

Chawky Frenn / Spring 2017
Painting II / AVT 333-001 /12594
T R 10:30 – 1:10 / Art & Design Building 2044

Office Hours T R 9:00 - 10:30
School of Art Building 2031
cfrenn@gmu.edu

Course Description:

This course builds on the basic knowledge acquired in Painting I and further explores the use of the visual elements to create a meaningful work of art. All assignments are done from nature/ observation to develop the skills to abstract organization and form. Students explore basic issues of composition, pictorial space, materials and techniques, use and function of color, surface and paint application while investigating objective reality and subjective responses.

Course Content:

We will work from direct observation of the still life, figure, interior and landscape. Through weekly home assignments, students learn the formal and expressive possibilities of working with oil paint. Class time will include working from life, demonstrations, lectures, slide presentations, and individual and group critiques. The structure of the class encourages dialogue between teacher and student, self-evaluation and peer critique.

Course Aims:

The course objectives are:

- To develop an investigative approach to the formal and expressive issues of painting.
- To understand the relationship between working from observation and the process of abstraction and selection.
- To increase communication skills, both visual and verbal, and achieve more confidence and mastery in experimenting with various concepts and materials.
- To guide the student in the path of self-discovery to find their own voice.

Students' Responsibilities:

- Maintain a sketchbook for studies, ideas and notes.
- Classes will begin with a lecture or instruction; students are expected to come on time, prepared to work.
- Weekly assignments are given: you are expected to work six to seven hours on each painting. This is a minimum for a college four-credit course that meets twice a week.
- Save all home assignments. Your final review consists of an evaluation of your growth and development as evidenced in your work.
- You are expected to complete **ALL** assigned work on a weekly basis.
- Class critiques are held weekly. Critiques are extremely important to develop the verbal and critical skills in assessing a work of art. They are fundamentals to help you analyze visual issues and allow you to incorporate new ideas and concepts into your own work.
- Clean up work area: table, sink...

Evaluation and Grading:

- Attendance: on time, with needed materials, with all assigned work. Legitimate absences discussed in advance, or medical problems are the only excused absences. More than three unexcused absences will lower the grade.
- Quality of participation in class discussions and critiques.
- All homework completed on time showing evidence of at least 6-7 hours of work.
- Final portfolio consists of all assigned work kept in excellent condition for final reviews. The evaluation will assess the personal growth and development through the semester.

University and School of Art Policies

In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours

SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

ArtsBus

Dates for Spring 2017:

February 18

March 25

April 15

ArtsBus Credit:

* Each student must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.

* If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for additional, very important information regarding ArtsBus policy.

* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

Visual Voices Lecture Series

Dates for Spring 2017:

January 26

February 9

March 9

March 23

March 30

Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater: <http://soa.gmu.edu/visualvoices/>

Important Deadlines

| | |
|---|-------------------------|
| <i>January 1 Day of Week</i> | <i>Sunday</i> |
| Martin Luther King Day (no classes) | Mon Jan 16 |
| First day of classes ; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed | Mon Jan 23 |
| Last day to add classes —all individualized section forms due Last day to drop with no tuition penalty | Mon Jan 30 |
| Last day to drop with a 33% tuition penalty | Mon Feb 13 |
| Final Drop Deadline (67% tuition penalty) | Fri Feb 24 |
| Immunization Record Deadline | Wed Mar 1 |
| Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web | Mon Feb 20 – Fri Mar 24 |
| Selective Withdrawal Period (undergraduate students only) | Mon Feb 27 – Fri Mar 31 |
| Spring Break | Mon Mar 13 – Sun Mar 19 |
| Incomplete work from Fall 2016 due to Instructor | Fri March 31 |
| Incomplete grade changes from Fall 2016 due to Registrar | Fri April 7 |
| Dissertation/Thesis Deadline | Fri May 5 |
| Last day of classes | Sat May 6 |
| Reading Days Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held. | Mon May 8 – Tue May 9 |
| Exam Period (beginning at 7:30 a.m.) | Wed May 10 – Wed May 17 |
| Commencement and Degree Conferral Date | May 20 |

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SOA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

Students with Disabilities and Learning Differences

If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Official Communications via GMU E-Mail

Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies

Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code

Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously. No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, *A Writer's Reference*.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, "When in doubt, cite."

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

Writing Center

Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis. The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.

Oil paints:

White (large tube – 5.07 FL. OZ)
Cadmium Yellow (1.25 FL. OZ)
Yellow Ochre
Cadmium Orange
Cadmium Red
Alizarin Crimson
Manganese Violet

Cobalt Blue
Ultramarine Blue
Permanent Green
Sap Green
Burnt Umber
Ivory Black

Palette: Plexiglass (18" x 24") from a hardware store or a large wooden palette. NO paper palette or watercolor palette. A wooden palette must be sealed before use by applying successive coats of medium, allowing each layer to dry. Repeat the process until the surface of the wood is enamel like.

Canvas: Canvases can be bought pre-stretched and pre-primed at most art stores. A demonstration on stretching a canvas will be presented in the first class. Canvas board, wood, or Masonite primed with gesso may also be used.

Canvas size: Studio Canvas NOT Artist Canvas

SIX 16" x 20"; SIX 18" x 24"; TWO 9" x 12"; TWO 30" x 40" or different large format

Palette knife: Curved handle and shaped like a triangle with a point, not a rounded tip.

Medium: Linseed oil or stand oil, one quart of odorless mineral spirits. *Plastic shampoo bottles (8-12 oz.) work well to mix and keep your medium.

Oil paint brushes: #6, #8, #10 Filbert

Palette cups: Two attached cups with caps, plastic or metal, that hook to the palette

Also: * Soft vine charcoal (not the thin one) * 9"x 12" sketchbook *2B and 4B pencils *Bar of soap * Scotch Brite Dobie

TO STRETCH YOUR OWN CANVAS, YOU NEED:

– Canvas (medium weight) – Stretchers (varied sizes) – Gallon of Gesso – 3" Paint brush
– Scissors – Staple Gun – Staples – Canvas Pliers

LOCAL SOURCES FOR MATERIALS

Utrecht/ Dick Blick: 1250 I Street, NW, (I & 13 St) Washington, DC (202) 898-0555

Plaza Artist Materials: 3045 Nutley Street, Fairfax, VA (703) 280-4500

Plaza Artist Materials: 1990 K Street, NW, Washington, DC (202) 331-7090

Michaels: 7690A Richmond Hwy, Alexandria, VA (703) 721-9890

Michaels: 13061 Fair Lakes Shopping Center #100, Fairfax, VA (703) 449-1846

Michaels: 3089A Nutley St, Fairfax, VA (703) 698-9810

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PAINTING AND REALISM

At the heart of our class strategy is experimentation. Almost every time we meet you'll hear me say: "Do not make your first solution your last one." We will develop a breadth of expressive means, a wide range of themes and methods that stimulate diversity of thoughts and responses. We will research artists with unique and diverse attitudes and procedures in Modern, Post-Modern and Contemporary Realism. We will explore the pictorial language in an analytical and interpretive way to understand that the subject of the painting is not only WHAT is being depicted but also HOW it is being experienced and transformed by intent: WHY. We will learn how conceptual and expressive notions affect the perceptual experience.

What distinguishes great artists from dilettantes, amateurs and dabblers is their capability to integrate subject (what), technique (how), intent and concept (why) into an authentic, rich, stimulating and deeply felt visual experience. Are the shoes painted by Van Gogh a dull, boring copying of the shoes or are they visual metaphors transformed by his emotions, capturing the intensity of his experience and the expressive "personality" of the shoes? Do you think Picasso's academic training was an obstacle or an added force to the revolution and the evolution of his work?

Working from perception is not about copying an object or rendering a figure, it is a variety of experiences to different artists. How one experiences form and space, how one transcends the object by revealing one's response and excitement about it, how one uses his/her skills and knowledge to create a personal and unique image expressive of their inner needs and vision, how the process of painting is revealing new insights about inner and outer realities are few of the experiences of artists working in Realism.

In all my classes, the minimum time for homework and research is six hours per week. I strongly believe this is a just commitment from the student to develop work ethics that explore the maximum potential and benefit of each exercise. For a college course that meets twice a week, three hours each time, it is only fair to demand this minimum of time. Visual literacy is about understanding and manipulating the visual, conceptual, technical and expressive possibilities inherent in the visual experience regardless of whether one is using pencil, charcoal, paint, print, photography or digital imaging or whether one is Realist, Abstract, Conceptual or Collage artist. Learn how to read your marks and how they function; how far you push them or how high you soar with them is completely up to you. The weekly assignments are not problems to resolve; approach them as visual experiments to study, analyze and understand the visual vocabulary and structure. One does not make art by solving visual problems; it is the intensity, authenticity, and thrill of the experience that create a work of art.

As we go from beginning painting classes to more advanced ones, my aim and hope is that you will be equipped with skills, techniques and training that will enable you to make choices regardless of the direction you take as you develop your voice and your personal vision. You'll know what is at your disposal, what you want to use and what you want to reject, what you keep and what you rebel against. Read; be exposed to the art that is around you and take advantage of the ArtBus to learn what is happening in the contemporary scene; develop a dialogue with artists, Old and Modern, with whom you find affinities and similar visual or conceptual interests. Be authentic in your learning experience. Explore your passions, obsessions and questions through your images and hope that you will grow to become a more beautiful human being through the flame of your art.

It is a wonderful and exciting journey.

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* "Of course all painting, no matter what you're painting, is abstract in that it's got to be organized." Hockney

* "If you want to build a ship, don't drum up people together to collect wood and don't assign them tasks and work, but rather teach them to long for the endless immensity of the sea." Antoine de Saint-Exupery

General Outline

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|------------|----------|----------|--|
| <u>JAN</u> | 24 | 26 | <p>Introduction to course format, materials, grading policy. Review of basic terminology. Lecture on basic visual concepts, composition, color, drawing and painting. Demonstration on stretching and preparing a canvas, if needed.</p> <p>The weekly assignments explore the plastic, decorative and expressive roles of color. By examining different elements and strategies of color, we explore how the expressive and the structural, the subjective and the objective, the conceptual and the perceptual are intertwined. The <i>what</i>, <i>how</i>, and <i>why</i> are in constant dialog, interacting and affecting one another.</p> <p><u>Homework #1:</u> Working from observation, paint a canvas no less than 18" x 24 of a subject, palette, and style of your choice. Please give it your best shot because this first free painting will help us assess your knowledge and experience from Painting One.</p> <p>Before each painting start with sketches and explore a variety of compositions and ideas. Study and interact with other artists' work and learn new language that helps you express <i>your</i> ideas visually.</p> |
| <u>FEB</u> | 31 | 2 | <p><u>FIRST SERIES:</u> REVISITING BASICS:</p> <p><u>Value.</u> Value is a powerful element of color and expression. Mastering this visual element allow us to better understand its role in the plastic qualities of light, form, and space, its decorative function, and its expressive power to set an emotive response.</p> <p><u>Homework #2:</u> Self portrait using Black or Burnt Umber and White only. Study the plastic function of value (to describe form, space and light), its decorative aspect (to stress design and composition), and its expressive means (to affect emotion and expression).</p> |
| | 7 | 9 | <p><u>Value and Planes.</u> Using value as a structural element to break a complicated form into planes that are defined by their placement and direction in relation to a light source.</p> <p><u>Homework #3:</u> Self-portrait, full body, in Black/Burnt Umber and White. Using</p> |

value as a structural element to break a complicated form into angular planes defined by their placement and direction in relation to a light source. Squint, simplify and note how value can define the planes of the form, like a sculptor chiseling planes out of a rock.

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|------------|----|--|--|
| 14 | 16 | Temperature. Exploring how temperature, added to value, creates a rich palette and helps transform color into light. <u>Homework #4:</u> Self-portrait where form and space are built using cool and warm colors. Full palette: think of at least three warm and three cool values and key it to a Complementary color scheme. | |
| Sat | 18 | NEW YORK ARTSBUS | |
| 21 | 23 | Intensity. We have been studying color through its elements. Intensity is also a powerful element of color. It can affect mood and perception. By studying color juxtaposition and contrast we learn the intrinsic spatial, emotive, and formal qualities of color. <u>Homework #5:</u> Square canvas 3'x3'. Full palette. Create a still life/ interior/ figure/ landscape using <i>intense</i> colors. Study Graham Nickson, the Fauves, Matisse, Franz Mark... | |
| <u>MAR</u> | 28 | 2 | Intensity. <u>Homework #6:</u> Square canvas 3'x3'. Full palette. Create a still life/ interior/ figure/ landscape using <i>muted</i> colors. Study Cezanne, Euan Uglow, Vuillard, Gauguin, Degas... |
| 7 | 9 | SECOND SERIES: EXPLORING COLOR SCHEMES A series of four paintings where we study how to key a painting while exploring a variety of format. The purpose of this series is to examine color schemes and further understand the emotive, plastic and decorative use of color. Lecture on how artists <i>key</i> their palette and the objective/subjective use of color. <u>Homework #7: Low-Key.</u> One-to-two format. Low-key painting of a subject of your choice. Study a rich color interaction using a <i>very dark palette</i> . | |
| 14 | 16 | SPRING BREAK | |
| 21 | 23 | <u>Homework #8: High-Key.</u> One-to-two format. High-key painting of a subject of your choice. Study a rich color interaction while exploring a <i>very light palette</i> . | |
| Sat | 25 | NEW YORK ARTSBUS | |

| | | |
|------------|----|--|
| 28 | 30 | <u>Homework #9: Warm Palette.</u> Rondo 3 feet diameter or larger; <i>warm palette</i> ; your choice of subject. |
| <u>APR</u> | 4 | 6 |
| | | <u>Homework #10: Cool Palette.</u> Rondo 3 feet diameter or larger; <i>cool palette</i> ; your choice of subject. |
| | 11 | 13 |
| | | <u>Space.</u> <u>Homework #11: Interior/exterior space.</u> Using light as a point of contrast, create a painting that depicts interior/exterior space. What are your compositional strategies to create indoor/outdoor light? Are you using contrast of tonality and temperature as a strategy to differentiate lighting situations? |
| Sat | 15 | NEW YORK ARTSBUS |
| | 18 | 20 |
| | | Studying the Masters and transcribing their work is an old tradition artists used to become familiar with the visual thought process of other artists and to understand the construction of the artwork rather than emulating its style. <i>“Working either on (Millet’s) drawings or wood engravings, it’s not copying pure and simple that one would be doing. It is rather translating into another language, the language of colors, the impressions of chiaroscuro in white and black.” Vincent</i> |
| | | <u>Homework #12:</u> After reviewing your selection with me, transcribe a black and white drawing or print transforming it into a painting. While the Master gives you composition and value, you have to invent color scheme and paint application. This necessitates that you research how Van Gogh painted from prints by Millet, Delacroix, or other painters he admired and transformed their images into his own. |
| | 25 | 27 |
| | | <u>Final assignment:</u> Large (3’x4’ or larger) multiple self-portraits. What is the relationship that you have with yourself? How you, the observing, perceive you, the observed? What is the psychoanalytical revelation that you conceal/reveal in studying and questioning yourself? The self as a subject for social commentary, psychological analysis, role adaptation, or other goals intended by the artist, is used in this context to explore, visually and conceptually, the nature of relation between one and one’s self. Your concentration should be on how to make the WHAT, HOW and WHY become one. |
| | | Lecture on artists who used the self-portrait extensively in their work: Artists like Suzanna Coffey, Philip Akkerman, Charles Parness, and Julie Hefferman focus exclusively on self-portrait in their work; the subject was intensely visited by others like Rembrandt, Albrecht Durer, Vincent Van Gogh, Otto Dix, Max Beckmann, Egon Schiele, Kathe Kollwitz, Frida Kahlo, Gregory Gillespie, Lucas Samaras, |

Clive Smith, Chuck Close, Jenny Saville, and William Beckman.

MAY 2 4 Portfolio evaluation and final reviews.

NB: Syllabus is subject to change, if needed.

BIBLIOGRAPHY

“American Realism” Edward Lucie-Smith/ Thames & Hudson
“Realism in 20th Century Painting” Brendan Prendeville/ Thames & Hudson
“Art of the 1930s The age of Anxiety” Edward Lucie-Smith/ Rizzoli
“The Battle for Realism” James Hyman/ Yale University Press
“Movements in Art since 1945 Issues & Concepts” Edward Lucie-Smith/ Thames & Hudson

RESEARCH these websites and learn about contemporary artists:
Can you find at least three new artists that you fall in love with this semester?

www.londontourist.org/art.html

www.tate.org.uk

www.npg.org.uk/live/index.asp

www.saatchi-gallery.co.uk

www.saatchi-gallery.co.uk/artists/exhibition.htm.en

www.ilpolittico.com

www.jillgeorgegallery.co.uk

www.marlboroughgallery.com

www.forumgallery.com

www.nancyhoffmangallery.com

www.paulthibaudgallery.com

www.dcmooregallery.com

www.wildenstein.com

www.allanstonegallery.com

www.flowerseast.com

www.jackrutbergfinearts.com

www.jeraldmelberg.com

www.tibordenagy.com

www.georgeadamsgallery.com

www.hirshlandadler.com

www.jeraldmelberg.com

www.claireoliver.com

www.artnet.com/katharinarichperlow

www.ppowgallery.com

www.gseart.com

www.sanfrancisco.com/arts

www.hackettfreedman.com

www.johnpence.com

www.jenkinsjohnsongallery.com

www.dolbychadwickgallery.com

www.nielsengallery.com

www.alphagallery.com

www.gallerynaga.com

www.howardyezerskigallery.com

Your research, comments, suggestions are welcome to make additions to this list.

MODERN & CONTEMPORARY ARTISTS

Choose an artist from each column, research him/her and prepare for 20 minutes visual and oral presentation of their work. Explore your personal response to their formal and conceptual choices, interact with their ideas and build a dialogue with your own work. How many of these artists can you become familiar with during this semester?

1. Balthus
2. Pierre Bonnard
3. Edouard Vuillard (Self-portrait)
4. Paul Gauguin (Self-portrait)
5. Edgar Degas (Self-portrait)
6. Gustave Courbet (Self-portrait)
7. Paul Cezanne (Self-portrait)
8. Vincent Van Gogh (Self-portrait)
9. Eugene Delacroix
10. Gustave Moreau
11. Otto Dix (Self-portrait)
12. Max Beckmann (Self-portrait)
13. Egon Schiele (Self-portrait)
14. Lovis Corinth
15. Gustave Klimt
16. Kathe Kollwitz (Self-portrait)
17. Christian Schad
18. Stanley Spencer
19. Edouard Manet
20. Henri de Toulouse-Lautrec
21. Camille Corot
22. Georges Seurat
23. Emile Bernard
24. James Ensor (Self-portrait)
25. Frida Kahlo (Self-portrait)
26. Oskar Kokoschka
27. Ivan Albright
28. Winslow Homer
29. John Singer Sargent
30. Edward Hopper
31. Walter Sickert
32. Richard Gerstl (Self-portrait)
33. Paul Delvaux
34. Rene Magritte (Self-portrait)
35. Giorgio De Chirico (Self-portrait)
36. Salvador Dali
37. Ferdinand Hodler
38. Claude Monet
39. Edward Munch (Self-portrait)
40. Edwin Dickinson
41. Odilon Redon
42. Henri Matisse
43. Pablo Picasso
44. Andre Derain
45. Gustave Moreau
46. Francis Picabia

Antonio Lopez Garcia
Lucian Freud/ Jenny Saville
Odd Nerdrum (Self-portrait)
Anselm Kiefer
Georg Baselitz
Francis Bacon
Wayne Thiebaud
James Rosenquist
Alice Neel
Eric Fischl
Janet Fish
Jack Beal
Chuck Close (Self-portrait)
Jim Dine / Jasper Johns / Larry Rivers
Claudio Bravo
Philip Pearlstein
Gerhard Richter
David Hockney
Robert Longo
Euan Uglow / Ann Gale
Gregory Gillespie (Self-portrait)
William Beckman (Self-portrait)
William Bailey
Clive Smith (Multiple panels)
Sidney Goodman
Audrey Flack
James McGarrell
James Barsness
Jerome Witkin
George Nick / John Moore
Graham Nickson
James Valerio / Alan Feltus
Michael Leonard
Lennart Anderson
Carlo Maria Mariani
Jean Rustin
Mark Tansey
Lucas Samaras (Self-portrait)
Suzanna Coffey (Self-portrait)
Philip Akkerman (Self-portrait)
Charles Parness (Self-portrait)
Julie Hefferman (Self-portrait)
John Currin
Paula Rego
Elizabeth Peyton
Philippe Pasqua

