

***Notes of an Art Student***  
***/selected writings on art,***  
***1996– 1997, 2007– 2024***  
***Jeremy Day***

bathtub  
room  
grave  
apples  
boots  
cups  
museums are worthless.

senses pour thickly  
images manifest thoughts  
rooms upon rooms like  
one box inside  
another.

the still life=  
spaces  
names  
people & symbols  
planes action  
evolution time  
thought space  
reactions  
difference/ indifference  
humanity  
morality  
security.

12-13-96  
absolute purity  
in self procreator  
master  
the final  
creation.

window blocking  
all evils  
sunlit beauty  
motion detector  
Baselitz.

marble artifacts  
aged and  
heavy with passive  
genius,  
wisdom  
ignored.

Ch'ang Chao, *Sweet Dream Shadows*

(PAINT)

Pin-point  
Anger  
Internal  
Needs  
Trashed.

Precious  
Against any  
Indications  
aNy rules;  
Time.

aPathetic  
mAsters  
antl-system  
paiN is my  
Tool.

Patriot  
reAlms  
Inside  
aNd  
ouTside.

Private  
cAtastrophes  
Internal  
uNleashing  
Talking  
FeELing  
soRry.

Center (long intro. simple)  
Shadow of Light (melting orb synth)  
Mirror Box (rock)  
Dark (noise rock)  
The Dust of Infinity (minimal)  
Door  
Burning Blood  
Process

At a time when I have absolutely no control– I demand it from nature. Being lost will usually show new directions.

*Resolution/ new painting*  
Jeremy Day  
Jacob Lunderby  
Uptown Dunn Bros.  
thru Feb.

Mediocrity usurps divisional stressors.

Paint  
Omit  
Paint  
Change  
Omit.

1-19-97  
Seen as when henceforth past becomes regurgitated.

The place I work is next-door to your school. Will I try to see if I can find you amongst art students & people?

Take everything further.

corrections  
unmade  
the paint  
only  
drips until it's  
finished.

3-22-97  
Nina came over last night. Show me info about Marschutz School, Aix-en-Provence. I want to go...I've lost any desire to show my drawings to anyone except Tim & Jake...

2:40  
I'm sitting outside smoking for a few minutes on PM break. Thinking about France a lot especially seeing the Degas upstairs and wondering when I will start ptng. Soon? The sun is nice— makes me want to lay in the grass, fall asleep for a few hours.

4-10-97  
I'm really tired & couldn't fall asleep last night until after 2. Awoke around 5:40 to be at work by 6:30. I've been reading this K. Rexroth book, it is very beautiful, exactly the poetry I want to write, but I've decided there's no reason I should even attempt to write poems now that I've read his.

Gustave Courbet (beach)  
Wilhelm Leibl

Man in train  
Man in café  
Man in street  
Man in window of hotel  
Man in chair (hotel)  
Woman saying goodbye to her friend at train station.

*Lost on Everest*, Peter Firstbrook  
Tolstoy

Den Haag  
Mauritshuis  
Gemeente Museum  
Mesdag Tues- Sun 12- 1700  
Fotomuseum

Adriaen Coorte (1683- 1707), still life

Sat. Walked to Mauritshuis Museum & saw Vermeers & Rembrandt. Got lost after the Post, but found my way again at the Haagse Bos, kids skateboarding & a man showing his son how to fly a remote-controlled airplane. Now, stepped into Antiquariaat Books, nothing good, drinking Oranjeboom beer in the mall near the central station. Will look to see if a good movie is playing soon. Just a note about the *Girl with the Pearl Earring*– to walk into the gallery and see that painting on the wall was incredible. The best thing in the room, if not the entire city. There's a simplicity of emotion and innocence in the painting that is hard to emulate. A true masterwork. I would come back to see it again.

Max Ernst– *De Zee (La Meer)*  
Henry Moore drawings  
Rineke Dijkstra photographs

Dreamed last night the typical museum dream, as I call it. Late getting back from break, forgot my radio. Mona, Desmond ignored me, Paula mad at me, Erica. It was such a heavy burden to be back as a guard (after having been to war).

*Psycho*  
*American Beauty*  
*Crimes & Misdemeanors*  
*Easy Rider*  
*Europa Europa*  
*Rear Window*  
*The Graduate*  
*Goodbye, Lenin*  
*Amélie*  
*L'auberge Espagnole*  
*It's a Wonderful Life*  
*Nowhere in Africa*  
*The Seven Year Itch*  
*Sideways*  
*Some Like it Hot*  
*A Streetcar Named Desire*  
*Blue*  
*White*  
*Red*  
*Roman Holiday*  
*Curb Your Enthusiasm, 1-4*

Brussels  
Magritte Musee, Rue Esseghem 135  
\*metro to Simonis, then tram 19

*Time Transfixed*

Antwerp  
Grote Markt  
Rubens– Onze Lieve Vrouwkathedraal  
MoMu (mode museum)  
Rubenshuis

't Zuid  
Koninklijk Museum voor Schone Kunsten  
Museum voor Fotografie  
Antwerp Zoo  
Jewish Quarter/ Centraal Station

Books–  
De Slegte, Wapper 5  
Copyright, Next to MoMu  
Mekanik Strip, St. Jakobsmarkt 73

Léon Frédéric, 1856- 1940  
Rik Wouters

A film about a woman who works at a busy museum café– her life outside of work, her family, friends, boyfriend... years pass... A young woman applies for a job at the museum café– the other woman has given her notice; she is moving away. The film then follows the new woman's life, family, boyfriend, etc.

Cézanne show, National Gallery

Liege to Oostende €23, Thalys

Eluvium  
Max Richter  
Johann Johannsson

Bitburg Sat.  
Ink, brushes  
Library  
550 cord  
Bootlaces  
Laundry bag

Orhan Pamuk, *Snow*  
Amos Oz, *The Same Sea*  
Cees Nooteboom  
Vladimir Nabokov

Raking headlights from the HMMWV across the desert ground. A hundred bats chase beetles.  
The Little Dipper pours blood & words.

Setting: Iraq. In the desert. Three GIs on the road, in the middle of nowhere, waiting for their platoon, two guys, one woman. Sit & talk & smoke.

I counted her tastebuds with a t-square. She winced, smiled. The dust below tires. Scrub at dawn light. A simple peace.

J.S. Bach biography  
Cézanne  
Magnum ice cream

The life of a book.

Books—  
Berlin, Netherlands (Islands), dictionary  
*Boredom, Contempt*  
*On the Road, Dharma Bums, Desolation Angels*  
*Hunger, Pan*  
*The Stranger*  
*The Catcher in the Rye*  
Nabakov

Discs—  
Hildegard von Bingen

DVDs—  
John Cage, Berlin- Holland?

Directors—  
Pedro Almodóvar  
John Waters  
Larry Clark  
Alejandro Amembarras  
Hal Hartley

Sarah Pickering, British photographer

Eugène Atget rephotograph project

Field recordings

UK, Weymouth to Swange

Guggenheim Collection, Bonn

Gavin Bryars  
Derek Bailey

*Broken Wings*, Nir Bergman

Van Gogh's letters

Nathan Alterman, poet

Soldier to his wife: "If you send me a DVD of you screwing the neighbor, I'm gonna kill you."

Yashar Kemal, *They Burn the Thistles*

Yasunari Kawabata

*Fear & Trembling* (Japanese film)  
*Fires of Kuwait*

*The Long Goodbye*, Robert Altman

Gauguin, Folkwang Museum Essen

Photography Dan Holdsworth  
From the train near Mechernich– castle & moat

Easel, €20 Aldi

3 April 2007

Train late from Gerolstein to Köln, had to wait 2 hours. McDonalds & walk by river. Cold. Now, 15:00, on ICE to Utrecht. Found Hostel Strowis after one wrong turn, first impression of city good, loads of beautiful looking women on bicycles, chaos at 5 pm. Sitting in window, Hofman Café, souflaki & Pils. Waiter's first day, I ask for a typical Dutch combination, beer & jenever, he has to ask the others. He returns and says, "you were right, it's called the \_\_\_\_\_, like when you hit it with your head!"

5 April 2007

Train to Amsterdam Centraal. Taking things as they come, no plan. 6 pm, Café Kobalt near the station, 2 beers, reading Werner Herzog. Feel nothing. Forehead is sunburned. 7:30 Carillon in Utrecht. Time for a nap.

6 April 2007

10:30 am. Waiting for ICE to Köln. Don't want to leave here. If I could find a way to stay.

24 May 2007

Paris

Auw– Trier 4,35

Trier– Paris 68-

Cappuccino in Metz 1,00

Metro 4,50

Water 1,50

d'Orsay 7,50

Banane Italian Ice 2,50

Hotel 76-

1664 beer (2) 8-

Groceries, wine 7,06

Baguette 1,10

Quick Burger 5,85

Visitor at d'Orsay to her husband, "Gauguin– Monet, Monet– Gauguin... they were all the same...ilk"

Arc d'Triomphe

l'Orangerie

Pont Neuf

Sacré Coeur

Brasserie Neil– sat next to a pretty young woman, after ten minutes or so she turned to me and asked if I was from Paris. We had a short conversation until her boyfriend arrived. They leave tomorrow for Thailand– 10 weeks. Finished my beer & walked to Price Leader market, bought water, wine (Beaujolais Villages, 2004), chevre, 2 apples & some chocolate biscuits. I asked the man at the hotel desk to open the bottle & he did. He refused a glass because he will drive home after his shift, but he remarked on the wine, tres bien. I saw some great paintings today, esp. Courbet stands out the most, the large painter in studio– larger than life. Cézanne, Van Gogh, Carriere. Paris is enormous– so much that I want to do here.

25 May 2007

Paris

Café au lait 5,50

Metro 1,40

Internet 1,00

Metro 5,50

Espresso/ beer 5-

l'Orangerie 7,70

Water 1,50

Herald Tribune 2?

Banane, water, Orangina, salmon sandwich 4,01

Gauloises 4,50

Cash machine 200-

Photo exhibit idea– all the portraits of tourists standing in front of Paris landmarks in one hour/ day/ month.

Pl. Pigalle– man asks for a light, wishes me good holidays. French girl and mother ask for directions to Moulin Rouge. Made it back to hotel only a few seconds before it started pouring, lightning in dark sky ominous. Just looked out the window to see a woman in the building across the street naked in front of bathroom mirror, her body a beautiful pale orange against grey wet stone, she admired herself from all angles, I couldn't look away.

26 May 2007

Checked out of hotel, nothing open for tonight, will think about finding another place or else just go home.

Metro 1,40

Musee Picasso 7,70

Café au lait 1-

Panini & tea 5-

Croissant 1,25

Paris l'Est to Trier, Germany 64,00

Trier to Auw 4,35

Frans Koppelaar

Geroge Hendrik Breitner b. Rotterdam 1857

Piet T. Van Wijngaerdt

Yehuda Amichai

Antonio Lopez-Garcia

14 July 2007

Bern

Smoking a last cigarette before I retire, it's only 9 pm. Long day of trains. 5<sup>th</sup> floor room, the hotel is spotless.

Félix Vallotton

Max Buri

Cuno Amiet

15 July 2007

12:30. Carlsberg beer and käse sandwich at Münster promenade, sunny day. Kunstmuseum Bern was O.K., too much abstract work. A Pissarro landscape with man, also a few Cézanne. Alberto Giacometti is on the 100 Swiss Franc note. The river is bright green. I see snow covered mountains on the horizon. Sich regen, bringt Segen. 4 pm. Einstein Museum, long day on my feet, decided to have a beer outside. Quiet Sunday.

17 July 2007

8 am Zürich. Slept like shit, street noise til 3 am.

Ferdinand Hödler

Basel. A little African boy rides his bike by & gives me thumbs up. I smile.

18 July 2007

Basel

Started to rain as I walked to the Kunstmuseum. Late breakfast, coffee, bread with butter & jam, a slice of cheese and orange juice.

4 August 2007

Auw a.d. Kyll waiting for train to Trier, it's noon. Mainz 8:15 pm, went to tourist center at Hbf, but it was closed. Found the info center in the city, also closed. I tried Hotel Coblenz– booked, but the concierge called Hotel Ehrenshof, double room €65. Bought two small bottles of Syrah. A taxi driver waits in line, looks at an art book to pass the time. Sitting by the Rhein, two young boys teach me to say hello & goodbye in Turkish.

20 September 2007

Brussels

Walked to grote markt, Beaux-Arts, beer at Café Liberty, Stella Artois.

Léon Frédéric

Eugene Laermans

Rubens show was awesome.

22 September 2007

Oostende

8 pm. I am sitting near the monument watching people. Children, so many kids on bicycles. Elderly couples, old men fishing from the pier. Middle-aged couples with kids. Everyone staring blankly at me as I stare blankly at them. There's no feeling here, nor in Brussels, just zero. I will sit on this bench and listen to the waves until I get too cold.

23 September 2007

Bruges

Atlantik Wall

Hotel Lybeer

Saint John's Hospital Museum

Groeningemuseum

Palm beer on park bench. 2 local blonde beers and jenever with herring. Drunk.

8 November 2007

Hotel André Gill

4 rue André Gill

75018 Paris

Internet 3,00

1664 beer 1,40

Coffee & croissant 1<sup>st</sup> Arr. 5,00

Sandwich & Coke 6,20

Sandwich, water, wine 6-something

Metro 1,50

Arc d'Triomphe 8,00

Louvre 9,00

Got in last night 5:20, walked to hotel, no wrong turns, by 5:50. Mass– Sacré Coeur, beer on a bench overlooking Montmartre & Paris, turned in early, couldn't sleep. Now 8:40, going to breakfast then walk to Louvre.

Corot

Ingres

Donatello

9 November 2007

Louvre

Arc d'Triomphe

On the top of the Arc, I was feeling some intense waves of loneliness for someone to see what I was seeing and share it with me. Paris is so much to lay the eyes on. I'm finding myself in front of purely beautiful things, paintings I've known since childhood. So many ideas in my head. What is it that makes a ptng work while others fall flat? Corot was a master, Ingres also. Otherwise feeling a bit unimpressed.

10 November 2007

Pompidou 10€

Sandwich & Café au lait 10,50

Sushi 6€

Paris Est 1409– Trier 1707

Shakesp. & Co.– Arto Paasilinna

13 November 2007

Painting. Important not to think. Just paint a lot. Work as big as possible. When using a color, saturate the whole space with the mood of that color.

20 January 2008

Cologne

Yo Yo Ma, Museum Ludwig Philharmonie, 8 pm

28 January 2008

Lisbon

Boccherini/ Madrid

1<sup>st</sup> impressions:

Dirty

Chaos

Poverty

Beautiful buildings

Elderly

Laundry from windows and balconies.

Calouste Gulbenkian Museum

Eduardo Viana

António Soares

30 January 2008

Wednesday

Elevador

Baixa

Douradores

Café

Sé/ Alfama

São Jorge

Sta Apolonia– Oriente

Oceanario

McDonalds

Metro– Gulbenkian

Metro– Baixa Chiado

31 January 2008

Thursday

At Sta. Apolónia, arrived exactly 10 mins before departure. Now confident in navigating Lisbon by metro. Found Botanical Garden after 30 mins of furious searching. Elderly French couple also looking. Wonderful place. Asked ticket seller for a 12 o'clock ticket to Porto, he said €27,50 for the 11:30, I said what about the 12 o'clock and he said 19,50, so I said I'll take that one. Then he wrote 19,50 on a scrap of paper, I gave him a 20. Walked outside to smoke, looked at my ticket, it reads 11:30, €19,50. So, I am confused.

Camera Obscura, Castelo de São Jorge

Kyffhäuser Monument

Annigoni, painter

21 February 2008

Lede Station, the tree with branches that grow down.

Monasterium Poort Ackere, Oude Houtlei 56, Ghent

At the Bijloke Concert hall waiting for the doors to open. Dead on my feet. The woman at the desk has a wonderful smile.

22 February 2008

Concert last night would've been better if I wasn't so tired. Slept til 10 this morning. Grey day, no rain, will get coffee and stop back in Saint Bavo's Dom to check out the Ghent Altarpiece.

Now, 7 pm Brussels. Bought return ticket to Ghent, walked three blocks out of the station and was at Bozar, amazing luck today. I'm in the park, listening to traffic, waiting for the doors to open.

Intermission. I wish I could be in the studio with Hahn playing as I paint– I'd get stinking drunk!

24 March 2008

Oldebroek

Awoke at 7 am, a crow had flown into the window.

24 April 2008

Pension Lugano

Schillerstraße 32

München

Red flowers, underwear drying on the line, a man repairing a house, crane, containers of metal recycling, street sweeper, children playing soccer, a boy rollerblading, an old man in the garden, a man leaning against a car with his head buried in his arms.

5:40 pm

A bit disappointed with Munich from what I've seen so far. I'm staying in the red light district, close to the Hbf. Many Arabs, Blacks and Asians in the neighborhood. I was looking at wine in the market when a boy asked me to reach a bag of flour from the top shelf. Raining now.

25 April 2008

Woke at 7 hearing the door close across the hall, stayed in bed til 8. Stopped for coffee on Ring str. Nothing open, rain. Walked to Alte Pinakotek. One of the most beautiful women I've ever seen works at the audio guide desk. A guard looking through her notes (like I used to). Neue Pinakotek, English bookstore, sandwich & strawberries in Englischer Garten, sat on bench for an hour. Followed map along Isar, through the woods, Angel of Freedom monument. Haus der Kunst, Luc Tuymans. Beer & pretzel on veranda facing the park. Back to Altstadt again, mistake, so many people. Sunburned, tired. Falafel at Imbiss near hotel. Now very tired, drinking wine, reading.

26 April 2008

Glyptothek 5,50

7:25 pm. I put my boots on to go out for one last stroll now that the sun is going down, too tired. Just sitting here I feel I could sleep easily. Will drink wine, read Saramago, smoke & gather my thoughts about Munich, Germany, being alone, being with others, painting, cities and travel. I must admit I was skeptical about this 'hood, but now I find that it's honest & probably the best part of the city that I've seen.

13 May 2008

Sitting at a café in Arhem drinking a glass of tea waiting to check into the hotel at noon.

Yesterday to Kröller-Müller Museum. White bikes. Beautiful land. Finally, finally, finally I got to see De Hoge Veluwe. I loved it and so did Dan. The K-M better than VG Museum.

Isaac Meijer de Haan

Isaac Israels

14 May 2008

Antwerp. Mixed feelings about seeing these places again. Some things should just be left alone.

Léon Frédéric

17 May 2008

Paris

Louvre

Matthieu Le Nain

Georges de LaTour

Breakfast at hotel.

18 May 2008

Pere leChaise, Chopin's grave, Modigliani

Metro to Montparnasse

McDonalds Rotonde

l'Orangerie

7 September 2008

Chicago

Last night I read my old notebook diary that I kept as a guard some 12 years ago, brought back a lot of memories. This morning I opened the Michigan Avenue doors & was at Post 1 alone.

13 September 2008

The struggle that occurs when ptng from life– then is rendered meaningless once the canvas is brought home.

7 October 2008

The cashier at Aldi called me sweetie twice this afternoon, it made me smile & I was in a good mood for a little while afterward. Now at Chicago Symphony Orchestra, Anne Sophie Mutter, terrible rain all evening obliterating the skyline from 18<sup>th</sup> street. Beautiful ominous and spooky Chicago River, dark & primitive. Glass of Pinot Grigio: \$8.

11 October 2008

Do everything as if my life depended on it. Is this statement meaningful or nonsense?

12 October 2008

I get a lump in my throat as crowds cheer the marathon athletes, not sure exactly why, the expression of humanity is too much.

13 October 2008

The Art Institute of Chicago. A little girl comes along jumping & skipping & singing. I try to force a smile but I must look as if I'm in pain– the girl stops & stares at me. I want so much to smile, but I'm tired and so unsure of things that seemed certain before.

14 October 2008

Passing through Gary, IN on way to dunes, sunny day, strange land here. No place to go. Dunes will be great spot to paint, very impressed, nice beach, scrub, grass, shoreline curve. Camera Lucida

15 October 2008

I stand in the laundromat watching the yellow leaves fall from trees.

Hughes, *Nothing if not Critical*

17 October 2008

Sat in the park this morning– too cold to sit for very long.

18 October 2008

I know that I've been through much worse than this, but my back hurts so much it feels as though I could pass out at any moment. So, I keep moving. Anyways, when I stand still, visitors ask more questions.

What would I do if I found out that I would die in a month? a week? a day?

22 October 2008

I wish that I could float above the city streets. The people, trees and everything below me in motion, I would float across the city and never come down.

26 October 2008

Was sketching 18<sup>th</sup> Street from the platform, when I was done I turned & noticed a man had been watching me from a bench nearby. We made eye contact.

A young woman I've seen working in the museum shop steps out the front door, stops and waits to cross the street, looks up, her head crooked, I follow her gaze, a small pink balloon, transparent & beautiful, slowly rising and falling above Michigan Avenue. The signal turns, she crosses the street and I keep watching the lonely balloon as it drifts away.

I am sitting at McDonalds, aware of my existence, I see, hear, feel, and observe the world from my point of view, but I daydream about the world from others' points of view. Every face is a treasure. Every conversation is meaningful. The baby points and speaks gibberish to his brother.

Place ad for model

1 November 2008

When the L train track arcs at night, casting a blue light on empty office walls, I can't look away.

2 November 2008

Walking to the train, 8:15 am, cool and sunny. It rained last night. Pigeons under my feet. I look down the alley and see a man peeing against the wall, he looks back at me.

4 November 2008

At the laundromat, a man with tattoos on his hands and arms folding children's clothes sings his daughter's name, his child sings back.

A teenage boy on the bus has the word 'discipline' written in ink on the back of his hand.

In the tapestry exhibition, a woman explains to her family, "These are all *hand-done*."

In gallery 168, a woman says to her husband, "It's weird what they consider Art, you know?"

Dennis Miller Bunker, American painter

15 November 2008

In the tapestry exhibition, a woman asks me, "How do you know how many are in existence?"

Advice to H. regarding her going to France—

Don't be afraid to put your heart into it. Try to live without regrets. Do not censor yourself, go with your gut feelings. Be reasonable, but don't ever discount your dreams. Be realistic. Know what you want then learn how to get it. Set goals and recognize small accomplishments. Challenge yourself, but know your limits.

20 November 2008

Painting of Grant Park on oversized canvas, emphasis on space/ perspective/ depth, the field of concrete, of grass, atmosphere.

In a quiet gallery, a woman's phone rings from inside her purse. She digs for it, but can't get to it in time, the ringtone plays in it's entirety, the woman standing there, head bent over the purse.

Isabella Stewart Gardener Museum theft, 1990

22 November 2008

A man sneaks up and asks if I'm writing "a bit of prose?" with a smile. Creepy. I said yes I was.

3 December 2008

Tom the security guard says, "I don't see anything, I don't say anything."

20 December 2008

I was standing in a gallery listening to a docent speak to her tour group when a supervisor walks by, pats me on the back and says hi, then walks away. Chopra came over from the next gallery and smiled as he said, "You got a pat on the back." I pointed to my chest and said "Slave" then pointed to where our supervisor was and said, "Master." Chopra smiled deeply and said, "You are a practical man. I like that."

28 December 2008

Cold, pipes froze, landlord pissed, repairman came, left faucets on last night. I just want to go back to bed. Nice to be off work, just wish I had the energy to paint.

Drawings— Bowl shadow, plate, shell  
Large canvas— Hannah at table

An elderly woman whispers to me, "You're lucky to work here!" I say nothing.

A woman asks for directions and says, "You have nice Buddhas."

14 February 2009

On the train this morning, an extreme feeling of sadness swept over me.

Manley: "Day, did you see the little boy fall?"

Me: "No."

Manley: "Ok, where did it happen?"

Me: "I don't know, I just said I didn't see him fall."

Manley makes frowny face & walks away.

Mr. Greek  
Cliffdwellers Club

Loyola University Museum of Art

3 February 2010

Rachmaninov– songs

Ms. Eason always brings a smile to my face.

Vivaldi, Concerto Two Op.3 3 violins, A-minor, Carla Moore, Tola van Inam, Portland Baroque Orchestra

*When Marina Abramović Dies*, F. Westcott, MIT Press

Pärt, *In Principio*

9 April 2010

H. writes that she wants to take a break. I have no alternative but to agree to one.

Frames for Grant Park ptngs.

Tempera palette— muffin tin?

Books

Etchings?

Locations

- steps of Field Museum
- 12 floor, 112 Michigan Ave

Vuillard, not an inch of wasted space.

15 April 2010

Need large map of Grant Park, to place markers indicating locations of sketches, etc.

Mornings are always a creative time for me, if there was just a way to wake even earlier.

Grey ink/ black paper

112, 13<sup>th</sup> floor, books

Hannah portrait– linens, flowers

Shellac or matte varnish for temperas?

16 April 2010

Wojciech Kilar, b. 1932

Versia Chamber Choir

Lake photo project– 100 pics of Lake Michigan to be viewed in rapid succession, like a flip-book.

When asked about it, the guys at work laugh when I tell them why I am writing in this little book. They don't understand and I choose not to pursue any sort of explanation.

21 April 2010

Made initial studies of Lake photo multiples. I like the effect so far– Signac, Seurat– would be beautiful in small projection, dark room.

\*print-8 Beach-

(med.) 12<sup>th</sup> st? waves  
-harbor

A book with pics on the right side, info on the left so that when it's flipped, gives the sensation of motion, same as in gallery view

- soft cover
- pocket-size
- Moleskine size?

Streets, L, on train  
Moyra Davey  
Chris Marker

T, Th 6-9 Figure drawing, Ashcroft, Rm 116, SAIC

G. Richter, *ATLAS*

*Beyond the Easel/ Bonnard, Vuillard, Denis & Roussel*  
Rineke Dijkstra  
Nude models  
Kinko's book binding

Sitting in the L train after work, a fat man take a photograph of the train from the platform. A perfect end to another mundane workday. A perfect moment.

Other Peoples Pixels

-send Jacob pics L project samples

M. Heidegger, *Kant and the Problem of Metaphysics*, Indiana Univ. Press, 1962  
"Is not the immediate comprehension of Being developed entirely from a primordial but self-evident projection of Being relative to time? Is it not then true that from the first this struggle for Being takes place within the horizon of time?"

*25<sup>th</sup> Hour*, (book)

28 April 2010

Each morning as I photograph the lake or the sunrise, I can't help but feel abstract, think about death, about the time after mankind- when no man is alive on earth, only ruins of great cities and old paintings. These photos as well.

29 April 2010

Photographed a sailboat this morning.

\*Light Impressions archival clear hold mounting corners

John Opera (ph)

Henrik Kerstens (ph)

*Garden Poems*, Knopf

3 May 2010

Sitting at the lake, not yet 7 am, this is the best part of the day and it will surely be the best part of today.

The old, bald, and lonely janitor pushes the broom more slowly as he passes the photograph of the attractive naked Vietnamese girl.

Scarlatti, Symphony Oratorio, *Igar & Ismael*, Academia Byzantia

Matisse, *Grey Nude with Bracelet*

Nostalgia:

nostos— a return home

algos— pain

5 May 2010

7 am at the lake. Hannah on my mind. The light on the lake— just a sliver on far horizon, rest is backlit/ dark.

Sunlight through the clouds.

W. James, *Essays in Radical Empiricism*—

"It seems too buttoned-up and white-chokered and clean-shaven a thing to speak for the vast slow-breathing unconscious Kosmos with its dead abysses and its unknown tides."

Elger Esser (photographer)

Elina Brotherus (photographer)

—long exposure 35 mm. Lake, no lights.

*Atlas*— Richter

Galkyd?

Sand

from Lao-Tzu—

"He that humbles himself shall be preserved entire. He that bends shall be made straight. He that is empty shall be filled. He that is worn out shall be renewed. He who has little shall succeed."

Pointillist landscape

13 May 2010

A photograph is document of a reality— implications of reality. Is there an unaltered image possible?

Prepare paper with gouache

Isaac Israëls

4 September 2010

Learning how to paint, from the very beginning, because I had taught myself poorly & kept bad habits. Now I spend an hour on a very small area, reworking & measuring again & again. Still isn't right. But I won't give up today. A farmer stopped in his truck to ask me if harvesting his field would ruin my painting.

Robert Dukes (ptr)

Claudia Carr (ptr)

William Coldstream (ptr)

8 September 2010

Dad being a jerk, doesn't trust me with his camera. Told him I was insulted, now I look like the bad guy. Same as ever. Email from Hannah, wants to talk. Went out, hungover, to farm road. Started a new oil. Tractors running. Stood near creek, pinch point in the road, large tractor passed with beautiful complex implements. Got tired, then started small tempera of road view. Love to work with tempera, fluid & quick to dry.

12 September 2010

South of Hwy 126 near Schlapp Rd. Pure farmland. Good colors. A farmer drove up & stopped in the road, said he was just curious— he owned the land nearby & I bet he thought I was taking corn. Made 3 temperas. Tired— nap, ate, now Red Bull. Oil at Book Rd. Eyes are gooey. Can't focus. 3:14 pm.

Binocs

16 September 2010

Painting from DuPage river, Plainfield. Took large sheet of cardboard for tempera to see how it was going to work. Not bad. Cloudy/ partly sun— no problems. Three girls were making a lot of noise, then a mother with two kids snuck up behind me— she startled me from about 5 meters away asking if they could "take a look", I said I didn't need visitors at the moment— she pissed me off by being able to get so close without hearing them, but I felt bad cause the little girl & boy looked excited to see my painting. Oh well, I can't handle being disturbed. Lastly, a teenage guy in a kayak says, "Don't forget to add the fisherman" and I ignored him. The fisherman had been there since I started, but didn't say anything or bother me. Just not feeling it today, but was nice to get outside. 66-degrees and perfect, a bit windy. If this is all I had to do for the rest of my life, it would be nice.

18? September 2010

No painting today— rain. Went for a drive. To Goodwill and around. Oswego to Naperville and back. To Aldi for milk and wine, saw a beautiful Latina girl, must have been 15 or 16 years old, maybe older. Would love to have a chance to draw or paint her.

19 September 2010

Fields at Gilmour & Collins, Oswego. Plenty of strange looks. Two on horseback. Bicyclists. Truck stopped by my car, then left. Minivan slowly by— woman stared— as if it was the strangest thing she's seen in her life, mouth open.

20 September 2010

Getting warm, not yet noon, decided to go to Blick. Walked briefly near DuPage river, the bridge, sat for a moment in the woods, watched the river, birds. Will go to the store. Always helps me when I buy art supplies.

21 September 2010

Windy, 80s, sunny & beautiful. Frustrated, quit early. Library. Must be that painters produce shitty work 90% of the time & what we see is the best of it, but I could be wrong. There is an increase of quality as I take more time & use techniques that I've learned. My overwhelming instinct is to rush it and I feel it should be really good right away or it means that I'm no good. But what is most important is to take plenty of time, measure many times and find the right colors. At a certain point, the painting will start to become an independent object from the motif. Also important to paint directly from the motif whenever possible— later paint the painting alone. Don't waste time outside worrying about the painting— just paint the motif.

Wheat field in rain. Destroyed barn. The struggle to express oneself.

7 October 2010

Hungover, 11:41, now arriving at park, 135<sup>th</sup>. May paint river or sit on woods. Beautiful morning, warm, clear. I checked out the woods, where I was before. Farm fields, corn & river, houses on far bank, I went back to previous spot, sketched leaves, listened to birds, enjoyed being there, saw a big fish in the river. On my way back to the car, startled a buck— thought he was going to come for me. Beauty.

Anton Chekov, *The Complete Short Novels*

Martin Gayford, *The Yellow House*

*The Art of Richard Diebenkorn*

12 November 2010

Nights & days move too quickly. I am on the train to work then on the train home, then back to work. Enough happens before 9 am to keep me satisfied the whole day long. Little girl on the train. The beauty of the young women. A look, an eye, a curl of hair is all it takes. The dark branches of trees in rows along Columbus. Yellow leaves still dropping.

Projects:

Botticelli  
Raphael  
Flowers  
Fabric  
Grace/ Shannon  
Lake  
Self-portrait

Excursions:

Field Museum  
Conservatory  
Chicago River

24 November 2010

What is largest size to paint in car?

There was the prettiest girl on the train, long dark hair, curled at the ends, big lazy curls, wool coat above knees, skirt at knees, she held her purse over her shoulder with one hand, the other grasped the rail, she looked at her reflection in the window... I regret not trying at least to draw her, I'll never remember exactly what she looked like, only the ensemble. As I sit at Café Baci and drink hot coffee & write this, Casey sneaks up and says 'hey' before she is out the door.

Large Paper  
- Grant Park trees  
- Nina, Norah  
- Loyola University

*Beethoven Piano Sonatas*

Robert Weingarten, 6:30 am

Ernst Ludwig Kirchner, *The Photographic Work*, Steidl

25 May 2010

Arrive at the school for my figure drawing class, early. A woman sits alone in the small room. I ask her if I'm in the right place, she confirms. She's friendly. I suddenly notice she doesn't have any art supplies, only a large piece of folded fabric. Earlier this morning after dropping Hannah off at work, I noticed the park being filled with many white tents. Many tourists, men setting up, gardeners, elderly men and women. I wandered around for 10- 15 minutes and found a reasonable spot, decided to cross the highway– paint the harbor. Nice with the boats.

Charcoal, soft  
Kneaded, plastic erasers  
Salad dressing  
Bread, nan

20 June 2010

Matisse. Still morning waiting for Pink train. Not much. Grey sky. Waking from shock. Gained weight in CT. I don't want to do it.

9 August 2010

When painting in the backyard, I have to stop thinking so much. Such a large canvas... constantly comparing, criticizing, etc. Must be able– eventually– to understand my limitations & not dwell in them.

Spontaneity & finished work. Taking more time.

Aristotle, *Metaphysics*, translator Richard Hope

Ryder Studio School, Santa Fe

? August 2010

Painted today at field clearing on 135<sup>th</sup>. Perfect weather, no distractions. Lunch break then to DuPage river park, not far from here, hauled the big canvas on roof of car– bad idea– storm coming, packed up. A man with a dog smiled and he laughed when he got close, said, "What're you doin'– paintin'?" I nodded. He wanted to see it, I said it wasn't done yet, he kept walking. Was going well, abrupt stop, windy– almost flew off the roof– cars giving me plenty of space, 20 mph. I thought for sure it was going to come loose and land in the middle of the intersection.

30 September 2010

Café, Litchfield, CT. Rackstraw Downes show, very impressed, but not without criticism, mainly how the canvases were cut out and reframed– also, why pin the drawings to the wall? Too inconsistent, cheap. Work was great to see in person. Litchfield hills, leaves blowing in the road. Humid, grey, rainy.

1 October 2010

Drove to New Haven thru Waterbury, morning rush. Yale Gallery, attractive young women. Rain, poor weather for exploring. So, to Hill-Stead. Beautiful landscapes, homes.

Wadsworth Atheneum

-Pavel Tchlitchew

-Louis Antequin (Fr.)

-Thomas W. Dewing (Am.)

-John Carroll

10 October 2010

Sketching beneath bridges, Oswego– canoe approaches, I wary, he waves, but continues to stare at me, stops rowing, drifting to a stop and staring at me. He looked at my motif, then back to me. Very creepy dude. He moved on & I packed up. Any concentration is ruined, I thought I found a nice spot, once again I am discouraged.

14 October 2010

Thousands of people on my train this morning, walking ten abreast into the station slowly. A man falls from the platform, I see my hand reach out, no words, people help him up, he smiles, embarrassed. The city seems smaller than I remember, sitting in the park, waiting where I always used to wait.

Plein Air Show

Edgewater Hist. Soc. Mus.

5358 N. Ashland

Sat 1-4 pm

14 October 2010

At the café this morning, seeing the homeless men, I recognize one stopped in a crowded sidewalk to speak to some unseen vision. Also, the dreadlocked Black man in rags stands at the street corner. What is his reality?

Man on a bench, looking at the water.

19 October 2010

Voluntary portrait time-capsule project.

On the train a woman takes my picture with her phone. Maybe I remind her of someone she knows.

21 October 2010

On train, pretty blonde little girl sitting ahead of me reading– beautiful profile. Wanted to paint her hair & ear and nose, lips– a small painting. Rosie up at 5 am again. Will take two more days to unpack, maybe three. Will sell books on Sat. Fine weather, sunny 40s.

7 December 2010

Just do the work and don't question it.

8 December 2010  
Women on L platform series.

10 December 2010  
Women on L platform series– 35 mm or small digital, all in the same format– facing right (or left), looking for the train.

14 December 2010  
Camera for Women on platform  
Washington Sq. Park

The 'Woman on the Train' idea started when I sketched a close-up of a young woman's face, she was not aware of me at all, some perfect image of beauty & at same time profoundly sad and I was moved. Men and women & sometimes children on the train move me, on a daily basis, I can't ride without seeing some beauty– a scene of beauty, truth, sadness.

Giorgio Vasari, *The Lives of the Artists*

*The Unknown Modigliani*, \$35, Clark Books

*Emil Nolde Watercolors*

G. Caillebotte 12.50

Corot

Matisse, *Early Years in Nice*, National Gallery Abrams, \$23

Julia Margaret Cameron, *Women*

All of the trees in Chicago.

Cemetery  
People from the back (mystery, anonymity)  
On a train  
From a train window  
In a crowded train  
Woman at the lake

Antilia Tower, Mumbai

6 February 2011  
At Laundry. I can't write– haven't written in so long. I look out the train windows and can see so many paintings. Feel the urge to be out in it. At an easel.

10 March 2011  
452 Trees  
- too free  
- limit to pencil?  
- define space– or– quick sketch  
- time is tight  
- Limit to on-site only

12 March 2011  
Forest Preserve  
Too Cold

30 March 2011

Struggled w/ easel today– the legs of tripod kept coming out– I wanted to smash it all against the tree. Very discouraging. No time to draw, I packed up & went to work. Will look at Central Camera for a small tripod– just to get an idea of what would be best, must be small, light, tall enough. Wake at 6:30– must push myself to get up at 6 or earlier in order to arrive at Grant Park with enough time.

Sat– Food Pantry, sell books?

Property pass for tripod

Mat cutter

Mat boards

Fixative (charcoal)

31 March 2011

At the site, the drawing can't begin to compare with motif. I struggle harder thinking I am failing– there is so much interpretation– to record; shadows, glints, forms, lines. I over simplify and ruin the scene. Give up. Get indoors, look at the small drawing & its not so bad– its a start.

– Large work of each section

– Multiple small pcs. in one large mat

4 April 2012

In drawing, maybe the concentration should be on generalities– impressions of shapes & forms, shadows, and not about lines or describing objects. Think of many lines suggesting a form, not single outlines describing a form. And again, once the drawing is taken away from the motif it begins to live. Before, it was nothing (in comparison), now it can live on its own.

Second Story Books– Pietro Perugino \$15, Cézanne's Late Works

1) Paintings, large-ish

- The forest
- The beach (dunes)
- The lake
- The fields
- The city park
- The city buildings
- The old church

2) Small drawings charcoal, matted and ready to frame

- Trees
- Lake
- Bldgs.
- Bridges

3) Piero della Francesca

452 *Trees*– pencil not suited for this purpose. Pencil for lines.

Guiseppe de Nittis (Italian ptr)

## Bridges

- grey paper
- white (chalk)
- eraser pencil?

## Nortwen

Binoculars  
Easels  
Hat  
Rain gear  
Folding chairs  
Blankets  
Field guides– trees, birds  
Books to read  
CD player

Monet, early landscapes  
Pissarro

21 April 2012

Chicago River. Too cold. Pencil impossible. Tourist boat pulled in to block view. Gave up.

Before choosing the motif, consider what it is that I want to describe– is it a small part of a larger scene– or is it a feeling or aspect of the light– then begin to compose the motif.

Love before money.

W. Herzog, *Of Walking in Ice*  
Low, *The Curtain Hits the Cast*  
Baha'i House of Worship  
Graceland Cemetery

Eugene Atgét  
Robert Frank

Telephoto sniper project

New approach to drawing– No outline & fill-in. Start with shades/ forms. Start in, work out.

Montaigne  
Iñárittu  
J. Brodsky

Looking at Vuillard *Interior*, the room doesn't exist anymore, only the painting. On-site, once I pack up and leave the motif, the motif ceases to exist, only the painting is real.

29 August 2011

At Ashleigh's. In the thrift shop yesterday, I looked at old photographs of women and children. I wanted them all. Worn and old. Sepia toned, mounted on card. Waiting to hear from the doctor.

Kirchner's photos

Detroit Institute of Arts  
Cranbrook Museum  
Grape leaves, Lebanese

MCCCXCII

Chicken  
Cheese  
Bread  
Greens  
Dried fruit  
Milk  
Pasta/ sauce

Gesture  
Tempo  
Duration  
Answer  
Viewpoint  
Shape  
Time  
Repetition  
Kinesthetic  
Response  
Architecture  
Solid mass  
Texture  
Light  
Want

Arthur DeCosta  
Arthur Carles  
Theodore Robinson  
Gustave Le Gray (Getty)  
Henri Matisse, *The Early Years in Nice, 1916-1930*

Dunes–  
Stool  
Blanket  
Easel

*Something From Nothing*, Stephen Hawking

Katherine Anne West  
Ernest Procter

10 October 2011

T. Gericault, Sketchbooks \$4, Rodin drawings, *Constable's Clouds*, Tree guide

Florentine Lake  
Titanium White  
Gold Ochre  
Ultramarine Blue  
Cerulean Blue  
Cadmium Yellow Medium  
Cadmium Red Vermillion  
Cadmium Red \_\_\_\_\_  
Flake White

Cadmium Yellow  
Lead White  
Roman Ochre  
Vermillion  
Cadmium Red Medium  
Alizarin  
Cerulean Blue  
Ultramarine Deep  
Manganese Blue  
Cobalt Blue  
Ivory Black  
(Naples Yellow)

Alexandre Gabriel De Camps (ptr)  
Arthur Wesley Dow (ptr)

Foreshortening of a tree branch with shadows.  
Trees in front of something.

Lighting– bad light on a good subject/ good light on a bad subject.

*Louvre Drawing Gallery, Corot*

Vivian Maier

Steam from chimneys in winter.  
Flag on Chicago Symphony Orchestra.  
MDCCCXCII.

30 Jan 2012

Cold morning. Grey. Weather forecast says upper 40s later. Monday. People rush to the station.  
Red line. Winter. Made lino prints of St. Nicolas church yesterday.

Jerusalem Studio School  
Florence Academy

The tourists wander slowly around the park without knowing really what they are  
photographing.

BUILD FORM DO NOT MATCH VALUES

David Jamieson  
"If it works, it's good."

When modeling shade, keep in mind the light that goes with the shade shape— you can't find shade without the light form— model them both together, not simply transfer shapes of shade.

Antonio Rossellino, 1427- 1479

Giovanni Antonio Pandolfi  
John Taverer

*Looking at Greek and Roman Sculpture in Stone*, Janet Burnett Grossman, Getty  
Robert Beverly Hale, *Drawing Lessons from the Great Masters*

Lyme Academy  
Delaware CAD  
Fitzwilliam Museum

Paul Nash  
Augustus John

Bring own easel?  
Plenty of sharp 2H ready  
Must draw each day— practice making lines  
Collect at least one interesting object each day to use in still life.

There are paintings waiting to be made.

*The Nude Figure*, Smith  
*The Anatomy of Melancholy*, Robert Burton

28 April 2012  
Saturday

On the train to SORA. Cold, rainy morning. Ash bought ice cream yesterday, it was good. I've been down. Giving up on my hopes. My only wish now is for quiet thoughts. One moment I am riding the train going to work, I close my eyes and am back in Iraq.

Giovanni Bellini  
Jean Fouquet  
Domenico Ghirlandaio  
Wilhelm Hammerschøi  
Koller, *Light, Shade and Shadow*

Religious secular art of Gandhara, female head (#12), north case

You reach a point in drawing the figure when you have to choose not to adjust for changes in the model, this is when the drawing starts to live.

Why the feeling of pleasure from looking through binoculars?

Robert Warner Wolinski

*Looking at Greek & Roman Sculpture in Stone*, Grossman, Getty, \$14.95

Shadows

*The Sorrows of Young Werther*, Goethe

Squint at motif & drawing same time– David Jamieson

David Jamieson–

"... trying to extract specificity in what at first glance... looks so murky."

On the figure there are no parallel lines

David Jamieson–

"Where there is a dark passage there is a corresponding light passage."

The Modern Library Classics

Cigs

Carrière

Albert Edelfelt, (Finland, 1854- 1905)

Carlos Saenz de Tejada (1897- 1958)

Thomas Wilmer Dewing

Ramon Casas

Anton Azbe

Antonio Ciseri

*Remainder*, Tom McCarthy

Coetzee, *Foe*

S. Beckett, *The Unnamable*

Abrupt/ fade

Concave vs. convex

A woman's arm relaxed– at her side when standing to show the elbow & wrist

Woman's arm, elbow on table holding her chin

Pita Inn

Lord & Taylor

Smokes

Bookman's

Milkweed

Graceland

David Jamieson on shape & form–

"If you want to draw a sphere, you have to get a good circle going first."

Establish top & bottom. Triangulate to find width. Fill-in by checking angles.

Curve

-Neutrality

-Symmetry

Start the drawing using the head-length to compare all measurements. Find halfway point of the body.

Draw what you see the body to be, then finish the drawing by seeing what you know the body to be. To know is to see.

Harpsichord  
Rameau  
Paul Sinoa

Apelles  
Cimabue  
Ghiberti  
Brunelleschi

Shape is flat– think flat.

Construction lines  
Drapery studies  
Pocket mirror  
Black mirror

Making the mark, technique  
Value scale  
-limited  
-full

Cura Roseta Mario Pachero

Add white to tops of forms only.  
To make more days feel like this day.  
Get a dog.

Plato  
Montaigne  
Coetzee  
Nabakov  
Defoe– *Crusoe*  
Russell  
Hemingway  
Pessoa  
Oz– *Same Sea*  
Hamsun– *Pan, Hunger*  
Lucretius  
Werner Herzog

Edgar Meyer, *Cello Suites*  
Pärt, *Fratres*  
Vivaldi, *Four Seasons*  
Beethoven, *Late String Quartets*

Bargue plates– set-up for sight-size or comparative/ placement on the page

In the round

Paint form, not light

*History of Beauty*, Umberto Eco  
*Millais, Christ at the Carpenter Shop*

Stump only in shadows.

Work loose for as long as possible, fight the urge to tighten up & define forms. Keep in-general and chunky.

Loose grip  
Light lines  
Indefinite contour  
Build up veils of tone  
Refine the block-in

*Andrew Wyeth Autobiography*  
*I, Raphael* (Prestel)

*Classics, A Very Short Introduction*

Aristide Maillol

Woman in profile, on the beach.  
DON'T EXPECT IMMEDIATE RESULTS  
KEEP WORKING AND LOOKING  
SLOW DOWN

Frederick Carl Friesseke

All memories– master list

Marc Dalessio, plein-air palette–  
Lead white  
Ivory black  
Cadmium yellow  
Roman ochre  
Vermillion  
Cadmium red medium  
Alizarin  
Cerulean blue  
Ultramarine deep  
Manganese blue  
Cobalt blue

Frederic Leighton, full palette–

Flake white

Ivory black

Orpiment

Yellow ochre

Raw sienna

Raw umber

Red ochre

Madder

Green earth

Malachite green

Cobalt blue

Ultramarine blue

Kenyon Cox

Paul Delaroche

WM Chase

Augustus Saint-Gaudens

William Dyce, 1838

*Experiments in Ethics*, Kwame Appiah

*Mortal Questions*, Thomas Nagel

Some things are determined long ago and continue on their path forever– other things can change completely overnight.

*Certified Copy* (film)

Copy serves same purpose as original?

Vanderpoel Museum?

Statue of the Republic

Wicker Park

Pilsen

Chicago River

Olive Park

Lincoln Park

Little girl picking a flower from a tree.

Let everything be a labor of love.

Freeze whole sections in time. Working the hand, the forearm had to be restarted.

Using vertical landmarks vs. horizontal in initial block in.

Phidias  
Ictinus  
Praxiteles  
Apelles  
Cimabue  
Giotto  
Van Eyck  
Ghiberti  
Brunelleschi  
Fra Angelico

Try to forget about what you want, how you feel, what you need.

Take your time, form opinions.

Trust, but verify.

Driftwood on the rocks, Shore Park.  
Caravaggio, *Death of the Virgin*

Edwin Burne-Jones  
Abbott H. Thayer  
John Vanderpoel  
Harold Speed  
GCA- Colleen Barry  
Daniel Chester French  
Aristide Maillol  
Tony Ryder

10 September 2013  
Don't model into the highlights.

Suspension of disbelief in painting- as when a viewer knows that a scene has been set up, the model has posed for many dozens of hours.

Ramon Casas (Spanish painter)

Michael Grimaldi-  
"I'm trying to figure out how Emma is posing."  
Getting into the habit of considering forms as mass.  
Rely on anatomy, not shadows  
Letting one process lead into the next  
On graphic shadow shapes- "If there is an error in this, I want it to annoy me, know what I mean?"  
Working quickly, holding pencil at the end, no erasures or pencil sharpening, stump shadows.  
Correct angles automatically create correct measurements.  
A theoretical block of marble that we're going to chisel the figure (from).  
Vectoring  
Very important to work whole- see entire figure, simultaneously  
Use bony landmarks over shadow shapes  
Analysis- perspective  
Head reference points  
Rudimentary structural analysis (using block shapes)

Anthony Ryder books

Contrast & graduations or light & turning.

Scale

Proportion

Contour

General block-in

General shadow shape

Turning form

\*as loose as possible for as long as possible

Scale

Top of head

Halfway point

Bottom of figure

Width as compared to height

Proportion

Head length

Centerline

Everything compared to head length

Gesture

Lines– contour– flowing

Steve McCurry

Marine Drive buildings

Lincoln Park

In making a copy– don't struggle to reproduce the brushwork– just copy the forms then turn them in space.

Tudors

Thomas Tallis, *Lamentations of Jeremiah*

Sir John Taverner

Dowland, *Burst Forth My Tears*

Byrd

John Tavener (20<sup>th</sup> Century)

R. Schumann

Rachmaninov

Dvorák

Kings Noyse

Vaughan Williams

Henry Purcell

David Jamieson—

Model big forms

Keep in mind direction of light

Use logic to model form.

Keep a loose hand always  
The drawing will tighten up in its own time  
Don't rush it  
Let it build itself

Beauty doesn't diminish in time, like water dilutes coffee. The appearance of a girl compared to her Grandma.

Rounding & ending. Turning form.

Frank Fowler

When we perceive beauty there is the instinct to procure it. The desire. Beauty feels good when experienced.

Use as little chalk as possible. Paper becomes the light tone— chalk is the highlight of lightest light. Don't be too ambitious.

Why are fluorescent colors so bright?

ROUND OFF PENCIL STROKES  
WORK BIG-TO-SMALL — STAY BIG  
KEEP A LIGHT TOUCH  
LET THE DARKS BUILD UP

Our perceptions are merely internal ideas influenced by external data. Or the other way around. If you think you have an original thought remember your place in time— nothing is original.

Milkweed

Others are not serious enough— then suddenly too serious.

Be accurate, but don't commit.  
Check angles  
Check proportions

Point  
Line  
Shape  
Plane

Look for large forms and planes— no details. Dominant mass, secondary mass, details.

Tonal study— determine range of values. General range of shadows. Angle and distance to light source. Local color. Light source itself.

MG—  
"The theory should support reality, absolutely."

Fred on Grimaldi's demo–

"He had his back to it most of the time, you know, talking to us, so he gave it like 20 minutes of work... after four weeks of work *my* drawing is... you're still wondering what sex it is– what species it is!"

Model form

Assign meaning to shapes

Base forms

Highlight– incidence of reflection

In painting–

Simplify by unifying the value shapes. Refine the contour. Big shapes. Correct values.

Andy Reiss crit my drawing–

"In drawing you generally want to avoid chaos."

*Degas Portraits*

Daumier

Toulouse-Lautrec

Poussin

Louis Corinth

Vilhelm Hammerschøi

Rembrandt etchings

Anders Zorn

Russian drawings

30 October 2013

Grimaldi crit–

Angle of terminator informs the surface– what the form is actually doing & reaction to light direction (as seen from your position).

1 November 2013

Poussin at the Met tonight– man w/ raised arm to strike, so smooth and flawlessly rendered. Each tone separate and solid. Caravaggio– holy family– took my breath away. Incredible.

Rembrandt's etchings

NO DETAILS

CONCENTRATE

1) REFINE PROPORTIONS

2) SHAPES OF LIGHT & DARK

3) COMPOSITION

NO DETAILS

Brooklyn Bridge in morning sun– harsh shadows. In snow– soft, vague background and river below.

Joaquín Sorolla y Bastida, 1863-1923, *Vision of Spain* (14 paintings) 1911-1919

Williamsburg flake white  
Cad yellow lemon  
Cad orange  
Cad red scarlet  
Aliz. Crimson perm.  
Yellow ochre pale  
Burnt sienna  
Raw umber  
Viridian green  
Cerulean blue  
Cobalt blue  
Ultramarine  
Ivory black  
Stand oil  
Turp  
Palette knives  
16 x 20 canvas bds.  
Paper towels

*Carlson's Guide to Landscape Painting*

DaVinci Art Supply, 23<sup>rd</sup>?

World Trade Center  
South Ferry/ Battery Park  
BK Bridge  
Navy Yard  
Broad Channel  
Van Cortlandt Park  
Cloisters/ Inwood  
SI- Todt Hill, Port Richmond, Ferry

Light- highlight on nose/ cheek/ forehead  
Ear width  
Mouth width  
Crease of cheek shape  
Eyebrow shape- light under eyebrow  
Lips too dark at corner (bottom)

Met-  
Giovanni Battista Piazzetta, 1682- 1754  
Bartolomeo Manfredi

USS Intrepid- MLK  
Seiji  
Moon Hee  
Mike  
Alanna

Ralph Mayer, *The Painter's Craft*  
Charles Pfahl, ASL

Chelsea Studio Atelier

Kunst Museum Bern  
Adolf von Stürler

Vivian Maier

Crossing from drawing symbols to rendering form. Something happens indescribable. The image emerges. How in paint?

If Abbott Handerson Thayer is on my list of best painters, yet he doesn't meet all criteria for that designation, am I mistaken for choosing him or are the criteria false?

10 painters from all time–

Degas

Michelangelo

Vermeer

Rembrandt

A. Handerson Thayer

Titian

Bellini

Neil Welliver, 1929- 2005

Stanley Lewis, b.1941

Salmagundi Club membership

Corot– women

Wyeth

Regarding my drawing–

Naomi said, pretty

Fred said, hot!

Use more paint wet-in-wet.

DON'T HALF-ASS IT ANYMORE. MAKE EVERY MARK COUNT. KEEP THE SKETCHING OUT OF THE DRAWING.

Honey, chocolate, watermelon, jalapeño peppers– all ingredients I love, but together will not taste good. A drawing is like a piece of bread– then add a small touch of honey. Always subordinate details to larger picture.

Artemisia Gentileschi

For a good portrait–

Drapery

Hands

Federico Barocci

Andy Conklin, Chicago

Gallery St. Etienne

Harvey Dinnerstein on how to integrate the general & specific–  
"Ah. Well, that is the great mystery..."

Pentimenti

Scandinavian House Museum, 58 Park

### Drapery

Ribera, Met & Hisp. Soc.

Level of resolve equal to figure

Importance of drapery to figure and overall picture

Best answer is to keep simple w/o detail, but see Ribera's drapery– every inch is accounted for– not simply a light/ dark block in.

The Nat'l Arts Club, 15 Gramercy Park S. Wk 10-5 wkend 11-5

Vermeer copies

9 December 2013

Dinnerstein said my painting was neat. "What a wonderful painting." When only weeks ago he was railing on how my color was "all wrong"!

Annigoni

Ribera– drapery

B. Sienna

Blue

Naples yellow

Black

White

Dinnerstein was asked by a student to look at a painting she was about to enter into the art sale– he swiftly listed 4 or 5 mistakes and stopped. Later I saw the painting hanging in the gallery, listed at \$800, no changes had been made.

"More specific. Simple, but not too generalized."– Dinnerstein crit of my drawing  
I can see now the difference between specific & general, complex & simple.

Joshua Reynolds

Met–

Massimo Stanzione– drapery, feet

Judith/ Holofernes

Neil DeGrasse-Tyson in foyer

Kensington Stables, BKLYN

Hair– how it shines & groups and falls or is blown.

STOP OVER-THINKING AND JUST DRAW THE BITCH

Dinnerstein critiqued Chong Sun today– said the painting used to look like a space he could enter & explore, but now looks like another painting from a 4<sup>th</sup> floor studio of the Art Students League.

22 November 2013

Dinnerstein spoke to Sam today about keeping the painting simple, reducing details, and the importance of simplifying.

Martha Erlebacher, 24 Nov, Wilkinson Gallery, NYAA, 111 Franklin St., 2-8 pm

Paul Oestreicher–

"Sometimes getting a real grip on technique can be very liberating."

Why are some pregnant women so beautiful? This morning on the train, she was too beautiful to look at.

Paul Oestreicher–

"Sometimes we need to lie in order to tell the truth."

Dinnerstein crit–

Shadow under jaw too dark

Arms too dark

Shadow under breasts, line of breasts

Leonardo DaVinci at Morgan Library– So delicate. Meaningful.

Tiepolo– confident. No searching for the forms.

Thomas W. Dewing

*Degas Portraits* (book)

5 values, no articulation

If proportion is right

If values are right

Nothing else is needed.

Andy Reiss–

Context/ drawing without context.

Composed drawing

Contrasts– quiet/ loud, sharp/ soft

Edges

Focus

When a young woman is wearing sunglasses, but the sun is at such an angle to illuminate her eyes behind the lenses.

Robert Austin, drawings/ prints

Eric Gist, drapery

Andy Reiss–

Painting as relief sculpture– build up lights, shadows/ background flat

Sure, some people interest me more than others, beautiful women always, but what I've noticed is the more I look at faces and really observe, the more I see all different types as beautiful.

Andy Reiss critique of Rachel's painting–

Edges

Soften cheek shadow line

Ear too bright

Hair too sharp

All way too sharp

Nicolae Grigorescu

Big shapes– no details. Slow down. Don't search for lines or shapes, observe them and then draw them correctly.

Kenneth Hayes Miller

Dosso Dossi

Smithsonian– artists' sketchbooks

Andy Reiss

"...the accuracy of Jeremy and the freshness of your experience of life."

Camille Corot

"Beauty in art is the truth bathed in the impression we have of nature."

*The Neo-Impressionist Portrait*

Georges Lemmen

Achille Laugé

I am the diamond beneath the mountain.

Heinrich Wölfelin

Fluidity of plasticity

Youth & innocence

Beauty

Love

Pain

Suffering

Loneliness

Poverty

On the train, I am overcome with a feeling of paralysis. Unable to control my facial expressions. My heartbeat increases. Take a second or two to stare at her face. Or three seconds. To memorize what I can.

Andy Reiss

"Every problem in drawing is a problem with design."

Costa Vavagiakis

"Always leave a drawing in a viewable state."

21 Feb 2014

Asked about dealing with frustration and Dinnerstein gave the advice to persevere. And that technique doesn't make an artist as much as life experience does. "A lot of technique is empty," he said.

Last night Costa spoke on the importance of *time* in sketching. Making a complete picture in the allotted time.

R.D. (Dick) Lee (British)

William Wendt

Maynard Dixon (Dorothea Lange)

Stanislav Zhukovsky, *Moonlit night*

Ramon Casas

*How to See Color and Paint it*, Arthur Stern

Joseph De Camp

Alfred Boime

31 March 2014

Last night Andy spoke about Van Gogh's drawings. Interiors, outside world– not focusing solely on figure. Menzel– worker studies– how to draw a person in movement by alternating positions. Generalizing, getting the character, nailing the main downturn shadows. After class he mentioned Ingres again, but I told him I prefer Holbein & Bellini, the dead christ painting– he said he might break into tears right now looking at it. Then he pointed out the tilts of the heads, mouths, hands, everything purposeful, intentional. There is much more in Bellini for me than in Zorn. Andy says Bellini is so far above these like Zorn, Sargent, Sorolla. And I agree. Titian. Try not to think.

Harvey Dinnerstein on Van Dyke painting with visible writing showing through the paint– "Quart of milk, loaf of bread..."

Be aware of your mark-making, find a way that suits you. Sometimes the marks tell the story more than the image– nervous, unsteady, strong, sweeping. John Singer Sargent. DaVinci. Tiepolo.

Jan Gossert (Mabuse)

It feels good to look at another's suffering in paintings, movies, music. Why does a sad song feel so good?

Man kissing a woman on subway platform. Too hard to draw.

This morning I was excited to see a man sketching in the subway station, but as I got closer it seemed he was only using his sleeve to wipe off the screen of his iPad.

Sharon Sprung palette:

Titanium white  
Yellow ochre  
Raw sienna  
Perm. Br. Red  
Scarlet sienna  
Aliz. Crimson  
Raw umber  
Paynes grey  
Cobalt blue

Winslow Homer  
Breugel  
Thayer/ Hawthorne  
Corot  
Gentileschi  
De la Tour  
Caravaggio

Vermeer  
Van Dyck

MG– full light demo, 3 light sources  
Blur eyes– big look, don't fixate on anything  
Color in context  
Compare  
Put down spots next to darkest darks/ lightest lights  
Field effect  
"Anything we do could totally screw this painting absolutely up."

Michael Grimaldi  
"...so that it becomes a surprise to me when a figure starts to emerge from that shape."

Flattening shadows vs. describing form

Guido Reni– warm & cool scale  
Massimo Stanzione– feet, drapery, head portrait, primary colors  
Artemisia Gentileschi– drapery, pentimenti  
Gerhard Demetz (sculptor)

Costa Vavagiakis  
"We're all lost, but what we're doing is purposeful."

Art Academy of Cyprus

Joseph De Camp

Harvey Dinnerstein—  
"Do what you want to do."

Metcalf– Groz

Phillip Taaffe, snakes

Michael Grimaldi—

Head as a block. Planes. Lines of reference (coronal, sagittal, transverse), big elements, mirror of shame

Thayer, *Sisters*—

Painted in sections or patches of gradated form- color

Kept simple, under-plane of nose, below lips, shadows of eyes

Bill Behnken

If someone made a copy of the Sistine Chapel, but as a photograph with real people, would it be ridiculous?

Amaya Gurpide

Daniel Bennett Schwartz

Nicolo Pisano

Soft edges– no details

3 September 2014

Costa–

Synching with the model at the beginning of each pose. Not looking at the drawing until you scan the whole image, then errors will jump out. Drawing the model– not making the model conform to your drawing.

Costa–

On the shadow edge and the importance of letting the light side be bright.

11 September 2014

Dinnerstein–

Shadows– all

Lips– aliz/ blue

Beard shape

Model forehead all, then add cool highlight

Nose– same

Eyes– lower lid

Don't focus on small area, make changes to whole area.

Costa–

If any element in the drawing doesn't help the design, it's hurting it.

Set-up/ block-in

Not hopping, traveling roads, enveloping lines

Describe plane changes

Sketching emulates gaze

Pencil always on page

Apex, high points, of shapes

Line is the expression of an experience, time & place.

Costa–

Sketching is not rushed drawing, (it is) creating a whole finished design in a limited time.

Point to point

Halfway points

Plane breaks

Convergence

Occlusion

Harvey Dinnerstein–

"...odd view of the subject, but consistent with other things you've done."

Michael Grimaldi–

"... I know this is 3-D– what's giving it the three-dimensionality?"

Emmerett's Law after-image

Leo Neufeld

Harvey Dinnerstein regarding my gross anatomy class–

"Did you find out why the god fucked up the knee?"

Harvey Dinnerstein on Rubens & David at the Met–

Shadows– warm

Lights– luminous

Transitions– grey

Complaints:

Crowded

Dark

Unmoved by subject

Can't step back

Distracted

Subject moves too much

First of all, decide what kind of drawing you want to make.

Black

Burnt sienna

Raw umber

Brushes

Palette (portable & studio)

Andy Reiss–

"Reduce the subject to simple shapes & paint them accurately."

Be less concerned with contour, more with structure.

Maya Kulenovic

Copies, drapery, skeleton, Naomi from photo

Andy Reiss—  
3D forms packed on her body  
Overall form— egg  
(It's not just the accuracy of getting the big shapes right, but its the beauty of the shapes)

Georges de LaTour  
Fillipino Lippi  
Mantegna  
Giorgione  
Titian

Joseph De Camp, Boston school

Costa Vavagiakis, standing pose demo—  
-top, bottom— grounded  
-mass lines, contour, convex arcs  
-plumb legs  
-medial line  
-through lines  
-roads, shapes— light & dark  
-abbreviate, never stop at hands, feet  
-never jumping, always following  
-open-ended contour  
-tilt lines  
-construct figure in space  
-hidden apexes  
-angles, bowed angles  
-Matisse

8 Nov 2014  
Andy—  
Edges  
Vermeer  
Bellini

Mostly we have to put the mark down on the page before we know if its correct or not. Try to eliminate the use of the eraser as far as possible. Work slower, with more thought.

Harvey Dinnerstein on starting a painting—  
"Accurate, not perfect."  
"Sense of discovery along the way"

Harvey Dinnerstein drawing in class—  
Engages model in conversation right away  
No eraser  
Sanding block  
Mahlstick  
Red, black, grey chalks  
General proportions, then dark under planes/ shadows  
Makes a sketching motion in the air above the page before making the mark  
He asked about my Iraq sketchbooks

Costa Vavagiakis—

Drawing (forms) as seen in the moment— not in (academic, schematic, technical) way. As they appear now. Not a set-up.

Andy Reiss—

Highlights

Learning from another format

Michael Grimaldi—

Base turn, foreshortening of light

Gradations in multiple directions

Subforms

Rounding & ending

What actually is shadow?

Object as plaster sculpture

Sargent— painting with a brushstroke, watercolor

—tiles, patches, not blending

Costa—

Always review gesture 1-2 minute pose during the long pose drawing. Keep shadows light, keep lights free.

Michael—

Large shapes— base turn

Sketching as in mode or particular use:

-linear

-mass

-structure

-gestural

VanDyck

Dickinson

Using *little* to show *a lot*

The feeling of satisfaction from hearing a chord progression or a pleasing harmony, seeing distance in a landscape, color combinations, a handsome man or beautiful woman.

Costa holds his pencil equally between his thumb, index and middle finger.

Famous Artist Course

Balcolm Greene

Andy— on creating compositions from imagination

St. Julian Fishburne (NY painter)

MG— copy Michelangelo, study pencil strokes, waxy Conté

Andy— Walt Whitman

Andy—  
Blocking in  
Simple forms  
Seeing whole at once

Caput mortuum

*Henry Yan's Figure Drawing*

MG— trying to build up an awareness (with the position of those terminators) of where the light is coming from.

Frontalisation  
Pose shift

MG— training yourself to be efficient, thorough investigation.  
"Let one experience be greater than our anticipation of it."

MG—  
"... deconstruct the visual experience."  
On finding mistakes in your drawing: "Let it gnaw at you."  
"Looking for the source of the error, rather than the error itself."

Andy—  
"Once you've learned everything we have to teach you, you'll find yourself alone in a room with even more problems."

Drapery shows gesture and intention. Complex and beautiful.

Annibale Carracci, *Dead Christ*

Mantegna, *Mary, Christ Child, Elders*

Bellini  
Corot— girl w/ shawl  
7 types of folds

Scott Robertson  
Thomas Bertling  
Patrick Connors video

STOP TRYING TO SHOW EVERYTHING

Gustave LeGray  
Lewis Hine

Pierre Hidot

Frederick James Boston

Isamu Noguchi

Jean Prouvé

Compress shadow marks. Turn form as structure. Observe lights.

MG—

"(Don't forget) the reason why you chose this spot." Meaning— perspective cues

La Rouchefoucauld maxims

John Gray, *Stray Dogs*

Cyril Connolly, *The Unquiet Grave*

Morgan Library, Rousseau & sky sketches

*Rivers and Tides* (film)

MG— [has made] 100s of Michelangelo copies, red chalk.

(You are more likely to fuck up in the larger elements than in details)

22 Dec 2014

HD— Goldfinger, LaTour

Hyman Bloom

Francesca Woodman (photographer)

Manuel Alvarez Bravo (photographer)

HD crit 26 Dec 2014

Chin— round— cool lighter halftones

Contour blur edge

Bottom rt. lighter

Shoulder

Bottom lip fullness, light/ half-light

Blur cast shadow edge

HD crit, 29 Dec 2014

Breast— come out

Eye— shadow

Sclera— pink

White— "

Integrate highlights

Stand back at a distance

Costa Vavagiakis on drawing—

"The better we get, the more things bother us."

Costa—

"Finish it. Light."

MG—

Most important to consider two worlds: light & shadow— how to (describe) each. Contour to contour. Contour to terminator. Terminator to contour.

MG—

"We're always making a definitive statement about the subject. Even when it's indistinct— that's being specific."

Robin Smith starting a painting—

Charcoal & chalk

Just using one color, light/ dark to separate lights from shadows.

Very graphic.

Begin the painting as if it were a drawing.

Draw in paint.

Orthogonals [sic]

Foil

First problem: why draw this?

MG—

*Mother of George*, Bernard Young (film)

Parents support

Friends

Elevated feeling

David Levine vs. Wyeth

Read books, museums

Optical reduction (Jon de Martin) (head scale ruler)

Costa—

Rembrandt sketching— systematic

Say what you're going to say.

Sergio Verdeza

Costa—

Accuracy is found by 3-4 times going around whole figure, not by slowly making marks (in small sections). More important to mark plane change than cast shadow edge.

HD crit—

Nose— warmer, aliz./ blue

Eye— lighter sclera, shadow bottom lid

Shadow— cool transitions

Arm shadow— raw sienna

Background— lighter to contrast arm

Painting gets better when I don't move on until I'm satisfied with that part. And use of grey is important. Warm grey, cool grey, everything is grey.

Ian Healy, *Pigs*

Edward Schmidt

If you take your time to place the big shapes, the small shapes will take their place within.

Every mark with beauty, don't hurry, even rudimentary marks should be beautiful.

10 Feb 2015

HD crit—

Check contour

Hair— loose strands blur

Arm— contour, bicep & outside

Lighten background

Eye/ eyelid— pink, sclera, lower lid shadow

Nose— lighter pink

Rt eye— lighter lid

Nostril— aliz. cr.

Alar— warmer, a bit lighter

Bernardino Lanino, *Pieta*

Bernardino Luini (Capella di San Guiseppe)

Mario Mafai (Blue squartato)

Luca Signorelli

Slouchy winter cap in good light.

Robin Smith crits Barbara—

Looking at pit of neck— plumb line

"This boob is too big."

Costa 23 March, review skbks

Rineke Dijkstra

Alphonse Legros, goldpoint

Leo J. Dee, 1931-2004

Carla Crawford

Amaya Gurpide

George Tooker

Pork Cracklins

Triumphs of Caesar

Peter Van Dyck

Muncan Food, Queens

Piet Mondrian

Sculpture House Casting

Harvey Dinnerstein—

"What I'm trying to convey to you is my eyes are alert to what's out there."

Paula Modersohn-Becker

Determine horizon line from an obscured ellipse.

*Last Supper*

Euan Uglow

Andy Reiss–  
H to W  
Broccoli before dessert  
Contour  
Big shapes

BIG SIMPLE SHAPES.  
LIGHT OR NO LIGHT.  
THAT IS ALL.

14 April 2015

Harvey Dinnerstein–  
Brief statement on "the gadget" (iPhone) and his frustration in finding so many poor reproductions/ bad art when searching for an image with Google– he called it "eye pollution".

Constantly dissatisfied with my work, the task becomes absurd. The continual wiping-out and restarting wears me down, I lose that initial passion for the pose. I look around the studio at my classmates painting away, oblivious to my pointless struggle, fighting their own things.

Michael Grimaldi–  
Local color, angle to light source, distance to light source.  
Compare, maintain context.  
Graphic pattern, keep light, move quickly– establish a light/ dark sequence on entire figure. If multiple light source, determine primary light source.

Harvey Dinnerstein–  
Not what is in the chemical composition of a painting or the technique of an artist, but what is in his head & heart at the time and the place he is living in– how he relates to the world he's in. The best teachers are in the museum.

Michael Grimaldi–  
Look at the contour as a result of other stuff that is happening.

Balance  
Proprioception  
Head– hands

Peter Cox–  
"Anytime we see bone on the model, we're gonna go for that."

Tonic– in place  
Ferric– movement

Santiago Calatrava (architect), Torso building

Tensegrity– R. Buckminster Fuller  
Simplexity– Alain Berthoz

7 differences between the male and female skull:

Male larger/ heavier, "U" shaped mandible (female "V" shaped),

Male xygomatic arch stops at ear (female continues behind ear),

Orbits: male– square, female– rounded,

Male has blunter superciliary arch, female sharper ridge,

Male angle of ramus is more perpendicular, female angled,

Nuchal fossa, nuchal foramen attachment rough in male, smooth in female.

Harvey Dinnerstein on a crowded class—

"Too many rats in the cage!"

Luiz Gonzalez Palma (photographer)

HD book recommendations—

Kollwitz journals

Delacroix journals

Costa Vavagiakis—

"... rare to find something parallel to our picture plane in nature."

Costa on Vermeer's "place in time"—Quiet room– feel *time* in the painting.

Robin Smith limited palette—

Cobalt blue

Cad red

Raw sienna

White

Black

+

Raw umber

Black/ white

Peter Cox—

Memory peg

Pliny the Elder

Greek canon of proportions

Patriotism, prop., dignity, restraint, beauty

Sculpture– show balance and semi-moving state

29 Sept 2015

Peter Cox—

Stacked body

Center is important

Symmetry

Binocular vision

Transversus

Inguinal ligament

Aponeurosis– large, flat, like ligament

Fascia– connects, holds nerves in place, holds skin to muscle

Multifidus– back, keep you straight

Caleb Bingham

Vilhem Hammerschøi, *Danish Painter of Solitude and Light*

Greg Girard (photographer), *Phantom Shanghai*

Walker Evans, *Simple Secrets*

Façade

Arch. Detail

Looking up through window

Looking down

Town sq

Alley

Skyline

Monument

Statue

Storefront

Uphill street

Downhill street

Construction site

Tiny building

Skyscraper

Giovanni Battista Piazzetta, *Studi di pittura*

Skowhegan

Martin Chambi (photographer)

Don Demauro (drawings) American b.1936

Jefferson David Chalfant, 1856- 1931

(Miss Mary du Pont) Chadds Ford

Alan Feltus (ptr)

Creating an ellipse from a square in perspective is conceivable and practical for drawing from imagination, creating something that doesn't exist. How to draw an ellipse from observation, say a saucer on the table, how to draw the square in perspective then?

Scale model NYC, Brooklyn Bridge

Andy Reiss—

"Everything is complex forms in relation to a light source."

Chris Feiro

Germaine Krull (French, 1897- 1985)

Eyes are a part of the brain.

Edwin Dickinson  
Anchor  
Violin  
Cast sculpture  
Rose  
New York Bay

Pig War of 1641  
Whiskey War of 1643

Leaf  
Dormer  
Witches Hat  
Abe  
Apple  
Lin  
Candle  
Bedpost

The artist expresses a personal experience in visual format, but must be universal or have an underlying commonality which makes it relevant to others, why else show it at all?

11 December 2015

Pale blue, violet soft tones, cloudy, foggy, sun now coming out above shining, twinkling on the water. So many ships in the bay this morning. A man stands in the center, aft, singing scales.

Get tough.

Edward Hopper, *Early Sunday Morning*– shadows conflict, barber shop pole, title change from *Sweet Shops, 7<sup>th</sup> Ave.*

Harvey Dinnerstein–

"The rendering is not that difficult– the other part is a mystery. The rendering– anyone can do it if they're not too stupid."

Harvey Dinnerstein on his Prospect Park work–  
Tunnels/ Season– a passage seen in human terms.  
Winter– the final passage.

Harvey Dinnerstein–

On death– "The mystery of the end– of which nobody knows about.

On *Moby Dick*– "...enigma of white..."

On subway– "...drawing difficult to organize what you're looking at..."

Not the size, medium, technique, but purely the content.

Bill Murphy, artist

Mia Herbosa

Kenneth Frazier (American, 1867- 1949)

Joe Singer, *Portraits in Pastel*

Anthony Panzera (Costa)

Nautilus shell  
Large object in metal  
Plaster cast of rope, jacket, arm  
Gravestone  
US flag in plaster?  
Art posters for portrait backgrounds  
Nursing home portraits  
Plaster cast- flowers

Herbert Katzman, Jerome Witkin (Bill Murphy)

Christian Köpke

Costa—  
On short pose drawing, "In the time you have— have a point of view."

Spend more time on the set-up.

Make one-point perspective grid on plexiglass.

Begin to consider the possibility that you are not unique in your tastes, your personality, manners, or anything else. Maybe thousands upon thousands of men have existed throughout time who have looked like you, acted like you, and spoken like you, have dreamed your dreams and felt what you feel.

To freeze time on the subway, everyone in their specific pose, to then draw each one, a lifetime of work from that one moment.

Gradations are important, study gradations. Example: orange peel, texture, there is light/shade, no in-between.

Looking at waves on the bay, ever-changing. Before we even know what we see, it has changed, we are held mesmerized.

26 February 2016  
A thought seed, waiting to be used again.

27 February 2016  
Metronome, three at once. Sunny morning. Ships, tugs, rigs, barges, gulls.

Harvey Dinnerstein  
933 President St.  
8 av/ Prospect Pk. W.  
3 pm

7 March 2016  
*Slave*, Piero della Francesca  
Conversation with Dinnerstein regarding Edwin Dickinson.  
Worked on copy, Bellini.

Albert-Charles Lebourg

Music and Art speak for you when you didn't know you had so much to say.

When drawing from life, the artist must engage with the world.

Harvey Dinnerstein, by phone—

Show in February, Gerald Peters Gallery

Alex Katz story

Friend from grade school

NYAA beginnings

Simon Dinnerstein & Andy Reiss

Jacob Collins— family/ studio nudes. Re: art/ life connection. Judging the artist.

Making work about his wife, Lois— interest in her getting older.

On learning to draw—

Choose a subject based on what will allow you to practice the technique, not based on meaning. Besides, there is really only one subject— your own life & how you live, no matter what you choose to draw, that will be the case. The harder you try to control that, the more it will be obvious in the work (unsuccessful). So best to continue without too much thought, analysis, planning, to let it come on it's own, for you to discover later on.

Draw paper folded and crumpled.

Drawing— Use appropriate subjects for your studies— not a curvy, well-lit figure for structure. Not an angular planar box-like object for gradations, etc.

Seeing with "one eye"

Camera

Flat

Wide angle

Shape-driven

Color-driven

Contrast-driven

Seeing with "two eyes"

Depth

Vibration

Movement

Perspective

It's easy to recommend books, music, art, film to a fellow artist, but unless certain criteria are met within that person they won't be able to accept the essence of what you're trying to share. They need to find it on their own, like you have. When you needed it most.

How to find the square in perspective from an ellipse? (Or how to find the vanishing point of an ellipse?)

Draw.

Make objects to draw in perspective.

Plan.

Elevation.

Why is the straight portrait in realistic style just not compelling?

Nudes– the fragility  
Trees? Neutral

My instinct does not push me to see a place and populate it with figures– the opposite– when I am visiting a new place often I will imagine what it must be like with no people– and before humans came to live there.

Marshall Jones to a student—  
"Don't think about composition when doing a grisaille" Ha.

Teaching art is like teaching guitar; you can't teach someone how to write a beautiful song.

Drawing—  
The model is your source for everything only until a certain point. After that, the drawing becomes the main importance, the model is there to check against what you've created.

Governors Island—  
These two small drawings of the parade ground were made looking toward Fort Jay– I left out lower Manhattan because I was not interested in drawing the modern city, what interested me was the expanse of grass, empty, the trees and the fort barely visible above the sloping ground. Nearby is a plaque that tells of the Dutch buying Governors Island from the Indians for two axe heads.

Alice Austen—  
I like to think about Alice Austen riding to the ferry on her bicycle, loaded down with cameras and equipment.

Price list—  
John's Back 800  
10" Rodman Gun 800  
Staten Island Coast Guard Station 800  
Hand (Drexel) NFS  
Hand (ASL) 800  
Upper New York Bay NFS  
Tree, Parade Ground 800  
Tree, Parade Ground (Fort Jay) 800  
Woman (Nina) 800  
Tree, Snug Harbor 800  
Tree, Snug Harbor 800  
Alice Austen's House NFS  
Man NFS  
Torso (Marcia) NFS  
Nude (Shelley) NFS  
Battery Weed, Fort Wadsworth 1500  
Parade Ground (Two Axe Heads) 1500  
Witch's Hat NFS  
38 Westervelt (Foyer) NFS  
38 Westervelt NFS  
Tree, Parade Ground (big) 800

Titian  
Giorgione  
Ingres

Small drapery forms play against the ellipse of the head.

Black mirror

Stay ahead of the drawing. The image must be visually compelling. The subject is more important than technical prowess, but the surface must be beautiful– as beautiful as the image (picture).

17 April 2016

Sunday

Today I took the bus to Ft. Wadsworth. Wandered, made a couple drawings. Great weather. I was alone with my thoughts, I laughed to myself, planned the summer. Fear of another fire. Dead horseshoe crabs on the beach. It was a nice day away.

On drawing outside—

Start a new page each hour– to follow changing light. Next day continue each drawing in it's time slot.

In painting, cover the whole canvas each session. In drawing, aim to reach milestones– small batches of work to accomplish overall movement toward a coherent unified picture.

On drawing—

Rule #1, if your composition isn't working, change it. #2, understand the drawing you make while derived from life & drawn from observation will always only be a quilt of separate experiences and moments, a picture of a thing that never existed. Whereas a photograph 'stops time', a drawing stretches the moment out into infinity.

Reasons a drawing isn't going anywhere—

Model is moving, can't nail down the gesture.

Model/ motif is unappealing.

Lighting changes too quickly to nail down shadow shapes.

Ingres' last drawing, on his deathbed, copy of Giotto.

Rembrandt working over an etching plate of another artist.

Structure class at ASL? (Figure & Anatomy, but no structure.)

Draw:

Fence, Richmond Terrace/ Westervelt

Cellos, laundry room

Manhattan panorama

Snug trees

Class ideas:

Sketching on-site

Viewfinder

Composition

Introduction to Linear Perspective

Looking at examples of Old Master paintings

Changing composition in-progress

Try not to start with contours, but think in volume & shape

In drawing: Timeless, enduring– not clever or flashy.

Start the drawing barely looking at the page— finish the drawing by only looking down.

13 Dec 2016

Harvey Dinnerstein showed me Watteau's conch— gestured line— not rendered.

Practice seeing the whole, not details. Practice proportion triangulation using imagined lines from point to point.

27 Dec 2016

Harvey Dinnerstein—

"Well, I think clearly you have something in mind that you're experimenting with— I don't want to interject."

Don't get to the point (in drawing) when your knowledge is old and you assume you're right so you forgo observation. Observe all.

Micheal Grimaldi—

\*drawing importants:

Estimating lengths

Finding center

Value study

Conch

Plaster casts

Fences

Windows

Plane trees

N with braid

Flag

St. Marks Pl

38 Westervelt

Sara nude?

James

Forts NYC

\*Living artist studio program. Museums are not enough for an art student, it's important to see firsthand living artist at work. Only students, historians, curators— no tourists

Portrait commission

House commission

Contact Castle Williams

Whitman house, 99 Ryerson St.

Henry Miller, 91 Remsen St., 62 Montague

Drawing the size you see puts the viewer right there where the artist was... measured at arms' length, viewed at arms' length.

The time spent on the drawing is directly controlled by the subject— there should be a consistency, a natural feeling. A moving subject won't best be described by using a slow procedure (sketching children at play), whereas sketchy drawings of inanimate things will seem unfinished, stylized.

Learn to draw structurally by changing the light on the model each pose.

Ignaz Paul Vital Troxler, Blind spot illusion

ASL

- paint lockers to match walls
- consistent wall colors throughout building
- refinish wood trim
- NO paint on walls, lockers, doors
- rehab all old furniture/ easels
- remove graffiti, designate area for ads/ announcements

Pupil dilation, when looking across a field outdoors, into the shadow of a barn, does the pupil dilate? Seems it wouldn't. Instead of dilation being the answer to seeing more detail in shadows– Troxler's peripheral blind spot.

Fra Angelico

Paula Modersohn Becker

Karl Stauffer-Bern

Celia Beaux

Mary Cassatt

Willem DeKooning

Lennart Anderson

Harvey Dinnerstein

G. Bellini

Paul Cézanne

Camille Corot

Edwin Dickinson

Thomas Eakins

Albrecht Dürer

Käthe Kollwitz

Vilhelm Hammerschøi

Edgar Degas

Lucien Freud

Walter Tandy Murch

Giotto

Giorgione

Edvard Munch

Winslow Homer

Edward Hopper

Augustus Saint Gaudens

Daniel Chester French

Piet Mondrian

Albert Pinkham Ryder

Titian

Rembrandt

Johannes Vermeer

Euan Uglow

Vincent van Gogh

Abbott Handerson Thayer

G. Seurat

Andrew Wyeth  
Camille Pissarro  
Georgia O'Keeffe  
Julian Alden Weir

Marshall Jones—

"Don't stretch canvas, keep it tacked to the wall in case you want to add another figure." No  
"Double-primed oil on Belgian linen is economical." Ha

Image is merely the representation of an experience. (Not a reproduction of reality).

Fernando Pessoa

If the painter does not paint for a period of time, can he still describe himself as a painter? If an artist becomes a refugee and all of his works are lost or destroyed, is he still an artist?

Degas. Do least required to make it seem right.

Ralph Albert Blakelock

William A. Harper, 1873- 1910

Charles Bouleau Charpentres, La Géométrie Senite Des Peintres

Drawing tree roots/ cobblestone

Saturation/ restraint

When I obliterated the profile angrily, the head seemed to fall into place. Don't concentrate on contour— more important to set the mass into space, dark/ light.

When choosing between a professional model & any one of you in the room— the model is the obvious (boring) choice. I would prefer to draw the art student, the professor, the curator, etc.

Erwin Panofsky, *Meaning in the Visual Arts*

Thomas Hardy  
Jane Austen  
Milton  
Lycidas  
Nathaniel Hawthorne  
Stephen Crane  
Dorothy Packer  
Henry Fielding  
Ambrose Bierce  
Gilbert Packer  
Anthony Trollope  
Jules Romain  
Daphne du Maurier  
Barbara Tuchman  
Proust

Patricio Lafcadio Tessima Carlos Hearn, 1850- 1904

Infancy, Youth, Manhood, Old age  
Scott Conary (painter)  
Gregory Gillespie (painter)

Julia Margaret Cameron  
Käthe Kollwitz  
DeKooning, *Excavation*

In film, the end is a surprise.  
In a book, you hold it in your hand and know when the end is coming.  
In looking at a painting, there is a beginning, but no end.

In the old days the rooms were grey, lighting was low, people had wallpaper– now everything is painted white.

452 Trees  
Once I set the limits of possible knowledge. The number of trees in the city of Chicago. Define the tree, define the limits of the city. I'm put into perspective, proportion with the Universe.

18 Sept 2017  
When there are no instructions, my natural way is to make a whole drawing. Instead of seeing it as an exercise, I see it as a composition.

The artist & the self-portrait. Those who do and those who don't.

A model with a horizontally striped body suit.

On drawing outside  
A representation of depth is the aim.

Medium sized painting  
32 x 23 5/8  
Vertical format, oil on canvas  
Horizon line just above center- showing receding space over the sea

Make a list of the artists you admire. From there, list the artists whose work is on par with your own (if any). Add your name to the list, does it belong there? Probably not. Are you among friends? Do you feel comfortable in the group? Does the group admire you?

Drawing is integral to all art-making. Drawing takes time. Drawing must be taken with the utmost seriousness.

Make drawings like the drawings you like to look at.

The point isn't the image itself, but that a human made the image– to explain his life– to respond to the world– to let everyone know, "I was here."

Teaching is not giving your students information once and then threatening them with a test.

When you begin a drawing, there are only two questions, what is my objective and how much time do I have?

How to (exactly) conceptualize the skull, ribcage, pelvis within a cube?

Must go inside the mind of the artist.

Drawings to make:

Light on subject

Turned form

The shadow– nothing else

Simultaneous contrast happens in the brain– this is why we must emphasize the effect.

Roberto Osti on drawing

"(I want to) limit the number of problems I want to solve."

Figure drawing is still "making up" the subject is moving the drawing is a quilt of poses.

Elements

Line, value, shape, form, space, color, texture

Principles

Balance, contrast, movement, emphasis, pattern, proportion, unity

When our long-held beliefs are changed, new information disproves old information... why– we hold onto the earlier understanding.

Manet

Cézanne

Degas

To make more realistic drawings. Choose subject easy to draw, shows light/ shade and volume. Simple. Draw the size you see. Find and exploit that which will create form, depth & volume.

On seeing the whole– as in being able to read a word without seeing each individual letter.

When somebody says your drawing or painting looks "like a photograph" it's a put-down when they could have easily said, "beautiful." Looking like a photograph is not the baseline for visual art; a photo is an interpretation of the world.

Everything in the shade is lost, the modeling in the lights is sacrificed, the big light/ dark impact is top priority.

What is happening when two paint colors are mixed together? Is everything an optical effect?

The Earth's terminator: fuzzy up close, but from space– definite.

30 March 2017

Intended to paint fake fruit, but looking at my first pass it appears I don't know how to render a sphere or circle, even.

Use of a photo to make a painting is like driving to the top of a mountain– bypassing the long hike– to get the view of the valley below.

Painting and drawing is creating something that doesn't exist yet. Something where there was nothing.

25 April 2017  
Red wine  
Munch's diaries

Instead of a piece of work that expresses the artist's technical abilities, a recognition of an elevated sense of truth and experience. Not a rendering of an actual event or observed person in narrative style, but a statement of questioning the world.

10 May 2017  
National Academy is closing. Mary Beth McKenzie stops in the hallway to talk about it. She has been teaching there since 1981, before that she was a student there.

The impossibility of drawing a rose at the Art Students League.

Drawing the figure  
Starting out with a blank page, the initial lines begin to place the figure into nothingness, there is no up or down, no floor. As the drawing begins from zero, an increasing sense of resemblance until a certain point, the model continually moves arm, leg, hand to be out of synch with the original position, so the resemblance begins to fail. The drawing develops into something that is very different than what is observed.

Taka in response to my drawing exhibit at Wagner: "I was disappointed you didn't put your best work up."

H.D. on Bellini, the shapes & design of image

What is it that makes an artist? What separates the higher artists from the average? Are there universal truths in art?

What does it mean to teach painting at ASL when the best painter in your class doesn't know who Piero della Francesca, Paolo Uccello or Georges Seurat were?

To copy:  
Cloisters sculpture  
Met Greek heads  
Foreshortened arm  
Met Greek boob fragment

26 May 2017  
Friday  
HD talks about geometry of Bellini & Piero to Michelle, she copies Wyeth in egg tempera. Mia looks on.

On making art—  
Talk to people. Listen to people. Everyone has a story. Most have a hard luck story. What is your story? Don't have one? Go find your story.

Find which planes are parallel to the picture plane. Determine the relationships of forms to the station point.

Patrick Connors  
"Linear perspective is taking 30 minutes to draw something that used to take 2 minutes."

The great artists of the past, who we look to imitate, have the fortune of being long gone, their works have been interpreted by many over the years, never having to defend themselves as we do today.

What would Velasquez or James Rosenquist have to say about Iliatova's description of their works?

Vera Iliatova recommends M look at George Tooker. M types his name into her phone never having heard of him before. These students know so little about art! Iliatova recommends going to Roosevelt Island, watching *Stalker*, looking at Atget. This is not a composition class, it's a recommendation class.

Ruin at Daphne, EWD (Met) 12 Sept 2017

Surface quality like a DeKooning, scratched everywhere, pencil lines, measurements, writing all over, under painting shows everywhere, along edges of all shapes. Very structurally sound. The apparent planning & re-organizing makes a very impressive, beautiful image. The rendering simultaneously shows Dickinson's mastery + self doubt. Some forms are handled simply, perfectly, with little work, while others seem labored until correct.

Questions for John Driscoll

To what degree did Frances Foley's role as homemaker allow EWD to focus on his work and not on housework, raising kids, etc.?

What is your idea of the best training for an artist?

Between the act of making the object, the object itself, and the experience of the object by the viewer, where does Art happen?

What is the relevance of the art critic to the art student?

Aesthetic value of art cannot be fully objective because it is accompanied by individual emotional response (of the viewer). Where does this leave room for an authority (on art)?

EWD premier coup to the Grand Style and everything in between... compared to the push to find a voice/ style early in art school (NYAA).

Patrick Connors–

"We are all poised on the verge of obscurity."

Advice to the art student. Seek information from those you admire, trust, believe in. Otherwise figure things out on your own, make your own path, explorations.

Final Crit/ Vera Iliatova–

Change the title of the class from *Composition II* to *Suggestions*.

It seems that she is describing a way to look at this work, not a way to improve it.

Always a reference to contemporary artists and not foundation, formal elements.

If you want your painting to seem real you must draw from nature.

The professor suggests something and the student replies, "Yeah, I've been playing around with that a little bit."

Professor tells E to work larger and in oil paint. Why? (E makes abstract pastel tondos)

Professor suggests, "Letting go of some of the reality for the purpose of the painting."

Professor tells the student to "look at Luc Tuymans" and the student writes in her book: "*Luke Tolmins*".

Francis Cunningham–

"Premier coup is neither a sketch or a study, it is a painting undertaken in one session. It is approached by the artist with high energy and the intent of its hanging on the walls of a museum as a complete and independent work of art."

Add to the museum label: image source, location.

What is important to know (when looking at a painting) and what is integral to know?

Not only are traditional ways of making art being lost, so are ways of looking at art.

The Comparative Method

- stay less than life size

- mark top and bottom

(Close one eye. Keep arm straight, lock elbow to keep same distance. Hold measure tool perpendicular to line of sight.)

- importance of midpoints

- negative shapes help to find contour of objects

- estimate by eye first. Practice this.

Composition- the arrangement of elements in a picture, how it is constructed/ executed.

Line- drawn line. Describes shape. Gesture, direction.

Shape- an enclosed area made by line. 2-D

Color-

Texture- surface quality

Value- relative light or dark

Form- mass, volume, 3-D shape/ or concept

Space- areas of shapes, positive/ negative. Also-depth- receding from the picture plane

Principles of Composition- how the elements are put to use

Balance- an equal distribution of visual weight

Emphasis- focal point

Movement- relocation of objects in space over time. Also, the path taken by the viewer's eye

Pattern- repeating shape, line or form

Repetition- recurrence of shape, line or form

Rhythm- suggestion of movement or action

Variety- diversity/ contrast of elements

Unity- visual balance; all parts working together

Notan "dark- light"

- 2 or 3 values

- keep sketches small

- avoid details

- generalize; mass together areas of light & areas of dark

- simplify accurately

- squint to see big shapes

Perspective in drawing is used to show the viewer their position relative to the subject.

Objectives:

To make subject appear to have volume  
Commemoration of person, event, place  
To show depth (landscape)  
Color interest/ shadow interest

Learning about Edwin Dickinson makes John Singer Sargent's work seem cheap.

Emilio Sánchez-Perrier (Sp. 1855- 1907), *By the Alcalà River*  
Ludwig Löfetz, 1845- 1910 (moneychangers)

How can a landscape painting made entirely in the studio end up seeming so real?

Horst Janssen  
Sarah Alfonso

Painting, like popular music, the execution– the chops are hailed, not the composition.

Looking at art, audience brings assumptions. This makes or breaks the case.

In sketching you shade as you go. In drawing you separate the tasks.

Poe  
Vincent  
Dickinson  
Bellini  
Titian  
Degas  
Wyeth

18 Sept 2017

How do we look at art? What are we responding to?

On using your skills or not–

The difference between studying a site during different times of day- seasons- creating a perspective drawing, placing figures into scale, determining light source, rendering the light/ shade according to source type, all by hand... and doing a layout on computer, printing it out, transferring it to canvas, painting in the studio never having been to the place being depicted.

On NYAA criticism–

To the instructor: Imagine your most influential teacher as a student in this very program. Would they hold up? Would you tell them the same things you say to us? How would they react? Why reinvent the wheel? Your instructor's training was sufficient enough for themselves and to teach you!

On Seurat–

Looking at Georges Seurat, he studied at the École Des Beaux Arts for 2 years then goes on to create dozens of masterworks in oil & his drawings are beloved by art students the world over. Seurat did it all before his death at age 31. Why haven't we even come close to this (monumental achievement)? Time. Time spent in the studio, at work.

Early this summer

Staten Island  
Woods, painting trees  
Darkness of forest  
Difficulty– travel experience not simply a studio exercise– a commitment

Time slips away unless you are concentrating, but even more if you are concentrating. Stop to observe cloud. Secondhand.

Camille Pissarro (French, 1830-1903)–  
"It is essential for both hand and eye to grasp the form, and it is only by much drawing, drawing everything, drawing unceasingly that one fine day one is very surprised to find it possible to express something in it's true spirit..."

On Intention–  
Noticing when the picture is successful due to the achieved intent of the artist. Sometimes the artist's lack of achievement still moves us– the intent remains and is more meaningful than pure skill.

Thesis (Bellini)–  
Image of private devotion as subject for a copy– statement on private devotion to act of painting & reverence to the history of art.

On crits–  
Problem with NYAA group crits– when critic gives suggestion ("try it like this" or "instead of thinking that way– think this way") this is assuming the student hasn't done any other work before this, it misses the point of the crit– which is to analyze the work in question and to suggest ways to make it more effective. How can it be improved? This requires knowing the intended goal of the work. Since that is impossible to know (without asking), the given advice takes the attention away from what has been made by the student and puts emphasis onto what the student should make *next*... instead of aiming to understand the student's work, the critics are advising students according to their own taste.

Steve Mumford–  
"If Michelangelo had Photoshop, he would've used it." Maybe, but would we still consider him a genius?

Vera Iliatova: "What is your theme?"  
Jeremy Day: "What I see in my life."  
VI: "You didn't draw this (points to studio furniture)"  
JD: "I'm not sure– it's a mystery. Each drawing is a solution to it's unique problem."  
VI: "You must be excited about learning new things or you can leave the class."  
JD: "I don't understand the assignment."

A good teacher gives their student tools to make their own decisions & doesn't demand they "keep an open mind"

On the problem of what to do with your hands when getting a critique.

A teacher helps the student across a threshold.  
The distinction between art & life.

Ovid, *Metamorphosis*, 15.165–  
"Omnia mutantur nihil interit"

Knowing the process an artist used to create a certain work influences our judgement.

Winslow Myers, student of Walter Tandy Murch

Students of today need to learn how to look at art before they try to criticize another artist's work.

Do not use these words in a crit: painterly, artifice, evolve, resonate, "playing around", experiment.

At a certain point after teaching the same student, instead of giving him or her the same old information, you might try to adjust your eye to their working style & aesthetic.

On instructors recommending artists to students. At this point in my life, the major artistic influences have long been established.

Instructors fill their students' heads with ideas then tear them apart at the crit.

Steven Mumford–

"I also find that if you're drawing something that's not interesting, if you add more detail it gets better."

Painting from a photograph is about the same as photographing a painting.

Steve Mumford called me out today– no collage– must use ink, pen, brush– in other words, to draw his subjects his way.

The inseparability of art & life.

As a student, ideas come from doing work, not from trying to think of ideas. The work itself should be the only driving force–

Masseter  
Orbicularis oris  
Orbicularis oculi  
Nasalis  
Platysma  
Sternocleidomastoid  
Splenius

Matthijs Maris (Dutch, 1839- 1917)

I don't see the urgency to find one's voice as a student.

Figure Drawing II assignment, create narrative multi-figure–

The traditional academy system was focused on skills training– where is this at NYAA– what is the purpose of the class, to learn drawing skills or to complete assignments?

M.Borremans vs. student copy. If both are identical– where does the art happen?

Laurie Schneider Adams, *The Methodologies of Art*

Phillip Lawson, *Practical Perspective*

A student was drawing a careful curve of the head, I said don't worry about being specific, go for general proportions, relative proportions. Professor Carr came from behind and said, "Yeah, just knock 'er out!"

Pay attention to the true seen size of objects in the world, much smaller than you expect, especially outdoors.

Attributes of a successful art student:

Curiosity about the world.

Willingness to try again.

Don't care too much what others may think of you.

Not be in a hurry.

Challenge to the art teacher:

To criticize student work without naming other artists; transmit the information you thought would be relevant– in your own words. Later, make a list of artists for the students to look at & why.

*The Shape of Time*, George Kubler

If only there was a way to get the degree without having to go next year... in other programs there is usually a final test at the end... how could I do the same at NYAA? What is the final test? How do they determine if the student has learned?

With BMCC at AMNH–

Student work many times better than in class, good observation, no symbols

Michael Grimaldi–

"Do your work. Your work."

Don't start with Shakespeare, begin with Dick & Jane. Same true in art– how to speak, how to critique.

No right or wrong, only righter & wronger.

Hole–

"Someday you will ache like I ache."

Iliatova

Caroline

Elody

Emily

Erica

Errol

Hannah F.

Helena

Sally (Jingmei)

Julie

Luisiana  
Monika  
Princeton  
Suzanne  
Tatianna  
Trey  
Tyler

Lacrimal carbuncle  
Plica  
Sclera  
Iris  
Pupil

Stillness over movement. Stability over chaos. Integrity over novelty.

Joseph Decker (painter)

Just draw– doesn't matter what.

When I am working outside, I'm constantly appalled and worried at how unlike the subject my drawing appears– once at home it becomes art. It's not the scene I was drawing, but art anyway.

A war memorial should be as simple as possible. If its poorly constructed or falling apart over time, the entire effect is lost & it just looks like junk.

25 June 2018

Snug Harbor

Perfect day. Sun, breeze. Barely anyone here. Walking all day trying to find motif. Heavy pack. Pointless.

Guy Noble–

"Technique is the servant of your intentions."

9 July 2018

Painting at Snug Harbor went well. Nice to be back out. Forgot so much. Side hurts. Heading back. 3 hours painting, 3 hours commuting.

Subway to ferry. Ferry to Staten Island. Bus to Snug Harbor. Step off bus and walk 50 steps into the forest.

Judgement of artwork is specific to each person looking; there is no audience void of a past, each viewer brings with them their experience when looking at the art.

Every artist is a product of a unique set of circumstances and experiences.

A DeKooning painting that was made by a robot or computer would not have the same value as one made by the man.

Part of the enjoyment of understanding an artwork is learning of it's history, how it was created, by whom, during what time in history, where in the world, for what reason. Without this context the artwork is less art, more an image or decoration.

#### On Looking at Artwork–

We take care to look closely at the surface- brush strokes, bristles, dirt, bugs, scratches, and sign or evidence of creation. The artist's fingerprints. What do we think about when looking at a painting? What was the artist thinking about as he made the painting?

#### On Realism–

Do as little as possible to make it look as it appears. Details will threaten the realistic reading of the painting making the viewer aware of the painting as (merely) a representation. Realism strives to allow the viewer to forget the object and to see through the picture plane. General proportion, light & shade and gesture are what contribute to a feeling of something being real.

#### On Photo reference–

When the student decides to use a photo reference, the act of representing reality is eliminated... the student pushes 'fast-forward' and moves immediately from interaction with the world into the realm of copying a flat image. How the information is acquired in a drawing is equally important to the meaning of the subject. The work loses it's meaning as an object- a crafted, unique object, take time to create, struggled and fretted over. The experience has been taken away from the artist. It is left dangling in a void. How am I supposed to fall in love with a void? How am I supposed to approach beauty without a path to follow? The path the artist has blazed for me. There is no limit to the subject of my paintings... my personal experience matters no longer, instead of requiring many hours outdoors at night, in the cold, in the early morning or in a crowd of people, I can simply make the work at home in my underwear. It disengages the artist from the world and creates a barrier between the artist and the viewer.

#### On subject matter that should never be used in realist painting–

A vantage point other than that of the artist's station point.  
Subjects in motion.

#### To the art student on doing homework–

Do what you want to do. You'll have a higher level of success and better chance at finishing the work. Make work that pulls me in- make drawings that I wish to look at- grab the low-hanging fruit!

A teacher must not only tell the student what to do, but also listen to the student.

#### On the importance of difficulty level–

Assignments should balance difficulty with accomplishment. Progressive difficulty allows the student to feel they are improving. Students who feel they are improving will draw better and improve faster.

#### Influences–

In the museum, I'm drawn to paintings that show figures in a 3/4 light with warm shadows that obliterate all details. I like to look at images of cities, landscapes. Bosch, Breugel. Madonna & child. Highly realized pictures of Flemish renaissance.

#### On Criticism–

A group critique is a waste of time unless all of the students are equally interested in each others' work. For the crit to be useful, the student must be open to receiving it. The purpose of the crit is to help the student, not to show off or try to impress others with your knowledge. The crit should begin and end with the student's work. Talk of another artist's work may be helpful,

to prove a point, not to suggest the student copy it. Articulate why the student might find the work helpful.

Andy Reiss on criticism at NYAA–

"It's like Thomas Hart Benton telling Albert Pinkham Ryder to make bigger paintings of multi-figure narratives using bright colors."

Criticism means more when it comes from a reputable, respected & admired source, all others may as well be strangers off the street.

When we look at art, what does it mean to like it?

At the League, all of the classes were moving towards the same eventual goal- to make a 2D image of a 3D subject. There was a shared thrust. Here at NYAA, there is chaos, movement in every direction.

Michael Grimaldi: "You learn more when you're out of your comfort zone."

Jeremy Day: "I disagree. I've spent a great deal of my life in discomfort and now I need structure in order to funnel all of those experiences into something usable."

There is making a representation of an idea, feeling or physical thing that exists

Or not (Automatism, hard edge, non-representational)

If so, there is looking at a physical thing that exists (nature)

Or not (dream imagery, fantasy, magic, imagination source)

If so, the source is 3D

Or not (2D)

On NYAA–

Think of the best student at the academy and the worst. How are they different? Did they arrive at NYAA with equal experience? Skill? Creativity? What does the program do to benefit each student? And is it the same beneficial thing to both students? Can the academy claim responsibility for what their students bring to the program?

On Schooling–

Would the artists of the past who we admire be subjected to similar classes, exams or critiques that NYAA students are today? Kollwitz? Albert Pinkham Ryder? failed out of the National Academy of Design. DeKooning? 7 years in the academy, skill-based training. Menzel? Worked in father's print shop. Van Gogh? Failed out of everything, is one of the best known artists in the world. Grimaldi? Never went to undergrad. What is it that all these artists share? Is it teachable?

When I am instructed in class, this is futile, because if I am open to the instruction, I probably would already have acquired the knowledge, but if I'm closed to the crit, the time is just wasted. The crit, "you might look at the work of Dickinson and so-and-so" is not a crit. A crit is for discussing the formal qualities- mostly- of the work. Those qualities for which the student is there to learn and practice. Time spent telling student how to proceed to their next work is tantamount to holding their hand. Instead of this advice, let's stay in the realm of what actually can be talked about within that particular work.

On school–

What is the MFA program when broken down into it's parts, each year into it's classes, each class into it's objective, homework assignments, lack of destination, it all seems to evaporate?

On homework–

Homework is done last minute. It's not a learning experience as much as an obligation to receive a good grade. No time is spent by the student thinking about the concept which the homework is intended to convey. Instead, let's allow the student to work freely, let's discuss the 'message' the homework was supposed to teach.

Vermeer–

We know little about his life and artistic training, mostly about his business art dealing. 36 paintings, no drawings, no writings. What makes Vermeer an important artist?

Devotional painting–

It's original purpose, the artist labored alone, the patron prays alone.

To what extent can the judgement of art be reached objectively? Judgement of art can be objective to some extent with defined criteria such as use of certain technique, intent of the artist or quality of work.

Milton Glasner–

Art world linked to money. Attentiveness is one final goal of art. Beauty is a mechanism which leads you to attentiveness.

Who has authority? Aesthetic value of art cannot be fully objective because it is accompanied by individual emotional response.

Titian, Drowning of the Pharaoh's Host in the Red Sea, 1515-17, Woodcut, 12 blocks, Museo Correr, Venice

Questions for interview project:

What do you want most from being an artist? Recognition, money?

What's the most indispensable item in your studio?

Where do you find ideas for work?

Why is art important?

What distinguishes visual art from other forms of visual communication such as advertising and photojournalism?

What role does beauty play in contemporary art?

NYAA is a school, the assignments are lessons, the crits are generalities. The instructors don't know their students. Student work and the student's work are two different things. I'm keeping my work away from my student work. Thesis project designed with this in mind. What constitutes a pass or fail in the MFA program? What percentage of the grade is determined by critiques? Or are they simply required and not graded? Why?

The implied consent given by the student in the role of 'student' and discrepancies in real feelings to critiques by others- strangers- disliked individuals.

Drawing a master copy from life, 5 June 2018–

Life- the picture is a representation of what the artist is seeing in space, in perspective, at a certain distance from the eye. Photo- the picture plane of the drawing is shared. From life, the picture plane floats above the masterwork, but from a photo the pp is same. There is a flatness that is distinct. In either method the approach used will be to express the depth the masterwork has attempted to create- or to treat the image as a surface with values, shapes, etc. upon it. Flat.

The art school's implied ability to grant you "artist" at the end of the course. If at the end of the MFA, you are a master of fine art, can you then describe the attributes of an artist? Describe art? Define art? Can the school?

Non-objective (abstract)  
Representational (portrait)  
Surreal (observational and imagination)  
Illustration (literature)  
On-site sketch  
On-site premier coup  
On-site major work

There must be more than the object to define a great work of art or else what is there to keep a student copy from being considered the equal? If we were to take 3 exact copies of Vermeer's *Milkmaid* - which one is the great work of art and why? Only the original, because the life of the artist does matter. The very point of art is that its a human undertaking.

On Andy's email-

Understanding vs. value judgement

Are there concrete fundamental elements that all good art possesses? What is it?

Does it work both ways? You can admire a work of art without knowing anything about the life of the artist, but can you continue to like a work of art once you've discovered damaging information?

The reasons for "liking" a work of art (or music) may not have anything to do with how it was made, by whom, or why. Liking a work of art is personal. Understanding a work of art is not. In order to like a work of art, I don't have to understand it. Some work that I previously did not like, I ended up liking very much after learning about it.

Balthus. If we cannot explain exactly why he is a great artist, can we explain why anyone is a bad artist?

How much do you need to know about the artist's life before you a) like the artwork, b) understand the artwork, c) appreciate the artwork? To appreciate is to recognize the full worth.

On reference

A work done from nature.

By subject (figure, portrait, still life, interior, landscape)

By time (premier coup, long pose)

By medium (pencil, oil, watercolor)

A work done not from nature.

(Formal composition, abstract, surrealism, cubism, old master copy from a reproduction, religious, historical, narrative)

Artist

Date

Medium

Title

Reference (example: from nature, photo, imagination)

Art analysis

Art as physical object- What is it made out of, technique & materials determine parameters.

Art as visual experience- A formal analysis, description of visual features, analysis of effects of visual features.

Art as cultural artifact- Historical context: Why, by whom, for what purpose? Contextual analysis: Interpretation of subject matter. Iconographic analysis: Interpretation of the meaning of the images.

How much of teaching is simply telling the student to look at what others have done? Wade Schuman recommends that I look at the archive of thesis papers in the school library. There is little explanation- can anybody sum up for me the thesis paper in a couple sentences?

In criticism of art, can we separate the artist from the artwork? Try to place artwork into one of three categories: Requires much knowledge of the artist in order to understand the artwork. Requires no knowledge of the artist to understand the work. Some knowledge of the artist is sufficient to understand the work.

### Still Life

Zeuxis

Juán Sanchez Cotán

Osias Beert

Goya

Chardin

Cézanne

Dickinson

Morandi

Van Gogh

Reasons why I disagree with NYAA-

Teaching student to make a product, not art. The idea that art is a commodity. Promoting a culture of artist-celebrity. Critical dialogue is shut down. Students are not encouraged to be self-reliant. Group criticism focuses not on the student's preferred learning experience, but on the performance of the faculty.

An artwork is successful if you cannot stop looking at it or thinking about it.

Questionnaire:

What is your earliest memory of making art?

Name two artists whose work has had a direct influence on your own technique.

Do you think with sufficient training and practice, anybody can become an artist?

What is your idea of the best training for an artist?

Would you rather be well-liked and make bad work or make good work and be unliked?

17 July 2018-

Difficult, nearly impossible to find a comfortable place to work- even at Snug Harbor. This heat is rough. People. Always finding myself irritated- pulled from concentration to reality. Ignorant people.

Henry W. Parton N.A. (Painter)

Piero della Francesca, *Virgin & Child Enthroned with Four Angels*, c.1460- 70, Clark.

Etruscan drinking cup (kantharos), 625- 550 BCE

Chiaramonti Niobic 330- 150 BCE

Skinner Museum. Life was much harder, everything a person did meant much more than today.

Clara Sipperwell (photographer)

Copy master painting–  
Sketch on toned canvas– two values, dark-light  
Grid out the canvas according to center points  
Correct mistakes in two values

Copying a master painting is much more difficult than painting a figure model because the copy can be held in comparison to the original painting.

When we paint the figure from life, we are not making an exact copy.

The difference between painting a portrait and painting a portrait painting. Painting an apple on a table and painting a painting by Cézanne of an apple on a table.

The computer is a tool, just like the plumb line and grid. Using each tool brings us closer to the desired level of accuracy... but the viewer will have a unique idea of the artist's skill with knowledge of which tool has been used. Imagine a Botticelli copy made by eye without the use of a plumb-line compared to a Botticelli copy made by pouncing a full-size digital image directly to canvas.

Surface–  
Corot, Picasso, Velazquez, El Greco

The closer you try to push it, the worse it looks. Copy cannot ever be identical, so resist trying to make it such.

Painting from life in multiple sessions. Each sitting paint entire canvas, cover whole surface, build up lights, refine shapes. If the color is correct, match it and continue.

Working from a reproduction extremely frustrating– everything depends on source quality of image.

In art school, when a critic gives the student suggestions the student's work is developed according to their teacher's ideals, not their own. The teacher is supposed to help the student attain the ability to reach their (the student's) goals– the student determines what the goals should be, at the very least. The failures and successes are the student's. Any advice from others is taken because the student picks them up– they should not be force-fed. Books, paintings, films, music, life experience, thoughtful consideration.

In landscape painting, work background to foreground. When painting sky, don't paint trees. When painting trees, don't paint sky.

In art, many people have strong opinions, but supporting those opinions quickly becomes difficult for the lay person, so it comes down simply to value judgement.

Context isn't everything, but it is 99.99999% of art.

There are different levels of art understanding. It begins when the painting first catches your eye.

As difficult as painting & drawing can be, it's the easiest component to making art.

Is there a system of value judgement wherein we can figure out which artist is the greatest? What would the criteria be?

How do I make work that is personal and meaningful to others, that can stand shoulder to shoulder with the greats, (as I am) learning more and more about art history– and there is a steady flow of genius and masterpiece to compare to, to compete with, to admire but not to imitate? How do we make meaningful art today– at the tip of a giant heap of greatness?

In the greatest art we see parts of ourselves. The viewer always sees himself.

Teach man to fish: Art Students League  
Give man fish: New York Academy

"A rising tide lifts all ships"

Wade Schuman says the subject of still life is always death. However, I think the subject is always the artist. If death is part of it– fine– but the subject of still life is the artist.

Puncture the flat space with supreme sublime depth.

19 Sept 2018–

There is satisfaction when a problem is resolved. Tension– resolution. In music and film... but not in painting.

The still life is a self-portrait.

19 Sept 2018

Alexi Worth–

"I don't really look at contemporary paintings."

Says to look at Josh Marsh.

I tell him I feel there is a history– the painting becomes an artifact, I prefer the old to the new..

"That's terrible."

Roberto Osti–

"Invasion of space"

Cadmus, Michelangelo–

Push the structural lines until they become tonal

25 September 2018–

I'm deciding to paint what I find beautiful, to stop worrying about the program, about the MFA, final crits, anybody's advice or ideas. After all, next year I'll be on my own again, painting what I find beautiful, none of these professors will be there. I'll never see them again.

Gradation  
Shadow  
Bottle  
Self portrait

Copy  
Showing harmony as in music, Pärt

What is more fundamental than drapery? Edwin Dickinson recognized it in El Greco.

Everything in a painting was done by choice, if not a decision to put it there, then a decision to leave it there.

27 September 2018–

The subjects I choose may be more of a reaction to student work at the school than a natural direction that I've moved into. How I fit into the greater NYC art scene is none of my business. However, looking at my work in the context of NYAA is helpful to understand more about what drives me. In studios nearby, classmates work on topics such as: a sexy construction worker, a surrealist collage of both male & female features, a highly rendered nude woman in a bathtub reaching for the window, cartoons and monsters in a fictional narrative nightmare space. The list goes on and on. But I prefer to learn from nature, nothing to say, only to learn. An apple, a flower, a plate, a bowl, plaster cast, drapery.

On being a student at NYAA–

We are pushed into a scenario that falsifies the entire experience (of making art).

Henry Lee McFee (painter)

Subject of my work is "my life"

Where I am

Where I go

What I think about

Not every drawing can have everything.

Roberto Osti: "...using the ear cast to move onto the bust..."

Jeremy Day: "Or to stay on the ear, not necessary to move on, the entire universe is in the ear."

RO: "Like minimalist music."

JD: "Yes, the smallest changes become very important."

Copy flip method

Place drawing paper on top of image. Tape both down to board. Pick up a corner of drawing paper to see the image below. Replace paper and draw what was seen. Flip back & forth hundreds of times, drawing as you go, do this for the entire sheet. Using this flip method, work from nature in the same way. Observe your subject, "flip" your eye back & forth between your drawing and the subject.

First class, have students put away their phones, they have ten minutes to write on the topic: What is art?

Conscious and unconscious influence. More than one way to make art. More than one way to teach art. To pass all requirements must be met, to fail? Looking at one's own work in the context of other work can be debilitating. What is the remedy? Why must we look at other work as a student? Can a student make art by only studying nature?

Knowing the source of the image influences the viewers' understanding of the work.

Pencil strokes matter, look at Van Gogh, Michelangelo

Begin with blunt media– charcoal, graphite, wash

Squint & observe

Save the fun for last  
Quickly establish full light/ dark composition

We learn from looking at others who have done it correctly. Not every artist.

To draw accurately and specifically, draw generalities.

Susan Sontag, *Against Interpretation*

The process produces work that explains the state of mind at creation– can turn out great, high-quality rendering– or not great, struggle on canvas.

When left to decide on our own, we'll paint pictures of the things that occupy our thoughts naturally.

Harvey Dinnerstein on discussing Cézanne multiple perspectives with Andy, Tintoretto & others throughout history have done so.

- door fallen off cabinet in back room

- boxes in front room (unpacked)

Not sure if they'll move.

- Vermeer/ Balthus, the artist and the work– understanding– separation

- Goya– you can't teach art

- perspective frame for thesis

P. Modersohn Becker, *Letters/ Journals*

When the end result (desire) is known, the work could be considered unfinished at any state prior to end desire. When the end desire is unknown, the work develops along with the development of artist's idea for it. At any point along the way, if left (stopped), it would be considered finished.

Schnabel's film on Van Gogh. I always thought illustrating stories took the fun out of reading them. They are never as I pictured in my mind.

Looking at art will always be tied directly to judgement, especially as an artist myself. Cannot turn it off. I see and assess– decide and try to discern how the piece was made, then without conscious effort– judge against my own work.

18 Oct 2018

Jacobsmeier instructs class to not only hear the "old fogeys" like him, but to listen to their peers. In his student years, they were finding ways to subvert– instead of *form*, he was interested in *content*...

In Josh's studio with Jacobsmeier, looking at the video game stills taped to the walls. The images of Pre-Raphaelite paintings. His own painting: two women in a mythical forest. Jacobsmeier struggles to connect it all, but it was clear to me, the urge for a romance, very familiar. The women in his painting, the mythical, mystical stories. A true love & hard-sought & won love. Quest for love.

Tworlov

Twachtman

Van Gogh

Turner  
Van Eyck

Influence and imitation  
Appropriation  
Mimesis– re-presentation

Describe  
Analyze  
Interpret  
Judgement

Bellini. I don't just want a painted copy, I want the struggle of making it.

Gerhard Richter  
DeKooning  
Degas  
Dickinson

How much (and what) of what is taught at art school can be proven true and how much is personal or a "gut feeling"?

Peter Drake talked about Bellini and my paintings. Casts. I told him my thesis proposal– he didn't have anything to offer. Was interested in seeing them.

George Dickie  
Cecily Brown

The man at the café was reading his book with a coffee & cigarette. What a great feeling– the last few pages of a 400-page book!

3-value ink drawings.

Fernand Khnopff (Belg.) 1858- 1921

Francis Cunningham–  
"Watch out for preconceptions, they will crawl up your trouser leg and nip you before you know it!"

David Ebony: what's this, a rhododendron hedge?  
Prinston Nnanna: it's a picture of a bush.  
David: what meaning does it have?  
Prinston: it's just a bush.

2 November 2018–

When it comes to analyzing art, I think it's very interesting, but not necessary for the art student. Too much emphasis on it. How can anyone expect to make work with others' thoughts in mind?

The biggest mistake by the NYAA is teaching students that it matters what other think about their work– that it should fit into a scene. The student should be equipped– not unlike in military training– to take care of himself no matter the circumstances. To rely on himself.

NYAA. If you don't have considerable skill when you arrive, you won't be acquiring it here.

A critique of NYAA–

Nobody will take time to listen to me. Instructors want to do all the talking; there is no sense of individual (connection). The assumption that everyone is at beginner level because instructors don't listen to students.

Painting the figure is the most difficult task for the artist, but making an accurate full-size copy of a master painting is nearly impossible.

Be prepared to ruin everything.

Giovanni Gerolamo Savoldo

*Significant Form*, Clive Bell

Because I wanted to choose a subject that would encourage formal criticism over conceptual. A form-based investigation into the process of art-making, to think about the artist who made the original and to keep in mind, to meditate on this. To reject the painting as a wall decoration, its original use, and to refabricate it– slowly– mindful of the interaction between seeing and feeling. The tactile action of moving paint. Observing formal choices of original artist as they arise in-process.

Intrinsic vs extrinsic values vis-a-vis making a painting.

Hunter S. Thompson's copy of *Great Gatsby*

20 Nov 2018

In class Princeton asked if socio-economic factors can influence the work of an artist. Then he was absent after the break.

What makes an artist good?

Training, practice, how they speak about their work, technical ability, the work itself

I don't believe art can be taught in the way drawing and painting can. Criticism of student work leans heavily on content, but advice on formal concerns is equally risky. The only option is to advise based on student's intentions; to improve handling of materials. What are my intentions? To improve skills. Not to show or sell work. To think more clearly about aesthetics and articulate my thoughts on art. To teach. If the thesis paper is an assignment, the product will be directed, not self-authored. Students should be self-sufficient upon graduation– how do we do this? So many are telling the student what to do, but nobody is sitting down to listen to the student.

Charles Bargue

W. DeKooning

E. Dickinson

Michelangelo

Giacommetti

Ammi Phillips, 17<sup>th</sup> century NY painter

Aura– quality in art that cannot be reproduced by photography, 1936, Walter Benjamin

Unknown critic of student work:

"It doesn't matter how you paint as long as you tell a really good story and tell it simply."  
There is a certain pride in having created a work from life, especially if the picture is extremely detailed and realistic. "From life!" Why not make it known when the work was projected and traced, computer assisted, copied or made from a photograph?

Four ways of making art. From observation (looking at something and trying to duplicate it). From imagination. A mix of both. Improvised; not from observation or imagination, but the painting process itself.

I don't see anything wrong with working exclusively from photos unless the artist is trying to pass it off as observed from nature.

Matisse, Picasso, Cézanne— look for the 3-4 strokes in a row

Three ways of starting a drawing. As if you have all the time in the world. As if there is not enough time— you must finish as soon as possible. Just seeing where it goes.

Looking at paintings, some have a feeling the painter really enjoyed doing it, they look gracefully painted, some look struggled— resisted, others look sloppy— careless.

Have students write a sentence or two describing the finished drawing at the very beginning, before they start.

14 Jan 2019

MuPan shows class his sketchbook then says rendering, measuring, structure not allowed. Tells us to draw in his style, tells students their work is terrible. No place in academic training.

On drawing

Look at more drawings. Visualize your goals. Imagine what the finished drawing will look like. Consider the changeable factors: time, pose/ subject, medium, light.

Negative shapes, *Madame Cézanne* at the Met

NYAA

No instruction on canvas stretching and preparation, nothing on materials— old master techniques my ass.

Patrick Connors

Imprimatura— imprint

The thing a composer, writer, artist cannot ever have is the first experience of one of their own works.

George Washington

"The willingness with which our young people are likely to serve in any war, no matter how justified, shall be directly proportional to how they perceive the veterans of earlier wars were treated and appreciated by their nation."

Mu Pan

"Don't make the same drawing over and over."

"Chest muscle"

"Try to forget how you did earlier; every pose is a new start."

Simon Marmion, b.1489, *Mater Dolarosa*  
Isabella Quintanilla, b. 1938

Catherine Howe  
"Don't worry about the system– do more work."

Margaret Bowland  
"Are you independently wealthy?"

Evaluate students only on what you have taught them.

Don't assume a student knows something.

Give the student tools, ways of thinking, ideas, but most importantly teach them how to be self-sufficient.

Teachers are not art critics. They will always advise a student from their own perspective.

Mu Pan  
"I don't do sketch. I don't like idea of sketch."

The look of a painting should be determined by the result of the maker's experience, determined through the action of process, not as a predetermined shtick.

Delayed gratification. Taking the long way. Process more important than product. Problem-solving not picture-making.

Structure  
Geometric solids– skull, drapery, sketching.  
Long drawing– still life object life-size  
Drawing a moving subject– People at ferry, clouds, water, waves, animals, construction workers, ships.

If you want to paint better, draw more.

NYAA  
Crits are aggressive. Defense of student art– what's the point? The whole thing is an assignment. There is no learning during crits. Visiting critics have no reference from which to view the work. There is no reason to accept a stranger's opinion. Mentors are sought by the student, not assigned.

26 Mar 2019  
Julia Margaret Cameron, *Annals of a Glass House* (book)

1 April 2019  
The size of the stylus tip in regards to the type of drawing.

Short pose in big chunk, blunt tip, sharp tip.

Alexander Kanoldt, (German painter)

17 April 2019

Group Critique

Luisi argued my work was not copy of master paintings because it doesn't look like the original. Jacobsmeier challenged me on my definition of exact copy– too philosophical. He says he likes them more now than in December. I ask if that is because he's had more exposure to them– he says no, because of the other students' reactions to them & that there are now more to see.

Don't compromise.

Imagine the Cézanne painting 20 minutes into it. Or Velazquez, Tintoretto... before the varnish & 200 years, fresh on the easel.

Zanobi di Jacopo Machiavelli, (Pisa, 1418/19- 1479)

Nathaniel Hone the Elder (Irish painter)

Degas, contre-jour, against the daylight

John Daly, NYC painter, Donegal town

Dina, Safiya, Hans, Rebecca, Damonique, Marie, Maggie, James, Francesca, Kristi, Alexandria, Jessica, Deb, Ethan

Drawing exercise:

Using only a 3" straight line each time the pencil touches the paper. Build-up the drawing from sticks.

Saito in Tues/ Thurs

Padlock

Plastilene for maquette

Cast of mouth

Sandpaper

Blocks

Saw

Chisels

Shell

Cast

Drapery

File

0000 steel wool

Pantell Tues/ Weds

Rubber gloves

Masking tape

Isopropyl alcohol

Don't give the public viewing audience what they want– let them realize what you see.

*Lessons in Masterful Portrait Drawing*, Mau-Kun Yim & Iris Yim

17 Sept 2019

Talking to Rick about doing small editions, limited numbers, unique prints, cardboard, drypoint, etc.– he says dealers don't like them– goes on to explain how little money I'm going to make from an edition of 150.

24 Sept 2019

In the League cafeteria, George says to me from across the room, "Beard. Beard. Beard. Beard good. Beard good."

Chicago still life & seascape  
Sea floor  
Self-portrait & Staten Island  
New York Bay  
St. Francis receiving the stigmata

In Art the expected is boring.

Landscape  
Cityscape  
Marine  
Portrait/ self-portrait  
Figure/ nude  
Narrative/ multiple figure  
Still life  
Old master copy  
Gross anatomy  
Sketches

Picasso

"It's not what an artist does that counts, but what he is."

*Cézanne in Perspective*, p. 22

The meaning and role of "liking" artwork in terms of supporting ethically questionable artists.  
Role of context in understanding art.

Contrive, formulate, scheme, engineer, manipulate, improvise/ break, neglect, ruin, raze, destroy

Prints

The image as I've seen it (personal experience).  
A scene as seen by a spectator (imagined or observed).  
Pure idea/ abstract composition

Interest comes from a specific station point, a new station point, or vertical- horizontal orientation (plumb- level).

Two modes of painting (drawing)  
Building structure, the object is to prepare the form for future layers– slow  
Paint as seen– this mode is treating the picture as finished once complete– fast

Daniel Garber, printer/ painter, Phila. 1880- 1958  
Retrousage (wiping)  
Mary Nimmo Moran, 1842- 1899

26 Dec 2019

When drawing, constant questions: how much should this resemble what I see? As a whole, or as a specific part, level of realism is on a scale moving back & forth.

Begin a painting with a plan (a system) or don't– but be sure which it is.

14 Jan 2020

Hoboken to Tonelle Ave.

Walk to Bergenline Ave.

Cemetery looked ok.

Union City.

*Landscape with a Mill near Ornans, 1869, RISD*

Gustave Courbet, (1819- 1877)

Looking at this painting, I feel the final outcome is hardly as interesting as the reason Courbet painted it– or the process of painting it. Imagine the same image placed perfectly on canvas from traced photo, straight lines, perfect proportions– in other words, take away the evidence that it was made by hand, in front of the motif... in other words, its not that the end justifies the means, but the end result is dependent on the process itself. The two are inseparable, if one side is weak, the other side will naturally diminish.

Print an image onto paper, roll loosely into cylinder, draw the curving plane.

28 Jan 2020

*Fra Teodoro da Urbino als hl. Dominikus, 1515, Bellini*

*Woman at her Toilet, 1515, Bellini*

PM print

- Skull

- Flower

- 452 Trees

Vine charcoal

Sharpener, rotary

Mat bd 4-ply

Float frames

Canvas panels

Archival boxes

Studio:

Garbage bags

Long apron

#2 brushes

In sketch class, ASL, a man spends whole time drawing a student sitting across from him. At the end he walks over to her with big smile to show her the portrait. He writes down her name.

29 Jan 2020

One difference between the artists of the past and the artists of today is access to information. I dwell in thoughts of the world's great painters and how can I even hope to be half as good– even if they were thinking the same thoughts– there is more for me to know, more to see, more reasons to support my doubts. How will art ever survive this age?

Studio:

2 x 4 painting rack

Shelf brackets

2 shelves

Drapery for walls  
Work lamp  
Long graphite drawing still life  
1-hour still life painting

Lino blocks to draw– Putnam  
Ink brush  
Claessens linen  
Paper to print

18 February 2020

Rick Pantell

"For their show you can do it their way. For our show you can do it your way!"

Workshop concept: The Background in Portraiture

7 March 2020

Difficult to concentrate at the studio. All seems worse than it did as it was being painted– nothing has solidity. I'm tired of indoors limitations, still life, etc. Into the country would be nice.

Muirhead Bone (painter)

In a drawing ask: what is lacking?

Expressing time in a painting:  
As seen in the image, subject  
As seen in the material, technique  
As transmitted as an idea, content

2 ways to approach a painting:  
First strike, going for the effect, quick effort  
Undetermined, working up to the effect, long term effort

Edwin Dickinson–

"Vertical is always vertical."

Summer '20 Paintings:  
From roof  
Church grounds, wall, tree  
Grace Church spire  
Hudson River, jetties  
Washington Square Arch  
Battery  
Cooper Union  
Tree, Stuyvesant Park  
Trinity Church  
ASLNY

11 July 2020

The more I paint, the less confident I am about the reason why.

14 July 2020

At the dam working on the main picture, finally occurred to the the problem of the composition– wiped entire, will restart. Perfect morning. A couple passes by talking about me, man says, "not much for small talk." Ha.

15 July 2020

Originality in the image isn't a concern.

Big tree, Tompkins Rd. & 301 (large)  
Stream in woods at far side  
Far side view of lake  
Big rock up hill (across 301)  
Grass near lake (301/ Tompkins Rd)  
Dam (large)  
Old Forge Dr bend in road (large)  
Through trees bluff above lake (large)

12 August 2020

Working at the side of the road, nothing but doubts in mind, chaotic thoughts, but all doubts, paintings I've made before, works I love, famous artists, the speed of working outdoors, what is good and why is all good except this. The final result is terrible, but there is something there. Will go back tomorrow. I continually think of Van Gogh, walking with all of his materials. Mistakes: used too many colors, tried to 'capture' instead of observe, used too small brushes.

13 August 2020

This morning I forgot my palette. Saw the hawk sitting on a rock. 1:40 leave house for far side of the lake, a 30 minute walk. I'm already tired just from getting here.

14 August 2020

While painting I can't stop thinking of many artists and paintings. Van Gogh carrying all his gear.

15 August 2020

On selection of the motif. The vista is always the desirable subject, but rarely available. Showing depth is the most satisfying short painting. I've spent more hours looking for a subject to paint outside than I have actually painting. Setting up at the dam, many are out for a morning walk, loudly appreciative of seeing me there, one wants to see the picture in progress, I say nothing, she steps closer, gives her approval and I ignore.

16 August 2020

Using green in landscape painting. Look at Cézanne's use of the color green– minimal. the feeling of being in the forest is not due to the colors. Trying to match observed colors in paint, I've never wasted so much time. Highest importance outdoors– value relationships, perspective, composition.

Thinking about Van Gogh, he was in his 30s. I'm always in doubt, always disappointed, thinking about other artists, the greatest painters... as I work, doubts come from every direction, there is no way to stay the course. The course is where I've already been; I'm blazing the trail as I go.

Working in light rain much more preferable to bright sun.

16 August 2020

To the far side of the lake in drizzle– set up the light rain– stopped after a bit, stayed cloudy, perfect. Quiet, not cool or warm. N came by in the canoe.

17 August 2020

The large dam painting. I'm building up the surface through broad application by palette knife. Premier coup- technique is a sustained, multi-session modification. Details are kept very loose, but are selectively chosen. More work on tree (shadow side).

- Road
- Darkness of shadow on water

PM stomach hurts again. Walked to far side, painted a tree for about an hour before thunder- went back, no rain. Prepared rest of canvases with old paint. Tired, sore. Feel as though I have not done anything yet, the moments spent actually painting seem so short. I need to build-up the paint without impasto, an overall thickness.

19 August 2020

After a day off, working on dam this morning- wiped completely what I'd done. To stay true to the sight as seen or deviate?

-When seeking out a motif. Have a good idea of what you'd like to paint in terms of shapes, lines, colors, value- what kind of object, landscape or thing that interests you. Looking at the motif will tell you what the painting will look like- if the scene includes a large area of bright green, there will be a lot of bright green to paint- unless you decide to change the hue- its good to have a plan & know why you are changing the hue from what is observed. What is behind the decision, what is the plan- these are always in mind. A certain amount of painting outdoors should be intuitive or unknown to yourself, unquestioned. Learn what it feels like when something "feels right" and also when it seems wrong. Take a day off after a push, before you don't have the choice.

-general painting technique to 'draw' with colors that are close- general build-up of areas. Painting can be finished at any point.

20 August 2020

Painting done at the site should be rendered 'as seen' as opposed to 'as known'. Bellini's pictures appear real, but are from his imagination. Van Gogh has painted pictures on-site that are very simplified, distorted, etc. The amount of time at your disposal becomes very important, thus, we work general to specific. The amount of time to be spent on a picture should be decided upon at the beginning. Work at the motif should all be done from direct observation. This doesn't mean what is painted must look like what is seen. It means that each decision is made consciously after observing nature. AM- wiped out two small paintings of tree by lake. PM- worked 40 minutes on the pine tree- wiped out. Began a view of the bend in the road, 30 minutes, a rough lay-in. Fox walks toward me looking left & right, keeps walking by me- perfectly still.

21 August 2020

AM- the beach near the dam- picture based in memory & imagination of passing rain clouds. PM- walked out to the far side of the lake- 656 ft. above sea level. Saw the fox en route. Ended up not painting.

Strand-

*Monet's Cathedrals*

Cézanne & Pissarro

Monet early years

Pissarro- letters

Battery Park

St. George  
Snug Harbor  
Jersey City riverfront  
Hoboken

30 August 2020

Jersey City. Spent almost 2 hours walking in search of motif. The park is full. A weekday will be perfect. No painting today.

6 September 2020

Jersey City, painting on the street. People notice. A man asks to take a look & despite my negative reply– looks anyway. Frustrated, I walk away & he leaves saying sorry. Painting is an experience I'd prefer to be alone– the image to be seen after the fact. The making is only for me.

Working on a picture only improves it or changes it's direction, therefore, work very much on each picture until something outside of your judgement forces you to stop.

Arches watercolor sketchbooks  
Holy Name  
Lincoln Park  
Morris Canal  
Hamilton Park  
Andrew portrait  
Naomi portrait  
Self portrait

Studio 12- 4, worked on portrait of Andrew. Realized the position was wrong, painted entire out– will raise up and much better– to see the floor, looking down on him.

14 x 18 frame  
\*double-sided hinge tape for 452 Trees  
Mat for Sagamore Winter  
Frame for " " "  
Miter box, saw

The only thing more important than how you paint is what you paint; more important that what is the design.

Self-adhesive tissue tape  
Storage box 2 @ 16 x 20  
3 @ 9 x 12 stretchers  
W& Newton ivory black, cad. yellow pale  
Gamblin cad. green

17 October 2020

Saturday  
Getting ready to visit studio  
First time all week  
Not feeling well  
Yesterday rain added to the decision  
My outlook is dark.

Worked on portrait of Andrew for 3 hrs. straight– taking a break each hour. Started to get a blind spot– migraine, took Sumatriptan, laid in the cot 2:30- 4. Face, hand numb towards the end. What seemed like a lot of progress on the painting afterward felt like nothing.

18 October 2020

At the studio painting is not any easier to look at or think about another painter. Why do instructors think this is to help– have they never done so & thought it through? But not to imitate the artist advised no, then what, what help? In the studio we are confronted by numerous artists of our recollection, past + present, trying not to become distracted by one or the other– to see the road more clearly ahead. To have so many in mind– knowledge of all types of art + painting– this isn't always helpful– in the studio we are always hoping to speak loudly with our own voice. It's very impossible.

24 October 2020

After a day of painting, I sit in the darkened studio and drink Scotch with water. It was a good day of work. Or was it? Is what I'm doing considered good? By only myself maybe. So it is. The old painting hangs– I made it ten years ago– it brings me pleasure to see it. Is that enough?

27 October 2020

I have a hard time thinking about painting. Why do I continue? There must be times of satisfaction, during the process or at the end. To paint is to be pummeled with conflicting pressures, voices or feelings. Each painting is far less than I wished– but if I had the ability required– no problem. Each session is a disappointment, a confusion. There is no follow through of a plan, each session is a new beginning. I don't believe my life is anything more than the importance I put into it. This is ok. I'm not expecting to be a great man, a great artist. But how can I find satisfaction in the small things? To live a good life? And be satisfied?

28 October 2020

True statements:

I enjoy painting some of the time.

I am not a good painter, especially in comparison to the old masters.

I should not consider who will look at my paintings when I'm making them.

There is nothing I'd rather do than paint outdoors– alone.

Maybe I should stop painting people.

My expectations are too high.

Masonite for panels

Saw

Frame clamp/ strap

Frame sketches

Frame Holy Name

Frame 2 small (Ireland + Storm King)

ASL show–

Cadaver head

Teapot, Donegal

Pitcher, sketch

Paintings–

N portrait w/ Bourbon?

Clock

Double portrait  
Bellini Madonna  
"Post Covid" NYC scenes  
Landscape photo (pond)  
The Giant Locust Tree

How do we stay courageous in hard times? How do we find strength in the face of doubt? Why continue to write, draw, paint if nobody will read, look or know of it at all? In Egypt, the painted coffins.

16 November 2020

Spent day at studio. Finishing the VG portrait. Stretched new Conference House– from enlarged photo, antique postcard. Looking back over past recent years at the unhappiness I contend with, the virtues I falsely protect– shyness and belatedness. But I do have a hope above this profound unhappiness. There is only this hope.

17 November 2020

A colder day than yesterday. Work at the studio was minimal. Spoke to Jacob, was good. The VG portrait comes along well, though it's not what I had in mind. But isn't that exactly how painting works? It goes how it wants to go.

I'm not in my right mind this afternoon. Burned my tongue on a turnip. Smoked the pipe and watched the pretty sunset colors.

18 November 2020

Death Spiral

The air is cold, dark evening. Spent the afternoon on VG portrait, always seeing further work needed and flaws.

Irish Dew

Nate

The past

Pongo

ASLNY

NYC

Naomi Lee Baumol

24 November 2020

At the studio painting the Bellini copy. Listening to Boccherini and as I paint, I think automatically of my brother & his family. My folks.

25 November 2020

Morris Canal Park by bike before studio. Jersey City is my favorite place here in NYC.

To frame–

16 x 20 JC sketch

16 x 20 Plainfield tree

To stretch–

19.5 x 15.5 Kyll Valley view (tacking edges cut off)

19.5 x 27 Cat in Window

Boots still life

Flowers still life

Skull still life

SP mirror

Projects–

452 Trees

Framing

Postcard ptngs

Letters– all letters from my life, edit and compile into one text. Keep the names.

PTNGS–

VG painting sunflowers

Theo VG portrait

Cézanne still life

VG SP

'18 Venus 16 x 20

'18 Venus 16 x 20

'19 Pitcher 16 x 20

'10 Cat in Window 19.5 x 27

'20 Central RR NJ 9 x 12

'20 Jersey City sketch 12 x 9 (canvas panel)

'19 Bowl on Table 28 x 24

'19 Bellini Mad. + Ch. graphite 22 x 30 framed

'20 Tree, Hamilton Pk 16 x 20

'20 JC (wall, shadow) 20 x 16

'10 Tree, cornfield 16 x 20

'20 Lake Michigan, night 16 x 20 (canvas panel)

2 December 2020

Not a great day, but ok. At the studio decided not to continue a self portrait– against the light wall. Continued skull. I don't know how I keep coming back , aches & pains, thoughts of demise, family concerns, the state of the world, etc. I worry, I worry, wake up every day with hope, but looking back onto old cold and dark times each day I worry. Plan for tomorrow, study the past, living today.

3 December 2020

Disheartening day at studio. Wrote to Nate. Went to Home Depot– didn't have what I was looking for, but I'll start to frame ptngs with strips.

9 December 2020

Arrived late to studio, noon, ate lunch. Began ptng of chair– wiped completely. Fire alarms, evacuated. I can't decide what I'd take if I was in a fire. All of it is meaningful. To lose it would be decisive.

14 December 2020

Quiet day at studio today. Not sure if neighbor will get soundproofing or just talk– if I'll stay in April or move on.

15 December 2020

Spoke with Michael Pelletieri today– he said he would call 5-6pm, at 4 the phone rings. Didn't answer my questions. I asked his thoughts on how art will have changed in the post-Covid world– the role of the artist– how does an artist get by. He interpreted that as how should I make a living. "Like many NY artists, all my art is in storage."

22 December 2020

41- degrees this morning, sunny. Pretty woman in elevator with dog, smiled beneath her mask. Will try to draw outdoors today, trees or rocks at the park.

28 December 2020

Migraine last night, still hurts this morning. Grey, will rain. Rejected from ASL show, applied to Salmagundi & convinced N to also. Bill says it's a dead end.

Always–

Compose for the format you are using. Work sight-size. If there is a conflict, #1 prevails.

1 January 2021

Looking at an artist's catalogue raisonné, it's clear the bad stuff has been trashed at some point along the way. This is what I need to do more thoroughly.

To Begin a Drawing–

How much time do I have? Will I finish today or not?

30 March 2021

Studio 10:30- 3. Watching small flowers quiver in the breeze behind the parking garage, smoking my pipe. Neighbor was so loud today, the bass hurt my ears. To paint something that is before me– to seem real– that is one goal. To make a picture is another. I find I have to choose one or the other.

8 April 2021

By the river, Newport, cigar. Skull still life. Neighbor slams door. Birds– windows open– a few moments of forgetfulness. While painting, to forget where I am, what I'm doing, how I feel– that is the goal, even for just a few moments will make a better painting and a better experience, even if the end result is not progress. The question of what progress is arises. I think of a circuitous route taken in the making of a painting and if each stroke was perfect at the first... I'm not sure I would paint anymore.

25 May 2021

11- 3pm Staten Island

Fort Wadsworth

Couldn't find a subject to paint, walked beach, waiting for the bus. Nice day, cool breeze.

### Outdoors Painting

Tone canvas

Drying gel

Umbrella

Stool (tall)

Chromatic w/c palette

2 smaller w/c travel brushes

### Ptngs

Ft. Wadsworth rocks on the beach

### Irresistible in Painting

Luminous shadows

Lost edges

Distance (atmospheric perspective)

Subtle gradations

Close values

Convincing depth

20 June 2021

New London

Walk to college campus

Large old trees

Arboretum, briefly, very tired, hot, sweaty. Hotel. "Fiddleheads." Beer. Waterfront, pipe. Pick up Thai. Shower. Sunset with church. (First Church of Christ UCC)

21 June 2021

Pick up lunch, Fiddleheads

Bus to Arboretum

Looking at various paintings on a gallery wall, we are struck by their similarities & differences. Similarity to all that has been done before and differences between themselves. In judging whether a particular piece is good, we are moved by what appeals to us visually and what we know about the piece or the maker. A 'C+' Cézanne ptng is still desirable because of the maker. An 'A' piece by unknown artist may be an 'A' visually, despite it's maker, but the same maker's 'C+' piece will never be desirable for any reason.

22 June 2021

New London, CT

On some homes a painted whale and number indicating the year the home was built & the owner then.

Greene alley

Bank St.

Salvation Army (I remember when Mom hit the curb and I had to change the tire, she asked me not to tell Dad.)

In 1997, I took the Greyhound bus from New London to Minneapolis after a failed try of NYC. I looked at the place today– the place where I boarded the bus with my dad's old Air Force footlocker, a folding chair secured to the top of it. A weird kid. I feel like the old Jeremy.

The repair man stands at the parking lot arm in the rain. He had arrived early in the morning.

A young man with lip rings stands outside the liquor store, says, "This store owner is the worst." I said nothing, noticed the sign hanging in the window, "In the bathroom."

Trying to imagine the British setting the town on fire, a mist of vape exhalation moves slowly by...

25 June 2021

Paint more often.

Only paint subject that I feel needs to be painted, not because it is a standard.

Find a system.

Prepare canvases

Canson w/c 11 x 14 \$33.99 spiral

Fixative sprayer

Arches drawing block cream

Strath. 500 skbk?

Gamblin oil ground

\$414 Hoboken studio

~\$160 Jersey City storage 6 x 10', 3 months free

Nicolai, Brooklyn studio  
Don't raise rent  
6 mo. lease pay first 3 up front.  
wd 8-7  
wkend 9-5

A-1 Storage  
5 x 8 \$111.96  
5 x 7 \$97.03

Galkyd gel  
3" brush  
Ground

Painting  
Brushes, knives, palette, canvas, easel, paints, tarp, towels, wipes

Clothing  
Permethrin, gaiters, hat, raincoat, umbrellas

Etc.  
Book  
Phone charger

Dennis Dutton, *The Art Instinct*

July 21  
Put object in the sunlight. Still life.

Paint from arms-length.

Look at from a distance (Monet, Bonnard).

Crits in Class–

- begin pointing out a positive aspect of the drawing, not a judgement ("I like this") but something 'correct' before pointing out an error.
- explain one concept and allow at least an hour for practice.
- 6-hr class, budget time accordingly. Stretch everything out. Demos & lectures should not be rushed. allow for questions.

ASL

The last pose of the afternoon. Some are packing up already, but its quiet and I always loved just sitting and observing it.

22 September 2021  
Off to Met  
We're all short on time

On Painting & Drawing–

When I draw from observed nature the experience of looking, being at the place, in front of the object or scene, with the experience of having travelled to get there, time spent, the whole day maybe, observing, measuring, estimating, trying-out, correcting (Giacometti) this is the Art or

this is where the Art lies. The product- the drawing- is Art- a second place where the Art lies. To me, the most important is making- not the thing that (was) is made.

In printing the joy comes at the end, for most people, pulling the print, seeing the result of all your hard work. I wonder if I can redirect my interest like in drawing- to the process of making a print? Direct over indirect. Printmaking is inherently passive, working in a studio, not outdoors (mostly). To place the importance on the act of preparing the plate, not on the image that is made. So, to end up with an overworked mess of lines, or an underworked sketch. Most students in class take a photograph to transfer directly to their plate. To me this is pointless. There is no drawing, no skill, just a copy of the photo.

At Met

Many new ptngs I've never seen before

Later at Carl Schurz park

A man sitting on a bench, his phone on his lap,  
he was gazing out at the river

On his phone was a picture of a ptng that I saw earlier.

Bizarre.

Drawing an etching directly with a needle (vs. transfer of image) is not possible using the academic drawing method, greater to lesser, big to small. One must use short dashes to rough-in the shapes, not block-in. The whole emerges at once. (Cézanne)

30 September 2021

Two firsts today-

See Rembrandt

Paint Central Park

On Painting Session Duration-

Ptng for one hour compared to four hours, the image will look different, the surface, choices.  
(Van Gogh)

On Cézanne-

Cézanne drew/ painted in watercolor in such a way that the appearance at the end of each sitting was 'finished' or not unlike a finished work. (The challenge is) to find a method of working that can be finished at any point in the course of making. No others can do this. Holbein, Dürer, Leonardo, Edwin Dickinson. Except perhaps Antonio Lopez Garcia? Degas?

Create a system wherein the whole picture advances at once, each end of session would show an all-over improvement but not a finished look. Finish would require only one more thing... one more touch. Create a system that leaves the drawing in a state of near-finish by the end of each sitting. Time is the only constraint, or determiner. If the piece is not returned to, only one brief touch would finish it.

7 October 2021

Central Park

I ruined the start on a fallen log. Will choose better motif next time. Eating lunch under trees near the pond against a fence two girls walk into bushes one shields other with sweater while she pees behind a tree, friend notices me not far away, eating my radishes. Unable to paint in the park today, too many people, sounds. All reminds me I'm in the center of NYC, which makes me feel enclosed. Painting is a personal activity.

In Painting or Drawing–

Always seek to express one true thing. Make one true statement. Height by width. Darkness compared to lightness. Round or flat.

Drawing class ideas–

-Strategies for efficient sketching accuracy.

-Games

-Treasure hunt

NYC

Zoo

Mall

Grocery Store

Met

-Cloud drawing

-Staten Island Ferry crowds

-Mastering the squint

-Gradations & edges & shadows

Notes for letter to Scott Noel–

-Looking up Premier Coup to find an article written by a woman who began painting only a few years ago, at Civita, no more info about her. No authority.

- Ephraim Rubenstein & others teaching Premier Coup under false pretenses. The Edwin Dickinson legacy is determined thusly.

Drawing in Pen & Ink

Different from the concentration of oil painting, but each stroke pretty much must be made consciously. Its good, a new form of concentration for me. Look at how Van Gogh covers large areas with line. Early vs. late.

Frank O'Cain–

He copied Cézanne, too, and had to invent

"Painting is in the shadows"

"You're having trouble with that yellow. He did, too."

"No matter what you're painting, you're painting you."

"You always paint the painting, not your will."

Edwin Dickinson/ On Choosing Subjects that are Difficult to Interpret–

Because of the high level of difficulty in producing a likeness in a short period of time. In other words, it makes working au premier coup possible with a high expectation of success.

On Painting–

DON'T GO INTO SUBFORMS & DETAILS

DON'T COPY VALUES

DO- put a chunk of volume in space- that's all.

On Painting–

How are the results different when a quick and inaccurate underdrawing is used to begin and when a careful underdrawing is used.

O'Cain crit of Cézanne copy–

Whites

Tabletop fractured

Tipping space

Fan brush for edges  
Build up paint  
Lose greens in apples  
A lone shadow should be lighter or else it will really pop  
Eye moves left to right

Van Gogh painted very thickly, Arles and after. How many times did it not go very well & he decided to scrape it all off? If ever? Christ in the Garden, 2 pictures destroyed.

O'Cain seeing me in lobby, says, "It's hard not to be early."

On Still Life—  
Put an object in good light. That is enough to make a still life.

3 December 2021  
On Cézanne (skull) at Barnes Collection—  
-more grey than seems  
-hardly any white  
-almost everything has been adjusted  
-very thin paint, but opaque  
-seems smaller in person (than my copy), the whole and the parts.  
-the main apple has been repeated.  
-nowhere is a flat tone, (there is a) build-up of colors on each object, surface.  
-I think all the artists would despise the installation of their work at the Barnes.

On Etching & Painting—  
-softer alternative to tarlatan  
-pulling up ink tone post-print/ pre-print  
-include furniture and interior of ASLNY in still life  
-set up a still life not to reproduce, but to get lost in. (S. Valadon's set up)  
-find a figurative statuette (L. Anderson, Matisse)  
-work larger  
-cancel-out good parts (Matisse, Modigliani, Cézanne)  
-large still life in a squint, observed tones  
-one big object that will fit in my locker  
-large canvas

A Drawing Contest Idea  
The 180-degree challenge. Easels are turned away from the subject.

Frank O'Cain  
"You take the feeling out of Art, you've got zero. Zero."

Class Ideas  
-scavenger hunt  
-halfway points  
-shadows  
-NYC landmark

- body of water
- near & far
- reflection (entire composition is a reflection in a window)
- vertical & horizontal
- overlap
- Van Gogh's use of a perspective frame, 16x20
- composition & improvisation á la EWD. Add/ remove objects and compose 'on the fly'. Each day I will assign a new object to each student.

#### On Painting

Don't put a lot of paint down first thing, it's hard to move.

8/10 black, don't go darker. Same with white.

Start lighter than you think you'll need in the darks.

Easier to darken a tone than to lighten one.

\*Stay in a 'drawing' mindset.

14 Sept 22, Frank O'Cain class demo

Paints with back to still life. Recommends to start thin. Left arm behind his back. Nobody can hear what he's saying

#### On the Block-in

- straight line (academic), general to specific, accuracy by measured proportions

- curved line (sketching, Old Masters), part-by-part, accuracy by linking shapes slowly

15 Sept 22, On Painting

- apply paint with brush, run knife over to take away excess (Lovis Corinth, Edwin Dickinson).

Model with spots, not brushwork. Both sign their paintings with brush handle.

#### On Drawing

It doesn't have to be finished neatly, it just has to be something worth looking at.

Rick Pantell

"Don't over-work it. The brain fills in a lot."

#### Short Pose Figure Drawing Techniques to Practice

- see the whole form and draw both sides at once

- combine shading with construction, do it all at once

- don't think 'contour', think volume, sculpture, gesture

#### On Sketching

Look at Cezanne's approach. Rembrandt's etchings.

Rick Pantell-

"I used to get liverwurst on toast with a slice of onion (in the ASL cafeteria) for 40-cents!"

Rick Pantell-

"There are accidents, surprises and mistakes"

Still life painting is not about painting objects, it is about conveying space.

#### Advice for Art Students-

Listen to the advice the instructor gives to your classmates. Sketch the figure in short pose. Go to the museum and look at paintings. At the end of a sitting, mix all of your remaining paint

together and wrap in Saran Wrap for use the following day. Paintbrushes have long handles to allow you to stand at a distance from your canvas. See the entire image at once.

#### Short Pose–

One is always selecting parts of the figure to draw (whole, torso, head & torso, torso & pelvis, etc.). What appeals to you? What can be done in the allotted time (1,2,10-minutes)? What is important to capture from the pose? The purposes of drawing short pose can be many. For example to study for another composition. To practice with large forms. To practice light effect. To practice anatomical knowledge. To make a finished work of art, etc.

Peter Bonner, substituting for O'Cain, after a long conversation about painting, says to me, "Anyway, I'm gonna go and tell people how to make things look like things." He laughs.

#### On the ASL art collection–

Why don't they hang art in the halls?

#### Copying from Reproductions–

In order to practice painting skills without the obstacle of having to find a subject and compose a picture.

#### Looking at Sketches–

When one is making a sketch, their attention is at it's fullest. They may have made thousands of similar drawings before this one, but for this moment their fullest attention is on this particular drawing. And that goes for you and me, Picasso, Edwin Dickinson, and Cézanne, too.

When painting, behave as if you were drawing. Use more paint. Work larger.

#### Short Pose with Line–

Draw slowly. No details. No erasing. Draw lightly at first, then darker and more accurately.

What does the Art Students League offer a student before they attend college or art school? What does the ASL have that other ateliers do not? Why attend the ASL? What are student expectations and goals?

#### Class Idea–

To study subtle shifts in light. Rock face, Central Park, in charcoal or oil.

#### Against the Group Critique–

Don't rely on others to give your work its value.

#### Class Idea–

Abstracting from Nature: Drawing & painting the still life in a deep squint. A visual approach for any subject- contra to a sculptural/ conceptual approach.

Ideally, the process of drawing or painting isn't anxiety producing. The experience determines the success of the picture.

It takes very little to like how something looks. It takes very much to understand a painting.

Compose a painting from the design of an old master painting in a 3-value notan, then replace the objects with my own.

26 May 23

Last day at the League.

8 Sept 23

Looking at art of the old masters. Imagine the painting at 20 minutes. Imagine it at halfway to finish.

28<sup>th</sup> Nov 23

When a body of work is in monochrome, it automatically ties it all together, but when all is in full color, there is not that effect. Why?

What makes a picture good is having been well-painted, but what makes a great painting is ultimately its design and composition.

To make the most realistic picture without details or tight rendering- the opposite- what is the least required to give the viewer a sense of the visual experience?

What makes Rembrandt a master? Comparing Rembrandt to a high school- age prodigy... His life makes the difference, his time.

24 Dec 23

Why is it that only after I've wiped the canvas completely with a towel, obscuring every intentional mark, does the picture begin to progress?

Eliminate white from the picture, pure white. How often do we see pure white in nature? How often black?

On Drawing

(Think of) Sketching in opposition to long drawing in that each move is a final move.

Treat the subject as a whole, always. Then simplify.

Everyone teaches triangulation too soon. It should happen after the first visual estimation of the envelope.

Draw with a blunt pencil.

Be aware of your pencil marks, especially when shading. Don't be in a hurry, these marks should be beautiful to look at. It's not a race to cover up the white of the paper.

Pencil strokes don't matter. Concentrate on height by width, shape & value.

Resist the urge to erase.

27 Jan 24

Take away what you think painting is, then paint what you see.

On When to Stop a Painting

Try to leave the painting in a state that is exhibitable.

Don't worry, you will finish the work naturally.

If you are wondering whether to stop or not- continue until it is no longer a question.

Stand to paint. Sit to draw.

Make the softest turns of form with big spots of color.

Keep it mushy. Don't be afraid.

You can't find unless you start looking.

At the museum, Look at paintings close-up, but step back (further than you think is right) to see them correctly. With distance, Degas' thinness of paint creates an illusion that disappears up close.

The texture of your paint surface should be a direct result of the desired visual effect of the image; the image comes first.

Paint everything as one large mass, then articulate.

Choose meaningful subjects. Rule out subjects for painting. Make a list and rule them out for good. Then get on with your work.

The values are much closer than you think- closer than you put them!

Don't concern yourself with the appearance of each brushstroke, concentrate on the effect of the whole.

How can paintings mean anything to those who don't paint?

I asked Harvey Dinnerstein about starting a painting, he said there were two ways to begin, to draw with the paint or to first draw with charcoal and then fill it in- like a coloring book.

How do you begin a painting? I don't know because each one is different.

The most relatable thing you do will likely be your most personal.

14 March 2024

Don't try to do the thing you most want to do- but cannot! Do what you can do well & do it well!

Every touch of the canvas must be seen as the last.

That's all that matters- not how it looks, but what it means.

Reserve your darks.

Shadows should be luminous. (H.D.)

When starting a drawing, shade as you go, from the beginning. Use tissue in place of eraser. Draw lightly at first!

29 Mar 2024

Looking at a line drawing vs. a tone drawing. When looking at a line drawing there is a moment when the brain has to wait for the effect to kick-in, the brain has to translate, whereas in a tonal drawing the effect is immediate.

If you wish to draw the figure from memory, fine, but

The subject of an artwork is always beauty regardless

Look at how the old masters drew feet.

When envious of others' skills in art ask yourself: if it were me, how would I use (their skills)? Would (having their skills) change anything?

Begin everything in 2 values then refine to 3. Then to 4 and finally 5. Do all in this way.

Follow Cézanne's example— approach each thing with the same care and concentration.

After looking through old sketchbooks, it's clear that I was much better before formal fine art training.

In realism, do not work to the edge of the canvas. (See Van Gogh)

Emphasize planes over gradations. Use the power of the 'correct value' to it's fullest effect.

Compose pictures with no specific item in mind. (See Edwin Dickinson)

Slow down. Squint. Look for mistakes.

On Lines

If pencil marks go back & forth in a scribble, the mark is describing light and shade. If the mark is singular, fluid and quick it is showing form, volume, surface. If the line is beautiful, slowly-drawn, specific and controlled, the line is showing the artist's knowledge.

Squint when doing all. Always squint. If you suddenly realize that you're drawing with open eyes, ask yourself why and if there is no reason, squint.

At Pont-Aven they eliminated all shadows. What if I draw only shadows?

For the beginner

If you want to make your drawing look real, draw from a photograph and take as long as you need. For the experienced: If you want to make your drawing feel real, draw from life & do this in no more than 20 minutes.

\*Drawing broadly is not drawing sloppy.

\*Drawing something from nature is an elevated experience.

I can make an academic-looking drawing by using the techniques of the old masters, but I cannot make an old master-looking drawing by using the academic method.

A drawing without mistakes is a burden, whereas a drawing of mostly mistakes with a few really wonderful parts is amazing.

In drawing, consider what it means to be 'on autopilot' compared to what it means to be 'in the zone'.

Drawing is not a race, drawing is about taking the scenic route.

Don't use the eraser until you have to, don't sharpen your pencil until you have to.

Aim to create an effect with your medium.

What good is a drawing that does not show the viewer exactly how it was made?

Everything is shorter and wider than you think it is.

On Goya

Renoir & Goya

When drawing the nose, consider it is a mass in space, not a flat pattern.

Goya & El Greco

Paint lightly as if drawing, the first marks are placed + move on, in other words, the original marks collect and become the painting.

Paint bigger

Aim to make one true statement. Then make another one.