

# DRAWING BREATH


VISUAL  
RESPONSE  
JOURNAL



AGWA x AOTM PRESENT

FREIGHTING  
IDEAS





**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 ON THE MOVE and AGWA would like to acknowledge that Australia's First Peoples are the traditional custodians of this land and we pay our respects to the Elders both past, present and future.

Artwork by  
Lilly Blie

**Freighting Ideas challenges  
traditional exhibition  
touring by making artists,  
audiences, questions  
and creativity central to  
engagement with galleries.**

This journal is yours to sketch and scribble putting your own thoughts, ideas and feelings at the heart of your exhibition experience. The reflections and prompts in these pages will take you on a quiet, personal journey of looking and listening.

Engagement with creativity and the arts has a positive impact on mental health and wellbeing. Taking time to visit Art Galleries 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*




# MINDFULNESS

## **What does Mindfulness have to do with Visual Analysis?**

Mark making has 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 heighten awareness and help us become more open to personally responding and deeply 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

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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 an artwork 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. Stay longer than you ever imagined possible!

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

*I love looking at things even when I don't understand them. Even when they make no sense at all. It makes me feel like an explorer on a mysterious planet. — Ava, age 9*

# **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**



# 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*

# ELEMENTS AND PRINCIPLES

Works of art are made up of elements and principles.

RHYTHM

*I found I could say things  
with colour and shapes that  
I couldn't say any other  
way---things I had no words  
for. — Georgia O'Keefe*

COLOUR

HARMONY  
HARMONY  
HARMONY

PATTERN  
PATTERN  
PATTERN  
PATTERN  
PATTERN  
PATTERN  
PATTERN  
PATTERN  
PATTERN  
PATTERN

LINE

SPACE

CONTRAST

SHAPE

FORM

TEXTURE

REPETITION  
REPETITION  
REPETITION  
REPETITION  
REPETITION

-tone

BALANCE

SCALE

MOVEMENT

MINI  
AND  
MAXI

Collect colour by noticing works of art that include any shade of BLUE

Find works that use  
(a) geometric lines  
(b) organic lines

Notice which works have a strong focal point? Find a work that has no clear focal point at all.

Look for rhythm, harmony, contrast and repetition...

# FRAMEWORKS

Visual Analysis Frameworks help to structure the way we think about and respond to works of art.  
Use the STICl 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](http://ARTGALLERY.WA.GOV.AU/LEARN)

## ART ON THE MOVE

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## AGWA

[artgallery.wa.gov.au](http://artgallery.wa.gov.au)

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## FREIGHTING IDEAS

[freightingideas.com.au](http://freightingideas.com.au)

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## CONTACT

Artist Educator: Lilly Blue

[educate@artgallery.wa.gov.au](mailto:educate@artgallery.wa.gov.au)



FREIGHTING  
IDEAS

ART ON  
THE MOVE

ART GALLERY WA  
WA

Government of Western Australia  
Department of Local Government, Sport and Cultural Industries  
Department of Primary Industries and Regional Development

lotterywest  
supported

act  
belong  
commit

healthway

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



