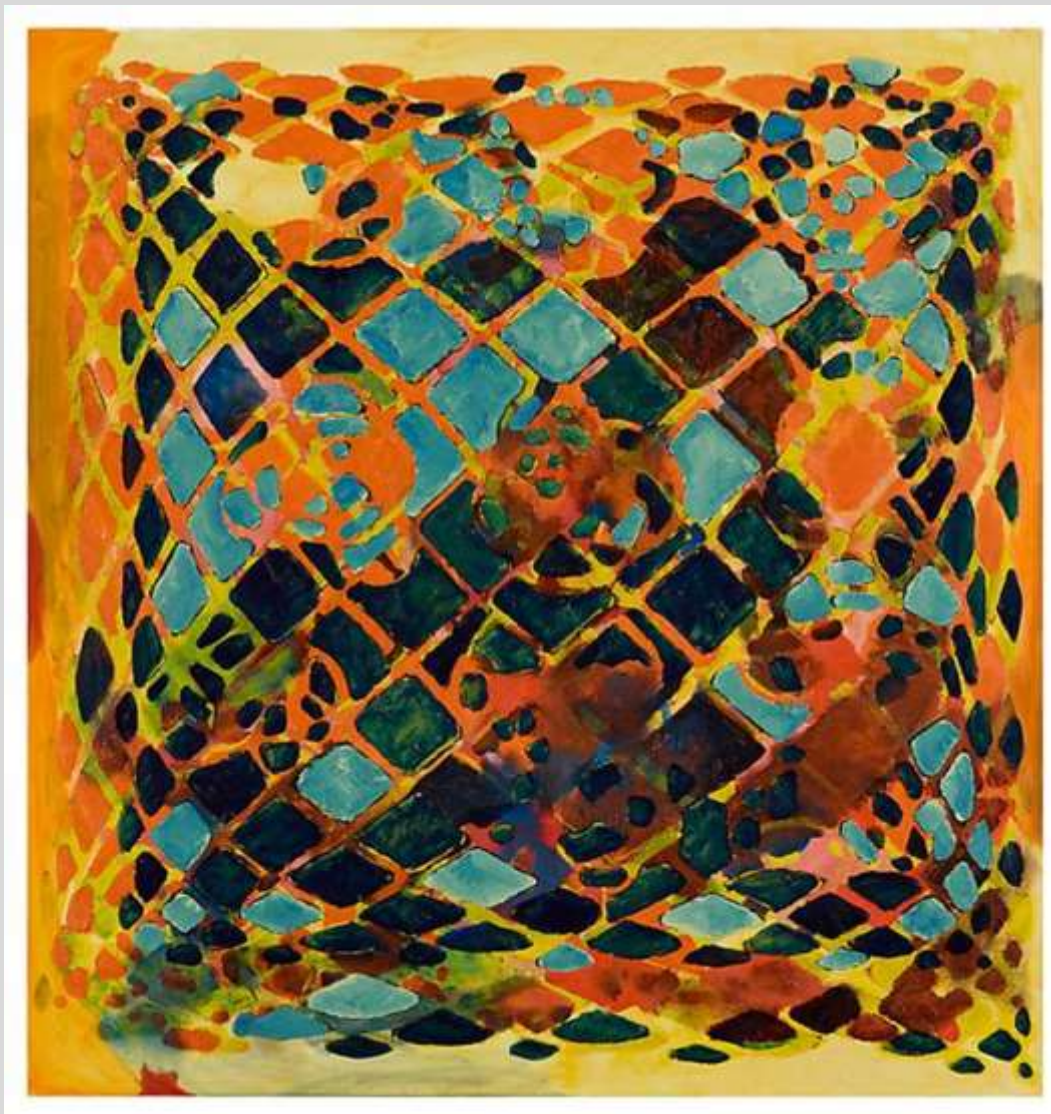
Svetlana Trefilova, *Proterozoic*, acrylic on
linen, 76 x 102 cm, 2015





Terry Winters, *Double Gravity*, oil on linene, 203 x 264 cm, 1984

**Source: Blue Banksia, viewed 15 September 2015,
<<http://www.bluebanksia.com/artist-of-the-month.html>>**



Terry Winters, *Tessellation Figures (2)*, 2011, oil on linen, 203 x 193 cm.

Source: Matthew Marks Gallery, viewed 25 June 2015

<http://www.matthewmarks.com/new-york/artists/terry-winters/selected-works/#/images/14/>.



Donne Bitner, *To Remember*, 2006, mixed media on paper, 66 x 66 cm.

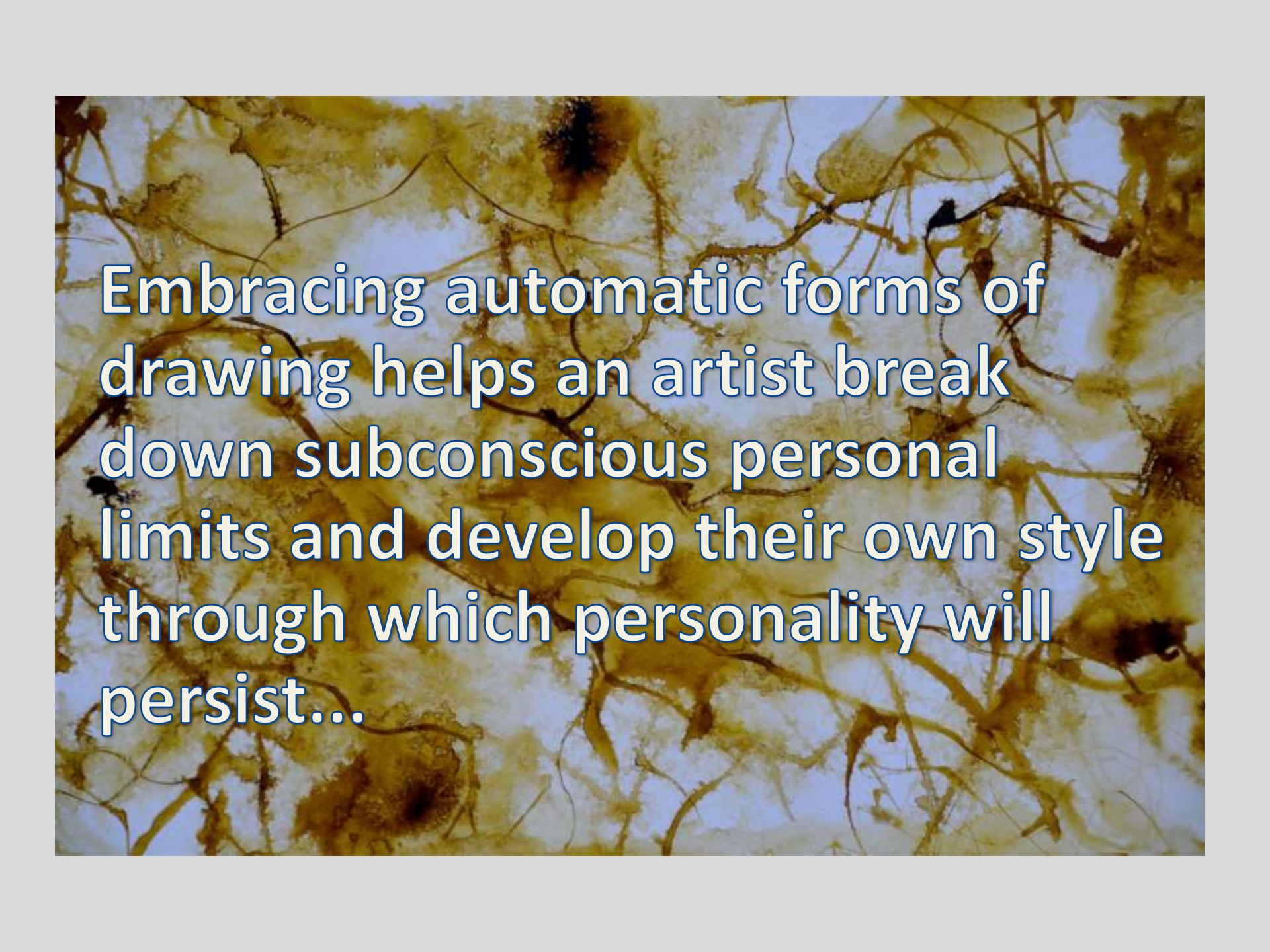
Source: Aimone, Steven. 2009. *A Practical Guide to Freeing the Artist within Expressive Drawing*

New York/London: Lark Books. p. 25.



Brice Marden, Study for the Muses, oil on linen, 210.8x 342.9 cm, 1997

**Source: MOMA, Brice Marden, viewed 15 September, 2015,
<<http://www.moma.org/visit/calendar/exhibitions/2>>**



Embracing automatic forms of drawing helps an artist break down subconscious personal limits and develop their own style through which personality will persist...

The background is a vibrant, abstract composition. It features numerous irregular, rounded shapes that resemble cells or organic forms, each outlined with a thick black stroke. These shapes are filled with a mix of bright blue, deep red, and white, creating a marbled or splattered effect. The overall texture is busy and energetic, with the colors bleeding into each other and the black outlines providing a strong structural framework.

Thank you!