

Chawky Frenn / Fall 2016  
Painting III IV V VI / AVT 323, 432, 433, 434, 435-001  
T R 4:30 - 7:10/ School of Art 2044

Office Hours: T R 9–10:30  
School of Art Building 2031  
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### **Course Description:**

Research in the visual arts means something different than fact finding or source checking for a paper in science, history, and English. Research actually means re-search, look again. Rethink your objectives in light of new observations. Explore new approaches to a concept. Skill development in this course is essential to meaningful expression whether it takes the form of abstraction, non-objective, or representational art – it is important to be done with sensitivity toward visual perception and imagination. This is not a course in representational painting or figure painting but rather a search for form grounded in the belief that artistic elements and principles of visual communication and the exploration of broad-based creative concept development can successfully lead towards an elegant personal statement and can take many forms.

### **Course Format:**

This course is planned so our work will have relevance to the broader issues that inspire and guide it. Studio projects and home assignments are complemented with lectures, slide presentations, and required readings that introduce the students to a diverse selection of historical and contemporary artists to enable them to place their work in a meaningful context. Theory and practice are introduced concurrently so students can examine their concepts about art and consider their role as artists in a larger cultural context.

### **Course Aims:**

- ✓ To develop strong conceptual, analytical and technical skills essential to the development of the artist's knowledge, vision, and purpose.
- ✓ To be involved in conceptual and theoretical thinking while investigating visual and compositional elements from the earliest stages of education.
- ✓ To encourage students to take risks in their work by putting greater emphasis on process and experimentation, while they are pursuing their personal vision and voice.
- ✓ To progressively become free from the fear of failure by taking risks while exploring a wide variety of painting strategies in an approach that stresses authenticity, diversity, and trial.
- ✓ To establish a self-motivated, self-critical working process. Self-challenge, experimentation, productive exchange of ideas, and dynamic art-making process will establish an ideal forum for a personal creative development.

### **Evaluation and Grading:**

- ✓ Grades are affected by the student's overall participation and development during the semester.
- ✓ *Attitude: Failure is NOT trying.* An inquiring, experimental attitude wins you a better grade.
- ✓ Attendance is mandatory since all projects and home assignments will be presented in class through lectures, demonstrations, and slides presentations. More than three unexcused absences will lower the grade. Be on time with all materials needed for the day.
- ✓ Home assignments completed on time and showing evidence of at least 6 to 8 hours of work per week; this may include studies, sketches, and research.
- ✓ Quality of participation in class critiques and active contribution to class dynamics are crucial.
- ✓ Keep a sketchbook for studies, ideas, and notes to generate visual concepts and to study a variety of visual solutions. (VERY IMPORTANT)
- ✓ Final portfolio consists of all homework assignments, midterm and final projects. *You are responsible to have ALL weekly assignments for final review.*
- ✓ All AVT students are required to participate in one New York Artsbus trip per semester to graduate. For more information visit: [www.artsbus.gmu.edu](http://www.artsbus.gmu.edu)

## 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.

**Oil paints:**

White (large tube)	Cobalt Blue
Cadmium Yellow	Ultramarine Blue
Yellow Ochre	Sap Green
Cadmium Orange	Permanent Green
Cadmium Red Medium	Burnt Sienna
Alizarin Crimson	Burnt Umber
Manganese Violet	Ivory Black

**Palette:** Get a Plexiglas or wooden palette (not a small size), or get a sheet of Plexiglas from a hardware store. Don't buy a paper palette or watercolor palette. If you buy a wooden palette, you need to seal it before you can use it. Coat the palette with the medium then let it 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, if needed. Canvas board, wood panel, Masonite and Water Color paper primed with gesso may also be used. Two large – no less than 30"x40"- canvases are required for Mid-term and Final.

**Palette knife:** Buy the kind that is curved and shaped like a triangle.

**Medium:** Linseed oil or stand oil, Damar varnish, one quart of mineral spirits.

**Oil paint brushes:** #6, #8, #10 Flat Filberts; # 8 round.

**Finders:** You can make finders buy taking a piece of cardboard and cutting two "L" shaped pieces. Each side of the "L" should be about four inches long and one inch thick.

Medium containers, soft vine charcoal, sketchbook, graphite pencils, rags and a bar of soap.

**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 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 painting 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.

The focus in producing finished work is balanced by research, drawings, studies and small paintings that develop as 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.

You are responsible to work **12 to 15 hours per week** (equivalent to 6 hours in class and 6 to 8 hours at home) and to have at the end of the semester **THREE SERIES** – each series includes one large painting 4' x 6' and smaller paintings and studies – that evolve around ideas or themes of your choice. As you embark on your research, you're asked not only to look inwardly to uncover ideas and emotions that are deeply rooted in your psyche, but also outwardly to visual and structural explorations. 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 paintings, work with intensity and discipline.

**Chawky Frenn**  
**Painting III, IV, V, VI**

**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. It is about the authenticity of *your* response to the subject.

In all my classes, the minimum time for homework and research is six to eight 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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Painting III, IV, V, VI

## GENERAL OUTLINE

	T	TH	
Aug.	30	01	Discussion of class format and expectations. Lecture: Masters painting the figure and working from perception.

### **FIRST SERIES** DUE SEP 27.

Starting the semester with vigor, authentic research, and meaningful engagement with your work, create twenty-five 1'x1' paintings presented in a 5'x5' format, or in an installation of your choice.

One painting a day. Explore in depth a theme, a direction, a subject, or a concept. Consider the individual pieces with an eye on the placement, design, and presentation of the whole. These paintings help to brainstorm visual ideas. A *think-while-you-work* attitude to eliminate barriers between thinking and doing.

Lecture and presentation of contemporary artists working on multiple small scale and samples of students' responses.

### **"EXPLORE A THEME FOR THE SEMESTER"**

What are your interests? Your obsessions? What boils in your belly? What gives you a thrill and brings meaning to your work? As you explore a wide range of issues and concepts in your critical thinking and studio practice what do you discover about yourself? What insights you gain on your role as an artist in the greater social and cultural context?

This research is intended to assist *your* search for an individual voice and fuel *your* passion by interactively exploring and studying themes that reverberate with your personal sensibilities and communicate with your work. Establish a self-motivated and self-critical work ethics and the discipline necessary for the development of an artistic vision and an independent voice. The themes are as diverse as your interests.

Few 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:** Georgio 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...

Through the semester, explore a theme treated by no less than four artists – a theme that you may want to explore in your own work – and study how the artist’s intent and experience influence his/her formal and expressive needs. Draw parallels and contrasts as you analyze their work.

Research the list of MODERN & CONTEMPORARY ARTISTS and websites to become familiar with new artists. A list of your theme, 4 artists and an artist statement are due September 27<sup>th</sup> the date of first review. Prepare for a 20-30 minutes presentation and class discussion with questions/answers period. A disc, power point, with a minimum of 20 images on a theme of your choice is due on November 8<sup>th</sup>.

Sep	06	08	Work on first theme/ project
	13	15	Work on first theme/ project
	20	22	Work on first theme/ project
Sat	24		NEW YORK ARTSBUS
	27	29	Review of First theme/series

### **SECOND SERIES**

Four paintings, 24”x32” or larger, one per week, on a theme/subject of your choice.

Oct.	04	06	Work on second theme/ project
	11		No class. Monday classes meet on Tuesday.
		13	Work on second theme/ project
	18	20	Work on second theme/ project
Sat	22		NEW YORK ARTSBUS

25 27 Work on second theme/ project

28 30 Review of Second theme/series

### **THIRD SERIES**

In this series you dictate the format, scale and number of paintings you need to create your vision, a series created from the knowledge, insights and skills acquired from the two previous series. Respond to the need of your process. At least 15 hours per week of in-class and out of class practice and research.

Nov 01 03 Work on third theme project.

08 10 Presentations of "**EXPLORE A THEME FOR THE SEMESTER**"

15 17 Work on third theme project

Sat 19 NEW YORK ARTSBUS.

22 Work on third theme project

24 Thanksgiving Recess. (Take time to give thanks whole-heartedly)

Dec 29 01 No classes. Work on third theme project

06 08 Portfolio evaluation and final reviews.

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

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

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'autoportrait* Skira  
*Femmes au miroir* Thames & Hudson  
*L'autoportrait au XXe siècle* Adam Biro  
**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.tate.org.uk](http://www.tate.org.uk)                      [www.npg.org.uk/live/index.asp](http://www.npg.org.uk/live/index.asp)                      [www.saatchi-gallery.co.uk](http://www.saatchi-gallery.co.uk)  
[www.saatchi-gallery.co.uk/artists/exhibition.htm.en](http://www.saatchi-gallery.co.uk/artists/exhibition.htm.en)  
[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.sanfrancisco.com/arts](http://www.sanfrancisco.com/arts)  
[www.hackettfreedman.com](http://www.hackettfreedman.com)                      [www.johnpence.com](http://www.johnpence.com)                      [www.jenkinsjohnsongallery.com](http://www.jenkinsjohnsongallery.com)  
[www.dolbychadwickgallery.com](http://www.dolbychadwickgallery.com)

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

