

Chawky Frenn / Spring 2017
Drawing III, IV/AVT 422,423-001 / 11529 - 11530
T R 1:30 – 4:10 / Art & Design Building 2047

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

Course Description:

An advanced drawing course built on the knowledge and skills learned in Drawing I & II and designed to help the students find their personal voice. We explore a variety of approaches and aspects in drawing that reveal the subjective in the objective, personal expression, as we search, destroy, and start again. While working from observation we go beyond representation to explore conceptual and pictorial issues and investigate a wide range of contemporary issues and themes. Studio activities, home projects, lectures, critiques, and demonstrations are designed to help the students expand their visual understanding and develop their critical, verbal, and technical skills necessary for the creative process.

Course Objectives:

- To develop a personal direction to one's vision, desire and intent.
- To understand the relationship between working from observation and the process of abstraction and selection by learning the formal and expressive issues in drawing.
- To establish a self-motivated, self-critical working process.
- To explore visual means of both traditional and contemporary approaches in drawing.
- To increase communication skills, both visual and verbal, and achieve more confidence and mastery in experimenting with various concepts and materials.

Course Content:

The course consists of studio assignments, demonstrations, and critiques followed by weekly homework. Participation in class discussion and critiques is crucial for improving the verbal skills in evaluating one's work and others. Lectures and slides presentations will familiarize the students with traditional and contemporary issues in drawing. Emphasis will be on "seeing," drawing analytically, process, experimentation, and intent. Working in series, finding various solutions to the same problem will explore resolutions of formal and expressive concerns.

Students' Responsibilities:

- Each student is expected to keep a sketchbook journal of his/her ideas, notes, and studies. **VERY IMPORTANT TO MAKE DAILY USE OF YOUR SKETCHBOOK!**
- Regular attendance and participation in class critiques.
- Comprehension of theoretical concepts as evidenced by portfolio and record of critical participation.
- On time successful completion of class work and weekly homework assignments.
- Late for class is a big problem: issues, concepts, and critiques of assignments are usually our starting point. Be on time.
- Home assignments completed on time and showing evidence of at least 4 to 6 hours of work per week. (This time includes sketches, studies, and failed attempts until you are ready to give your final drawing your best shot.)
- Clean up work area: table, floor, sink...

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.

Chawky Frenn / Drawing III IV / MATERIALS LIST

- ⇒ Portfolio large enough to carry 18" x 24" art projects
- ⇒ Sketch Clip Board (22.5" x 25")
- ⇒ 18" x 24" White Bond Drawing Pad 70 lbs
- ⇒ 9" x 12" Sketchbook (for all studies, notes, thumbnail sketches)
- ⇒ Graphite Drawing Pencils - 2H, HB, 4B, 6B
- ⇒ Box of Charcoal (soft, thick sticks)
- ⇒ Compressed Charcoal (soft)
- ⇒ Conte Crayon (Sanguine, Black, and White)
- ⇒ Kneaded Eraser
- ⇒ Pink Carnation Eraser
- ⇒ Blending Stump
- ⇒ Higgins India Ink (Black)
- ⇒ Watercolor Palette
- ⇒ Penholder and Set of Pen Tips (Speedball *Calligraphy* or #5 *Artists*, NOT *Sketching*)
- ⇒ Watercolor Sablette Brushes: Round # 10- Flat ¾"
- ⇒ Drafting Tape (Does not rip the paper like Masking Tape)
- ⇒ Fixative
- ⇒ Black Prisma Markers (Fine and Medium)
- ⇒ Sharpener
- ⇒ Eight sheets Strathmore 100gr. (4 Oyster, 2 Pearl, 2 Steel Grey)
- ⇒ American Print Masters, Stonehenge, 50"x10 yards (\$57.99) OR Watercolor Strathmore 42" x 10 yards, Series 400, H2O Paper Roll, 140 pound weight (\$39.99) (Plaza \$56.00 / 30% discount \$49.43)
- ⇒ Box of push pins
- ⇒ Roll of string
- ⇒ Measuring tape

Local sources for Materials

Utrecht Art Supplies: 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

Pearl Discount Center: 5695 Telegraph Road, Alexandria, VA (703) 960-3900

<http://www.pearlpaint.com>

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

OUR CONTRACT

Advanced drawing students focus on inner expressive needs and critical thinking to establish a self-motivated working process. Self-challenge, experimentation, commitment, research, productive exchange of ideas, and dynamic art-making process will establish an ideal forum for creative development. Cultivate your skills and explore your visual and conceptual thinking to evolve from a student attitude to that of an independent artist determined to explore his/her personal voice, excellence, meaning, and integrity in art.

Focus your research, drawings, studies, small and large scale drawings to develop a group of related images exploring a theme, an image, or an idea. Working thematically engages the student in searching a variety of visual, conceptual, perceptual or process issues. Working in series stimulates investigating a diversity of pictorial and visual responses on a given subject with variations on a single theme. Content and form are examined and transformed to create a body of work thematically connected, evolving around a central image/ concept/ element.

As you embark on your research, explore ideas and emotions that are deeply rooted in your psyche and transform them into visual and structural expressions. Throughout the semester, research how artists, past and contemporary, handled a theme in their work: Monet's Haystacks, Rouen Cathedral or Water Lilies; Rembrandt's or Kahlo's self-portraits; Morandi's Bottles; Degas' Horses, Bathers and Ballerinas; Vuillard's Interiors and Women; Lautrec's Brothels and Bars; Van Gogh's Sunflowers and Peasants; Dine's Robes and Hearts; Kollwitz', Dix' and Goya's themes of war and social justice, etc. You will notice more and more thematic obsessions in artists' work.

Be authentic! Do not worry about creating beautiful work rather be authentic, responsive and present. Allow yourself to take risks and to fail. If you work with the intensity of your heart and mind, you will transform the objective to subjective. Do not think of a style or be too concerned with the distractions of novelty. Use your art as a path to understanding of greater truths, visual and personal; don't get caught in a dichotomy between "realism" and "abstraction" but use your experience as a deepening of the correlation between subject (what), purpose (why) and process (how). Let your work be the expression of a professional artist totally committed to the pursuit of excellence, intensity and integrity in art.

In each of the three series, focus on your goals and strategies as you create a closely related body of work that evolves around a theme or an idea that you want to probe visually and conceptually. Work on many projects altering between small scale and large scale, going back and forth from quick premier coup studies to long and slow drawings, work with intensity and discipline.

Chawky Frenn / Advanced Drawing Techniques

** What interests me most is neither still life nor landscape, but the human figure. It is which best permits me to express my almost religious awe towards life. **Matisse***

** To know what you want to draw, you have to begin drawing it. **Picasso***

** Drawing is not form, it is a way of seeing form. **Degas***

** It is a false idea that drawing in itself can be beautiful. It is only beautiful through the truths and feelings it translates. **Rodin***

** Every day I awake with the idea that TODAY I MUST TEACH MYSELF TO DRAW. I have also each day to experience the fact that images can only emerge out of chaos. **Leon Kossoff***

GENERAL OUTLINE

	T	H
JAN	24	26

Introduction to course format, materials, and grading policy. Review of basic terminology. Emphasis on working from nature to explore our own voice and obsessions.

FIRST SERIES

Explore a theme in 49 drawings. DUE FEB 21st

Forty-nine 1'x1' drawings of a theme of your choice, done from perception. Use any medium or combination of media: collage, charcoal, pencils, conte, pen and ink, wash, ballpoint, colored pencils, chalk pastels, oil sticks... explore expression, composition, space, tone, line, texture, shapes, light, color, surface, media, distortion, marks, gestures, approaches, styles, moods, techniques, strategies, processes, concepts, etc.

This series is designed to address the importance of drawing as a record of seeing, understanding, and responding to one's experience of looking. The commitment to visual literacy is manifest in the innovation and exploration of a variety of media and mark-making and their structural and expressive roles.

What interests you? What boils in your belly? What gives you a thrill and brings meaning to your work? What are your obsessions? As you explore a wide range of issues and concepts in your critical thinking, art theory, and studio classes what do you find out about yourself? What insights have you gained about your role as an artist in the greater social and cultural context?

Below are examples that may inspire your search:

War: Francisco Goya, Otto Dix, Kathe Kollwitz, George Grosz, Jacques-Louis David...

Self-portrait: Egon Schiele, Frida Kahlo, Max Beckmann, Philip Akkerman, Suzanna Coffey...

Bathers: Pierre Bonnard, Paul Cezanne, Edgar Degas, Pierre-Auguste Renoir, Graham Nickson...

The Nude: Lucian Freud, Jenny Saville, Paula Rego, Euan Uglow, Modigliani, Alan Feltus, John Currin, Eric Fishl, Philip Pearlstein ...

Brothels: Georges Rouault, Henri Toulouse-Lautrec, Edgar Degas, Otto Dix...

Still life: Giorgio Morandi, William Bailey, Janet Fish, Jim Dine, Claudio Bravo...

Narrative: Balthus, Munch, Ensor, Jerome Witkin, Leon Golub, Jack Malczewski, Stanley Spencer...

Landscape: Rackstraw Downes, Wayne Thibeaue, George Nick, John Moore...

Check the work of **Barry Nemett**.

FEB	31	2	Work on first theme/ project In class: working with pencils
	7	9	Work on first theme/ project In class: working with charcoal
	14	16	Work on first theme/ project In class: working with pen and ink and wash
Sat	18		NEW YORK ARTSBUS
	21	23	Review of first theme/project

SECOND SERIES

Self Portrait: the Four Stages DUE APR 4th

Four 42" x 32" nude self-portrait. One due every Tuesday.

First: Dry media only: charcoal, conte, pastels, chalk, or any combination of...

Second: Wet media: pen and ink, ink wash, watercolor, gouache, thinned acrylic, etc..

Third: Media of your choice

Fourth: Media of your choice.

How do you define "nude"? Revealing / concealing; projecting / diverting; confronting / evading. Consider scale, lighting, space, environment, and expression through choice of media and visual choices. As you were encouraged to explore the breadth of media in the first series, now explore in depth your discoveries, visual knowledge, and critical thinking.

The four drawings are to be conceived individually and as a group. Think of them as multiple panels. Want to think of them as the Four Seasons?

The Four Elements? The Four Corners? Narrative?

Study the work of Julie Hefferman, Suzanna Coffey, Philip Akkerman, and Charles Parness. The self portrait is extensively explored by 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, William Beckman, and Yasumasa Morimura.

MAR	28	2	First 42" x 32" due Work on second theme/ project
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	7	9	Second 42" x 32" due Work on second theme/ project In class: 1 st day work on 42" x 36" / charcoal
	14	16	SPRING BREAK
	21	23	Third 42" x 32" due Work on second theme/ project In class: 2 nd and 3 rd days work on 42" x 36" / charcoal
	Sat	25	NEW YORK ARTSBUS
	28	30	Work on second theme/ project
APR	4	6	Review of second theme/project

THIRD SERIES

**From process and experimentation to purpose and expression.
DUE MAY 2nd**

A series of work designed by the student to investigate a personal expressive imperative and to develop an individual direction to one's vision and intent. You will determine the number, scale, and media. This is a bridge towards an independent research and the creation of a coherent body of work. Establish a self-motivated, self-critical working process. Evidence of at least **12 hours per week** (6 in class and 6 at home) will culminate in a series representing artistic merit and knowledge. Submit a proposal of your project for this series for discussion and approval.
Work on third theme/ project

	11	13	Work on third theme/ project
	Sat	15	NEW YORK ARTSBUS
	18	20	Work on third theme/ project
	25	27	Work on third theme/ project
MAY	2	4	Portfolio evaluation and final reviews

NB: Syllabus subject to change as certain needs arise.

DRAWING SITES

<http://www.manifestgallery.org/nda/nda2007/index.html>
<http://www.brattleboromuseum.org/2009/11/05/drawing-itself-a-survey-of-contemporary-practice/#more-674>
<http://www.linesandcolors.com/category/drawing/>
Egon Schiele <http://www.doc.ic.ac.uk/~svb/Schiele/>
Sangram Majumdar <http://www.sangrammajumdar.com/early.html>
Craig Hood <http://www.craighoodpaintings.com/#>
Catherine Kehoe <http://www.catherinekehoe.com/works-on-paper/>
Stephen Wright <http://stephenwrightart.com/Drawings.html>
Evelyn Rydz <http://evelynrydz.com/>
Candice Ivy <http://candiceivy.com/candiceivy/blacktidedrawings.html>
Nan Freeman <http://nanfreeman.com/>
Gonzalo Fuenmayor
http://www.dolbychadwickgallery.com/painters_html/fuenmayor_html/fuenmayor_all.html
Pam Rogers <http://www.pamrogersart.com/01work100.html>
Rob Tarbell http://www.dolbychadwickgallery.com/painters_html/tarbell_html/tarbell1.html
Alfred Leslie http://alfredleslie.com/books/index.html?course_of_birth
Marjorie Forté <http://marjorieforte.com/lescombarelles2.aspx>
Mark Karnes <http://www.markkarnes.com/drawings/drawings.html>
Scott Hunt <http://www.scotthuntstudio.com/>
Philippe Pasqua <http://www.pasquaphilippe.com/en/oeuvres-2/crayonnes>
Marc Séguin <http://www.marcseguin.com/>
Philip Govedare <http://www.philipgovedare.com/folios.php?collection=%283%29Drawings>
Scott Brooks http://www.scottgbrooks.com/drawing_main.html
http://www.scottgbrooks.com/sins_virtues.html
Steve Locke <http://www.stevelocke.com/>

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.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.ilpoltico.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 and suggestions to make additions to this list are welcome.

MODERN & CONTEMPORARY ARTISTS

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

