

Perception of **Edges**

Perception of **Spaces**

Perception of **Relationships**

Perception of **Lights and Shadows**


Perception of **the Whole**

A Comparison of Left-Mode and Right-Mode Characteristics

L - MODE

Verbal: Using words to name, describe, define.

Analytic: Figuring things out step-by-step and part-by-part.

Symbolic: Using a symbol to *stand for* something. For example, the drawn form  stands for *eye*, the sign + stands for the process of addition.

Abstract: Taking out a small bit of information and using it to represent the whole thing.

Temporal: Keeping track of time, sequencing one thing after another: Doing first things first, second things second, etc.

Rational: Drawing conclusions based on *reason* and *facts*.

Digital: Using numbers as in counting.

Logical: Drawing conclusions based on logic: one thing following another in logical order — for example, a mathematical theorem or a well-stated argument.

Linear: Thinking in terms of linked ideas, one thought directly following another, often leading to a convergent conclusion.

R - MODE

Nonverbal: Awareness of things, but minimal connection with words.

Synthetic: Putting things together to form wholes.

Concrete: Relating to things as they are, at the present moment.

Analogic: Seeing likenesses between things; understanding metaphoric relationships.

Nontemporal: Without a sense of time.

Nonrational: Not requiring a basis of reason or facts; willingness to suspend judgment.

Spatial: Seeing where things are in relation to other things, and how parts go together to form a whole.

Intuitive: Making leaps of insight, often based on incomplete patterns, hunches, feelings, or visual images.

Holistic: Seeing whole things all at once; perceiving the overall patterns and structures, often leading to divergent conclusions.

Drawing is a process written down.

- Frederick Franck

Henri Matisse, *Standing Nude*, 1901–03. Brush and ink, 10 1/2 x 8 inches. Collection, The Museum of Modern Art, New York. Gift of Edward Steichen.



Matisse marks.



Vincent van Gogh, *Grove of Cypresses*, 1899. Drawing—reed pen and ink, 24 1/2 x 18 1/4 inches. Gift of Robert Allerton. Courtesy of the Art Institute of Chicago.



Van Gogh marks.



Eugene Delacroix (1798–1863), *Etudes de Bras et de James*, 1901–03. Pen and sepia ink on buff paper, 217 x 350 mm. Worcester Sketch Fund Income. Courtesy of the Art Institute of Chicago.



Delacroix marks.

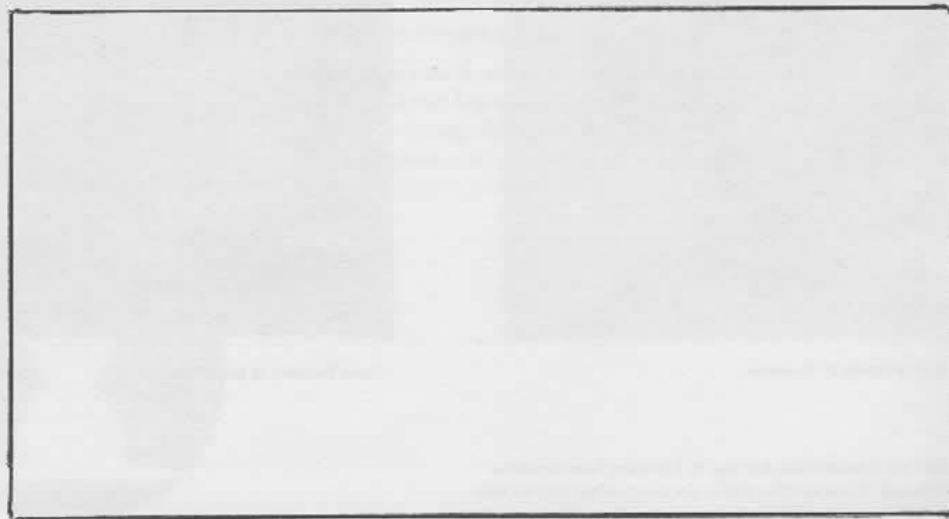
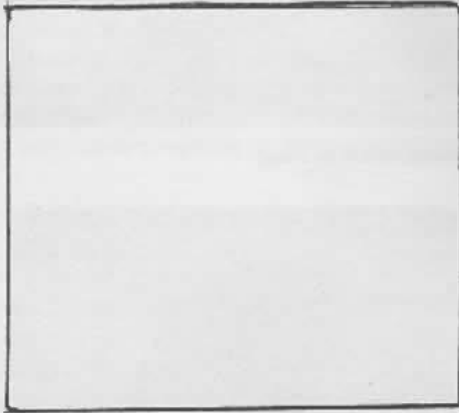
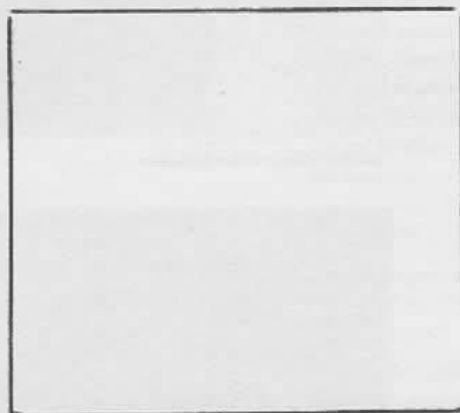
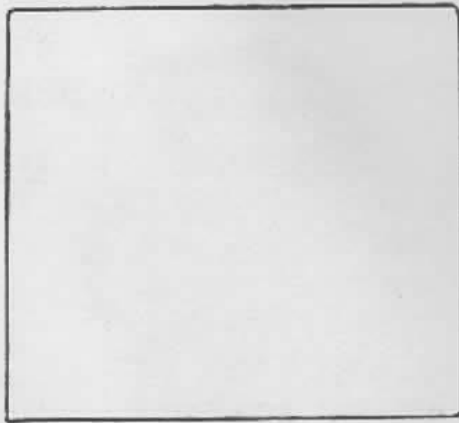
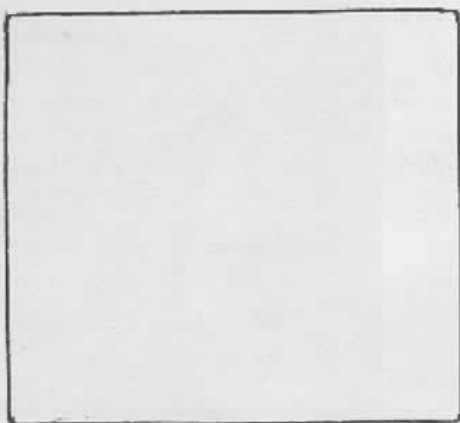


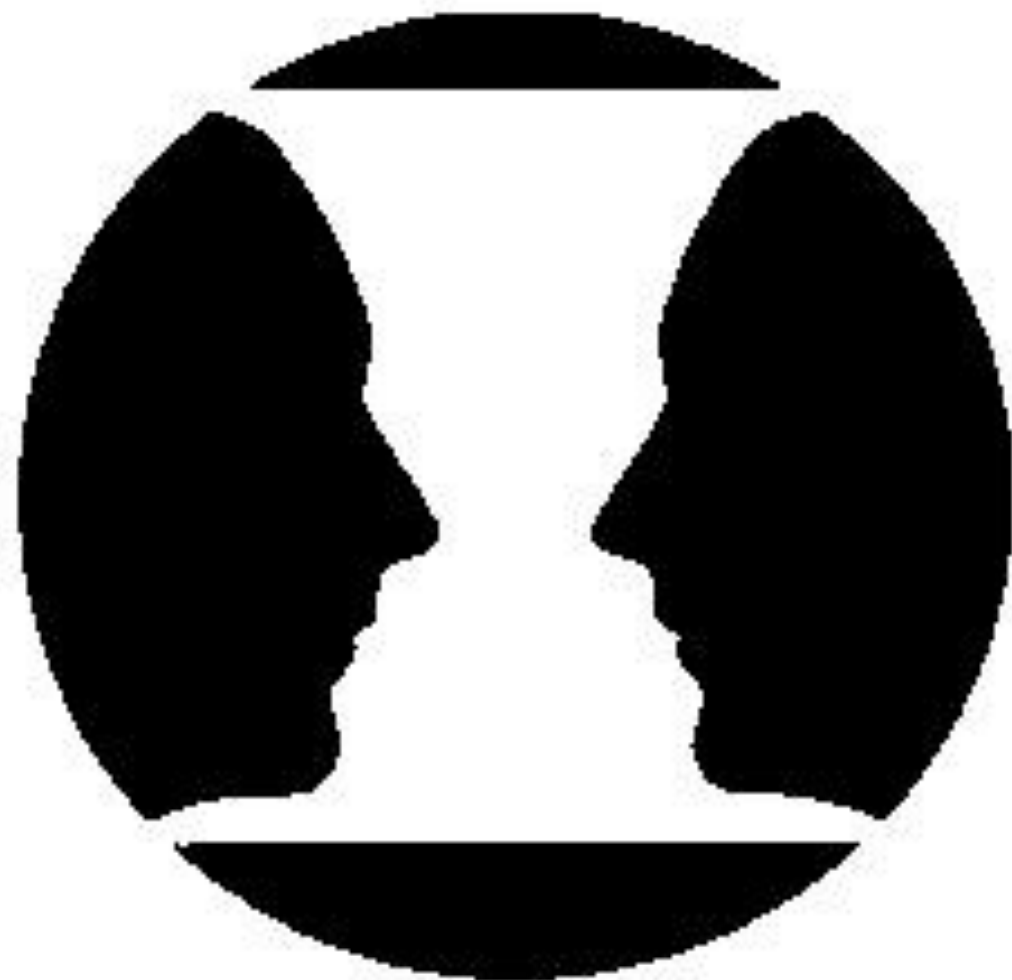
Ben Shahn (1898–1969, Russian-American), *Dr. J. Robert Oppenheimer*, 1954, brush and ink, 19 1/2 x 12 1/4 inches. The Museum of Modern Art, New York.



Ben Shahn marks.







For left-handers



For right-handers



