Oil, watercolor, pencil, fabric, paper, photographs, metal, glass, electric light fixtures, dried grass, steel wool, necktie, on wood structure with four wheels, plus pillow and stuffed rooster.

—CATALOG ENTRY DESCRIBING MEDIA USED IN ROBERT RAUSCHENBERG'S COMBINE ODALISK, 1955–1958

Texture

The Role of Texture in Contemporary Art:
- Pattern and Decoration
- *Object* as New Genre

Categories of Texture:
- Actual Texture
- Simulated Texture
- Invented, Conventional, or Symbolic Texture

Contemporary Textures:
- Additive Materials to Create Texture
- Transferred Texture

Conclusion

Summary
- Spatial Characteristics of Texture

Sketchbook Projects

Computer Project

THE ROLE OF TEXTURE IN CONTEMPORARY ART

Before beginning our discussion on the role of texture in contemporary art, we need to define the term. *Texture* in its most literal meaning refers strictly to the sense of touch. For the artist, however, the *visual* appearance of a work, its surface quality, is most important. Although the actual texture of surface and medium may have a subtle tactile quality, the visual quality is what contributes to the textural character of the work.

The catalog entry cited above shows the multitude of textures available to the contemporary artist. The predominant role of texture in drawing before the twentieth century was illusionistic, imitating textures in the natural world. Today, however, texture does not just imitate the real world. Artists use real-world textures in their art. Consider the following artists and how they have incorporated these new techniques into their works of art.

The old world of texture and the new come together in Susan Turcot's drawing *(figure 6.1)*. On one side of her two-part drawing, Turcot uses texture to transcribe a landscape; on the other side, with her eyes closed, she makes

6.1. **SUSAN TURCOT. From the series *Divided Subjects* #8.** 2003. Graphite on paper. 30 cm x 40 cm (unframed), TUR0094. *Courtesy Amdt & Partner, Burlin/Zurich.*

nonreferential gestural marks. The two types of texture, on imitative and one the actual texture of the pencil, set up a dichotomy between form and chaos. The scribbles play a conceptual role in suggesting disintegration and fragmentation. The clash of textures carries the meaning of the work.

Richard Long's work furnishes insight into the extremes of modern-day texture *(figure 6.2)*. Extending the landscape tradition established in the last century, Long evokes a romantic response in his work made of actual mud, rock, and dirt. In the work shown here, Long uses the silt of the Mississippi River as a medium for his large drawing; the rivulets of actual mud flowed over Japanese rice paper bring to mind the ebb and flow of the river itself.

Contemporary art runs the gamut from illusionistic veracity to cartoon stylization. Two examples furnish insight into these extremes. Roy Lichtenstein's *Tablet (figure 6.3)* is symbolically represented; the reflected glass is indicated by vertical lines that contrast with the curvilinear lines that represent the fizzing tablet. The background space is filled with the artist's trademark benday dots; the static glass is inserted in a texturally patterned background. The spatial and textural clues are conventions; we know how to read them from interpreting comic strips.

In contrast, Serse's life study of a water droplet *(figure 6.4)* is more realistic and texturally complex. His technique with graphite and eraser results in a three-dimensional illusion. As opposed to Lichtenstein's static image, Serse's drawing captures a real moment in time.

6.2. **RICHARD LONG.** ***Untitled.*** 1992. Mississippi mud on rice paper, 6'6" x 3'7" (1.98 m x 1.09 m). *Modern Art Museum of Fort Worth; gift of the Director's Council.*

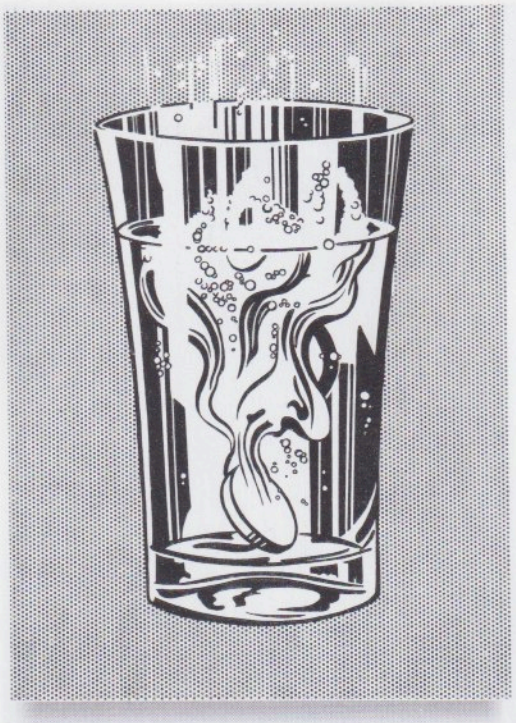
Pattern and Decoration

A significant impulse that began in the latter part of the twentieth century and that continues today is an emphasis on decorative textural patterning. Miriam Schapiro took the lead in a movement that is called Pattern and Decoration, which developed new strategies for women's work and introduced new images, content, techniques, and materials. In *figure 6.5,* Schapiro uses acrylic paint, paper cutouts, and fabric glued on paper to create a room-sized book. Each page, 9 feet by 12 feet (!), is made up of different sets of patterns. The pages resemble a group of quilts laid end to end.

Another artist who uses pattern and decoration in her work is the German artist Rosemarie Trockel. Trockel presents knit panels, clothing, sculpture, drawings, photographs, and video art that are distinctly political and feminized. It is a surprise to learn that the image in one of her ironic works shown here *(figure 6.6)* is drawn, not knitted. Trockel's trick-the-eye texture closes the gap between high and low art.

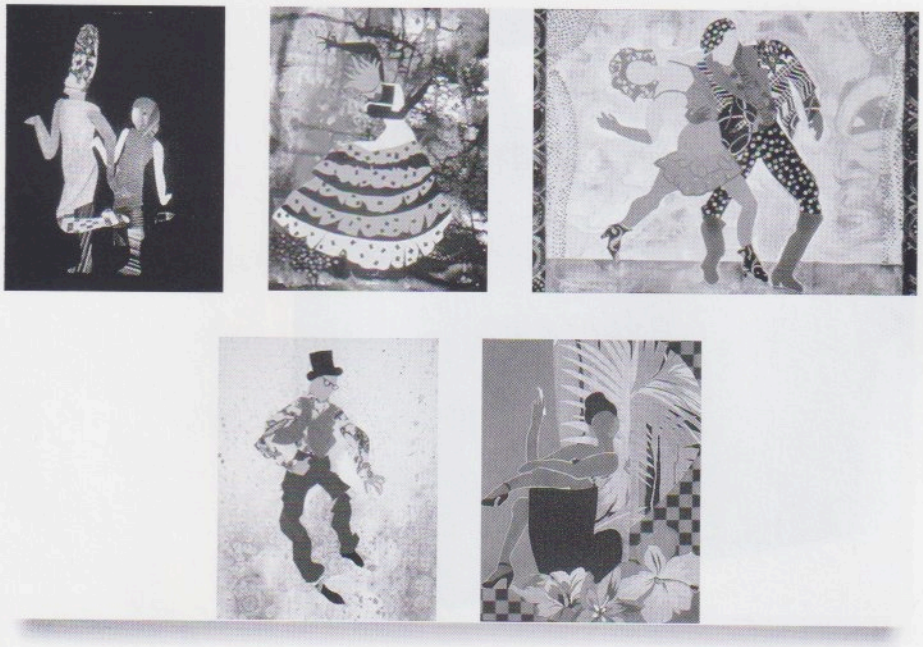
Object as New Genre

The *object* emerged as a distinct genre in the late twentieth century. This novel development introduced a new kind of art formulation. Although art objects are three-dimensional, they are not strictly sculpture. Artists' one-of-a-kind books fall into this crossover category between drawing, printmaking, photography, and sculpture. In this new genre of objects—including cubes, boxes, trays, and containers as well as books—real texture on real objects has displaced the illusionistic function of texture. Dottie

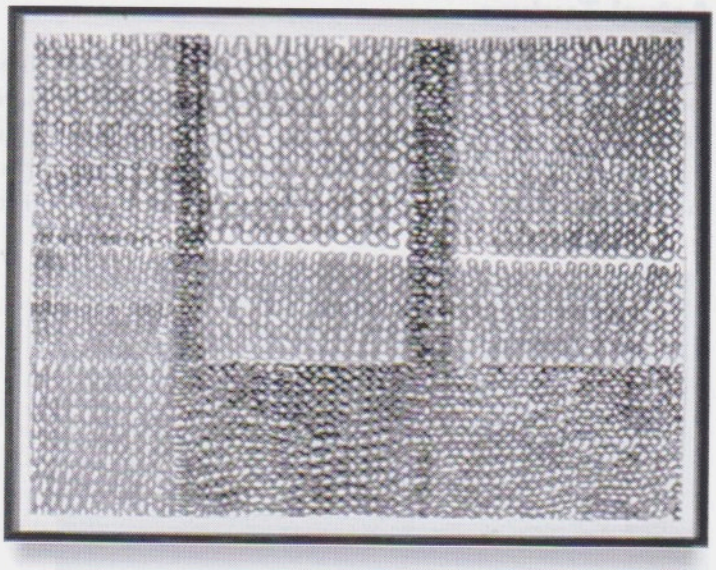


6.3. **ROY LICHTENSTEIN** American, 1923–1997. ***Alka Seltzer.*** 1966. Graphite with scraping, and lithographic pochoir on cream woven paper, 751 mm x 567 mm. (image); 763 mm x 567 mm. (sheet), *Margaret Fisher Endowment, 1993.176. Reproduction, The Art Institute of Chicago. Photo: Robert E. Mates and Paul Katz.*

6.4. **SERSE.** ***Studio dal vero,*** 1997. Graphite on paper. 150 cm x 100 cm.



6.5. **MIRIAM SCHAPIRO. *Rondo* (excerpt).** 1989. Artist's book, acrylic paint, paper cutouts, and fabric on paper, 9' x 12' (2.74 m x 3.66 m) per page. *Published by Bedford Arts Publishers. Courtesy of the artist.*



6.6. **ROSEMARIE TROCKEL. *O.T 1996.*** 1996. Acrylic on paper, 2'¾" x 2'8⅜" (62.9 cm x 82.2 cm). *Photo courtesy of Barbara Gladstone Gallery, New York. © 2007 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn.*

Love's book, *All There Is (figure 6.7)*, is made of materials associated with neither books nor art but out of more base materials that avoid connotations of art. Pages are formed of layered pieces of glass, acetate, and mirror, which are held together by soldered lead and encased in a glass container embedded in another glass case filled with dirt. The viewer is given a tactile reward by actually handling the work.

Categories of Texture

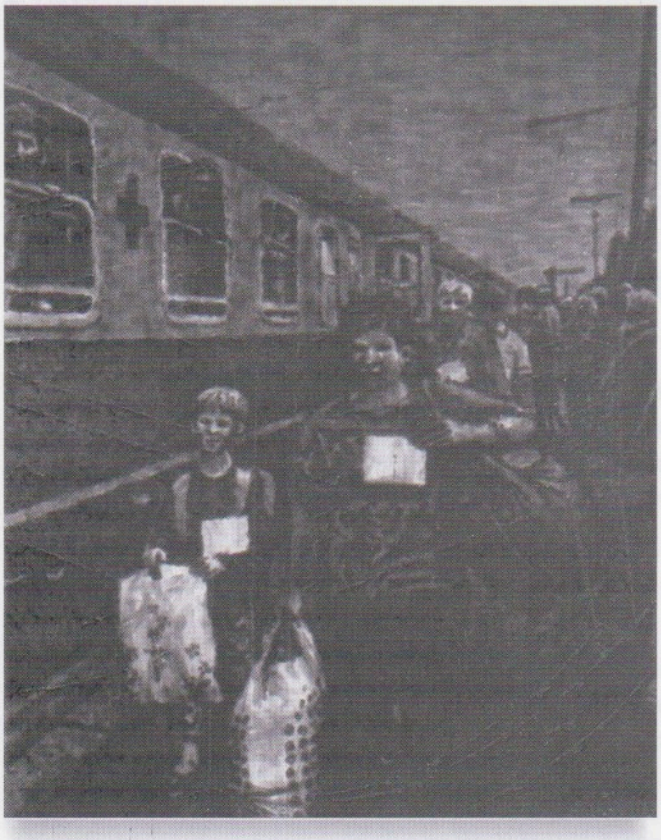
Textural quality in a drawing depends on the surface on which it is drawn, the inherent character of the medium, and the artist's control of that medium. In addition to reinforcing the content of a work, texture gives information about materials and media. In this role, it surpasses the other elements. Some basic categories of texture, beginning with the traditional ones of actual, simulated, and invented, will lead us to a clearer understanding of texture.

6.7. **DOTTIE ALLEN. *All There Is.*** October, 1986. Glass, lead, dirt, photocopies on acetate. Overall (glass box): 5⅜ x 8¼ x 9¾ in. (13.7 x 21 x 24.8 cm). Overall (Each Slide): 4 1/16 x 5½ in. (10.3 x 14 cm). *The Museum of Fine Arts, Houston. Gift of Len E. Kowitz.*

Actual Texture

Actual texture refers to the surface of the work (smooth or rough paper, for example), the texture of the medium (such as waxlike crayons, which leave a buildup on the surface), and any materials, such as fabric or paper, added to the surface of the work.

In Jiri Georg Dokoupil's drawing *(figure 6.8)*, texture is created by controlling the carbon deposits from a candle collected on the paper. This technique is called

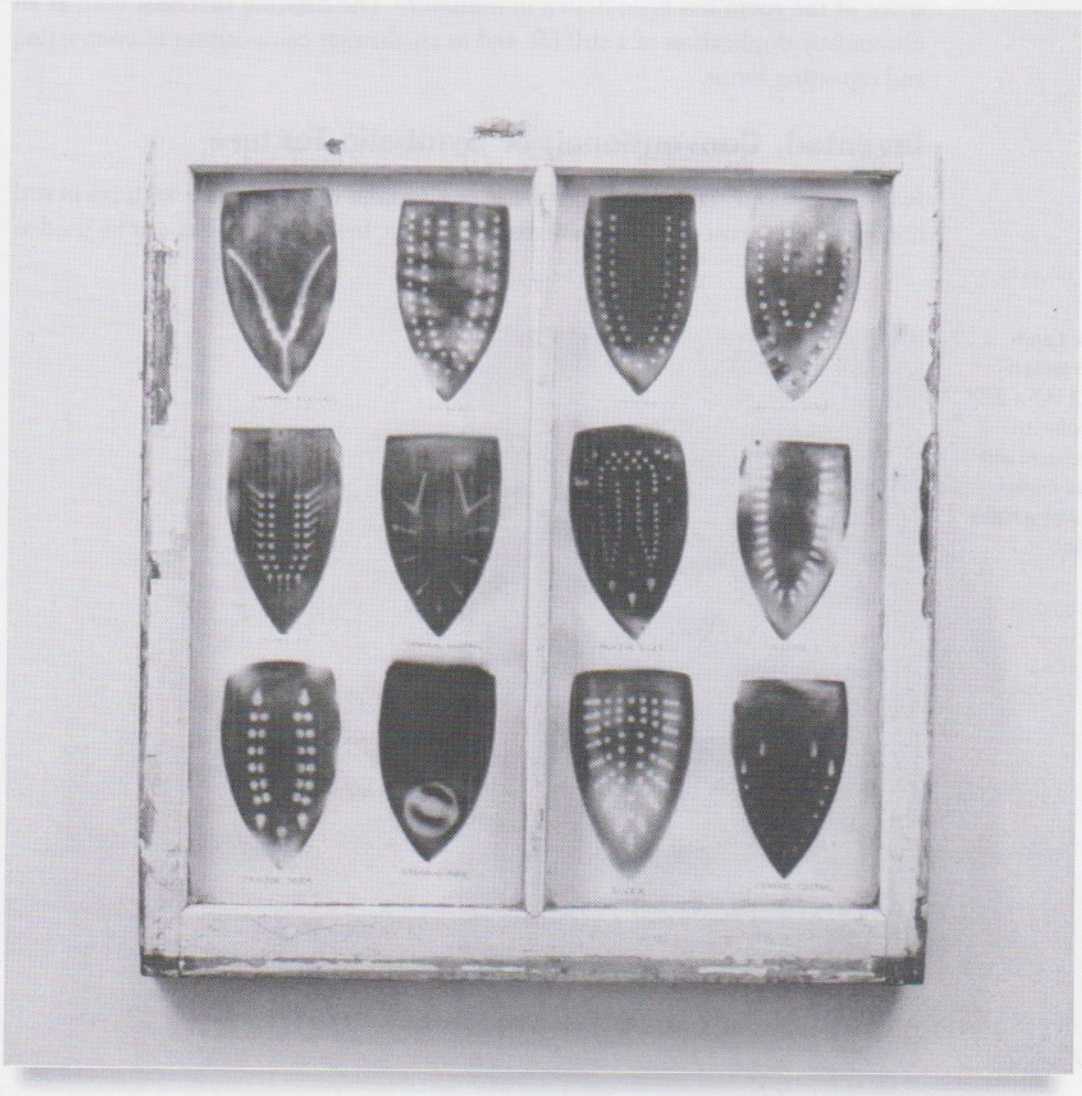


6.8. **JIRI GEORG DOKOUPIL. *Bosnian Refugees Arriving in Germany.*** 1992. Candle soot on canvas, 4'2" x 3'4¼" (1.27 m x 1.02 m). *Tony Shafrazi Gallery.* *© 2007 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn.*

fumage. A stencil or piece of paper is used to block out the white areas. By shifting the stencil and by controlling the thickness of the carbon deposits, a range of values can be created. The soot creates a soft and velvety texture; the imprecise edges of forms suggest they are emerging from darkness. Dokoupil's work deals with emigration; his style brings to mind old black-and-white newsreels.

Willie Cole's medium and image are one and the same: He scorches the surface of the paper with a hot clothes iron to create repeated forms *(figure 6.9)*. The burnt iron shapes, each differing according to their commercial brand, suggest masks, boats, shields, or missiles. For Cole, they also suggest the African ritual of scarification. To underscore their domestic function, Cole places the drawing in an actual window frame. The word *domestic* has a double meaning in Cole's work. The first meaning refers to scarification, but it also refers to a servant. Cole labels the individual iron imprints to give them a "tribal identity."

We can see that texture not only conveys information about the artist's medium but also gives information about subjective and expressive intent. Finally, any real material added to the surface of the work is, of course, actual texture.



6.9. **WILLIE COLE. *Domestic I.D., IV.*** 1992. Iron scorches and pencil on paper mounted in recycled painted wood window, 35" x 32" x 1⅜" (88.9 cm x 81.3 cm x 3.5 cm). *The Museum of Modern Art, New York.*

Simulated Texture

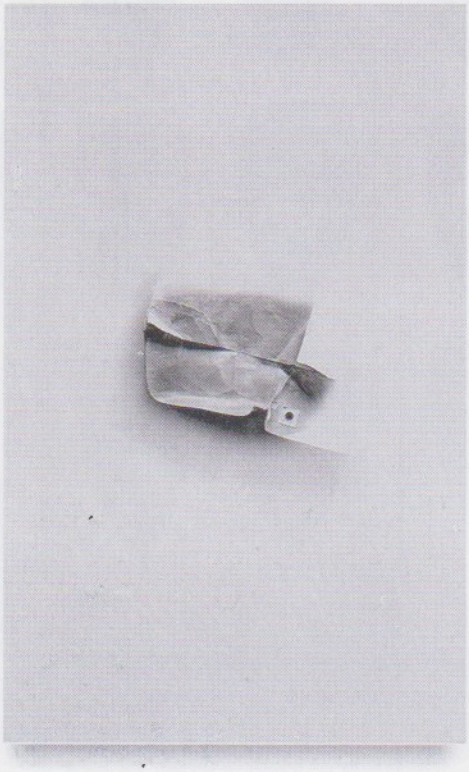
Simulated texture is the imitation of a real texture. Simulation can range from a suggested imitation to a highly believable *trompe l'œil* (trick-the-eye) duplication. Leo Joseph Dee employs a contemporary handling of the *trompe l'œil* technique where verisimilitude is the goal *(figure 6.10)*. A torn segment of an envelope is realistically rendered; an isolated detail of the crumpled paper emerges from the blank picture plane. By the title, *Paper Landscape,* we are given directions to interpret the drawing as a metaphorical stand-in for a landscape. Careful control of the tool, silverpoint on prepared board, and a concentrated observation result in a trick-the-eye texture.

Julie Saecker Schneider's imitation of real textures results in a three-dimensional image. In her graphite drawing *(figure 6.11)*, hair and snakes are so meticulously rendered that a shocking effect is produced, appropriate for the subject, Medusa.

The contrasts between rough and smooth, coarse and glossy, or soft and hard can be communicated without actually using glossy or rough media. In Jeanette Pasin Sloan's drawing of glasses and bowls *(figure 6.12)*, each object is richly patterned by reflections that echo the striped cloth on which they have been placed. The reflected verticals undergo a series of transformations owing to the curvature of each particular piece. On the convel shape of the black goblet, the reflected space of the room has been drawn in miniature. The drawing succeeds both as an illusionistic duplication of a still life and as an abstract composition of contrasting and repeating forms.

Invented, Conventional, or Symbolic Texture

Invented, conventional, symbolic, or *decorative, textures* do not imitate textures in real life; rather the artist invents the textural patterns. Invented textures can be used as



6.10. **LEO JOSEPH DEE. *Paper Landscape.*** 1972. Silverpoint on gesso-coated museum board, 2'11⅛" x 2'2" (88 cm x 66 cm). *Yale University Art Gallery, New Haven, Conn. Purchased with the aid of funds from the National Endowment for the Arts and the Susan Morse Hilles Matching Fund. © Joseph Szaszfai.*

6.11. **JULIE SAECKER SCHNEIDER. *Medusa II.*** 1995. Graphite on paper, 23" x 29". *Private collection. Marsha Mateyka Gallery, Washington, D.C.*

6.12. **JEANETTE PASIN SLOAN. *Chicago and Vicinity.*** 1985. Colored pencil on paper, 2'10" x 1'10½" (86.4 cm x 57.2 cm). © *Jeanette Pasin Sloan.*

6.13. **DAVID HOCKNEY. *The Rake's Progress.*** June 1975. Cut-and-pasted papers and ink on paper, 19¾" x 25⅝". *Gift of R. L. B. Tobin. (281.1978). Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. © David Hockney.*

nonrepresentational patterns, as in David Hockney's sketch for the stage designs for *"An Assembly" from The Rake's Progress (figure 6.13)*. Or they also may be abstracted to symbolize real textures; for instance, Hockney uses symbolic notations for hair, fabric, and crocodile skin.

James Rosenquist's work is a concise compendium of texture—actual, simulated, and invented *(figure 6.14)*. Texture is again the subject of the work. The image on the left is an example of invented texture; the image in the center simulates crushed paper; and the third image makes use of actual texture in the marks and

6.14. **JAMES ROSENQUIST. *Iris Lake.*** 1974. Lithograph, 3'½" x 6'2" (93 cm x 1.88 m). *Marian Goodman Gallery. © James Rosenquist/Licensed by VAGA, New York.*

rubbings. The pictorial space is ambiguous because the illusionistically three-dimensional elements are placed in a flat, white field. The shapes can be read as lying on top of the plane or as holes in its surface.

Texture is a critical element whether used referentially or independently of the subject depicted. Just as we could make a scale of artistic choices with realism at one end and nonobjective art at the other, there are gradations in the use of texture, too. Texture, although it can be used to record the observed phenomenon of external reality, always relays information concerning media and surface.

PROBLEM 6.1

Using Actual Texture

In this problem, focus on the texture of the drawing medium itself, its inherent qualities. Cut several pieces of 18-inch-square mat board. Using pencil, chalk, pastel, charcoal, or a combination in conjunction with a flat, water-based house paint, begin with a gestural network of lines using various media. Then overlay some sections with paint. Use scumbling, drips, abrasion, drawing, redrawing, and repainting until you have achieved an interesting surface. Think of a wall with scaling paint, or some weathered surface. You are not copying or imitating a found surface; you are involved in a process in which the surface is a record of your activity. Do not develop a focal point; however, the texture should vary from section to section. The transitions between one area and another should be subtle. (See David Jeffrey, color *plate 7.6.*)

At a later time, you might want to use this technique for building a surface on which to draw.

PROBLEM 6.2

Using Simulated Texture

After closely examining David Musgrave's accurately rendered leaf *(figure 6.15)*, choose as your subject a flat, textured surface, such as a weathered piece of wood, an old piece of wallpaper, or a large leaf. Photocopy these textures on letter-size paper and make a finished drawing on the same size paper, imitating as closely as possible the original object. Mount the photocopy and drawing side by side as a diptych.

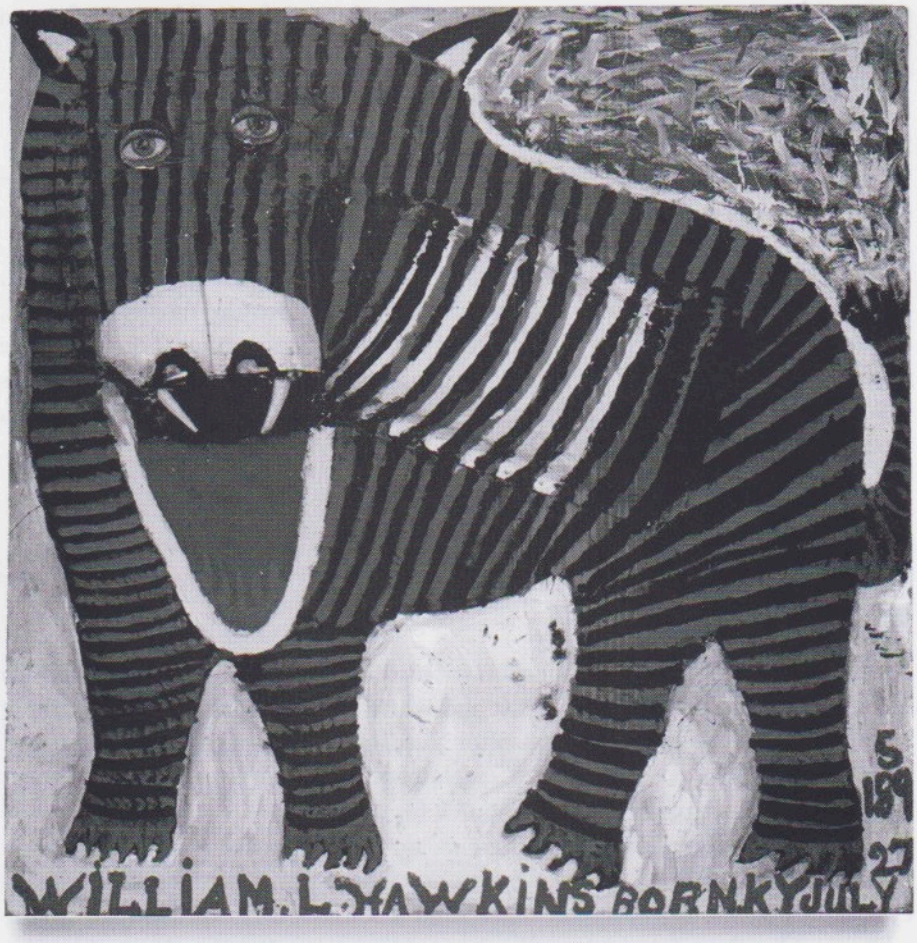
PROBLEM 6.3

Using Invented Texture

For this drawing, invent a mythological creature. Fill the entire picture plane with invented textural patterns. Use black-and-white acrylic on fabric. The absorbent quality of the cloth will provide a softer and much different texture from paper. Appropriate fabrics are muslin, duck, sailcloth, or canvas.

Outsider art is a particularly rich source for textural inventions. The Tasmanian tiger made by William L. Hawkins presents an uninhibited use of invented texture *(figure 6.16)*. Repetition builds the body of the beast, which has seductive collaged eyes. A white line separates the tiger from a scumbled background shape; the whites are distributed throughout the drawing in varying shapes and sizes. Hawkins

6.15. **DAVID MUSGRAVE.** ***Dirty Leaf.*** 2004. Graphite on paper, 16⅞" x 13¼" (42.9 cm x 33.8 cm).



6.16. **WILLIAM L. HAWKINS.** ***Tasmanian Tiger #3.*** Enamel and mixed-media construction on masonite, 48" x 48" x 4" (122 cm x 122 cm x 10 cm). *Ricco-Maresca Gallery, New York.*

has created an active, energetic surface texture by a lively application of paint and repetition. See Michael Abyi's drawing on fabric, *figure 1.5*, for another interpretation of this approach.

PROBLEM 6.4

Using Conventional or Symbolic Texture

Represent various textures in an imaginary landscape using conventional or symbolic texture. A comic-strip style would be appropriate for this problem.

In David Hockney's *Cubistic Bar (figure 6.17)*, symbolic texture enlivens the scene. In insets a palm tree and ocean scene are cursorily indicated; clouds are cubed to echo the title of the drawing, and randomly textured planes created by colored crayons advertise a seaside bar.

CONTEMPORARY TEXTURES

Additive Materials to Create Texture

We have seen how flexible additive materials can be in retaining a sense of their previous identity while functioning compositionally within the work (see Rauschenberg's combine, *figure II.14*).

6.17. **DAVID HOCKNEY. *Cubistic Bar*** from *Les Mamelles de Tiresias*. 1980. Crayon, 18⅞" x 23⅞". © *David Hockney.*

Let us now divide additive materials into two classifications: *collage* and *assemblage*. *Collage* is the addition of any flat material, such as paper or fabric, to the surface of a work. (See Lance Letscher, *plate 7.12*.) *Assemblage* is the use of dimensional material attached to a piece of artwork by any means—glue, nails, wire, or rope.

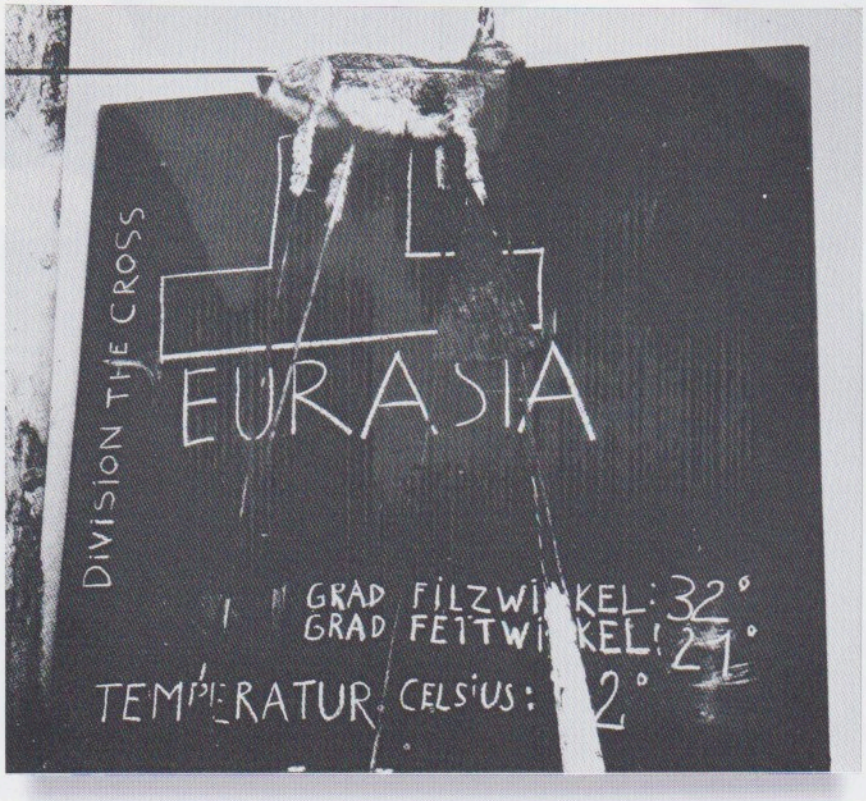
An example of assemblage is the work of the German artist Joseph Beuys who, in a performance piece, incorporates a hare, rods, felt, and fat to a drawing on chalkboard *(figure 6.18)*. He uses mythic imagery to express a state of transition through ephemeral materials.

Before moving on in our discussion, several definitions of terms will be useful when talking about texture. *Papier collé* is a term for pasting paper to the picture plane; *photomontage*, as its name implies, uses only photographs; *collage*, like *montage*, is any flat material put together to create a composition. Works using papier collé, collage, montage, and photomontage usually remain flat, although they can be built up in low relief.

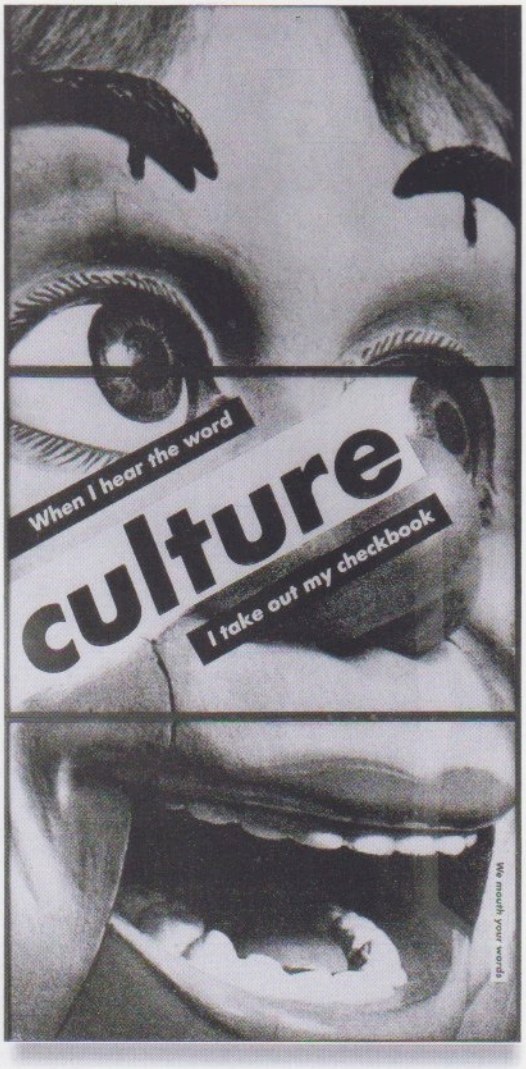
These techniques are actively used in contemporary art, as in Barbara Kruger's work with its exposé of establishment values *(figure 6.19)*. By making the words deny the image, she urges the viewer to reassess accepted ideas.

Jacques de la Villéglé's work *(figure 6.20)* is an offshoot of collage. He calls his work *décollage* (unpasting); he pulls down and reveals hidden, layered posters from Parisian walls, executing his art without scissors or paste. Villéglé stresses the impersonal character of his work; he described himself as an "anonymous lacerator."

Another technique used in contemporary art is *bricolage*. *Bricolage* is the art of making do with whatever is at hand. In drawing, bricolage manifests itself in found



6.18. **JOSEPH BEUYS. *Eurasia*, from *Siberian Symphony.*** 1966. Mixed media performance with action tool: board with chalk drawing, wedges of felt, fat, hair, and rods. *Private collection. Photo: © 2007 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn.*



6.19. **BARBARA KRUGER. *Untitled (When I Hear the Word Culture I Take Out My Checkbook).*** 1985. Photograph, 11'6" x 5' (3.51 m x 1.52 m). *Mary Boone Gallery, New York.*

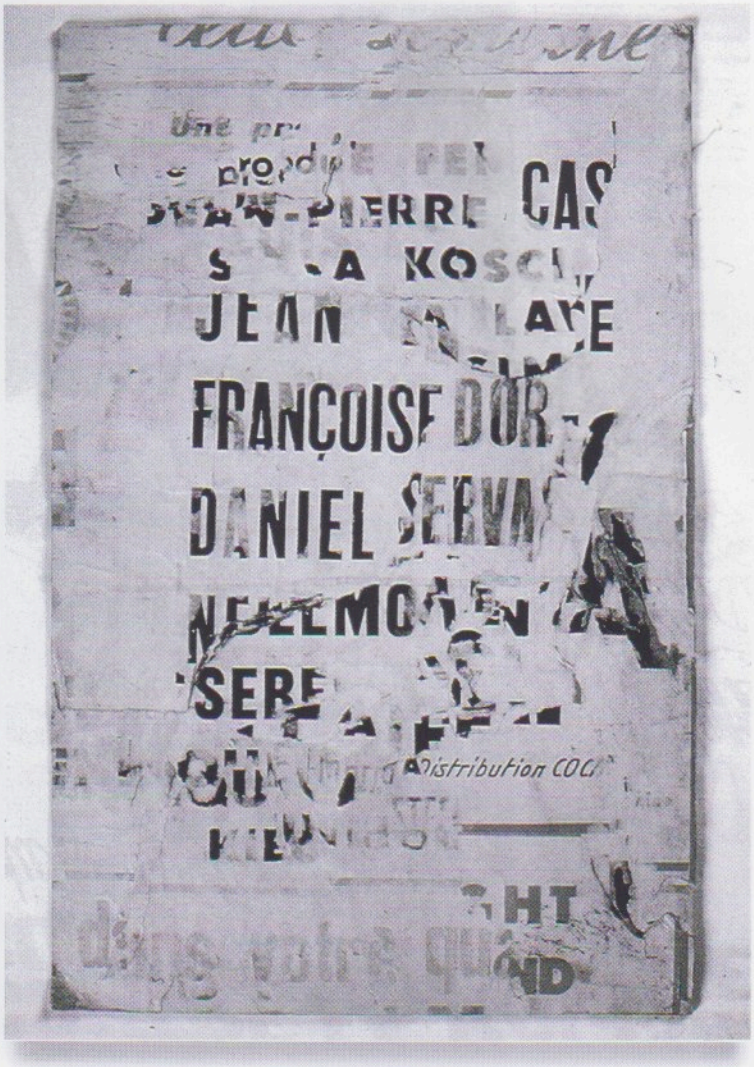
surfaces. Judy Pfaff uses pages from a Japanese book as the background for her drawing *(figure 6.21)*. Overlaying the found paper with ink, oil stick, and collage, Pfaff presents a variation on scientific illustration. The double-page format suits Pfaff's subject of bivalves.

In collage, montage, photomontage, assemblage, and installations, bizarre and unlikely combinations press the viewer to interpret, to find meaning in the disparate pieces. The breakdown of conventional categories such as Rauschenberg's Combines (see *figure II.14*) and predetermined rules for art has helped close the gap between art and life, a steadfast goal of the artists of our era.

PROBLEM 6.5

Using Papier Collé

For this problem, reassemble old drawings to create a new work. For example, you might tear up old figure drawings and rearrange the pieces to make a landscape.



6.20. **JACQUES DE LA VILLÉGLÉ. *Metro Saint-Germain.*** 1964. Torn posters, 1'7" x 1'1½" (48.3 cm x 34.3 cm). *Zabriskie Gallery, New York. © 2007 Artists Rights Society (ARS), New York/ADAGP, Paris.*

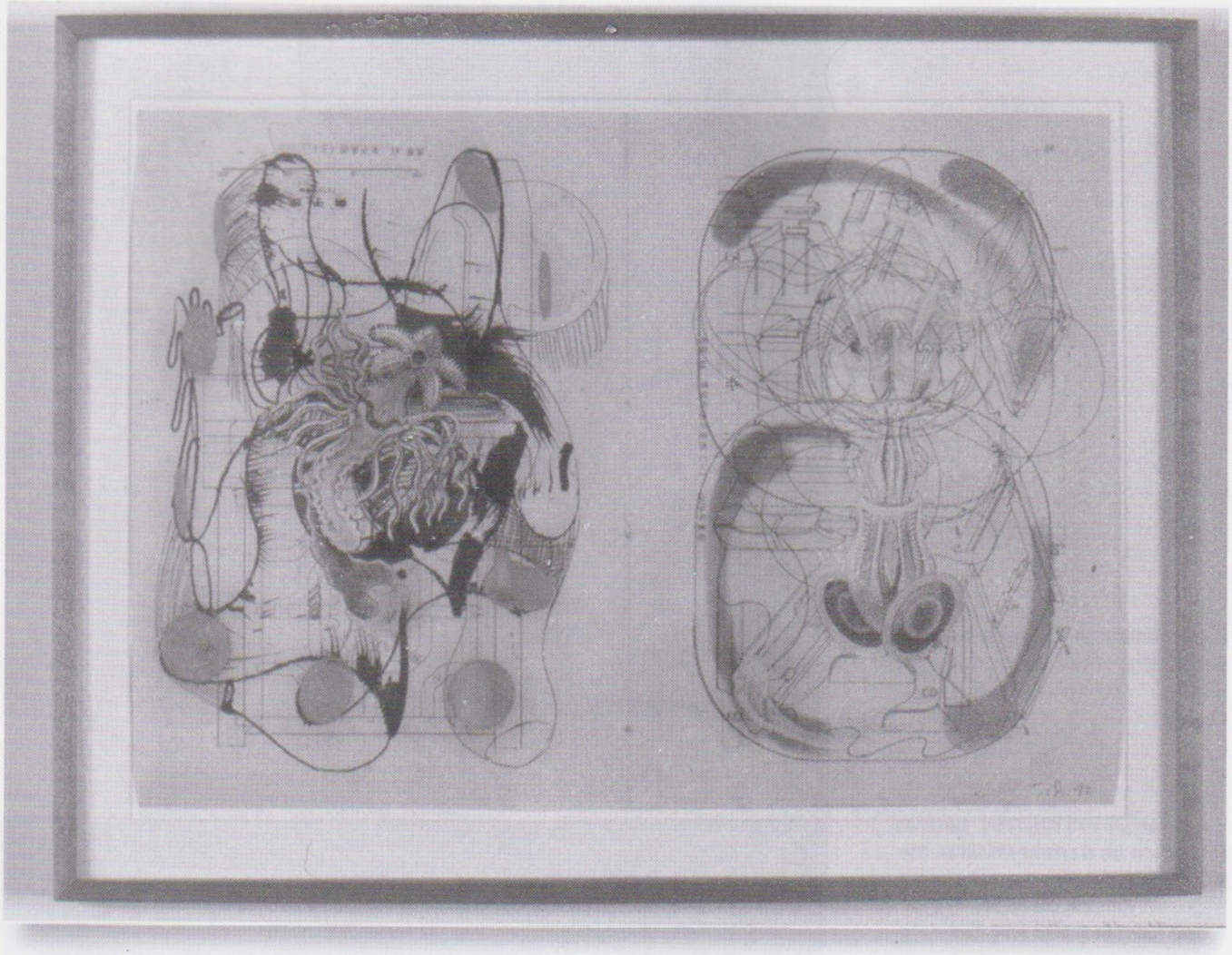
Pay attention to the shapes of the torn paper and to the marks drawn on them. Use glue or masking tape. Redraw over the old drawings to integrate the papier collé.

Francis Alÿs's torn and reconstituted drawings *(figure 6.22)* suggest possibilities for other configurations. He attaches the torn sheets with masking tape and redraws between layers of tracing paper. The accidental quality of the work is reinforced by the irregular format, the result of the layered papers.

PROBLEM 6.6

Using Collage

Make copies of real objects on a photocopy machine. Try for a wide range of textural variety. Cut out the shapes of the copied objects and incorporate them into the drawing, using media compatible with the collage.



6.21. **JUDY PFAFF. *The Bivalves A.*** 1992. Ink, oil stick, collage on found paper, 10¼" x 14¼".

PROBLEM 6.7

Using Photomontage

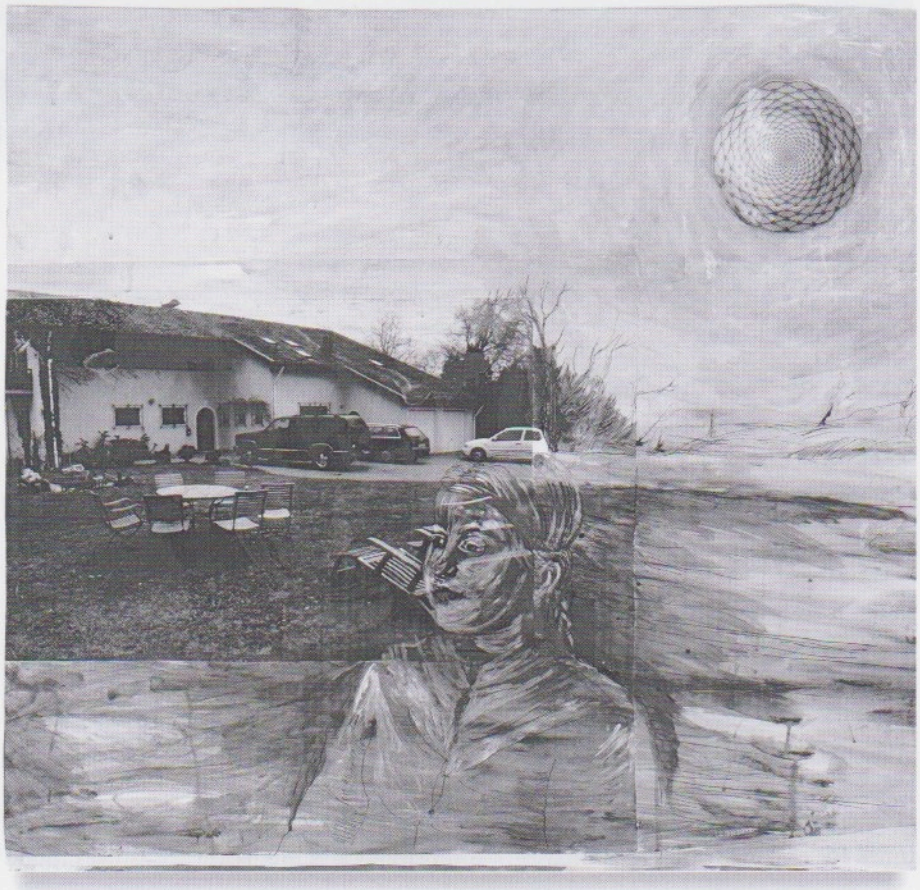
Taking a clue from the work of Amelié von Wulffen *(figure 6.23)*, glue a photograph on found paper. Extend the attached image by drawing out from its edges. Alter the scene of the original photograph with added imagined elements such as Von Wulffen has done.

Transferred Texture

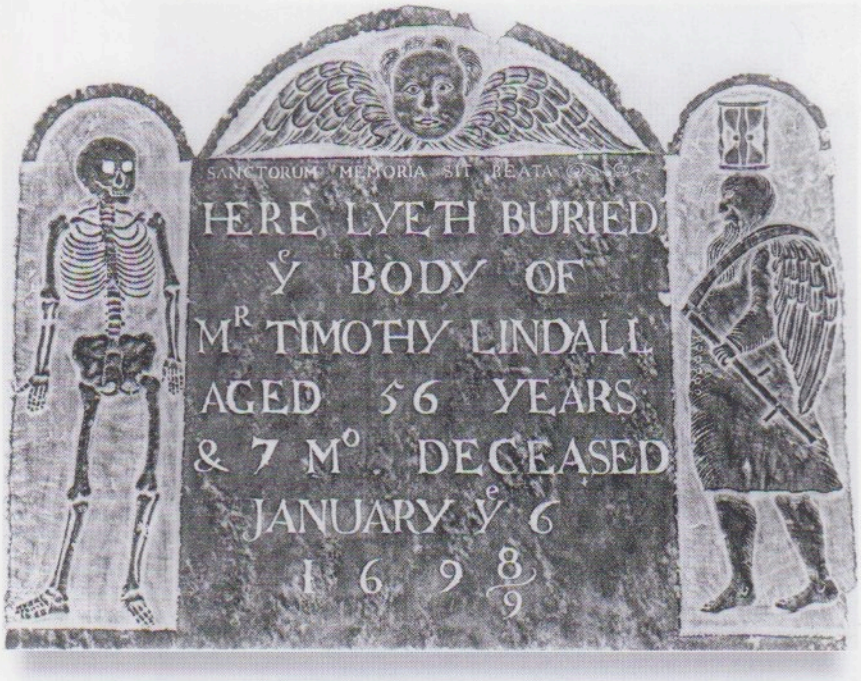
Related to both actual texture and simulated texture is the transfer of a texture from one surface to another, a technique called *frottage*. This transfer is made by taking a rubbing from an actual textured surface or by transferring a texture from a printed surface onto the drawing. Transferred textures cannot clearly be categorized as actual texture or simulated texture because they possess elements of both; they belong to a crossover category.

The technique of stone and bronze rubbing is an ancient one, popular in earlier times for making transferred images of tombstones and low-relief sculptures found

6.22. **FRANCIS ALŸS.** ***Study for Falling Dog.*** 2001. Pencil on tracing paper, 6⅜" x 7" (16 cm x 18 cm). *Lisson Gallery.*



6.23. **AMELIÉ VON WULFFEN.** ***Untitled (Madchen im Garten) (Maid in the Garden).*** 2004. Photograph, book page, acrylic, ink on paper, 39" x 41⅜" (99 cm x 105 cm).



6.24. **ANN PARKER & AVON NEAL. *Timothy Lindall. Salem, Massachusetts . . . 1698/9.*** 1963. Stone rubbing, 1'6½" x 1'11¾" (47 cm x 60.3 cm). *Amon Carter Museum, Fort Worth, Texas.*

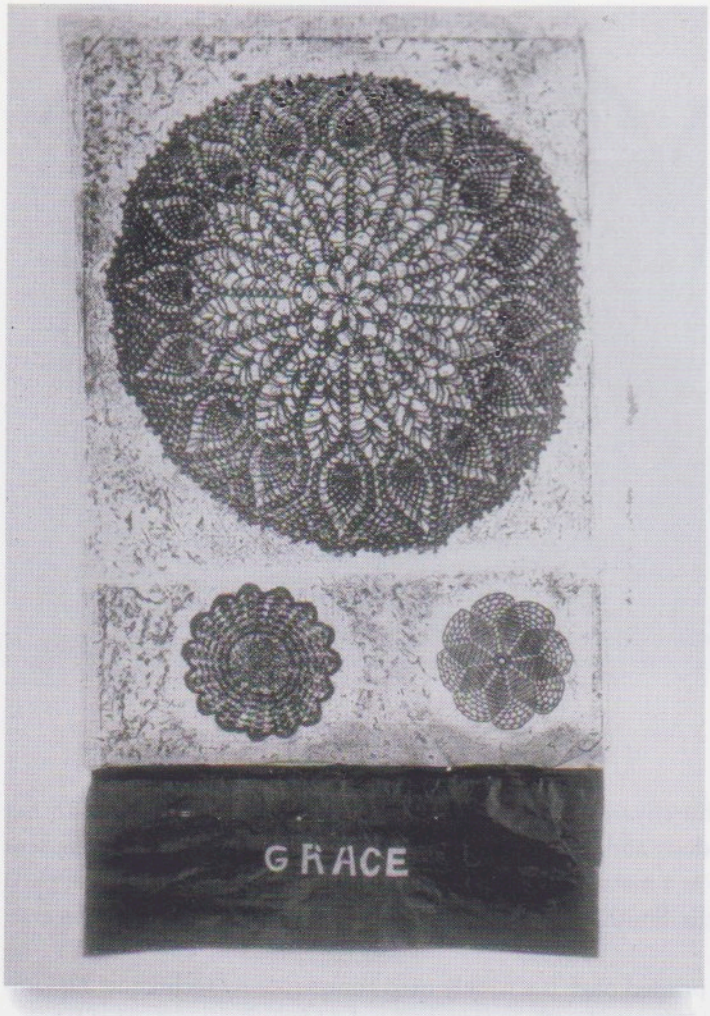
in churches and churchyards *(figure 6.24)*. Rather than rubbing, Kiki Smith has inked a crocheted doily and transferred its texture to paper *(figure 6.25)*. She sees the mandala shape as a metaphor for a rose window as well as for anatomical parts such as eyes and cells. Smith chose the image for its reference to the feminine craft tradition.

Transfer from a printed page is a widely used contemporary technique. The image to be transferred is coated with a solvent, then laid face down onto the drawing surface and rubbed with an implement such as a wooden spoon, brush handle, or pencil. The directional marks made by the transfer implement provide additional textural interest in a drawing. Robert Rauschenberg developed the technique of transfer from a printed surface in the 1950s as a means of reintroducing representational imagery different from other realist techniques. In an illustration for Dante's *Inferno: Canto XXI, Circle Eight, Bolgia 5, The Grafter (figure 6.26)*, Rauschenberg made his earliest experiments with transfers, combining them with gouache, collage, graphite, red pencil, and wash. The marks made by the implement in transferring the images provide textural unity for the composition. The overall sameness of line direction has the effect of flattening out the images. At the same time, the streaked lines build on one another to make an agitated surface, creating a nervous movement throughout the work.

PROBLEM 6.8

Using Rubbing

Using an oil stick, make rubbings of several textured surfaces, combining them into one composition. Oriental papers are good for rubbed drawings. They are strong and can withstand friction without tearing, and they are texturally interesting. Consult Guide A, "Materials" for a list of papers. For additional information, refer to Kiki Smith's doily transfer (see *figure 6.25*).



6.25. **KIKI SMITH. *Grace.*** 1994. Collaged lithograph on Nepal paper. 37½" x 19½" (95.3 cm x 49.5 cm). *Photography by: Ellen Page Wilson, Courtesy PaceWildenstein, New York. © Kiki Smith, Courtesy PaceWildenstein, New York.*

PROBLEM 6.9

Transfer from a Printed Surface

Before you begin this problem, read the list below in its entirety. Also, be sure that you work in a well-ventilated space.

- Using pictures from current magazines or newspapers, create a drawing made of transferred images.
- Alcohol can be used for transferring photocopies, turpentine or Nazdar for newspaper and magazine images. Lightly brush the solvent on the back side of the image to be transferred, and let it set a minute so that the ink will soften before beginning to rub. Lay the image face down on the picture plane and transfer by rubbing with a wooden spoon, brush handle, or pencil.
- Distribute the transferred images throughout the picture plane. You can keep all the lines going uniformly from right to left, across, or up and down; pay attention to the patterns the lines themselves make regardless of the image. You can turn your paper and work from all sides for a different textural effect.
- You may find that the transferred images need no additional drawing, or you may integrate the composition by using gouache, graphite and turpentine, watercolor,

6.26. **ROBERT RAUSCHENBERG. *Illustration for Dante's* Inferno: Canto XXI, Circle Eight, Bolgia 5, The Grafter.** 1959–1960. Red and graphite pencil, gouache, cut-and-pasted paper, wash, and transfer, 1'2⅜" x 11½" (37 cm x 29.3 cm). *Collection, The Museum of Modern Art, New York. Given anonymously. © Robert Rauschenberg/Licensed by VAGA, New York. Photograph © 1997 by The Museum of Modern Art.*

or ink wash. Graphite sticks and pencils make more subtle additions to the transferred images. Be selective in your additive marks. The very nature of transfer is its rather blurred and indistinct quality. The negative marks, the white marks that show between the intermittent rubbed lines, allow the paper to come forward and to create an ambiguous space.

■ Work on several drawings at a time, creating a thematic relationship between them by using related images in each piece. Base your theme on a favorite story or song.

■ A good-quality heavy rag paper is ideal for this problem. You can even transfer images onto silk, cotton, or other fabrics. Consult the paper list in Guide A, "Materials."

Conclusion

Contemporary artists do not always confine their use of texture to one category. We conclude our discussion of texture with a description of two works in which texture serves multiple functions. In Judy Pfaff's drawing (see color *plate 7.1*), the multiple motifs are biological cells, plants, herbs, medical illustrations, mandalas, mantras, old manuscripts, and architectural details. In her work, the structure is complicated by textural variety. Underlying her work is the idea that all things are connected; this is conveyed through her web of textures.

Cy Twombly's work could be mistaken for a page from a notebook except for its large size (see color *plate 7.2*). The title of the series, *Mushrooms, No. V,* comes from *Natural History, Part I.* This title gives a clue that the work stems from a botanical source. The empty background, the gridded papers, the blank label, and the color scale provide subtle textural variety. The simulated texture of the mushrooms, the photomontage, and the loose scribbles build an enigmatic turn on traditional botanical illustration.

As noted at the beginning of this chapter, texture refers to the visual appearance of a work, its surface quality being the most important. New technologies and concepts have opened the door to textural innovations. We explored a range of textural categories and additive materials in this chapter. Texture is an element that pays rich rewards in both making and viewing art.

SUMMARY

Spatial Characteristics of Texture

Generally, uniform use of textural pattern and invented texture results in a relatively shallow space. A repeated motif or texture that remains consistent throughout a drawing tends to flatten it.

The use of simulated and invented texture in the same drawing results in arbitrary space, as does a combination of simulated texture and flat shapes.

Simulated texture is more dimensional than invented texture. If sharpness of textural detail is maintained throughout the drawing, space will be flatter. Diminishing sharpness of textural detail results in a more three-dimensional space. Objects in the foreground that have clearer textural definitions than those in the background usually indicate an illusionistic space.

In summary, simulated texture is generally more three-dimensional than invented texture. Repeated patterns or textural motifs result in a flatter space. Spatial ambiguity can result from a use of simulated and invented texture in the same work.

SKETCHBOOK PROJECTS

Identifying Textural Techniques Used in Depicting Water

This assignment goes beyond the actual sketchbook. Go to the library and look for texts that show how artists depict images of water. The notebooks of Leonardo da Vinci, for example, with their scientific and visual investigations, deal with of the properties of water. Hockney has used the theme of water extensively in his prints, paintings, and drawings.

In your sketchbook, take written and visual notes of how the various artists have approached the problem of depicting this symbolically loaded element. Classify the textures according to the various categories discussed in this chapter. Note the scale of textural variety from photorealistic to illusionistic to symbolic

to abstract. Describe the kinds of marks, styles, and media used to achieve various textural effects.

PROJECT 2

Transcribing Textural Techniques

Make a list of different kinds of water images—for example, swimming pools, waterfalls, natural pools, lakes, oceans, droplets, water running from spigots, bathtubs, showers, sprinklers, birdbaths, boiling water, ice water in a glass, steam, fog, rain, splashing water, standing water, turbulent water, and so on—the list should be as comprehensive as possible. Write descriptions of the characteristics and properties of each item on your list.

Choose a minimum of seven kinds of water to transcribe into drawn textures in your sketchbook. The size of each textural notation should be at least four inches square (10.16 by 10.16 cm), or it can fill a full page. Experiment with different kinds of media and with different kinds of marks. Scale is an interesting aspect of this project. In some of your transcriptions, try for an accurate description; in others, synthesize the information in a nonconventional approach. Make five drawings for each category.

Variations on this problem can be done with an endless number of textural challenges: urban textures and manufactured surfaces; natural, organic textures, such as animals, plants, or minerals; and secondhand textures drawn from found printed surfaces, such as photographs or illustrations. You might want to devote a special notebook to textures for reference in later work.

Both transcribing visual textures and inventing ways to symbolize texture will sharpen your perceptual and conceptual skills.

COMPUTER PROJECT

PROJECT 1

Creating Texture on the Computer

Paper selection is the only control the computer graphic artist can exert in regard to the actual physical texture of a computer drawing. However, the computer has limitless possibilities for simulated and invented textures. Use the computer to generate texture samples for a collage.

There are many ways to create textures on the computer: Actual textures can be photographed with a digital camera and downloaded to your computer; objects can be scanned directly into the computer; textural images can be found on the Internet and printed; and finally, textures can be created with graphics programs, such as Adobe Illustrator and Photoshop.

Here are some ideas for creating texture samples on the computer. They may be printed in black and white or color. Use the controls in your scanner program to manipulate color and value. Scan into your computer some flat actual material, such as old papers, wrinkled foil, textured fabric, and weathered wood.

Using a digital camera, photograph grass, pebbles, rusty metal, and animal fur. Fill the entire frame with a single texture. Create your own textures in Adobe Illustrator. Use various line qualities available to create a textured network of lines. Make at least five samples, ranging from light to dark and from organized to chaotic. This can be done quickly with cut-and-paste tools.

Install a wall of textures using samples from the class. Take note of new ways to create texture.

Using sample textures, cut and tear shapes to create a collage. Pay attention to contrasting values and to contrasting textures, such as smooth and rough. Use a spray adhesive or glue stick to attach the shapes to the picture plane. You may add some actual texture (such as string) to the finished piece.