



# *Transcript*

## **Tonya Gregg - First Step**

**Gregg:** I work from imagination, from direct observation, and I also work from just going from one mistake to another. So, for example, like I don't remember which one I started with. I think this may have been where I started. And what I was doing was hunting with the brush, so I just got some ink and I just started creating these forms. You know, um, in drawing class they would call it gesture drawing. And I decided, OK, I can't find it because I, it's a hunting process. And I said, "Well, maybe..." Because what I'm doing is all, all the time looking for what is the right pose? What is the right figure that will go on the canvas?

I got over here. I came over here [points to two sketches]. I didn't want to do that. Not right now. And I had this kind of direct profile of this figure, and it just didn't feel right. It felt too stiff. So I thought it'd be better to go with the three-quarters. This is where you can see me thinking. And then in my sketchbook is where I ultimately decided to do a kind of three-quarters sitting figure.

It's just gesture marks looking at what I like. Because I was also studying folds and what happens when drapery falls. And I, for some reason, like this more straight, um, angular leg position.

And then I [flips to next sketch] came over here. Uh, my work is a lot about storytelling also, so I was trying to get the narrative down. When, when I look at facial expressions, they tell a story or hands or body language. So as I'm doing all these things about deciding on arrangement, composition, I'm also thinking about what things I can put in the picture to give it a personal narrative.

*End of video.*