



Dear Faculty,

I feel like a broken record. It's shocking how talented our faculty are. For three days in a row I have sat in on anywhere from five to seven classes and they have all been inspiring.

Catherine Howe started out the day in her studio showing her class how to make shaving cream monotypes. I didn't even know that was a thing. It was great to get a sense of how the space affected her work and see where the magic happens. She also had two cameras hooked up so we could see over her shoulder as she worked on her prints. And she did it all without a conventional press, but instead with a Pinpress which is really a glorified rolling pin.

Later in the morning John Wellington showed his students how he reiterates the structure of his paintings by using the old mechanical drawing trick of taping two plastic triangles together so you can paint lines without the paint seeping under the triangle. Brilliant!

Next Amaya Gurpide showed examples of her own work where she used gouache with charcoal and white chalk. She then showed the class the development of a drawing from multiple sketches to the finished and framed work. It was an evocative double portrait that touched on the loss of her sister at age four. Just heart-breakingly beautiful.

Monica Cook spent her time doing one-on-one sessions with her students and her TA. It was so individualized and such a thoughtful way to problem-solve. I came away feeling like it was part art instruction and part personal counseling.

Finally, Alexi Worth had given his students a still life assignment, but it wasn't wine bottles and casts, but rather something observed, something invented, something art historical and something perishable. The critique I saw had a Buddhist sculpture, an hourglass from memory, a landscape painting and a bunch of flowers. Such an inventive way to think about still life.

I really can't wait for tomorrow's classes.

Peter

Peter Drake

Provost

New York Academy of Art

Wednesday, March 25, 2020