

## Study of the history of drawing: heterotopic research on artistic praxis and creative processes in Visual Arts

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### Abstract

The project is a research about the history of drawing through artistic praxis. Through a decentralized selection that seeks to give priority to non-European artistic contributions, seeks to design a heterotopic panorama (of the displacement of the time and space) of the artistic developments in the graphic context. For this research work were chosen drawings of the artists: Katsushita Hokusai, Ibrahim El-Salahi and Rosana Paulino. The research has practical-experimental because of the elaborate study (reading texts, images reading) and of the material inventoried, the research proposer creates artistically.

### Key words:

*Image, drawing, creation processes,*

### Introduction

The drawing is essential when it reports the base and the fundamentals of visual thinking. According to this premise, the project seeks through reflection and practice in drawing to understand and illuminate a portion of the various aspects of the universe of the drawing. Drawing is a way of knowledge, and reveals materializes fractions of what goes on in the artist's mind the intangible space. The drawing is under the aegis of Art, so we share that "art does not reproduce the visible; rather it makes visible ... The formal elements of graphic art are dot, line, plane and space - the last three charged with energy of various kinds ... Formerly we used to represent things visible on Earth, things we either liked to look at or would have liked to see. Today we reveal the reality that is behind visible things ... By including the concepts of good and evil, the moral sphere is created ... Art is simile of Creation. "(KLEE cited Chipp, 1968). The scope of this research is the drawing while sensitive construction, and takes into account the work in drawing of three artists who are participants in the current art scene, but these artists are not from Europe or the United States: traditional hegemonic centers in the Arts.

### Results and Discussion

The research was focused on two structural axes constituting two stages, nominated: inductive-reflective and heuristics-creative. In the first stage we were concentrated efforts on the reading of texts and images concerning the three listed artists: Katsushita Hokusai, Ibrahim El-Salahi and Rosana Paulino; as well as texts that contextualize the centuries XIX, XX and XXI, in which are given the artistic developments of the aforementioned artists. In the second stage experimentations were made, artistic creations in drawings and development of an article on the inventoried equipment through research.



**Image 1.** Corporas

### Conclusions

There is so much interesting thing involved in creating in drawing, it was that the research dealt with: personal, emotional, loving factors; social motivations, political, behavioral; the technical issues, the constructive ways in drawing within the Visual Arts. We can see from the purpose of this research the influence today of repeated inheritance: democracy of the nineteenth century, the twentieth century globalization and social inclusion of the twenty-first century. Through this chronology attached to the field of Visual Arts, specifically the area of drawing, we conclude that there is need for give great power to the cultural resignification, having as one of the possibilities the rotlessness of social inequalities. Think the other as the opening of possible worlds. This research confirms the view by relying on the study of the work of artists from Africa, Asia and South America. We consider significant to emphasize the importance of reflection generated by this research through artistic praxis (creation of drawings).

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