



Week Six

Monday, Roberto Osti, Anatomical Drawing

Holy Hannah, is it really week six? It's hard to believe we are nearing the end of instruction for the MFA and CFA programs. I can't tell you how often I hear how impressed everyone is with the faculty efforts. Today I sat in on Roberto Osti's class again. He's really mastered the art of drawing in real time while his students look on over his shoulder. He was working on the torso today and described of the external obliques wrap around the ribcage from the 5th to the 12th rib. It's one of those aspects of the human anatomy that can be difficult to grasp, but if you get it right in a drawing, sculpture or painting brings such credibility to the image. Roberto is stepping in for John Horn and doing a great job.

Tuesday, Kurt Kauper, Drawing II

Kurt was focused on composition today and looking at contemporary artists who either refer to classical composition or who seem to be disassembling classical composition. Gerhard Richter was an example of an artist who uses the notion of found imagery or process abstraction that appears to ignore the history of composition. On the opposite side of the spectrum was Lisa Yuskavage who filters popular culture through the conventions of classical composition. You see repeated forms diagonals and stabilizing orthogonals in her work as well as an identifiable foreground middle-ground and background.

Kurt also introduced a number of emerging artists who refer to baroque composition like Sarah Slappy as well as artists like Sam McKinniss and Jamian Juliano-Villani who seem more connected to the Richter-like use of found imagery. By the end of the lecture, I felt like I had been on aa tour of the Lower East Side galleries and the New Museum.

Thursday, Marshall Jones, Painting II

Nick Cave was the subject of Marshall Jones' portrait demonstration. Marshall has a great way of finding the most pertinent passages of a demo and pausing for clarity. In this case he started out with a limited palette that was arranged in a circle so he could draw down the colors into patch of Titanium White. The drawdowns gave a really clear idea of the range of possible colors, even with a limited palette. He started on a wet ground of Vandyke Brown mixed with Titanium and a little Naples Yellow. He then blocked out the shadow masses and did a wipeout of the highest highlights. All of the light masses came next and it wasn't long before the portrait started to take form. One of the things I love about this school is that even though there is a lot of shared knowledge, each teacher has their own take on things. Marshall's color pinwheel is a good example of this. The variations of color were right there for anyone to see.

Best,

Peter Drake

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Monday, April 27 – Friday, May 1, 2020