



# **DRAWING UPON ART**

**A Workbook For  
Gardner's**

**Art**

**Through**

**The Ages**

**L.G. Williams**

**Edited by Julia Friedman**

**Workbook**

**Gardner's Art Through the Ages**  
**A Concise Global History**

**SECOND EDITION**

**L.G. Williams**

Edited by Julia Friedman



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# Preface

*Drawing Upon Art* is a supplemental drawing workbook, whose roughly 400 assignments address the fundamental, historic questions in Visual Art. This workbook challenges students, with simple and direct exercises, to experience for themselves history's most advanced and creative visual art problems and developments.

As a supplemental workbook, *Drawing Upon Art* uniquely addresses the most pressing paradox that currently exists in every college and university Art Appreciation and Introductory Art History classroom in the United States. Namely, the seminal visual principals, theories, and concepts in Art's history are still delivered solely through the same old, textual approach. This antiquated methodology remains to this very day, as distant, passive, and ineffectual as it was since its conception. After all, one cannot and should not expect the major achievements of the visual arts to be fully understood, grasped or appreciated by any means other than a direct, hands-on approach.

## *Students experience the key ideas and concepts of art history for themselves*

Learning by doing . . . it's what this innovative workbook is all about! Correlated chapter by chapter with *Gardner's Art through the Ages*, *Drawing upon Art* engages students in fun-to-do drawing activities and other fascinating exercises that help them *experience* the concepts they've read about in the textbook. Not intimidating and requiring no art skills, this workbook fosters state-of-the-art active learning through comprehensive assignments that address landmark achievements in art. Each activity in *Drawing upon Art* focuses students on a single important art concept. For example, students gain a deeper understanding of impressionism from the exercise that asks them to quickly draw a landscape using only shapes and tones. They experience pointillism as they draw outdoor scenes using monochromatic dots of different values. And they learn the importance of image from an exercise that asks them to cut out a picture that relies primarily on image for appeal.

One can only truly understand and empathize with history's great visual/tactile/intellectual complexities by personally undertaking similar visual/tactile/intellectual exercises and problems. *Drawing Upon Art's* various assignments are represented in the book in simple, contemporary terms and scenarios. In that way, I have modernized the subject matter – not the complexity – of the material so that it can appeal to a contemporary audience and sensibility.

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# **CHAPTER 1**

## **Prehistory and the First Civilizations**

**Depict an animal and show its head, body, tail and all four legs so that they can be clearly seen.**

**Draw yourself as a superhero complete with anatomical exaggerations that reveal your particular powers.**

**Draw your favorite animals, covering all the walls of your room.**

**Draw the frontal view of your favorite personality.**