

Mark-Making
Kim Dingle – Draw What You Know Rather Than What You See
Devann Gardner

Project Background

Kim Dingle began making paintings of little girls in frilly dresses and black mary janes with attitude and agency in the 90s. By the 2010s, she felt that she was done with this subject matter and began using a range of new materials in new explorations. For example, she asked a group of teenagers to draw the US map from memory and used their sketches as a base for oil paintings. In her experimentation age, a gallerist asked for more anarchist little girl paintings, and she claimed she could draw them blind folded from her many years already spent on the work and this inspired her blind folded series of works.

Exercise:

1. Find 2 pieces of paper, a drawing implement and a blindfold.
2. Blindfold yourself and draw an object from memory. Draw what you know about something rather than just what you see.
 - a. Think of the shapes, angles, values that create this object.
3. Move your drawing out of your line of sight before removing your blindfold.
4. Remove the blindfold and make a 2nd drawing of the same subject.
5. When the 2nd drawing is finished compare the two.
6. Try it again with different mark making tools, test out the line variation, texture, movement.
7. Repeat until ready.

Continue the exercise at home:

Try it with lipstick and a mirror. House paint on an old piece of cardboard. Try unconventional materials. Try different subject matter: Your own face, a pet, a family member, your favorite object, etc.

Materials

- Newsprint
- Drawing Paper
- Pencil
- Charcoal
- Ink

Project: Blind Narrative

1. Begin by brainstorming 3 objects for each of the following categories:
Object that represent your home, Adjective that represents your interests, Action that describes your personality.
2. Use a large sheet of drawing paper and a graphite pencil.
3. Blindfold yourself and draw category 1 in pencil.
4. Move your drawing out of your line of sight when removing blindfold.

5. Blindfold yourself and draw category 2 in charcoal.
6. Move your drawing out of your line of sight when removing blindfold.
7. Blindfold yourself and draw category 3 in ink.
8. Repeat steps 1-7 until you create a dynamic and visually interesting composition before continuing. (I recommend doing at least three iterations)
9. Remove blindfold and study your layered drawing. Go back into your drawing with the media of your choice and define the shapes, textures, icons you see in the new work.
10. Measure and crop your composition to an 9" x 12" using an X-acto knife and adhere it to a sheet of Bristol board with clean borders of 1" on each side.
11. Sign your name, cover with tracing paper for submission. Document and submit online with statement as PDF.

Tips:

- Make your own "tool" or utensil from things lying around in the studio, recycle bin: elastic band, cardboard, a sponge cut up, a rag, a toothbrush, orange peel, a piece of torn rag or paper, etc. Also look at Frottage examples in class.
- Find areas using the viewfinder that suggest movement, dynamic composition, shifts in texture, contrast, mark variety, scale, contrast, etc.
- Experiment on several pages to generate enough variety in your marks. Vary contrast, tonal range, size and scale of marks, type of mark, methods of combining and using wet AND dry materials, while showing range of textures and movement.



Kim
Dingle