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In *Drawing on the Artist Within*, Edwards claims "if you can catch a baseball, thread a needle, or hold a pencil and sign your name, you can learn to draw skillfully, artistically and creatively." (p. 8) and, beyond that, you can think more creatively. "I believe," she says, "that one becomes more creative not by trying to be more creative, but rather by further developing that part of the mind, the visual, perceptual mode of the brain, which is so deeply involved in creative thinking." (p. 230)

*Drawing on the Artist Within* is a systematic program to teach the attentive reader skills in drawing, and to apply those skills, literally as well as metaphorically, to problem solving. At the heart of this book is the concept of drawing as a "parallel language" to the more familiar, verbal one: a language in which the drawn marks themselves, not just the images they may suggest, become vocabulary and grammar, and their placement becomes syntax. In a series of examples and exercises, Edwards constructs an effective introduction to both "reading" and "writing" this language. It's not a new idea that drawing - or any of the visual arts - has a "formal language" that must be understood to fully appreciate the work. Art appreciation teachers have been trying to teach the reading, and drawing teachers, the writing, of this language, for as long as these disciplines have existed. What Edwards adds that makes *Drawing on the Artist Within* so useful as a tool for understanding the "parallel language" concept is the "analog drawing", which allows the reader without any particular skill in drawing to understand, and produce, drawings which can be read as intelligible, non-verbal statements.

However useful the tactics for learning drawing may be, they are ancillary to the stated purpose of the book, which is to teach the reader to be more creative. The possibility of a connection between seeing perceptually "as an artist sees" and "seeing" alternative ways of looking at and solving problems was the impetus for *Drawing on the Artist Within*. It is this extension of seeing/drawing into the realm of seeing/problem solving that distinguishes this book from the author's earlier *Drawing on the Right Side of the Brain*. In both, the authors use theories of differences in left-brain/right-brain (referred to as L-mode and R-mode) functioning as the basis for explaining why some people "can't draw". (In questioning the usual equation of drawing ability with talent, Edwards compares drawing with reading, believing that they are equally learnable skills, and that to say "I have no talent for drawing" makes no more sense than to say "I have no talent for reading.") "In order to gain access to the subdominant visual perceptual brain mode, it is necessary to present the brain with a task that the dominant verbal analytic mode will turn down." (p. 127). She provides a series of procedures for tricking the L-mode into resigning in boredom or disgust, leaving the
Can *Drawing on the Artist Within* deliver on its claims to be able to teach anyone to draw, skillfully, artistically and creatively? And enhance creativity? Certainly, one can learn skills in perceptual drawing from this book, as well as learn ways to teach others to draw. Whether one draws artistically and creatively is probably beyond the power of this or any other book to determine. Certainly, time and attention spent on the seeing/drawing exercises will change one's way of perceiving, although the creative use of these new perceptions will be an individual matter.

The extent to which *Drawing on the Artist Within* succeeds makes it a useful guide for learning to draw, learning to draw better, learning to teach drawing, and learning to read the language of drawing. The book also provides a great deal of information about the creative process, as well as potential direct access to this process.

*Diane Crane*