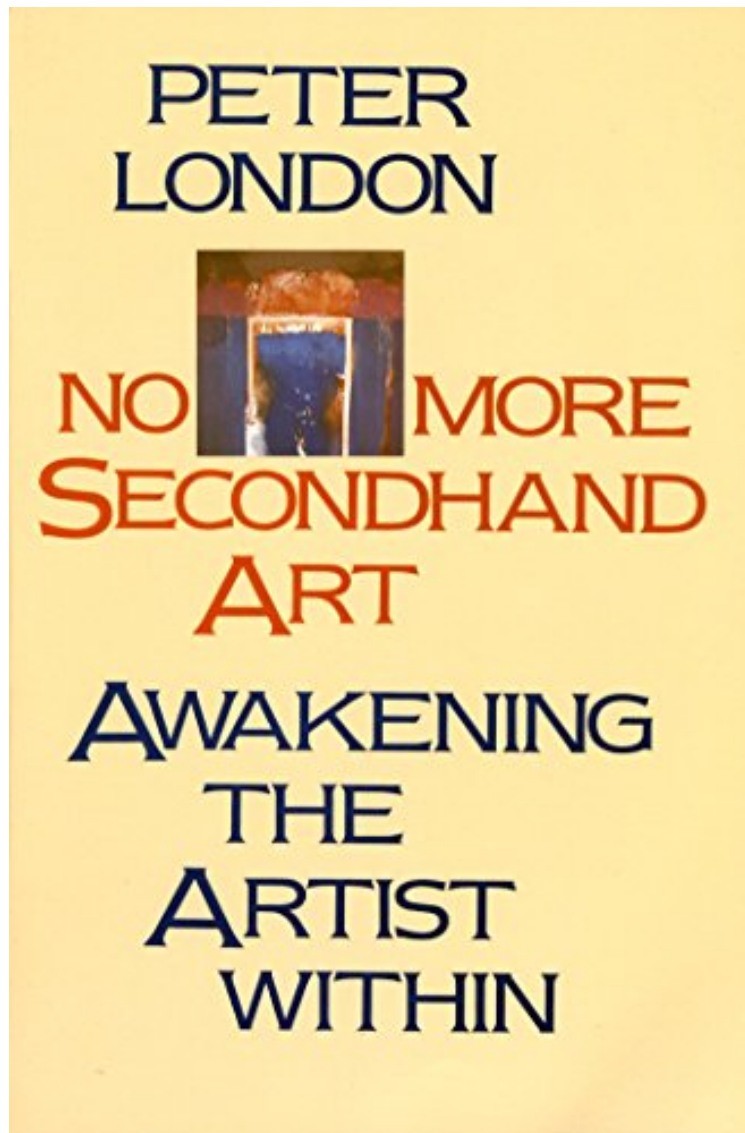


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No More Secondhand Art: Awakening the Artist Within

Peter London

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Peter London : No More Secondhand Art: Awakening the Artist Within before purchasing it in order to gauge whether or not it would be worth my time, and all praised No More Secondhand Art: Awakening the Artist Within:

0 of 0 people found the following review helpful. It's a challenge but will get you off the dime!By cccThe encounters [exercises] in this book are a challenge. As it says, paraphrased here, the person who goes into the exercises, encounters, is not the person who comes out. This is a tool along the same lines as The Artist's Way by Julia Cameron. It's not navel-gazing because it puts you to work alone at home or in a group setting.It isn't art. It's very important to accept this as 'image-making' as it's called in the book. Also, use the term 'encounter' to describe the timed sessions. In order to do the encounters it took plenty of preparation and problem-solving. I found an interval timer on You Tube

that ran for one hour but beeped every 60 seconds and kept track of what minute of the 60 had been completed. I bought newsprint paper at the dollar store so that using 60 sheets of it in one hour was not too expensive or intimidating. Plus, newsprint isn't a glaring bright white which as a blank canvas is another kind of speed bump, maybe. I spread all kinds of media around: colored pencils, graphite, charcoal, markers, and paint but didn't use paint. Another speed bump was an Encounter which instructed to 'choose one convention' that you see among the 60+ drawings displayed. I had to look up conventions. I found good guidance in the Jeffery Camp book DRAW which is another self-study option in itself. Next challenge was how to display the 60+ drawings as a whole 'collection' for 'processing'. The images can be unsettling and perhaps not something you want to share right away or maybe ever with the household? How to display these for guided review while maintaining privacy? I used garment racks on rollers covered with white flannel and pinned the sheets across and down. I've since then ordered display board here on -- white cardboard folding boards. Report on that later. The book can be used as an independent self-study BUT do have a plan for support and context. It can also be used as remedial reading for artists and anybody who makes things. It's similar to the Kimon Nicholaides self-study book The Natural Way to Draw which also takes preparation and lots of paper. Yes, I agree with other reviewers that it's wordy. The author in 1989 and feeling his way to communicating this method of getting unstuck, transformation, moving your creative life forward. I'm very grateful. 0 of 0 people found the following review helpful. worth the read! By Gillian R Thought provoking, unusual book. Still working through it but will likely reread. Practical exercises were not as helpful as I expected, but still good... and the concepts and ideas in the first chapters are def worth pondering. Actually borrowed this book from the library and because I couldn't finish it before it was requested by someone else, I bought it for myself. 0 of 0 people found the following review helpful. Four Stars By Customer A classic. Worth reading.

This book is about using art as an instrument of personal transformation, enabling us to move from an inherited to a chosen state of being. Peter London offers inspiration and fresh ideas to artists, art students, and art teachers; as well as to people who think they can't draw a straight line but want to explore the joys of creative expression. Inside every person, he believes, there is an original, creative self that has been covered over by secondhand ideas, borrowed beliefs, and conditioned behavior. By freeing the capacity for visual expression; a natural human language possessed by everyone; we can awaken and release the full powers of that original self. Among the topics and exercises included are: bull; How to increase the ability to visualize, fantasize, and dream bull; Obstacles to the creative encounter and what to do about them bull; Experimenting with art media as true mediators between imagination and expression bull; Making masks to reveal the hidden self bull; Painting with "forbidden" colors bull; Arranging found objects as metaphors for one's life

"A joy to read. In a style both conversational and precise, London questions the conventional attitudes that form a barrier to keep art outside most people's lives. London shows us that making images is as natural as speech, as dreams."mdash;Yoga Journal "Passionate and insightful . . . A must-read for all artists, art students, and art teachers. But anyone who wants to explore their own inner dimensions of creativity can learn and profit from it."mdash;Intuition "Peter London is grounded in his approach to the visual arts and he communicates it beautifully. He gives a fresh vision to creativity."mdash;Natalie Goldberg, author of Writing Down the Bones: Freeing the Writer Within "I am impressedmdash;no, I am thrilledmdash;by the courage and ripeness of his guidance toward creativity, how it can work, how it can be helped and hindered, how it can change everything."mdash;M.C. Richards, author of Centering in Pottery, Poetry, and the Person "His eloquent, at times poetic ruminations return the reader to some earlier state of grace that may have been damaged or neglected in the hurly-burly of teaching. London not only invites the reader on this journey to some unexplored recesses of the mind, but also provides very specific tasks to ease the passage of transition. Philosopher and artist though he may be, London's commitment as a teacher shines on every page."mdash;Al Hurwitz, author of Gifted and Talented in Art and coauthor of Children and Their Art From the Inside Flap This book is about using art as an instrument of personal transformation, enabling us to move from an inherited to a chosen state of being. About the Author Peter Londonmdash;painter, author, art educator, and art therapistmdash;has taught the approach presented in this and other books to thousands of students, ranging from teens to octogenarians, from "art phobics" to professional artists. Professor Emeritus at the University of Massachusetts, Dartmouth, and a 2002 Distinguished Fellow at the National Art Education Association, he lives in Fairhaven, Massachusetts.