





Much of the work here is characterised by a mixing of motifs and topical hierarchies that reads, somewhat ironically, as the thumbprint of the internet's virulent content culture. Thus attitudes familiar to contemporary video and photographic artists are also much in evidence. Those works that approach some idea of objectivity quickly sidle off towards less stable territory: the soft focus cinematic stills of Erin Fostel and Marcel Gähler, the Tumblr-esque celerity of Jacques Floret (a kind of social media realism), the a-historical bricolage of Sagaki Keita or Carine Brancowitz's self-consciously cropped and coloured portraits. Drawing has offered a riposte to both the arenas of fine art and technology by co-opting their attitudes and methods. With this, there is also a turn towards the positively surreal. Here it is again phrased less as an adventure into the psychological unknown, rather as the recording of a day-to-day existence bounded by a glut of visual media: our contingent surface reality. Hence Joe Biel's darkly suburban fantasies, John Copeland's brackish comedies and Emilio Valdes grotesque machines all manage to shock without surprising.



An important debate raised in light of these collected artists, especially those that place their emphasis either in making works of prodigious size or with intense density of information, is the notion of labour, or even more contentiously, skill, in relation to contemporary art practice. The indexical nature of drawing, and the familiarity of its methods to a general audience, leaves the story of a drawing's construction elementally bare; drawing is, in effect, the most rational of all artistic endeavors, and it is easy to see how these works might speak to sectors of the public disenfranchised by the opacity of what they term, often derisively, *modern* art. Indeed, even for those steeped in the appropriate historical and theoretical idioms, it is easy to be overawed by the sheer human ingenuity and attritional application of much of what is displayed here.



While the book acts as a valuable reference, what really elevates *Walk the Line* above the typical arts compendium is its design and production. Editors Marc Valli and Ana Ibarra are also responsible for the quarterly art magazine *Elephant*, currently art directed by London-based studio Julia, and they have adopted the same team for this book project. Walk the Line displays that combination of astute typography and bold colour choice that we've come to expect from the design trio. Their use of ITC Tiepolo, especially at the larger weight in the preface, provides a fantastic foil for the book's subject matter — each of the type's glyphs feel like it is constructed from a series of firmly applied marks from a calligraphic pen. It's an ornate font that never feels merely decorative, in fact as it gets heavier it takes on shades of a blackletter, something like Rotunda, but retains a contemporary edge — as its designer Cynthia Hollandsworth remarked, it acts like a "sans serif with serifs". From its time working on *Elephant*, Julia understands how to integrate a diverse range of visual material at scale, with none of the works feeling undeserved. Match this with a heavy, uncoated cream paper stock, repetition of a deep vampish red that acts as colour motif and the thick unsealed boards front and back that give the title its precise outline and you have a product that feels far more considered than most other offerings in this category.

*Walk the Line - The Art of Drawing*, by Marc Valli and Ana Ibarra  
Published by Laurence King, £24.95

[Share Tweet](#) 0

Recent Articles

- 0705 [Swap Shop](#)
- 0705 [Counter Point](#)
- 0705 [Identity Crisis](#)
- 0605 [Letter Lovers](#)
- 0605 [Typo Hype](#)

Popular Articles

- 2404 [Christian Witternigg](#)
- 2404 [Fun Fix](#)
- 2704 [Big Red](#)
- 2704 [First Lady](#)
- 2804 [George Douglas](#)



[Share Tweet](#) 0  
• [Art](#) • [Publishing](#) • [Drawing](#)

[Swap Shop](#)

+1 Co-Op is a new project by Rob Lowe (aka Supermundane) with the simple aim of bringing together a bunch of like-minded designers and sharing some great work.

[Counter Point](#)

Created in 1999 for a Dutch newspaper, Arnhem feels both new and timeless. Type designer Johannes Lang sings its praises, especially the perfectly balanced counters of its lowercase 'g'.

[Identity Crisis](#)

Warwick University's new logo is the latest identity to create a social-media storm, and in this case its with good reason as the logo looks to make the university appear ever more like a business.

[Books](#)

[- Self Help](#)

+

Articles

- [Short](#)
- [Medium](#)
- [Long](#)

Contact

- 31 New Inn Yard
- London
- EC2A 3EY
- [info@grafik.net](mailto:info@grafik.net)

Information

- [About](#)
- [Advertising](#)

Legal

- [Terms & Conditions](#)
- [Privacy Policy](#)

Social

- [Twitter](#)
- [Facebook](#)
- [LinkedIn](#)
- [About](#)
- [Advertising](#)
- [Powered by Protein](#)

Copyright 2015. [Grafik](#).