

Joy Hester

Joy Hester has a fluid expressionist style that is rapidly executed. Her drawings often provide emphasis to the eyes and lips, with the hair, nose and ears being of secondary importance. Similarly, shadings of her drawings are often simply aesthetic additions to provide a work with more depth and detail. She has very defined, seemingly quick, strokes that provide the outlines of her figures within which inner features are spaced and further defined in a similar manner.

David Hockney

David Hockney is best known as an important contributor to the 1960s pop art movement and his subsequently, highly realistic style of works with vibrant colours. His less publicized sketches of his parents, such as his "62 Kenneth Hockney, 1965" drawing of his father, are a simple monotone of ink on paper. These pen-drawings consist of very minimalistic line drawings that pay heed to the precise outlines of his subjects' features. With focus on the contours of edges, the volume, shape, and displacement of features are set to a lesser priority in these ink drawings.

Mike Parr

Mike Parr is quite a dramatic artist. As a performance artist, he has hacked his own arm (a prosthetic limb filled with minced meat and fake blood, unknown to the audience) in front of an audience. He has sewn buttons to himself and had a friend bite off a part of his shoulder, and vomited the primary colours. Parr's drawings reflect the intensity of this one arm man with confident, edge-defining strokes. His drawing style consists of the traditional process of refinement (sketch, define, erase, repeat). His drawings convey an attention to depth and lighting, that reveal an extreme attention to the texture of his subjects' skin. Throughout his portraits, Parr appears to pay great heed in amplifying the depths of a subject's eyes and the features that hold them in place. The combination of attention to skin-texture, select bursts of heavy strokes and focus on the pupils, along with a sometimes-distorted overall image, in his portraits (often from the chest up) delivers with it a greater sense of the human soul.

Giacometti

Giacometti's drawing style appears to be more concerned with where everything is, whether it's a drawing of a landscape, still life or person, a perfect rendering is dependent on location and shape is not important. We ask not what shape an object is, but rather, "Where?" is it. Due to the emphasis on features the notion of 'outlines' do not exist. Giacometti has distinct "searching lines" that aids the spatial location of features. These lines add a distinct value, and sense of movement and depth to the piece. The erasure of these lines removes such value, and hence his drawings can appear sketchy but life-like. Giacometti also often begins with light sketching before moving onto heavier tones. It almost appears as if the drawing implement never left the page from the work's beginning to end. As opposed to the traditional measured grid utilised by artists, Giacometti appears to be much more interested in the spatial interplay of shapes and volumes rather than a flat projection of a three-dimensional scene.

William Kentridge

William Kentridge often explores the interplay of political and poetic subjects and works with a vast variety of mediums and materials such as charcoal drawings, collages, prints, animation, film and theatre. In *Drawing from Stereoscope* (1998-1999), Kentridge used a combination of charcoal, pastel, and colored pencil on paper. He uses charcoal to create sketches that are rough, yet accurate. His use of pastel and colored pencil (often a light blue and white) contrasts the dull desaturated tone of the charcoal. Kentridge often conveys a human subject within a scene and is much more interested in conveying overall poetic concepts through his composition than through his figures alone. Much sadness oft can be found in Kentridge's work, asked about the notion of compassion in art (in the book *Season 5*), Kendrick replies: *"...what every artist does—use other people's pain as well as his own—as raw material. So there is—if not a vampirishness—certainly an appropriation of other people's distress in the activity of being a writer or an artist. But there is also something in the activity of both—contemplating, depicting, and spending the time with it—which I hope as an artist redeems the activity from one of simple exploitation and abuse."*