



# Something Different Inga Hunter

## A Drawing a Day ...Revisited

As I started this column, I had just finished a week's drawing workshop, so naturally I was thinking about the nature of drawing.

The prehistoric cave painters of Lascaux are supposed to have been shamans who believed that their drawings would make it possible for hunters to find their intended prey easily and to kill it accurately – a literal *drawing* of the animals to the hunter.

Painters and sculptors constantly talk about drawing as if it were more than just a physical skill - Henry Moore says that "Discipline in Art is a fundamental struggle to understand oneself as much as to understand what one is drawing".

I'm quite sure that drawing has something of the shamanic about it still, which may be why we are all so fascinated by it, and in some cases afraid of it. And, crazy as this sounds, maybe it is also why Adele Outteridge's original *A Drawing a Day Scheme* has lasted as long as it has – eleven years and it's still going.

The scheme first began in 1998 with six artists, and was based on Kimon Nicolaidis' book "The Natural Way to Draw", in which he urged students to draw daily. That first project took place over one year (if you want to read about it, look at Textile Fibre Forum magazine no 61, 2001, pp 54-55). After that year three of the people involved continued drawing until Adele proposed another project in which participants could contact one another by email via an online newsletter, coordinated by her from her WestEnd print studio. It was to be a self-motivated project

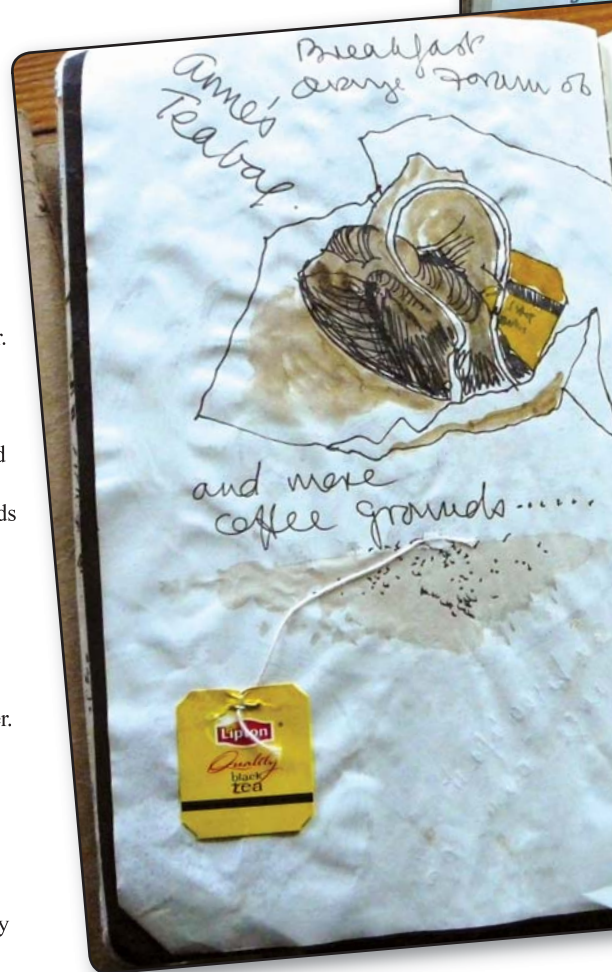
with individuals setting their own guidelines.

The brief was as follows:

- 1] To commit to a drawing a day for a year.
- 2] No set rules, and no guilt for missing days; blank pages OK.
- 3] Any medium, any substrate, any book to be acceptable, even drawing into sand with a stick.
- 4] Any time limit for drawing, from seconds to many hours.
- 5] Any or no theme.

People were encouraged to write about what they were doing and to send (low res) scans or photographs of their drawings to be included in the monthly online newsletter. Thus designed, the project has continued successfully since its inception in 2006, and today 80 people receive the newsletter.

Adele says about her own involvement, "My DaD is currently up to date. It is very different from my original one which had a more narrative approach – a collection of fragments of the year. I drew *things* and some ideas. There is still the odd drawing of something in the current one, but it is now mostly an exploration of mark-making. I have done lots of monoprints using leftover etching inks and I am currently trying to use watercolours. Earlier this year I had a lot of fun playing with the marks made by different pens – and did a whole series on lines. I am mainly working on Fabriano Artistico paper and binding them into three-month volumes. I completed years 2006, 2007 and 2008 this way."



There are other Fibre Forum people who have joined the project, and as usual everyone responds differently, which is what you get to see in the monthly newsletter. Everyone has something to offer, and everyone is unique.

Jane Nicholas recently began, but pressure of work – a TAFE Art course and two books to prepare for publication - forced her to stop after only three weeks. She says, "I really enjoyed the drawing process once I started, but kept thinking of all the things I *should* be doing."