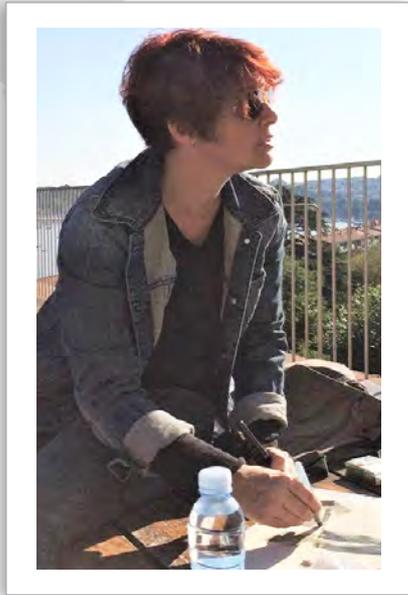


Let's all  
*loosen up*  
a little...

**MARK ALAN ANDERSON**  
MEETS SEVILLE NATIVE  
INMA SERRANO, WHO IS ALL  
ABOUT REFINING DRAWING  
TO ITS ESSENTIALS.



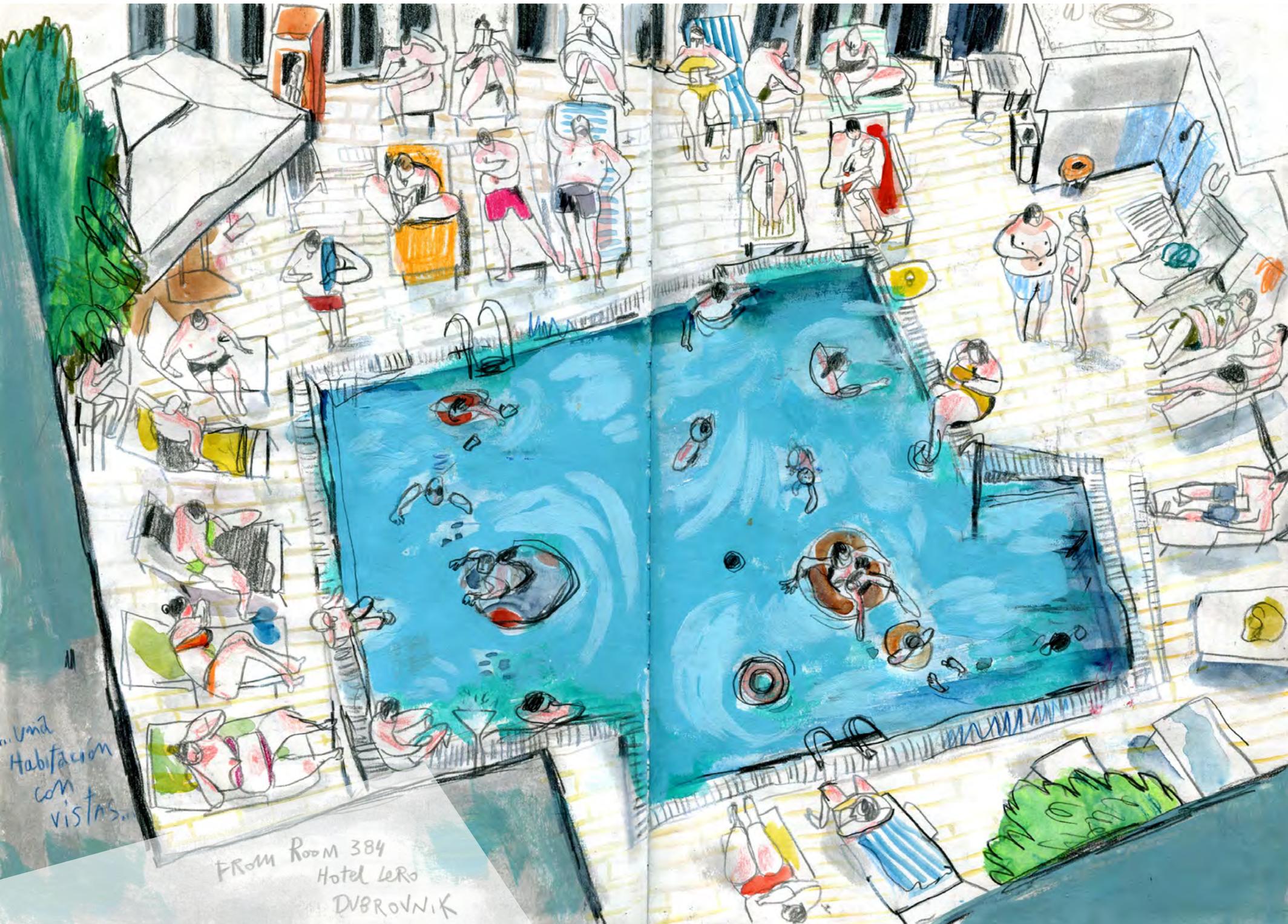
“Sometimes you sit in a place and you see a lot of things, but you don’t know how to choose what to draw, how to express what you’re feeling there.” Inma Serrano was explaining the key ideas behind her October workshop ‘Pushing How to Look’. I wanted to know more about what her workshop participants would experience. Serrano prefers to draw everyday life, the things one encounters in neighborhoods where people live and shop, taverns and places where people sit. She wants to share a “less is more” philosophy with sketchers.

Her passion for seeking out that which is most essential in a drawing is contagious; within minutes I find myself sharing in her gusto: How do we learn “how” to see, how to select elements in the environment, to stress what we feel there rather than dispassionately recording only the accurate detail of a place?

Serrano seeks to communicate the feeling of being there and relies on her academic background to do so. Sketchers learn that by composing a page one can guide the viewer in a visual conversation.

I wonder aloud what the biggest challenges are for her workshop participants and she doesn’t hesitate in her response. “People come to learn how to loosen up. Some people, maybe they like to draw too real, but that’s not how I work.” It sounds to me like a very expressive approach to sketching. I learn that Serrano plans to emphasize strategies for selecting what to include and what to leave out of a sketch – that one doesn’t sketch everything. That isn’t the point. She describes her own work as “half-finished sketches.”

How do we learn to stress **what we feel there** rather than dispassionately recording only the accurate detail of a place?



Looking at her drawings it's immediately clear what she means by this: Not every part of a sketch demonstrates the same level of finish. Some elements are much more fine-tuned than others. Some are simply scribbles. The resulting abstractions resonate with me; a narrative seems to emerge from each visually engaging drawing. In many ways the energy of her lines reveal an almost chaotic appeal, as though each mark was hovering just on the brink of being out of control. It's this thought that brings me to the realization of the one word that describes what Serrano seems to be seeking: Energy.

As our conversation draws to a close, Serrano asks me what my favorite color is. I tell her that I love yellow. "Yes," she says dreamily. "Yellow is the best." Inma Serrano lives and teaches in Seville, Spain. She is currently working on a book of sketches that explores the city she loves from the outskirts in to the city center.