



December 2018

Jeremy Day- The work I'm presenting today addresses two traditions in artistic training: copying from old masters and working from the antique. I'm placing an emphasis on the process of looking, measuring, building, and obscuring, which is similar to the improvisory approach of Giacometti and De Kooning. The end result may not be a 100% accurate copy of the original, but I think of it more like creating a fossil. An impression or trace of a past organism. Thank you.

Dan Thompson- where are your drawings? You are a drawing major. Some drawing majors are made some are born you are a born drawing major.

Peter Drake- more of a question. Some sense of loss/ decay. Talk about what that means to you.

Jeremy Day- Frustration, distraction, or something deliberate to make me work harder at achieving something. Observation of nature and painting is closely tied to observing/ reproducing nature tactile qualities of a painting when you scrape/ scumble it looks like a rock or moss etc.

Kyle Staver- in the copy here obscured after?

JD-Yes

KS- so it had resolution and you went...how did you make those decisions about what to obscure.

JD Intuitive but I didn't scumble over the parts I liked best

Vincent Desiderio- scumble as a cancellation of yourself.

KS- punishment.

VD thought about pushing the development of scumble to create form. Going so far that you don't obliterate it but something else of yourself, that's keeping you from taking it full term?

Margaret Bowland- keeping with VD, appreciate, the work is lovely. But there's a way that the scumbling looks surface, decorative effect, you have incredible skills. I love the way the landscape, you investigate what goes behind. The landscape

talking about where she is modern country side, storyline. I imagine you going in a creating something remarkable. Simultaneity of the story. Mary and baby in front, and also in back with Joseph on donkey. Why not do that?! Form sense is still a little decorative, I don't feel the forms emerge out of something and the decision making about light and dark.

Stephen Assael- wondering is there a reason why you've chose this Madonna or this period of work to emulate.

JD- Hard question to answer. Personal choice. Been thinking about it. haven't come up with an answer I can share.

SA- I would suggest you explore a variety of modes and not just get stuck on one period. When I was a student one thing that helped me explore variety of techniques and points of view is to mimic the styles of variety of artists that some I was interested in and some no interest in. just to be able to figure out what those artists were doing. Series of portraits of people in the style of Delacroix and Rubens and Picasso and it facilitates your own eye to find in many ways your voice through the vehicle of these other voices. When you listened to a variety of voices you can sometimes hear your own through others. I wouldn't stay with this particular period but explore others.

John Jacobs Meyer- really interesting and challenging for me is Jeremy's advisor is struggling to understand his position but I respect he's dedicated you're dedicated to studying this form that you really treasure from our shared history. The self-negation that you do. I just want to explain that it's not like Nicola Semori who does it theatrically, it's not the kind of breaking down and rebuilding that Giacometti does. This is so much about a person's struggle with failure to achieve a coming together of the form that you long for so much. There's a poignancy in the self-negation

that doesn't happen in Richter. But happens here. Intrigued with Bellini Madonna, radicalized in a way that makes it more poignant than the others. For instance this cast study seems almost lie you're trying to be post-modern and self-assertive, embracing history and negating it but the middle one seems pure you. In the way that I've seen you attempt really ambitious projects.

KS- crazy pinwheel in the center. It's just beautiful. And the Christ child's little foot. Ready to hit the beat. It's surprising in that I think of Bellini of being still and here up, this has this held close movement that is beautiful.

Alexi Worth- (to KS) you've suddenly made me see that image better.

KS- I have trouble it's a cat box and you're covering things. I have trouble. I can sense something. You made this beautiful internal movement. Maybe just tell me and not hide it from me.

AW- I find this a fascinating group of work to consider. Your attitude I don't understand but I like that you've curated this for clarity. Things I miss seeing but the work proposes a question of humility and piety and a historical awareness and belatedness. Humility is potentially death for an artist. You could work yourself into a position of deference to the past that makes new work impossible. That's present. It provides the genuineness of the attitude. Your piety is heartfelt and a threat to your future. Acknowledging the enormity of the beauty of Bellini and the past, there is truth to that. If the threat can be captured and used by you then you have a source to grow from. I see it waver here in front of me between an idolatry of museum art and iconoclasm. Using the geniuses of emotion but not succumbing to the emotion that by bowing to the past you're doing enough.

Ted Schmidt- the show at the Breyer museum of unfinished. Tickled to see some of my favorite unfinished paintings there. There are of course we don't often get to see paintings in that condition. Not displayed. Giorgione did a series of frescoes in Venice that are almost washed away, only fragments, pontormo frescos near Florence. They've been clearly ruins, reveals underneath. Structure that results from the persistence of the shape. The forms underneath. Thinking of some things in Pisa there is a courtyard, the bottom went, covered with frescoes, most fell off, revealed the preliminary drawings on the wall. There's a romance to that. This makes me think of looking at the beautiful poster of the Dickinson head in the elevator. Dickinson feeling here. Negation of the painting at the end with the knife. "more I'm influenced the more original I get"

VD- two central pictures, scumble as negation or atmospheric component. In Italian there are same word for glaze and scumble. So when titian said that he meant both. Scumble as frustrated negation gives poetic longing for something ruined. Something longing for a potential that isn't realized. One can trace a history of scumble. When Ribera starts to lighten his pictures the enlightenment lightened palette. The scumble over the darkened area makes voluminous. The color of the age of enlightenment. Early Goya. Then turns away from it. you see it in the 20th c. with manievich white on white. Beckmann the night the man pulling the shade. Dekooning excavation. Influenced by mass graves covered with lye. Blackness peeking through. Scumble as enlightenment. Critique of the enlightenment. Looking at the way artist have dealt with the infatuation with scumble is something interest to you.

Sharon Butler- looking at this one, I think that it's really easy to be dissatisfied and cover it up by my thought is that the thing most compelling or could be the most compelling is the thing you

covered up. In its failure could be the seed of what makes it your work and you aren't recognizing it. rather than overworked to the point , to this point, stop sooner. Look longer. See what's really in it and not just respond to the quality of how it's painted but what it's saying in an unfinished and unsatisfactory state.