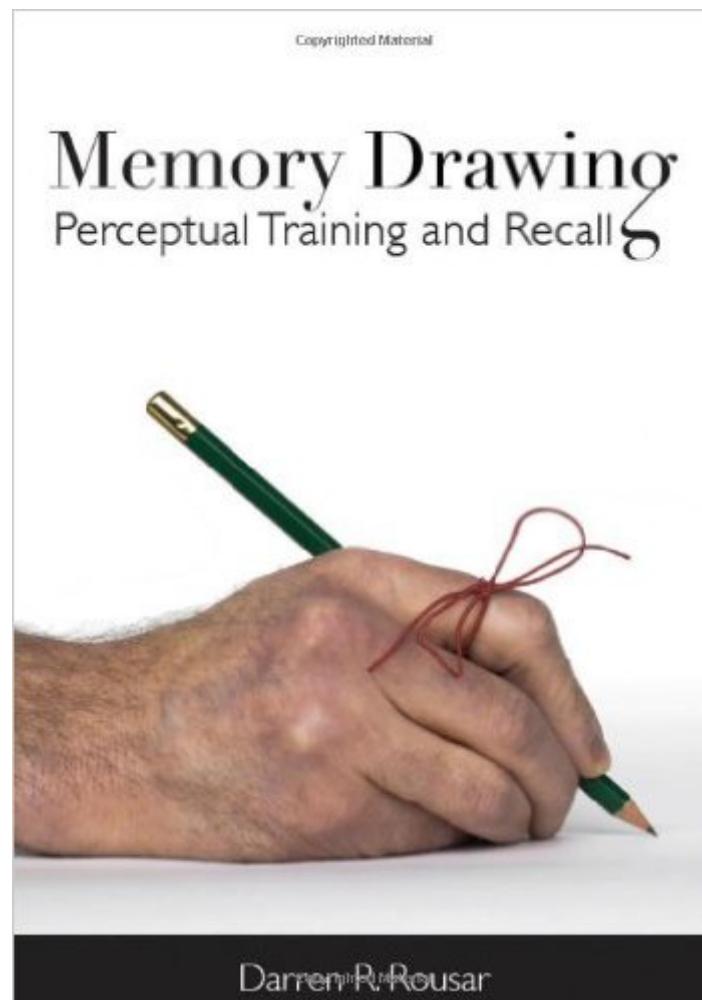


The book was found

Memory Drawing: Perceptual Training And Recall



Synopsis

From the Introduction: If you think about it, all life drawing and painting is at some point being done from the artist's memory, even if that memory is only a few seconds old. Every time the artist takes their eyes off of the model or scene and looks at their paper or canvas, their visual memory is involved. What if that artist's visual memory was highly trained? That artist might need the model for a shorter period of time, or she might have a more productive time when the model is in pose. He might be better at painting all of the fleeting effects that nature throws at us when we are landscape painting en plein air. Although I encourage you to consistently engage in memory-drawing practice, it should not supplant your regular art exercises. Memory-drawing ought to be done in addition to your regular art training, not instead of it. In a perfect world it would be integrated into traditional arts instruction, but the reality is that you will most likely be training your visual memory on your own. Memory Drawing: Perceptual Training and Recall exists to guide you in doing just that. It will also help you improve your abilities to remember fleeting effects, seize essentials, and even enhance your imagination.

Book Information

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Customer Reviews

What a loss to both to art & society that we are not all taught this in school as children. Finally a modern well written guide to visual memory & visualization training that is not based upon intangible methods like meditation but practical art instruction.

There is no question that artists of the past used memory training as a means of study. The author

clearly shows the historical and contemporary value of training one's visual memory and clearly explains the benefit to the serious student. Misunderstanding the purpose for memory training leads to a poorly reasoned attitude toward the practice. From the writings of Degas to Boisbaudran, training the visual memory is extolled and in Rousar's book both the importance of the practice historically and its practical use today are well defined.

The author does seem to have a slight bias toward a non-constructive approach to perception and drawing; but he still manages to keep the recommendations in this book fairly balanced. He certainly doesn't say that the perceptual and memory training advocated in the book is the end-all-be-all for every artist. Rather, he suggests that this kind of training is useful to artists with widely varying goals and approaches, which seems likely to be the case. The book is clearly written, and it includes both background material and lots of actual exercises along with the pictures required for them, and suggestions for creating your own exercises when you are finished with his. For all that, it's also not a very long book. Definitely a keeper.

It is always amazing to look at the grand art of the past - landscapes, cityscapes, figures in motion, genre scenes - and realize that artists of the past had no cameras to capture what lay before them. Rather they remembered. Yes, they often made quick on the scenes sketches, but then returned to their studios and used their recall of what they observed to flesh out their work. Today the skill of drawing from memory isn't given the emphasis it once was, in many ways handicapping artists who wish to better paint what they see or have seen. While today's emphasis on self expression seems to negate the need to remember what one sees and instead focus on what one feels, inspiration often comes from without....the way light and shadow play upon a group of trees, the texture of an abandoned object, the reflections on a window of a house by the sea. This book attempts to help artists to remember what they see, and then use that memory to make art that captures the reality of what was seen or the artist's particular view of what was before him or her. To do so a review of memory training is offered, along with excersizes. While the rapid presentation of images around us these days on TV or through films and videos teaches us all to be passive receivers of sensory information, artists can benefit from learning better to recall stimuli that attract them. This book can help do that.

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