

Exercise walk-through

Expressive Mark-Making ■ 1.7

eXercise

You must be able to

- exaggerate speed, pressure, and direction to communicate feeling
- choose a mark to match an idea
- use **distortion** 变形 when it serves intent
- develop a consistent personal mark vocabulary

Method — Marks carry feeling

The same subject in angry, calm, or nervous marks tells three different stories — the mark is part of the meaning.

Method — Match mark to idea

Soft graphite for quiet subjects, aggressive ink for conflict. Choose on purpose.

Method — Distortion serves intent

Exaggeration and distortion are legitimate when they serve the idea — 'accurate' is not the only goal.

Practice 2.1 ■ 1 mark

Exaggerating speed, pressure, and direction to carry feeling makes a line

A accurate

B expressive

C invisible

D technical

Solution 2.1

Method: Marks carry feeling

A accurate

B expressive



C invisible

D technical

Worked steps

B. **expressive** lines communicate feeling.

Practice 2.2 ■ 2 marks

Name one artist known for expressive mark-making and describe their marks.

Solution 2.2

Method: Marks carry feeling

Worked steps

e.g. Kollwitz (heavy charcoal) / Schiele (tense wiry contour) / van Gogh (swirling strokes) **B1**; marks described **B1**.

Practice 2.3 ■ 1 mark

When is distortion a legitimate drawing decision?

Solution 2.3

Method: Distortion serves intent

Worked steps

when it serves the artist's intent / meaning **B1**.