



## 2D TO 3D DRAWINGS WORKSHOP

Developed by Artist  
Genevieve Rudd

### Objective:

In this workshop you will be creating a series of drawings inspired by objects and transforming them from 2D into 3D form. You will learn how to communicate the 'essence' of the original object to present it in a sculptural form.

Taking inspiration from artists such as Cornelia Parker, Barbara Hepworth and Eva Rothschild to encourage you to think about how you can transform shapes and create a new perspective using the objects around you.

### You will need:

- Paper – loose sheets of A4
- Drawing tools – e.g pencils, pens, graphite sticks
- Cardboard – A4 sized e.g. cereal box, side of a cardboard box
- Glue
- Scissors
- Ruler
- 3 x objects to draw & take inspiration from - e.g. fruit/veg, ornaments, tins, shoes...

### Activity: Artist Research- Sculptural artists working with objects

Artist Cornelia Parker uses found objects to create sculptural installations which change the perspective of the everyday object for the viewer. Often within Parker's artwork the process and the materials are just as important as the object itself, for example *Cold Dark Matter*, 1991 a deconstructed and reconstructed sculpture installation of an exploded shed. The work includes everyday objects from tools to children's toys encouraging you to question the story behind every object.

Artist Barbara Hepworth's art was inspired by relationships, not just between two different forms, but also how they can be presented side-by-side in sculptural form. *Family of Man*, 1970 a group of 9 sculptures, are exhibited outside exploring the relationship between human figure and landscape, colour and texture. In situation the sculptures encourage the viewer to interact not just physically with the sculpture, but to consider how the surroundings change the 'essence' of the original form. Applying this concept, think about the objects you have chosen.

Installation artist Eva Rothschild is interested in the transformative power of looking; exploring the relationships between materials and objects and the architectural space they enclose. Rothschild's *Scibble in Space*, 2019 fills the space in which it is exhibited, creating a breathtakingly beautiful installation which offers the viewer an alternative experience of stately galleries.

All three of these artists explore ways to challenge the original form of an object, whether that is by physically deconstructing and reconstructing the object or by exploring the context of how the work is exhibited, for example looking at the situation and location of the object's surroundings. When choosing your objects think about the purpose of the object, what it may convey and whether the context of where the object is placed could change the perspective. For example, could choosing certain objects, like your favourite plant, or pair of shoes represent a narrative. By deconstructing these images by drawing them and reimagining them into 3D drawings, could you create a new perspective for your object?

### Step 1:

To start with, using the objects you have chosen, you will produce a series of drawings. Using the continuous line drawing technique fill your page, incorporating lots of lines and details in your image, so that you get complete and flowing lines that join together. Think about what objects you have chosen, and how they relate to one another. Give yourself 3 minutes to draw each object, use a separate piece of paper for each drawing.

### Example:

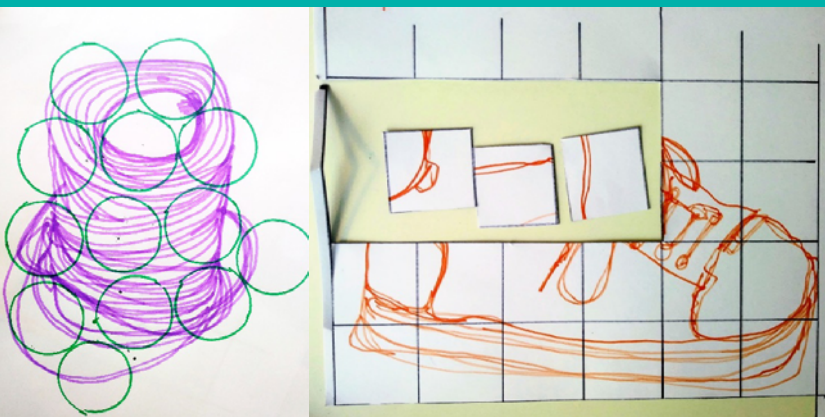


## Step 2:

Stick one of your drawings onto a piece of cardboard.

Depending on which object drawing you have chosen to work with, choose a shape that you can repeat across the drawing to cut out. If you have chosen something sharp to draw, then perhaps choose a triangle, if it's a solid object a square could suit, or something soft, choose a circle.

Draw the repeat pattern across the paper in a grid and cut it out to your drawing turns into small segments. After you've cut your pieces out, cut slits into the side.



## Step 3:

Look back at the object you started with and think about why you chose the repeat shape. You might want to specifically incorporate one of the artists sculptural style into your work, for example exploring Cornelia Parker's style of deconstructing and reconstructing a form, to create a new perspective of the original object.

### Think about...

What is the 'essence' of the original object?  
How will the drawn lines flow together when constructed into 3D? How will your 3D object reference the original object you were drawing? Will it mimic the height or shape or another feature?  
Start to build the paper segments, use the slots to connect the paper segments together. You may want to make stacks using household objects or recycling e.g. loo rolls, egg boxes.

### Conclusion and What Next?

By constructing and reconstructing your work, you have adapted your 2D drawing into a 3D sculpture, and begun to think about form, structure and the relationship these pieces have with one another through sculpture. If you wanted to develop this further you could start to research installations and turn your work into a large-scale 3D form which could incorporate the environment it is exhibited in as well as the object itself.

### Useful Links

[Cornelia Parker](#)

[Barbara Hepworth](#)

[Eva Rothschild](#)



[@takeyourplace\\_he](#)



[www.takeyourplace.ac.uk/](http://www.takeyourplace.ac.uk/)

### Creative Careers:

<https://discovercreative.careers/#/>

**UCAS:** <https://www.ucas.com/>



[@norwichuniarts](#)



[www.nua.ac.uk](http://www.nua.ac.uk)



NORWICH  
UNIVERSITY  
OF THE ARTS