

Are these classes for me...?

"I have never done life drawing before."

These classes are not to do with learned techniques, they are based on direct experience. Not knowing how to do something can be an advantage, because thinking we know how to do something can be inhibiting.

"How can life drawing affect other areas of our life?"

When we dare to touch the reality of who we are, which we do in these sessions, that which is touched expresses itself freely in all aspects of our lives.

"I am not a terribly creative person."

Creativity is not necessarily what it appears to be. The springboard for it is a relationship with our self.

"I have been very creative, but now feel stuck and unable to express myself."

I feel that we get stuck when we are thinking about it. These courses are orientated to enable us to connect with an innate sense of our self, which alone is the source of all creativity.

"It sounds a bit airy fairy. What can I learn in practical terms?"

When we have a pre-conceived idea of what we want, that very notion precludes and inhibits free exploration. It is only when we let go of all desire to succeed and fear of not being able to succeed, that a more relaxed, playful and true exploration can take place. In practical terms we become more in tune with our self and our drawing materials, giving us a language with which to express our relationship with whatever we are drawing.



Meriel Hoare has been painting and drawing all her life. She studied at the Slade School of Art in London, with Oscar Kokoshka in his School of Seeing in Salzburg and with Cecil Collins.

What is also being offered here is a sense of intimacy, time, leisure and friendship while we explore the uncharted waters of creativity.

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'An exploration into the **nature of creativity** through **life drawing** with **Meriel Hoare**'



Life drawing...

Many of us do not see the true form of the things around us. We see with our minds, we think that we know what a form looks like. We name things and we draw with a fixed idea of what we want.

Our drawing may be accurate, but we miss what is really there...the rhythms, the tones, the harmonies; the very life of a thing.

To see without knowing opens up a new world and gives us a fresh view. We can empathize and sense the quality of the figure in front of us, allowing the beauty of the form to be seen and felt.

When we do this, the feeling of the life and movement of the model can flow through us into the marks we put on the page, giving us drawings that are way beyond our ability to 'do'.



"I count last weekend's experience among the truly significant moments of my creative life. I am profoundly grateful to you for... the gentle wisdom and humanity of the teaching..."

C.S. (Curator to the African Gallery at the British Museum)

"How can I thank you for the belonging I felt; for the liberation I experienced? It is as if my creativity held a bunch of keys to so many other parts of me."

C.D. (Professional Counsellor)

Drawing life...

Using hands, fingers and natural instruments like reeds, quills, brushes, charcoal, chalk, water and music, we touch out on our paper that which touches us in the human form.

Not merely accurate attributes, but the poetry that is carried via the form; the content of humanity. In truth we touch Being-ness, which is our true nature.

Touching the atmosphere, the fragrance, the silence of a pose, with love, with wonder, with enquiry, helps us to participate in its life, so that there is freedom to explore what is.

In this way, drawing becomes a metaphor for life itself. Seeing past what the mind thinks it knows – based on learned patterns of conditioning, including the desire for results and the fear of not getting them – allows for a relaxation back into the creative and intuitive essence of our self, which is just plain being at home as oneself.