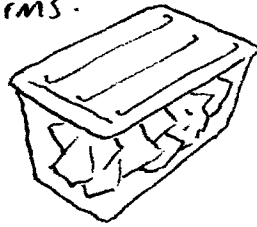
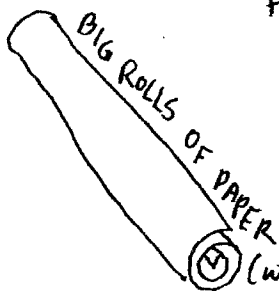


# My SKETCHBOOKING Process

SKETCHBOOK takes many forms:



BOX FULL OF DRAWINGS OR FOUND STUFF



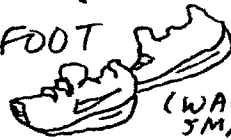
PHONE (CAMERA) + COMPUTER → FOR NOTES, PICTURES, DIGITAL DOODLING + MANIPULATION OF IMAGES.

(w/ FREEHAND-EXTemporaneous DRAWING BASED ON IMAGES OR SKETCHES OR DIRECT OBSERVATION OR IMAGINATION OR MEMORY- THINK DOODLING BUT BIG)



AND TRADITIONAL SKETCHBOOKS (VERY OFTEN FULL OF TAPED IN DETRITUS, SKETCHES MADE ON SCRAPS OF PAPER....)

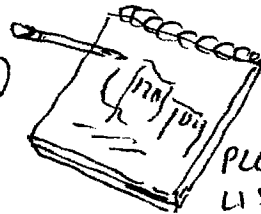
FIRST, I GET TO KNOW A PLACE BY TRAVERSING IT ON FOOT AND DOCUMENTING IT.\*



(WALKING SPEED IS IDEAL FOR NOTICING SMALL + SURPRISING DETAILS → RUNNING GIVES ME GREAT COMPOSITIONAL IDEAS... I ALSO REFLECT ON HOW PLACES LOOK DIFFERENT FROM WITHIN CARS OR ON PUBLIC TRANSIT)



PICTURES (LOTS!)



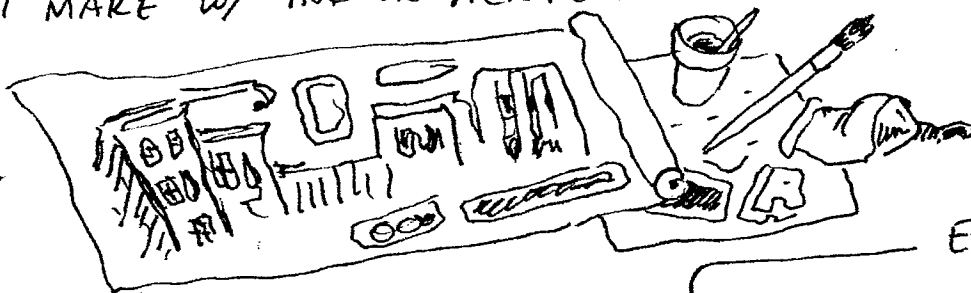
PLEIN AIR SKETCHING → THE SITTING + LISTENING / INTERACTING / NOTICING FOR A PERIOD OF TIME IS JUST AS IMPORTANT IF NOT MORE SO THAN THE DRAWING MADE!

PICKING UP STUFF -



- JOTTING DOWN THINGS OVERHEARD... ETC.  
\* I DO THIS A LOT!

THEN... THESE SKETCHES, PICTURES, OBJECTS, IMPRESSIONS BECOME THE LOOSE INSPIRATION FOR THE DRAWINGS I MAKE w/ INK OR ACRYLIC (+ A BRUSH)....



... AND THEN COLLAGE IN 3D WITHIN AN EXHIBITION SPACE!

A SUBJECTIVE REPRESENTATION OF PLACE THAT EMPHASIZES TRANSIEN AND CONTINGENCY...

2016 - AMANDA BURNHAM