

**Course Description:**

A studio course designed to study the human form with an emphasis on working primarily from observation. Through a series of class projects and weekly home assignments, working directly from the figure, the students are encouraged to experiment with a variety of approaches to explore formal, conceptual and expressive issues in dealing with the figure. Students will review issues such as linear and tonal drawing, figure/ground relationship, scale and proportion, analytic and structural approaches, quick sketches and extended studies, etc.

**Course Format:**

The course consists of working mainly from the model in the classroom and self-portrait at home, group critiques and discussions, lectures, slide presentations, demonstrations and weekly homework assignments based on topics and issues presented in the classroom. Through intensive studio training, students learn to be visually literate, developing aesthetic understanding and technical skills, and reflecting contemporary awareness as they explore their own expressive intentions and needs.

**Course Objectives:**

- To develop an investigative approach and a personal direction to one's vision 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 figure drawing.
- To increase communication skills, both visual and verbal, and achieve more confidence and mastery in experimenting with various concepts and materials.

**Students' Responsibilities:**

- Each student is expected to keep a sketchbook journal of his/her ideas, notes, and studies.
- 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...

**Evaluation and Grading:**

- Attendance: on time, with needed materials, with assigned work completed. 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 4-6 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

**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 Office of Disability Services (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 Office of Disability Services.

**Technology:** In accordance with George Mason University policy, please silence all 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.

### Important University Dates:

Consortium Registration Deadline	TBD
<b>First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date</b>	August 29
Labor Day, university closed	September 5
<b>Last day to add classes—all individualized section forms due Last day to drop with no tuition penalty</b>	September 6
<b>Last day to drop with a 33% tuition penalty</b>	September 20
<b>Final Drop Deadline (67% tuition penalty)</b>	September 30
Midterm progress reporting period (100-200 level classes)—grades available via <a href="#">Patriot Web</a>	September 26 – October 21
Selective Withdrawal Period (undergraduate students only)	October 3 – October 28
Columbus Day recess (Monday classes/labs meet Tuesday. Tuesday classes do not meet this week)	October 10
Incomplete work from spring/summer 2016 due to instructor	October 28
Incomplete grade changes from spring/summer 2016 due to Registrar	November 4
Thanksgiving recess	November 23 – 27
Last day of classes	December 10
<b>Reading Days</b> 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.	December 12
<b>Exam Period</b>	Tues December 13 – Tues December 20
<b>Degree Conferral Date</b> The Winter Graduation Ceremony will be held on Wed December 21.	December 21

**ArtsBus - Dates for Fall 2016:** September 24<sup>th</sup>, October 22<sup>nd</sup> and November 19<sup>th</sup>.

**ArtsBus Credit and Policies:** You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for important information regarding ArtsBus policy. 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.

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:** Fall 2016 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/>. Dates for Fall 2016: September 1<sup>st</sup>, September 8<sup>th</sup>, September 22<sup>nd</sup>, October 6<sup>th</sup> and October 20<sup>th</sup>.

**Masonlive/Email:** 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 must adhere to the guidelines of the George Mason University Honor Code. Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

**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 [itraining.gmu.edu](http://itraining.gmu.edu) to see the schedule of workshops and to sign up.

**Some of my FAVOURITE QUOTES. Create yours for the semester!**

“The artist belongs to his work, not the work to the artist.” **Novalis**

“I get up I walk I fall down Meanwhile, I keep dancing.” **Hillel**

**NIETZSCHE**

\* “To represent terrible and questionable things is, in itself, the sign of an instinct of power and magnificence in the artist; he doesn’t fear them. There is no such thing as pessimistic art. Art affirms”. *The Will to Power*

\* “The tragic artist is *not* a pessimist- it is precisely he who *affirms* all that is questionable and terrible in existence, he is Dionysian”. *Twilight of the Idols*

\* “For art to exist, for any sort of aesthetic activity to exist, a certain physiological precondition is indispensable: intoxication.”

\* “The essence of all beautiful art, all great art, is gratitude.”

\* “Of all that is written, I love only what a person has written with his own blood.”

\* “Art is not merely an imitation of the reality of nature, but in truth a metaphysical supplement to the reality of nature, placed alongside thereof for its conquest.”

**EINSTEIN**

\* “It is the supreme art of the teacher to awaken joy in creative expression and knowledge.”

\* “Where the world ceases to be the scene of our personal hopes and wishes, where we face it as free beings, admiring, asking and observing, there we enter the realm of Art and Science”

\* “Imagination is more important than knowledge.”

\* “The ideals which have lighted my way, and time after time, have given me new courage to face life cheerfully, have been Kindness, Beauty and Truth.”

\* “I want to know God’s thoughts...the rest are details.”

\* “Great spirits have always encountered opposition from mediocre minds.”

**BECKMANN**

\* “The purpose of art is knowledge- not diversion, pastime or transfiguration.”

\* “My heart responds more to raw vulgarity, to an art that does not live in a fairytale dreamland but instead grants access to life’s dreadfulness, its baseness, its magnificence, its commonplace grotesque banality. An art that remains with us in the vital moments of real life.”

\* “Plasticity and the sense of space in painting do not necessarily mean creating a naturalistic effect. What matters is force of representation and personal style.”

\* “Prior to existence a soul yearns to become a self. It is this self that I seek, in life as in art.”

\* “In real life, Painting devours me. I can live only in dreams, poor wretch that I am.”

\* “I have never bowed down before God or anything of the sort in order to achieve success, but I would drag myself through every sewer in the world, through every kind of abasement and humiliation, in order to paint. I have to do it. Every living form and shape must be squeezed out of my head, then it will be a pleasure to be rid of this damned torture.”

**HESSE**

\* “Art was a union of the father and mother worlds, of mind and blood. It might start in utter sensuality and lead to total abstraction; then again it might originate in pure concept and end in bleeding flesh. Any work of art that was truly sublime, not just a good juggler’s trick; that was filled with the eternal secret, like the master’s Madonna; every obviously genuine work of art had this dangerous, smiling double face, was male-female, a merging of instinct and pure spirituality.”

\* “Ah, if only the hand of man could create such works of art, such holy, essential images, untainted by will or vanity. But it was not that way. Other images were created: pretty, delightful things, made with great mastery, the joy of art lovers, the ornament of churches and town halls – beautiful things certainly, but not sacred, not true images of the soul.”

\* “ To him, art and craftsmanship were worthless unless they burned like the sun and had the power of storms. He had no use for anything that brought only comfort, pleasantness, only small joys. He was searching for other things.”

**Chawky Frenn**  
**Figure Drawing AVT 324 - 001**

**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
- ⇒ Sanguine pencils set of 3: \$5.19/ White Charcoal pencil \$.79/ White pastel pencil \$1.89
- ⇒ Box of Charcoal (soft, thick sticks) /Six ½ inch .80 cents
- ⇒ Compressed Charcoal (soft)
- ⇒ Box Vine Charcoal medium size stick
- ⇒ Conte Crayon (Sanguine, Black, and White)
- ⇒ Kneaded Eraser / Pink Carnation Eraser / Blending Stump / Sharpener
- ⇒ 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".
- ⇒ Large tube of white and black acrylic
- ⇒ 18" x 20" Plexiglass from a hardware store
- ⇒ 4 empty pint plastic containers of yogurt
- ⇒ Round and Flat Filbert # 8 oil brushes / 3" house paint brush
- ⇒ Drafting Tape (Does not rip the paper like Masking Tape)
- ⇒ Fixative
- ⇒ Black Prisma Markers (Fine and Medium) Pigma Micron Box of six \$12.49
- ⇒ Roll of string or yarn / Push pins with head / Measuring tape
- ⇒ Chamois cloth
- ⇒ Six Sheets Strathmore 100gr. (Oyster, Pearl, Steel Grey)
- ⇒ Strathmore 42"x10 yards H2O Watercolor Paper Roll, 140 pounds weight. (\$39.99)

**Local sources for Materials**

Utrecht Art Supplies: 13<sup>th</sup> and I Street, NW, Washington, DC (202) 898-0555  
Plaza Artist Materials: 1990 K Street, NW, Washington, DC (202) 331-7090  
Pearl Discount Center: 5695 Telegraph Road, Alexandria, VA (703) 960-3900  
Pearl Art and Craft: Federal Plaza, 12266 Rockville Pike, Rockville, MD (301) 816-2900  
Visual Systems: 1596 Rockville Pike, Rockville, MD (301) 770-0500  
Visual Systems: Pan Am Shopping Center, Fairfax, VA (703) 820-4650

## Chawky Frenn / Figure Drawing AVT 324 - 001

\* "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

### Syllabus

<u>Aug</u>	<u>T</u> 30	<u>H</u> 1
		Introduction to course format, materials, and grading policy. Review of basic terminology. Emphasis on working from nature to explore our own voice and obsessions. <b><i>Assignment #1: Free drawing</i></b> <i>Self-portrait: select you issues and how you express them. Think of the relation of the visual choices you make to the expression that you want to convey. Free choice of medium and scale: This first drawing will be used as a means for evaluating a student experience and capability- where are you at the beginning of a new semester!</i>

<u>Sep</u>	6	8	<b>"One by One: one day at a time"</b> <i>"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</i>
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Forty-nine 1'x1' self-portrait drawings, head only, done in forty-nine days through the semester, up to 30 minutes per drawing. 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 ... slow/fast, thick/thin, aggressive/meditative, emotive/detached, observation/memory/imagination ...

Who are the artists that inspire you? What do you respond to in their work: the subject, the style, the visual expression? The purpose is to explore our own obsessions and develop our own work by examining that of another artist that speak to us and move us. Research and learn about an artist that dealt extensively with the figure/portrait/self-portrait in a way that resonates with your own obsessions and sensibilities. How did these artists chose to translate into a two-dimensional reality their ideas and concepts? Study the personal circumstances of their life, their philosophical perspectives and the movement with which they are associated. Learn about the social, political and historical context that affected their work. How do we meet them in their work? (See attached list MODERN & CONTEMPORARY ARTISTS)

This project accompanies and complements both studio and home assignments. This semester-long project involves reading and research to become familiar with the life and work of an artist and an active collaboration with his/her mind and creative strategies. By exploring the artist's working process and conceptual direction, what can you learn about you own work? How does the presence of

issues such as politics, history, gender, narrative, etc, affect your understanding of your own work within a wider contemporary cultural context?

Remember that the project is very important to help you establish a self-motivated and self-critical working process. Therefore, it will play a big factor in determining final grade. Presentation of “One by One” Nov 22

Properties of Line: 1- Pressure. 2- Direction. 3- Length. 4-Thickness. 5- Speed. 6- Value. 7- Proximity. 8- Number. 9- Tool. 10- Surface. 11- Color. 12- Curvilinear/Rectilinear. 13- Intensity or Density. 14- Continuous/Implied. 15- Fuzzy/Sharp. 16- Transparent/Opaque. 17- Layering or Overlapping

**Line: Gesture**

Gesture drawing- weight and gesture- volume gesture- other hand gesture- action gesture- continuous motion- memory gesture.

**Assignment #2: Gesture**

*Explore the expressive aspects of gesture, movement, and the body in a diagrammatic drawing by studying a figure in motion in 3 consecutive poses. Don't focus only on the gesture of each figure individually but also on the dynamics of the entire composition as you probe and map the interplay of mass and space in the design. Even though you're working from the same figure, think of how you are unifying the composition by exploring the placement and inter-relationship of all figures.*

*Medium: Pen and ink and wash on 30" x 40"*

13 15 **Line: Contour** Spatial and Tonal Qualities of Line. Contour: Blind Contour; Cross Contour; Sighting Lines, Measurement: looking for Proportions, Angles, and Intersections.

**Assignment #3: Contour**

*Two Drawings 18" x 24" each.*

- 1. Contour drawing of a whole figure*
- 2. Contour drawing of your head.*

*Keep your eyes mostly on the subject and follow the edges as if you are touching them with your moving pencil. Remember that close observation and accuracy are important factors in mind/eye/hand coordination. Vary the pressure on your pencil to create lighter and darker tones within the line to construct form and space.*

*Medium: Pencils.*

20 22 **Line: Cross Contour**

**Assignment #4: Cross Contour**

*Three cross contour drawings, 10" x 12" each:*

- 1. Explore cross-contour lines that go around the form.*
- 2. Use cross-contour lines that move along the form.*
- 3. Use a combination of the cross-contour lines around and along the form.*

*Keys and goals: Eye/hand coordination, defining clearly the edges of various volumes, describing the planes of a form, and learning the tonal and spatial qualities of line. Medium: Pencils.*

Sat 24 NEW YORK ARTSBUS

27 29 **Value: Formal, Structural, and Expressive Element**

Chiaroscuro- lighting- drawing on light, middle and dark toned paper- high key/low key- high contrast/low contrast- erasure drawing- relief modeling and shadow modeling.

**Assignment #5: Value**

*Three self-portraits (head only) that reveal three different moods or emotions. Explore how formal choices affect expression through your choice of marks, approach, tonality, lighting, angle, and scale.*

*Medium: white, sanguine & black conte on middle or dark toned paper.*

Oct 4 6

**Assignment #6: Mid-Term**

*Full figure, nude self-portrait. Study proportions, structure, volumes, marks that explore form, light, space and expression.*

*Medium: 3' x 5' minimum. Wet & dry media. Due the 18<sup>th</sup>.*

11 No class. Monday classes meet on Tuesday.

13 Lecture on drawing, themes, and approaches.

18 20 **Planar Structure:** Breaking a complex form into planes and angles that define its volume and sculpt its structure.

**Assignment #7: Planar Structure**

*Bigger-than-life presentation of your head emphasizing its planar structure. Analyze the underlying structure of the forms by reducing them to simple geometric volumes. Accentuate the planes in an analytical distribution of tones. NB: The light source has an important role in defining the shift of planes as they move around the form. Don't overlook composition simply because we are focusing on the head.*

*Medium: 18" x 24" your choice of media.*

Sat 22 NEW YORK ARTSBUS

25 27 **Space and Perspective.** Receding planes, overlapping, scale change, deep/shallow space, and linear/aerial perspective.

**Assignment #8: Foreshortening and Eye Level**

*Figure/self-portrait with a strong emphasis on foreshortening as your main objective. Visual keys: scale distortion, overlapping forms, tonal contrasts, planar recession, and deep space. Study "The Dead Christ" by Mantegna, "St John's Cross" by Dali and works by Tiepolo.*

*Medium: 18" x 24" your choice of media.*

Nov 1 3

**Transcription.** Understanding the structure, strategy, and organization of a Masterwork. In-class and out-of-class project

*"We do not undertake analyses of works because we want to copy them or because we suspect them. We investigate the methods by which another has created his work, in order to set ourselves in motion." Paul Klee*

**Assignment #9: Collaboration / Transcribing a Masterwork**

*Students and professional artists alike benefit by studying great art of the past. Knowledge and insight can be unraveled through the process of transcription. Instead of mindlessly copying the style of the artist, use this process to investigate with integrity the structure of the work and to understand its nature, strategy and organization.*

*A team of two or three students will collaborate to copy a masterwork on 4'x6' drawing, or bigger. You will learn how to work in a team, plan the process, and interactively integrate the ideas and individuality of each participant into a meaningful, unified experience of the drawing. Medium: wet (acrylic/Ink) and dry (charcoal, chalk) Due Nov 17<sup>th</sup>.*

8	10	<u>Continue working on Collaboration / Transcribing a Masterwork.</u>
15	17	<b><i>Final Assignment: Your drawing, your vision, your statement!</i></b> <i>Multiple figures/self portraits (no less than 42"x50")</i> <i>What did you discover this semester? What was relevant to your experience and development as a thinker who visually communicates ideas and concerns, and what new revelations are shed on your role as an artist in society? What did your adopted mentor reveal to you? How much did you absorb from his conceptual and visual language? What insights did you gain about yourself and your work? As we close the semester, reflect on new revelations that you discovered about the purpose and meaning of your art. Due Dec 6.</i>
Sat	19	NEW YORK ARTSBUS
22		<b>Discussion &amp; presentation of "One by One"</b>
	24	Thanksgiving Recess
29	1	Work on Final.
<u>Dec</u>	6	8
		Portfolio evaluation and final reviews.

**NB: Syllabus is subject to change, if needed.**

### **Bibliography (Suggested Reading & Research)**

- "The Art of Responsive Drawing"** Nathan Goldstein/ Prentice Hall
- "The Art of Drawing"** Bernard Chaet/ Holt, Rinehart and Winston
- "Drawing Space, Form and Expression"** Wayne Enstice & Melody Peters/ Prentice Hall
- "Drawing A Contemporary Approach"** Claudia Betti & Teel Sale/ Holt, Rinehart and Winston
- "Drawing from Life"** Clint Brown & Cheryl McLean/ Thomson Wadsworth
- "Drawing from Observation"** Brian Curtis/ McGraw-Hill
- "Figure Drawing"** Nathan Goldstein/ Prentice Hall
- "Figure and Form"** Lu Bro/ Brown & Benchmark
- "The Art of Drawing in France"** Per Bjurstrom/ The Drawing Center
- "Master Drawings From Cave Art to Picasso"** Terisio Pignatti/ The Wellfleet Press
- "Post-Modernism The New Classicism in Art and Architecture"** Charles Jencks/ Rizzoli
- "Hockney's People"** Marco Livingstone & Kay Heymer/ Bulfinch
- "Drawing as Expression, Techniques and Concepts"** Sandy Brooke / Prentice Hall
- "Artist to Artist Inspiration & Advice from Artists Past & Present"** Jackson Creek Press

## ON SELF-PORTRAIT

As an example of research, the following books on SELF-PORTRAIT may stimulate your own research into a theme/subject/image that you are interested in.

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.

There is an abundance of exhibitions on self-portraiture: *Moi! Autoportraits du XXe siècle* at Musée Luxembourg in Paris. Frye Art Museum had a drawing show on self-portrait. Allan Frumkin Gallery had an invitational exhibition of contemporary self-portraits. DC Moore Gallery arranged *The Likeness of Being* self-portraits by sixty women artists, then *Self-Made Men* by male artists.

The list of books is long; I'll mention only a few:

*Five hundreds self-portraits* Phaidon  
*Portrait of the Artist* Tate Gallery  
*The Self Portrait* Sarema Press  
*Mirror Mirror* Watson-Guptill  
*Renaissance Self-Portraiture* Yale  
*Beckmann and The Self* Prestel  
*Rembrandt by himself* National Gallery Publications, London  
*Cézanne the self-portraits* University of California Press  
*Unrepentant Ego: The Self-Portraits of Lucas Samaras* Abrams  
*Les peintres et l'autportrait* Skira  
*Femmes au miroir* Thames & Hudson  
*L'autportrait au XXe siècle* Adam Biro

### **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.ilpolittico.com](http://www.ilpolittico.com)      [www.jillgeorgegallery.co.uk](http://www.jillgeorgegallery.co.uk)

[www.marlboroughgallery.com](http://www.marlboroughgallery.com)      [www.forumgallery.com](http://www.forumgallery.com)      [www.nancyhoffmangallery.com](http://www.nancyhoffmangallery.com)  
[www.paulthibaudgallery.com](http://www.paulthibaudgallery.com)      [www.dcmooregallery.com](http://www.dcmooregallery.com)      [www.wildenstein.com](http://www.wildenstein.com)  
[www.allanstonegallery.com](http://www.allanstonegallery.com)      [www.flowerseast.com](http://www.flowerseast.com)      [www.jackrutbergfinearts.com](http://www.jackrutbergfinearts.com)  
[www.jeraldmelberg.com](http://www.jeraldmelberg.com)      [www.tibordenagy.com](http://www.tibordenagy.com)      [www.georgeadamsgallery.com](http://www.georgeadamsgallery.com)  
[www.hirshlandadler.com](http://www.hirshlandadler.com)      [www.jeraldmelberg.com](http://www.jeraldmelberg.com)      [www.claireoliver.com](http://www.claireoliver.com)  
[www.artnet.com/katharinarichperlow](http://www.artnet.com/katharinarichperlow)      [www.ppowgallery.com](http://www.ppowgallery.com)      [www.gseart.com](http://www.gseart.com)

[www.nielsengallery.com](http://www.nielsengallery.com)      [www.alphagallery.com](http://www.alphagallery.com)      [www.gallernaga.com](http://www.gallernaga.com)  
[www.howardyezerskigallery.com](http://www.howardyezerskigallery.com)

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

## **MODERN & CONTEMPORARY ARTISTS**

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 (Self-portrait)  
Jenny Saville (Self-portrait)  
Odd Nerdrum (Self-portrait)  
Wayne Thiebaud  
James Rosenquist  
Alice Neel  
Eric Fischl  
Janet Fish  
Jack Beal  
Chuck Close (Self-portrait)  
Jim Dine  
Larry Rivers  
Claudio Bravo  
Philip Pearlstein  
Gerhard Richter  
David Hockney  
Robert Longo  
Euan Uglow  
Gregory Gillespie (Self-portrait)  
William Beckman (Self-portrait)  
William Bailey  
Clive Smith (Multiple panels)  
Sidney Goodman  
Audrey Flack  
James McGarrell  
James Barsness  
Jerome Witkin  
Alan Feltus  
George Nick  
John Moore  
Graham Nickson  
James Valerio  
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)  
John Currin  
Paula Rego  
Elizabeth Peyton  
Philippe Pasqua

