

After all, growing up, imperfection meant failure, failure meant weakness, and weakness meant being beaten, forced to perform hard manual labor, and - worst of all - told via screaming that I both needed and deserved every bit of pain I got, and that it was my fault that I was weak enough to get hurt in the first place. Even rationally recognizing the falsehood of these words as an adult took a very long time, but that still won't keep me from hearing those words screamed at me again. In most circumstances, I can now trick this brain into thinking that imperfections in the product of my labor do not mean failure, but that often relies on me telling the brain that the imperfections in what I produce are due to it being unfinished, rather than due to my own inadequacies. However, when a draft of a drawing isn't meant to become a better version of itself later on, when a flawed drawing is "finished" in and of itself, I'm afraid I won't do such a good job of tricking the brain into avoiding hearing those screamed words again.

EDIT: I came up with the idea that might help if I can somehow convince the brain that the gesture sketches are meant to be sloppy and imperfect, which would make the sloppy and imperfect results of drawing them into a success rather than a failure. However, I then realized that setting an actual goal of sloppy imperfection might interfere with the process of using them for practice, since I would then be deliberately trying to make them be sloppy and imperfect, rather than just allowing them to be so as a natural consequence of them being quick sketches made for practice with no defined goal...

My apologies if this is all intense, and drifting more into psychology than art. I don't think that those two topics are entirely separated, however.