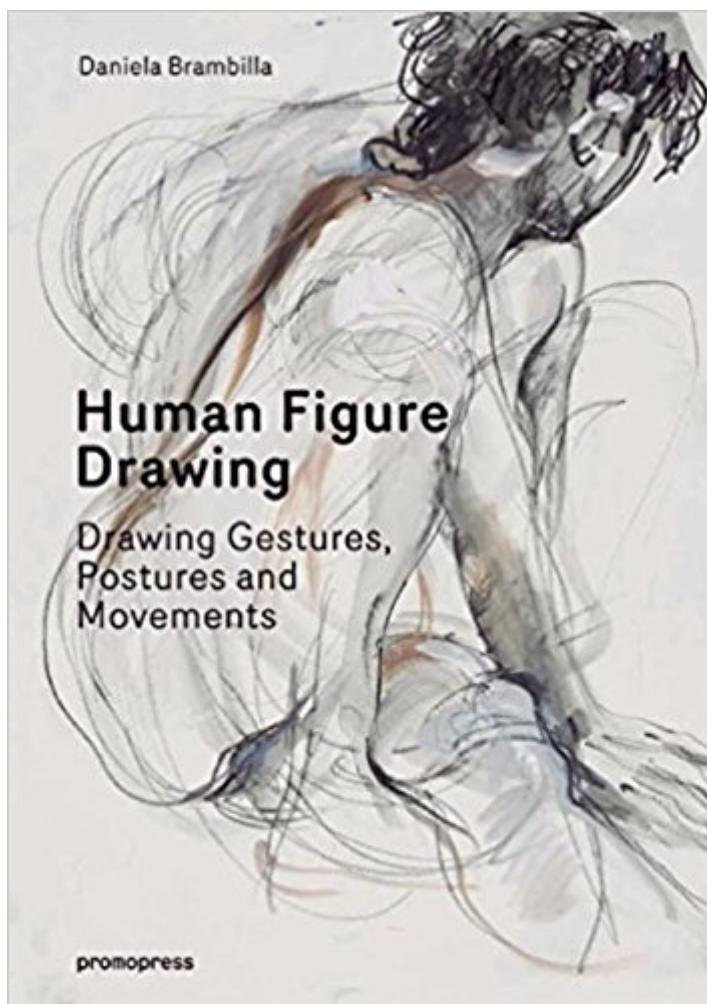


The book was found

Human Figure Drawing: Drawing Gestures, Postures And Movements



Synopsis

Drawing is a very fragile, sensitive and powerful thing. Learning to draw is like starting to talk or to play an instrument. At first, it is about following a natural inclination, which, with disciplined cultivation, gradually undergoes both small and great progress and soon provides thrilling satisfaction. This path of knowledge becomes more and more fascinating and indispensable from the very moment it begins. This book shows us how to learn to draw the human figure and regain our ability to observe a subject. Being able to capture the human body is a basic requirement for any artist; Human Figure Drawing will help the reader to conquer the fear of making mistakes, in order to face the challenge of drawing with the confidence and curiosity of a child. Human Figure Drawing offers a refreshing perspective on this timeless topic with clear and helpful explanations and around 500 illustrations in b/w and colour.

Book Information

Hardcover: 256 pages

Publisher: Promopress (February 24, 2015)

Language: English

ISBN-10: 8415967047

ISBN-13: 978-8415967040

Product Dimensions: 8.5 x 1.1 x 11.6 inches

Shipping Weight: 2.9 pounds (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars 3 customer reviews

Best Sellers Rank: #123,438 in Books (See Top 100 in Books) #63 in Books > Arts & Photography > History & Criticism > Themes > Human Figure #86 in Books > Arts & Photography > Drawing > Pencil #90 in Books > Arts & Photography > Graphic Design > Animation

Customer Reviews

Daniela Brambilla: Daniela Brambilla studied Architecture and Art Criticism and from 1986 coordinates the department of Illustration and Animation of the reputed Istituto Europeo di Design of Milan where he teaches Human Figure Design and Pictorial Techniques.

Drawing is a very fragile, sensitive and powerful thing. Learning to draw is like starting to talk or to play an instrument. At first, it is about following a natural inclination, which, with disciplined cultivation, gradually undergoes both small and great progress and soon provides thrilling

satisfaction. This path of knowledge becomes more and more fascinating and indispensable from the very moment it begins. The human body—whether drawn from reality or invented, interpreted or imagined—is the main object of representations, and most artistic pursuits revolve around it. Regularly practicing drawing from real life is an endless and invigorating source of technical, compositional and formal inspiration, as well as a substantial element of art. And the human body is simultaneously a point of departure and point of arrival in such a process. Drawing a human figure is not so much a question of representation as it is of affinity with the body to be discovered; it is the response of the observer's body to that of the observed. And sight is not the only sense that is used; on its own it can easily be deceived when it is not acting as a vehicle for the accumulated experience of the other senses. In this book you will not find instructions on how you should draw, but instead suggestions to begin drawing, and in particular, drawing the human body. It is aimed at those who, either because they attend drawing schools or because they feel attracted to drawing, want to set off down a path of knowledge; at those who already draw and are interested in discovering other points of view; and at those who teach drawing and are looking to find an integration of methods and new associations aimed at developing creative exploration. From the foreword by Daniela Brambilla.

I love the exercises and advice in this book. It is less of a how to book and wouldn't recommend it to people that one a book like that. However, this book did help me improve as a gesture drawing artist more than a lot of books that I have bought.

It was a very good art book and I enjoyed it and I'm still enjoying it

good

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