

SLOW PAINTING

A Deliberate Renaissance

Slow Painting:

A Deliberate Renaissance



Oglethorpe
UNIVERSITY
MUSEUM
OF ART

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Front cover:

PATRICIA WATWOOD

Flora Crowned, 2003

Oil on canvas

34 ¼ x 26 ¼ in.

Courtesy of Hirschl & Adler Galleries, New York

Back cover:

FRANCISCO ROA

Sands Flowers, 1994

Oil on panel

17 ½ x 14 in.

Permanent collection of Oglethorpe University Museum of Art

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Slow Painting: *A Deliberate Renaissance*

“With an apple I want to astonish Paris.”

- Paul Cézanne

THE NEW RENAISSANCE Some 35 years ago, as I was jotting down notes and looking at hundreds of slides in preparation to teach art history survey, painting and design courses, I found myself wondering about finding practical solutions to theoretical problems which arise whenever one is working on a painting. But before even going on to the particular problems of the nature of visual art, I felt it was important to define as clearly as possible my understanding of the ultimate place of art in life and the currents of contemporary art. Basically, my search focused on how we can make sense of where we are in the history of art in relationship to the overall picture. Certainly there must be some underlying process that imitates the ebb and flow in nature and life.

The development of art appears to follow a recurring pattern of creation from experimental (primal) to intellectual to emotional.

A parallel structure in the development of Greek and Renaissance art is obvious. Just the term “Renaissance” proves the existence of the cycle, which first seems to investigate an uncomplicated style — one that is more abstract and flat (two-dimensional) — which later evolves into full-blown realism. For instance, the exciting jump into the three-dimensional realism of Masaccio clearly points out the flatness of his predecessors and contemporaries in the early 15th century. For example, in his work *The Tribute Money*, Masaccio brings dramatic three-dimensionality to the figure, the architecture and even the landscape. This step marks the shift into a more complete realism at every possible level.

Of course, I knew I was simplifying the process since I did not have a theory to follow, but it provided a way to trace the changes.

Logically, Abstract Expressionism, Pop Art, Op Art and the other styles of art since World War II also seem to be pieces of the visual puzzle. They fit in a process reminiscent of the Archaic Greek sculpture transforming into the Classical to the Hellenistic forms. The Kouros, or the early Greek male figure, which developed from a simple Cycladic shape, became more realistic and lively — muscles, facial features, more natural poses and, finally, even minds are portrayed.

So, maybe what had exploded in the 1950s and 1960s needed to be seen within this perspective. Using this scheme, a new renaissance would be, figuratively speaking, around the corner in a few decades. Realism at a higher level would invade the art scene and establish itself as the next “new” trend.

This is the seed, the idea, of this exhibition. We have focused on more than 20 artists working quietly under the art radar screen in New York City, North Carolina and, interestingly, the old bastion of the Renaissance, Florence, Italy.

The renaissance we may be witnessing could actually be a reincarnation of the most literal type. It is our hope that this exhibition will be the first of many to usher in the newest renaissance. It was born as a reaction to the super-technological age, against the “beauty of speed” and out of a deliberate desire and need for slow art. As Robert Hughes expressed it, “art that ... makes ... you think and feel; art ... that doesn't get its message across in ten seconds ... that hooks into something deep-running in our nature.”

Perhaps this exhibition will provide the occasion, the jolt, the insight.

Lloyd Nick

Director

Oglethorpe University Museum of Art

REALISM: THE PATH TO BEAUTY

by James F. Cooper

Twenty years ago this summer, the cover of *Newsweek* magazine featured *Portrait of S*, an academic treatment of a semi-nude young woman painted by a little-known 51-year-old professor of art at Yale University, William Bailey. As portraits go, there was hardly enough controversy to place it on a par with John Singer Sargent's *Portrait of Madame X*, an 1882 tweak at Victorian propriety which subsequently led Sargent to retire briefly to the English Cotswolds. *Portrait of S* is not one of Bailey's signature works. He is best known, and deservedly so, for his beautifully muted still-life paintings of ceramic bowls and porcelain. Putting a still life on the cover of a national news magazine to illustrate a think piece about "The Revival of Realism" might have seemed too bland for the editors of *Newsweek*. They selected instead Bailey's *Portrait of S* — which might be mistaken for a figurative painting by Bruno Civitico, Milet Andrejevic or half a dozen other fine representational figurative artists — perhaps because her breasts are fully exposed, as if equating provocation with a revolution in the arts. Manet had done something similar a century earlier with the still-controversial nude female model surrounded by fully dressed males in *Déjeuner sur l'herbe*.

Of course, a number of conservative readers rose to the bait and sent letters to the editor canceling their subscriptions, thereby reconfirming the myth that conservatives are cultural philistines. The essay, by Mark Stevens, raised a far more significant issue, however, by focusing on what appeared in 1982 to be the *raison d'être* of these new realists, realism couched in a postmodern stance. Most of the artists named — Philip Pearlstein, Jack Beal, Rackstraw Downes, Gregory Gillespie, Neil Welliver, Chuck Close, Larry Rivers, Alex Katz — produced (and still produce) a style of realism closer to the sensibility of Lucian Freud or Georg Baselitz. In order to be taken seriously by the art establishment and avoid being accused of corny "personal stuff," Pearlstein explained, he depicted his figures with ruthless, ironic objectivity. Pearlstein's "Large naked figures ... reveal every pucker of flesh, their skin glowing with a cadaverous light, like the sheen on a fish," observed Stevens.¹

In 1982, there was still insufficient motivation for an ambitious painter, particularly a realist, to be looking over his shoulder at neoexpressionists such as Julian Schnabel, David Salle, Sandro Chia and Georg Baselitz. Stevens and the editors made it crystal clear that these darlings of the 1982 avant-garde art world were far more fashionable than the traditional new realists. "Not since the advent of pop [art] in the 1960s has a style generated such a steamy mix of money, chic and critical attention," wrote Stevens.²

The new realism gave off just enough scent of irony to please the cognoscenti. Illustrators and purveyors of "cornball humanism" and "seductive nostalgia," such as Andrew Wyeth, were to be avoided like the plague, *Newsweek* warned. It helped, of course, that almost all of the new realists, including William Bailey, began their careers as Abstract Expressionists. Even Stevens voiced dissatisfaction with the postmodern art world which he describes as lacking a "fixed center of meaning behind ... its scrambled and crude imagery." Yet it was still necessary for many aspiring realists to play the game defined by the powerful arts establishment, with its stranglehold on museums, curators, patrons, critics, historians and government sponsorship. Wyeth, of course, has just been denied a retrospective at the Metropolitan Museum of Art, the curator of contemporary painting threatening to resign over the proposal. William Bailey and contemporaries such as Lennart Anderson, Philip Pearlstein and Jack Beal are "heirs to those detestable academicians of the nineteenth century, while postmodern painters such as Julian Schnabel, Georg Baselitz and Sandro Chia ... continue to wage the vanguard battle for the serious values of high art," Stevens concurred.³ Realists were advised to adjust their inner eye and sensibility to the postmodern vision. "Little wonder, then, that most promising figurative painting of the last 70 years has portrayed man coldly, or with violent distortion," observed *Newsweek*.⁴

The article had been inspired in part by the ambitious exhibition “Contemporary American Realism Since 1960,” at the Pennsylvania Academy of Fine Arts in 1981. The title was indicative of the cultural sea change that began as a reaction against abstractionism. The 1950s were the last decade when modernism was still anchored to a demonstrable aesthetic, and serious critics such as Clement Greenberg and Harold Rosenberg were around to explain it. Realism had taken on deeper and broader meaning by 1960, far beyond its connection with mimesis and socialist representationalism in the 1930s. It was as much a reaction as a step towards something. In 1960, Lennart Anderson was still an Abstract Expressionist. Initially, he began painting classical realist scenes as an ironic joke, only to discover that he really didn’t want to make fun of the style. Like William Bailey and other Abstract Expressionists painting in 1960, he needed to reconnect personally to the act of painting. One day he suddenly, inexplicably, began to paint the human figure. At first the results were “horrible, but I felt an absolute sense of release and excitement. Doors began to open instead of close,”⁵ he recalls.

The senior art critic of *z*, John Russell, was quick to dismiss the *Newsweek* article and retrospectives such as “Contemporary Realism Since 1960.” “Realism, like influenza, is always with us,” Russell wrote. Despite the lengthy indictment of an entire movement, he scrupulously avoided naming a single contemporary realist painter. Most other critics and historians similarly ignored or dismissed the new realism, and the issue gradually faded from public consciousness. Despite this hostility, the number of artists switching from abstraction to realism increased rapidly. The attraction was simple. Artists were responding to the same built-in genetic impulses that led Paleolithic artists to draw upon cave walls 25,000 years ago: beauty. By 1960, it had become clear that beauty and aesthetics were no longer the impetus for modernism. By 1960, although it went unobserved by *Newsweek*, the new realism was attracting painters who needed desperately to find an outlet for their inherent imperative to create beautiful works of art.

What is most significant about the *Newsweek* article was not what they put in; it was what they left out. To claim (falsely) that Andrew Wyeth is a mere “illustrator,” in order to downgrade his demonstrable devotion to aesthetic beauty is one thing, but to ignore other artists who have a similar sensibility is another. The exclusion in 1982 of John Stuart Ingle, Burton Silverman, Alan Feltus, Richard Maury, James Aponovich, Paul Wonner, Harvey Dinnerstein, David Ligare, Stephen Gjertson, Amy Weiskopf, Edward Schmidt, Odd Nerdrum, Steven Assael, Stephen Tannis, Paul Wiesenfeld, Richard Piccolo, Martha Mayer Erlebacher, Bruno Civitico, Richard Crozier (to name just a few) suggests a deeper, even sinister prejudice, a deliberate and calculated blindness to beauty.

As the groundswell towards realism and the rediscovery of beauty continued in the 1980s, a reaction set in. It became necessary to denigrate what was motivating the next generation of realists. The succeeding senior art critic of *The New York Times*, Michael Brenson, tried to do this in an essay entitled, “‘Quality’ an Idea Whose Time Has Gone?” In place of aesthetics, Brenson argued, a work of art should be judged by a new, politically correct agenda. Building upon postmodern hermeneutics, which had gained ground in academic art history and theory, Brenson suggested that Western art of the last three millennia was subservient to a hierarchical, chauvinistic, empiricist, Eurocentric, Christian, heterosexual agenda imposed by a “ruling class.” A new criterion was quickly adopted by the major cultural institutions, media, foundations and academia, substituting a standard of social engineering for the former standard of artistic excellence.

In flight from postmodernism, the most gifted and sensitive artists sought other outlets for their work, impelled by the basic need to create beautiful things. Forty years after the revival of realism in 1960, a third generation of artists now sees beauty as primary and makes no apology. One of the most gifted of these young artists, Jacob Collins, says “I am motivated by beauty.” They do not pursue beauty for its own sake, but as a visual manifestation of virtue and spirituality, based upon a hierarchy of excellence, harmony, piety and order. Conversely, as modernism has become associated more and more with ugliness and shock, public opinion has shifted towards a new aesthetic in public art, architecture and sculpture.

It would be impossible within the limits of this essay to credit all the artists responsible for reinvigorating realist painting. One motivation for starting the *American Arts Quarterly* two decades ago, was to publicize the work of good painters who were being ignored — or worse — by mainstream periodicals and cultural

institutions. That situation has changed dramatically over the last few years. The biggest news on the art scene today is the rehabilitation of beauty, a trend manifest not only in art exhibitions such as the Hirshhorn's 1999 show *Regarding Beauty* and Robert Rosenblum's sly introduction of salon art — Bouguereau, Leighton, Gérôme — into the heart of modernism's Guggenheim Museum, but in books such as Wendy Steiner's *Venus in Exile: The Rejection of Beauty in 20th Century Art*, Dave Hickey's *The Invisible Dragon: Four Essays on Beauty* and *Uncontrollable Beauty: Towards a New Aesthetic*, edited by Bill Beckley and David Shapiro. As more and more critics get on the bandwagon, the importance of Frederick Turner — *American Arts Quarterly* Advisory Board member and frequent contributor — as elder statesman of the movement is being universally acknowledged.

There is more going on here than a simple shift, however salutary, in aesthetic fashion. The taste for realist art is concomitant with an increased appreciation for public virtue and a resurgence in spirituality. Psychologists and neurobiologists are suggesting that beauty is a need hard-wired into human minds and bodies. In a speech delivered in 2001 to the British Royal Academy, architecture critic Charles Jencks attempted to sort out some of the complexities in the phenomenon of beauty's return. How do we define beauty? There seems to be consensus moving away from the cliché that beauty is in the eye of the beholder, from pure subjectivity, and towards the idea of objective beauty, but where do we go from there? Jencks suggests: "Beauty is that strange attractor of experience, attracted in its shape by the influence of exaggerated patterns, new knowledge, the idea of perfection, and significant context."⁶ Jencks's definition is rooted in an appreciation of all kinds of patterns "which call attention to themselves through some rhetorical means, some aesthetic manipulation or accidental heightening," a formulation which allows us to account for the beauty of van Gogh's muddy work boots and the tectonic contrapposto of Michelangelo's *Pietà*.

Ironically, the return to realism suggests a return to the "unseen truths" of William James — transcendence, truth, God, spirituality, beauty, natural law, justice, virtue, order, harmony — which modernism has stripped away. The field of bioaesthetics, observes Frederick Turner, reveals the evolutionary roots and human universality of visual representation, melody, narrative, dramatic mimesis, poetic meter, dance, architecture and other genres of the arts. "These genres, forms, skills and crafts are not arbitrary social constructs, as modernism argues, but neurophysiologic competencies as instinctive to us as language, rooted in our bodies and neurological systems."⁷

What do notions of beauty have to do with the realistic art revival of the last few decades? Some of these artists turn towards the past, especially the classical heritage, when beauty was at the center of aesthetic theory. They work in the genres of the academic figure and the Arcadian landscape. But others paint more in the tradition of nineteenth-century realism, finding beauty in the grittiness, imperfection and even squalor of contemporary life. Some use religious iconography from a variety of traditions. Some push natural patterns towards abstraction, the way great early modernists such as Kandinsky did and Asian painters continue to do.

In a lecture presented at a 1996 conference titled "The Challenge of Realism: Representational Painting after Modernism," sponsored by the Newington-Cropsey Cultural Studies Center, James Hillman considered the tangled relations among the natural, the literal and the real; he made some distinctions germane to my line of thought. The appeal to nature has underscored most shifts in aesthetics over the centuries, and fidelity to the natural world or to human nature is used to justify a bewildering variety of styles. The literal approach to the world, useful in pragmatic circumstances, bans the resonances that enrich images. Literalism is good for a computer manual, bad for poetry. The real has been defined in different ways: for the medievals, it was the archetype behind the phenomena; with the eighteenth century came new interest in the way mental processes shape reality; in the nineteenth century, it was the unidealized social experience; today the term has become a retronym, in reaction to the high-tech illusionism of its virtual counterpart. Hillman believes that artists, whatever their style, are attempting to connect the phenomenal world with the *anima mundi*, that each painting is seeking "a reality beyond the natural, beyond the literal."⁸

Hillman makes room in his characterization of the aesthetic enterprise for the role of the critic, "evacuating the already created, the accepted, the evident in order to get at what is invisible." The ideal critic, Hillman

explained, “is the companion, even the instigator of all makings.” It is the discerning critic who first grasps, then explains and disseminates how a great work of art acts as a catalyst, a conduit, between the work and the higher values that shape our civilization. Within the thousands of permutations of a single painting, in the medium, tools, formal values, composition, iconography, line, color, chiaroscuro, contrapposto, rhythm and texture, is to be found a highly complex visual language. Translated into text, a painting by Rembrandt or Cézanne would be as dense as a novel or even an encyclopedia, without touching on quotations of content, style or historical context. Obviously, no one would want to read such a critique, and the critic’s career would quickly be over. The viewer gets the message by looking.

What we recognize as beauty in a work of art is the artist’s achievement, after great struggle, to manifest a language which addresses a new order of civilization, a new way of seeing. We know that late modernism has failed irretrievably, because its works of art no longer have the power or conviction to move us, no matter how many computer manuals attempt to justify them to us. “The avant-garde schools since the 1960s,” explained Eric Hobsbawm to the faculty and students of the University of London, “are no longer in the business of revolutionizing art, but of declaring its bankruptcy.”⁹ Mark Stevens anticipated the decline and fall of the avant-garde in his summary: “Contemporary critics have an annoying habit of calling the most serious traditional art ‘bourgeois’ or ‘retardataire.’” The ideologies of the moment “rust away.” “What’s left behind is what matters most in any painting — intensity of imagination, some particularity of vision, a way with a brush. If the present seems vaguely disoriented and secondhand, perhaps the past, seriously reconsidered, can offer a rich conception of order,” Stevens concluded.¹⁰

I would like to say that the new realists are as good as the Old Masters. We know that’s not true *yet*. Traditional painting is still struggling against timidity, literalness and refuge in the past. But the instincts of these new realists are good. They have abandoned what no longer serves art or society. What began as a small movement of renegades 40 years ago has swelled into a river whose waters run deep. The postmodern artists cited by *Newsweek* and much of the arts establishment have all but disappeared. In their place are a new generation of representational artists, whose interests range among the spiritual, moral, historical, natural and classical. To paraphrase Thomas More: the soul has an absolute, unforgiving need for beauty. It requires it the way the body requires food and the mind needs thought. Yet, for too long, our culture has focused on deconstructing beauty in the name of left-wing chants of justice, overturning precious shrines, dissolving familial, sacred and civic space. As Charles Jencks announced last year to the members of the Royal Academy of England: “Beauty is back.”

This essay was published originally in the Summer 2002 issue of the *American Arts Quarterly*.

James F. Cooper is the Founding Director of the Newington-Cropsey Cultural Studies Center and Editor of the *American Arts Quarterly*.

¹ Mark Stevens, “The Revival of Realism,” *Newsweek* (June 7, 1982), p. 67.

² *Ibid.*, p. 68.

³ *Ibid.*, p. 64.

⁴ *Ibid.*, p. 66.

⁵ *Ibid.*, p. 65.

⁶ Charles Jencks, lecture given at the Royal Academy, Prospect (Aug.-Sept., 2001), p. 22.

⁷ Frederick Turner, “The Great Experiment,” foreword to *Knights of the Brush: The Hudson River School and the Moral Landscape*, by James F. Cooper (New York: Newington-Cropsey Foundation, 2000), p. 12.

⁸ James Hillman, “The Natural, the Literal, and the Real,” *American Art Quarterly* (Fall 1996), p. 10.

⁹ Eric Hobsbawm, *Behind the Times: The Decline and Fall of the Twentieth-Century Avant-Garde* (New York: Thames and Hudson, 1998), p. 32.

¹⁰ Mark Stevens, “The Revival of Realism,” *Newsweek* (June 7, 1982), p. 70.

A NEW DIRECTION IN ART EDUCATION

The New Academies, Andy Warhol and a New Aesthetic Movement

by Dr. Gregory Hedberg

Most of the artists represented in the current exhibition were trained at one of three art schools: The New York Academy of Art, The Florence Academy of Art or the Charles H. Cecil Studios in Florence. While their august names may convey the idea that these art academies are ancient survivors from the 19th or even 18th centuries, they are all very young institutions.

Based in the heart of Renaissance Italy, The Florence Academy of Art and the Charles H. Cecil Studios were in fact spawned in modernist America. The origins of both schools go back to 1969, when an eccentric artist and educator named Richard Lack started a new kind of art school in Minneapolis. Much like the two art schools in Florence — whose origins go back only to 1881 — the Atelier Lack was a radically new art school that attempted to revitalize art education by reintroducing rigorous training in traditional drawing and painting techniques.

In the 1970s, as curator of paintings at the Minneapolis Institute of Arts, I had occasion to visit the Atelier Lack and to observe the students. Carefully drawing plaster casts and nude models, they appeared to be even more reactionary than the photo realists who were in vogue at the time. Back then, it seemed very ironic that this bustling atelier was taking root not far from the cutting-edge Walker Art Center and in the heart of perhaps the most avidly modernist city in America in terms of art collecting and architecture. Donning my modernist hat, I naively suggested to some of these young artists that they might visit the Walker Art Center, whereupon they retorted that they had been weaned on the Walker! They had also experienced the leveling of almost the entire old part of their city to make way for dozens of new, avant-garde buildings. The more we spoke, the more my image of them as provincial reactionaries crumbled. Two of these young students were Charles Cecil and Daniel Graves who later left the United States to start an art school in Florence.

Often the most radical ideas start in the provinces and indeed it was not until 1982 that a new school with similar goals was begun in New York City. Founded by Stuart Pivar, an eccentric collector and inventor, in a Greenwich Village studio, The New York Academy of Art soon won the support of Andy Warhol, who was seriously interested in the revival of traditional academic training for artists. Warhol's support for this traditional type of academy resulted from the lack of such training in his own education and his prediction that "the course of art history would be changed if one thousand students could be taught Old Master drawing and painting techniques." Warhol eventually became a member of the board of The New York Academy of Art, and after his death the Andy Warhol Foundation for the Visual Arts awarded its very first grant to this new school, to which it eventually provided major funding.

The following year a third traditional art school, the Cecil-Graves Studio, was founded in Florence. Created by Charles Cecil and Daniel Graves in Lorenzo Bartolini's 19th century sculpture studio, the atelier was the precursor of the Charles H. Studios and The Florence Academy of Art, which was later started by Graves in the garden conservatory of the Palazzo Corsini in Florence. Charles Cecil is represented in the current exhibition by two paintings (page 43). In 1985, two years after it was founded, I visited the Cecil-Graves studio and again saw a small cadre of serious art students, most of them young and American, drawing from plaster casts and painting from live models. The 19th century atmosphere of the atelier was unforgettable. In the early 1970s, both Cecil and Graves had studied extensively at the new Atelier Lack in Minneapolis, a city as new and modern as Florence was old and traditional.

At the time, I was chief curator of the Wadsworth Atheneum and represented the museum on the board of the Hartford Art School. Returning from Florence, I asked the dean at Hartford if they offered any

traditional painting or drawing courses. Informed that there was a life-drawing class every Wednesday afternoon, I soon discovered that it consisted of a nude model that the students were allowed the freedom to draw, unencumbered by any instruction. This practice was typical of most art schools at the time and was akin to teaching music by allowing students to look at a piano once a week. Apparently, no one on the faculty of the art school had been thoroughly versed in traditional drawing skills; hence, no one was qualified to teach them. Like Warhol, I concluded that a serious problem with art education was simply not being addressed, and, in 1987, I left the museum field to become the first professional director of the New York Academy of Art.

Once immersed in the New York art world as head of “Warhol’s Academy,” I soon realized that there were two camps when it came to art education. The larger group hardly ever thought about it, and when they did, they assumed that young artists all over the country learned traditional painting and drawing skills, then rejected such training, moved to New York and became “avant-garde.” The second group was aware of the fact that such training no longer existed in art schools and considered it to be a good thing as such training was possibly detrimental and certainly passé.

In 1988, I applied to the National Endowment for the Arts for a grant on behalf of the fledgling New York Academy of Art but was turned down. The rejection letter opined that “such traditional education would stifle creativity in young artists.” Of course, Picasso benefited from intense technical training in his youth at the Barcelona School of Fine Arts, including life drawing and the copying of plaster casts, without his creativity being stifled — indeed, his early and complete mastery of traditional drawing skills is evident throughout his career — but a century later, official United States government policy dictated that such traditional education was in fact harmful.

This was not the case, however, in Eastern Europe. Although dismantled in the west, academic training for artists remained strong in the east, in all the countries in the former Soviet bloc and in communist China as well. Thus the contemporary German artist Gerhard Richter, recently honored by a large retrospective exhibition at the Museum of Modern Art in New York, received five years of strictly traditional academic training as a young man at the Dresden School of Visual Arts in what was then East Germany. The NEA’s pronouncement notwithstanding, as Richter alternated throughout his career between abstract and realistic paintings, the traditional Old Master training he received as a youth allowed him that freedom to competently execute a representational painting if he so desired. Similarly, another widely recognized German artist Neo Rauch, whose work is prized for its technical virtuosity, received similar academic training in the former East Germany.

When I left the New York Academy of Art in 1992 to join Hirschl & Adler Galleries, there was not a lot of great work coming out of these young academy graduates. Frankly, for a time I thought the NEA might be right, but in retrospect it was just too early to tell. Mastering Old Master painting skills is like learning classical ballet or a difficult foreign language — it takes a lot of time, and early attempts can be stiff and awkward. In 1999, however, while organizing an exhibition to celebrate the 125th anniversary of the Art Students League of New York, I did an extensive survey of young artists who trained at the league and The New York Academy. Happily, at this time I found a number of traditionally trained artists who, a dozen years out of school, now not only knew how to paint, but also had something new and interesting to say. I now sensed that the experiment of a new direction in art education was working!

A New Aesthetic Movement

In addition to a new emphasis on quality of execution, there is evidence of a slow but very interesting mind shift among young artists. In general a broad spectrum of older artists seems almost inevitably to include shock, angst or politics in their work — an impulse to disturb articulated in *The Shock of the New* by Robert Hughes. On the other hand, a growing number of American artists who today are under 40 years old seem more intent on creating paintings that are visually beautiful rather than emotionally disturbing. For example, when the young Patricia Watwood, who is represented by two works in the current exhibition (pages 24, 25) submitted her diploma painting to the faculty of The New York Academy of Art, the faculty elders praised its technical skill but criticized it for being “merely” beautiful. Rather than needing time to mature and “develop an edge,” these young artists are in fact very conscious of what they are doing. I recall

another young painter actually poking fun at the realists of my generation for being so simple minded as to always paint the trashcan behind a building and not the beautiful façade.

Ironically, modernism in part began with a similar “back-to-beauty” generational shift that occurred around 1870 in England with the Aesthetic Movement. The older generation at this time was the political and moralizing Pre-Raphaelites, such as William Holman Hunt, who carefully chose subject matter — some quite shocking — that was meant to move, inspire or disturb the viewer into action. In contrast, the younger generation, consisting of artists like James McNeill Whistler and Albert Joseph Moore, was less interested in subject matter. They extolled “art for art’s sake,” believing that art was like music and the “merely” beautiful was the highest purpose of art. Whistler may simply have wanted to please his viewers visually with his painted harmonies, but he initially shocked them with his fundamental shift in aesthetics and intent. Similarly, many of the artists here only intend to please their viewers visually with their quiet still lifes, landscapes or nudes, but, again, they may initially disturb as they too reflect a fundamental shift in aesthetics. Adding intellectual gravity to this new outlook is Professor Wendy Steiner’s recent book *Venus in Exile: The Rejection of Beauty in 20th Century Art* that calls into question the current deep suspicion by an older generation of the “merely” beautiful.

New “Old Medium” Art Schools

Since that traditional atelier was started in Minneapolis in 1969, the two surviving 19th century sources of traditional training, the Art Students League and the National Academy of Design, both in New York, are now reinvigorated and once again packed with students. Reflecting an ever-growing demand on the part of young artists to learn traditional techniques, the other newly formed academies (in order of their founding) are the Lyme Academy College of Fine Art in Connecticut (1976); the New Orleans Academy of Fine Art (1978); The New York Academy of Art (1982); Charles H. Cecil Studios, Florence (1983); The Bougie Studio in Minneapolis (1988); the Seattle Academy of Fine Art which is now the Gage Academy of Art (1989); The Florence Academy of Art (1991); the School of Representational Art, Chicago (1992); the Art Academy of Los Angeles (1994); the Angel Academy of Fine Art in Florence (1997); the Michael John Angel Studios in Toronto (1997); Mims Studios, Southern Pines, North Carolina (2001); the Bridgeview School of Fine Art in New York City (2001); the Los Angeles Academy of Figurative Art (2002); the Harlem Studio of Art (2002); and the Accademia degli Incamminati begun by Nelson Shanks in Philadelphia (2002). In 2006, the Grand Central Academy of Art — under the umbrella of the Institute of Classical Architecture, a new institution in New York City that has a similar ‘back to the future’ attitude about architecture — was begun in New York City by Jacob Collins who is represented in the current exhibition (page 32). During this same period, dozens of small realist artist’s ateliers were opened, such as those started by Ted Seth Jacobs, Michael Aviano and Jacob Collins. None of these new schools or ateliers has the rigorous four-year curriculum found at The Florence Academy, or the large faculty of The New York Academy, but they all document a new direction in art education. Recently, more and more young Europeans have been seeking such training, yet most of the students at these new academies are still young Americans who were initially educated in the modernist idiom. For example, Florence Academy founder Daniel Graves’ hero in college was the Modernist painter Arshile Gorky.

Meanwhile, it is most rewarding to appreciate the type of art coming out of the older and now venerable “new medium” art schools, such as the University of California in Los Angeles, as well as the kind of art coming out of the new and rapidly growing “old medium” art schools, such as the works found in the current exhibition. Ironically, the traditionally painted works are now more unexpected and radical. Appreciation of one kind of art does not exclude appreciation of the other. While many of my generation still feel there is a battle being fought between modernism and post-modernism, the majority of artists under 40 working in either artistic camp do not sense this conflict. Readily open to both kinds of expression, they make art not war.

Slow Art

While some of the new academically trained artists have gone on to produce modernist or abstract work, the focus of this exhibition is the work of artists who chose to continue their exploration of the traditional language of painting and drawing. Perhaps the best term to describe the dominant Old Master realistic style of this exhibition is Slow Art. Unlike photo realism, which is based on the language of photography, the

visual expression of these works comes from the appreciation and the long study of the visual language of Old Master painting. To acquire such skills and to paint such works of art is a long slow process.

Born into the flat and precise style of photo realism, the younger generation of realists shown here responded by striving to be more painterly and thus turned to the Old Masters, such as Velázquez and the Baroque. A parallel shift occurred around 1840 in France with Manet and many of his contemporaries. Born into the flat surfaces of Neo-Classicism — a tight and precisely drawn style akin to photo realism — Manet wanted to be richer and more painterly in his work and thus he also turned to the Old Masters, again especially Velázquez, for inspiration. As demonstrated by the Manet/Velázquez exhibition recently held at The Metropolitan Museum in New York the periodic need for artists to look back and to relearn lost skills from artists who lived centuries before is becoming more fully understood and appreciated. Heretofore, Manet had always been treated, though wrongly, as a modernist artist who totally broke with the past. For the first time in the show at The Metropolitan Museum a major scholarly exhibition treated Manet as an Old Master realist — an artist who revived and reinterpreted the Old Master style of his 17th century hero Velázquez. Like many of the artists shown here Manet also preferred a dark palette like Velázquez, while contemporary taste both then and now preferred bright colors.

One of the biggest stumbling blocks to the appreciation of Slow Art is the false notion that contemporary art must only use the latest, newest and generally fastest visual language. While today we all live in a modern world, armed with cell phones and computers that enable us to communicate instantly, the English language we use to communicate — the language used here — was developed centuries ago. Technical and scientific developments are important, but they pale in comparison to the development of that language in the Middle Ages. No one seriously objects to the use of the Old Master languages by contemporary poets and writers.

Paralleling the ideas of Joseph Campbell, the comparative mythologist, one can also conclude that living today with all the latest high-tech conveniences does not alter the fact that these things are merely benign details compared to the most important thing in one's life, especially one's spiritual life. If we could somehow revive a man who lived in the year 1600, we could still relate to him on a very deep level, as we would both have experienced pleasure and pain, the yearly cycle of the seasons, love and fear, birth and death, the beauty of nature — all of the truly important fundamentals of life. This is the reason modern man can understand and appreciate the art made in 1600 or even 1600 B.C. It is also why, in the end, there is no reason that contemporary art cannot echo or use the vocabulary of the art of the distant or recent past. If contemporary critics want to deny artists the right to use the visual vocabulary that evolved in the Renaissance, they should try writing their criticism without the traditional language that evolved around the same time.

The other roadblock to an appreciation of Slow Art is the fact that we have all come to expect the rapid changes and quick execution that are endemic to contemporary art. Starting with the years it takes to learn the language and ending with the time it takes to execute a painting, Slow Art is a very time-consuming art form. Most of the artists in this exhibition produce only six to eight paintings a year. Again, there is an apt art historical precedent for an alternating period of rapid and then slow change. The Renaissance, a time of extremely fast evolution with major technological and artistic developments such as the printing press, oil medium and landscape painting, was followed after 1600 by the Baroque Period, with great art but only slow evolution as artists took time to digest, refine and build upon the discoveries of the Renaissance. In general, Baroque artists such as Velázquez and Zurbarán were more concerned with correct anatomy, realistic colors and light sources and took much longer to execute a painting than the very facile Mannerist painters, such as El Greco or Tintoretto, of the preceding generation. Similarly, the 20th century, another period of rapid and major technological and artistic developments as in the Renaissance, may well be followed by a Baroque century of much slower evolution and more carefully rendered works of art. In effect, art and architecture may slow down as artists digest and develop further the tremendous number of new art forms and techniques evolved in the last century, including the nascent, slow-moving idiom here termed Slow Art.

Many of the artists represented in this exhibition drafted and signed a Slow Art manifesto. The actual document is on view in the exhibition and is reprinted here on page 18. The artists participating in the current

exhibition who signed the Slow Art Manifesto on January 11, 2005, were Paul Brown, Jacob Collins, John Morra, Graydon Parrish, Christopher Pugliese, Jimmy Sanders and Patricia Watwood. Anthony Ackrill, who is also represented in this exhibition, was also present but did not sign.¹

After a first draft of the Slow Art manifesto was written, Graydon Parrish discovered Carl Honore's new book *In Praise of Slowness, How a Worldwide Movement is Challenging the Cult of Speed* (Harper, San Francisco, 2004). Honore documents how after the Slow Food Movement started in 1986, there were soon similar slow movements in music, urban planning, child rearing, sex and much more. Moreover, only after a final draft of the manifesto was written did a Google search of the term "Slow Art" turn up comments made by Robert Hughes at the Royal Academy Dinner in London in June 2004 under a headline, "We need slow art." In his address, the noted art critic stated:

We have had a glut of fast art and food. What we need more of is slow art: art that holds time as a vase holds water: art that grows out of modes of perception and making whose skill and doggedness. make you think and feel; art that isn't merely sensational that doesn't get its message across in 10 seconds, that isn't falsely iconic, that hooks onto something deep-running in our natures.

Because they are a new genre, made slowly and carefully by hand without the use of photography, the works in the current exhibition also call upon people in the art world to slow down and look hard at what these artists are doing. When I first saw Anthony Ackrill's painting *Queen's Egg* (page 39) I loved the sophistication of the image — how the shape of the egg is echoed in the figure's hips, how the sky and trees are reflected in the water, plus the modern touch of a toe ring. Only much later did I notice in the middle of a field behind to the right the artist had painted a solitary tree, long symbolic of life or the tree of man. Both the egg and the tree thus symbolized life or rebirth. Upon first glance, the fact that in parts of the work one could see the canvas texture disturbed me. Underestimating the sophistication of the artist, I thought Ackrill had just not prepared his canvas properly. Slowly, however, it became clear that this particular aspect of his work was very consciously done to emphasize the true nature of the materials and to underscore that this physical object is indeed made up of oil and canvas. I then also came to notice that Ackrill was in good company and that Velázquez, Poussin, Degas and numerous other great artists of the past had done the same.

While technical training has never in itself made great art, equally important, technical training has also never precluded creativity. All of the works in this exhibition reflect talent and exceptional competence in execution, while many also show the spark of genius and are quite extraordinary. Surely the truly remarkable works will increase in number over time as more and more academically trained artists succeed in their struggle to master the difficult but also rewarding language of the Old Masters and to make it their own. Meanwhile, considering that most of these new academic art schools are less than a decade old and the course of study is of considerable duration, many of the artists in this show are but in their mid-30s, with only a few years of independent work. At that age, neither Gauguin nor van Gogh (or Warhol or Pollock, for that matter) had yet shown their full promise. As these new schools continue to educate more young artists, the next decade may reveal that Andy Warhol was right, and 1,000 students learning traditional skills may indeed change the course of art history — at least by broadening its horizons. In the meantime this exhibition presents an exciting sampling of a new direction in art resulting from a new direction in art education.

Dr. Gregory Hedberg is the Director of European Art, Hirschl & Adler Galleries, New York City

Note: This essay was adapted from an earlier essay written by the author in conjunction with an exhibition entitled *Realism Revisited: The Florence Academy of Art* shown at Hirschl & Adler Galleries, New York, in 2003. This exhibition in turn followed a show with the same title held in Bad Frankenhausen, Germany, at the Panorama Museum in 2003. The later exhibition had a 223-page, fully illustrated catalogue, with essays in German and English on contemporary realism and the history of art academies by Rudolf Kober, Gerd Lidner, Gerald M. Ackerman and Daniel Graves. For an earlier survey exhibition done by the author with Dr. Barbara Bloemink, see *New York — Classicism — Now*, Hirschl & Adler Galleries, New York 2000.

¹ Kate Lehman, who signed as a witness, Mikel Glass, William Kennon, Brian le Boeuf and Richard Piloco also signed the manifesto, but are not in the current exhibition. All the artists were New Yorkers, except for Americans Paul Brown who now lives in London, Jimmy Sanders who lives in Florence and Anthony Ackrill who lives in Florida. The manifesto was signed in the library of Margaret and Gregory Hedberg's townhouse in New York City on January 11, 2005. The manifesto was drafted in the fall of 2004, with particular input from artists Jacob Collins and Graydon Parrish, both in the current exhibition, as well as the author, Gregory Hedberg. As many artists took issue with one or more points of the manifesto, there was a subsequent and very long artists' addendum.

DISTINGUISHING THE ESSENTIAL FROM THE ACCIDENTAL

by D. Jeffrey Mims

It must be said that each one of the arts has suffered during this past century of cultural experimentation, but none has taken a hit quite like the visual arts. From sculpture and painting to architecture and city planning, classical design has been sacked as surely as Rome itself — only this time by hordes of art dealers, academicians and industrialists intent on burying centuries of accumulated knowledge and leaving behind no trace of old world charm or mastery. For a while it appeared they might have triumphed. How did this happen?

One major influence was the Paris Salon. These exhibitions, in time, helped create a new, democratic art public with a Parisian taste for changing fashion. Their guide was that other important product of the 19th century: the professional art critic. Under these new conditions, and out from the chaos of World War I, modernism began to take root. It was soon exported to the New World where marketing almost anything was possible. On this clean slate of a young culture the modern art world was established, forever lusting after something new. But, novelty rarely brings improvement, and so what is justified, packaged and promoted by the contemporary art market continues to be ... deterioration.

Yet, the art world *is* changing in profound ways. While modernism thrashes about in its final spasms, New York's predominance as the art capital of the world is being challenged by a place no one could have possibly foreseen — the internet. As a cultural center for communication, education and innovation, it exhibits momentum beyond comparison. And as this technology speeds forward, enabling so many advances at one time, something else emerges, or rather, reemerges from the confusion and discovery of our time. That something else is the need for beauty, order and tradition, which we have always expressed through the arts.

On December 10, 1881, in his second address to the Royal Academy, the great English artist Lord Leighton left us with what must be the most crystallized definition of the visual arts ever attempted.¹ He wrote that “Her duty is, therefore, to awaken those sensations directly emotional and indirectly intellectual which can be communicated only through the sense of sight...” Consider that for a moment, and then add to that his admonition, especially to painters, not to forget “that the province of art is to speak to the emotional sense, not to make vain exhibition of acquired knowledge, and the work which reveals in the workman no impulse warmer or higher than vanity...”

Just 30 years later, the American muralist and noble defender of classicism Kenyon Cox identified tendencies that even then he saw as threatening to erode all that was great in painting.² “The scientific spirit, the contempt of tradition, the lack of discipline and the exaltation of the individual have very nearly made an end of art.” He also recognized that realism itself could be partly to blame, writing that, “There is a certain kind of naturalism [or realism] that is only less indolent than the ignoring of nature.” In criticizing the careful rendering of surface detail that today's realists often confuse with drawing and painting, Cox brilliantly isolated the inability “to be able to distinguish the essential from the accidental,” a theme dear to Michelangelo³ and a noticeable trait of our own time.

Contemporary Realism is only the first stirring in an attempt to raise painting and drawing from its paralyzed state. It consists mostly of random “accidental” fragments of illusion, sometimes quite poetic in effect. When there is an attempt at *invenzione*, or pictorial imagination (that element so prized by the Italian and French academies), we find it substituted with transparently erotic fantasies or explorations of personal neurosis. Lacking even these levels of imagination, we also have the photograph copiers. The universal and humanist tone harmonizing the heritage of western art is at best only dimly felt in even our finest attempts, and any sense of wonder dissolves in the rush to be cutting edge.

Admittedly just relearning the basic language of illusionistic painting has been no small deal. In a tradition as old as Mona Lisa herself, small private studio schools, or *ateliers*, have been formed quietly going back to the drawing board to learn ... well, how to draw. These ateliers, under the supervision of a practicing artist, are attracting students intent on mastering the fundamentals of drawing and painting in the spirit of the old masters as opposed to the absurd experiments sanctioned by most university art programs. Unfortunately, there is already an entire industry being built around marketing these student attempts from certain ateliers.

However, orchestrating this ability to copy nature into a mature, complex work, or worse yet, attempting to force it into a modernist approach has been, to use a polite phrase, less than successful. There is a new generation of artists who seem instinctively to understand this and who no longer rely on flimsy allegiances to icons of modernism in order to justify work with a completely different set of standards and existing for entirely different reasons. Post-war modernism was based on a rejection of tradition. It fragmented; it deconstructed; and very soon it spiraled down into a dead end of shock with no awe. The classical tradition on the other hand is about wholeness and connection. From the ancient Greek sculptor to the 19th century Romantic painter, there runs a common thread linking the physical world with the spiritual.

Over time conventions developed in art and architecture to express this connection, communicating through a language of proportion, design and association. I am aware that the very idea of working under the aegis of convention will raise all sorts of alarms with current perceptions of creativity. There are plenty of examples to be found inside the boundaries of tradition that have fallen short of greatness, either through lack of education or natural ability. On the other hand, nearly all of the world's masterpieces have evolved within artistic conventions of some sort, and there is no reason not to expect this to happen again in the future.

The revival of any real work of significance based on the foundations of traditional drawing and painting, then, will require a *much* more profound study of the tradition itself — and how it still moves us. I do not speak here of shallow imitation of style or surface, but of the spirit of refinement and exploration evident in all great work. With what must surely be one of the most poignant introductions ever written for a book, Ives Gammell opened his 1946 oracle *Twilight of Painting*: “To the painter born or unborn, who shall lift the art of painting from the low estate to which it has fallen, this book is hopefully dedicated.”⁴ In phrasing it so the author was recognizing the cyclical nature of tradition and its inevitable resurrection, even while all he held dear was being eclipsed by what he and others of his time saw as gathering powers of darkness.

Who can say where inspiration comes from or when a historical shift becomes mainstream? One thing is certain: The art world is changing, and this time we can hope to witness a reversal of deterioration. When contemporary painting is once again truly connected with the classic spirit its arrival will not be announced by the engaging essay or the blue chip gallery or even the museum exhibition. This reincarnation will be evident in the work itself, and recognizable by a quality it has always shown, a quality that seems at once to be both effortless and unapproachable. It will have about it a certain unfailing resemblance to all that has been great in the past and at the same time exhibit unmistakable modern resolutions to visual questions that we do not yet even know how to ask.

D. Jeffrey Mims is a painter and the Director of Mims Studios — A School of Fine Art in Southern Pines, North Carolina. www.mimsstudios.com

¹ Lord Leighton, *Addresses Delivered to the Students of The Royal Academy by the late Lord Leighton* (London: Kegan Paul, Trench, Trubner & Co. Ltd., 1896)

² Kenyon Cox, *The Classic Point of View* (New York: W.W. Norton & Company, Inc., 1978)

³ Francisco da Hollanda, *Four Dialogues on Painting* (Oxford: Oxford University Press, 1928): “In Flanders, they paint with a view to external exactness or such things as may cheer you and of which you cannot speak ill, as for example saints and prophets. They paint stuffs and masonry, the green grass of the fields, the shadow of trees, and rivers and bridges, which they call landscapes ... And all this, though it pleases some people, is done without reason or art, without symmetry or substance or vigour. Nevertheless, there are countries where they paint worse than in Flanders. And I do not speak ill of Flemish painting because it is all bad but because it attempts to do so many things well (each one of which would suffice for greatness) that it does none well.”

⁴ R.H. Ives Gammell, *Twilight of Painting* (Orleans: Panassus Imprints, 1990)

DELIBERTE!

SLOW* ART: A MANIFESTO

A MOVEMENT FOR A CENTURY

New York City — January 11, 2005

We laud the beauty of skills slowly acquired and the deliberate art that reflects such skills.

We believe that the art of the future will be as powerful, relevant, imaginative and as skillfully made as any art of the past. We reject the notion that art peaked forever in 1500 with the Renaissance, in 1650 with the Baroque or in 1950 with the Abstract Expressionists.

We value artistic dexterity like that demonstrated by the greatest artists of the past. We believe that the complete mastery of such skills liberates the artist.

We embrace the latest technology, the computer and the internet, but also applaud new watercolor media that do not fade and paints made by hand.

Like watching a ballet consummately performed or hearing an aria masterfully sung, we deeply appreciate the visual pleasure of seeing a beautiful work of art that is not found, but slowly and carefully crafted by an artist.

Slow art does not mean the lack of spontaneity or free brushwork. We not only value a delicately painted surface when it is skillfully done as in an Ingres or a Raphael, but we laud the skilled bravura as in a Velazquez or a Turner.

While for some of us subject matter is extremely important, for all of us the pure aesthetic experience is paramount.

While we admire and learn from the great art of the past, our face is to the future. Our aim is not to duplicate the art of the past, nor to denigrate other forms of artistic expression, but to create new artistic standards hitherto unimagined.

*Slow: adj. to proceed without speed

Signed: Graydon Parrish, Jimmy Sanders, Christopher Pugliese, William Kennon, Christiana Inmann, Mikel Glass, Morley Safer, Jane Safer, Paul Brown, Brian le Boeuf, Patricia Watwood, Gregory Hedberg, Laura Grenning, Jacob Collins, Richard Piloco, John Morra, Christopher Forbes, Paul Sullivan, Melinda Sullivan

Witnessed: Kate Lehman and Lisa Sawitt

COLOR PLATES



JIMMY DARRELL SANDERS
Self Portrait, 2000
Oil on canvas
15 1/4 x 12 1/2 in.
Private Collection, New York



JIMMY DARRELL SANDERS
Towards Borgo San Frediano, 2005
Oil on canvas
27 1/2 x 19 5/8 in.
Courtesy of Hirschl & Adler Modern, New York



JIMMY DARRELL SANDERS
Interior, 2004
Oil on canvas
35 3/4 x 28 in.
Courtesy of Hirschl & Adler Modern, New York



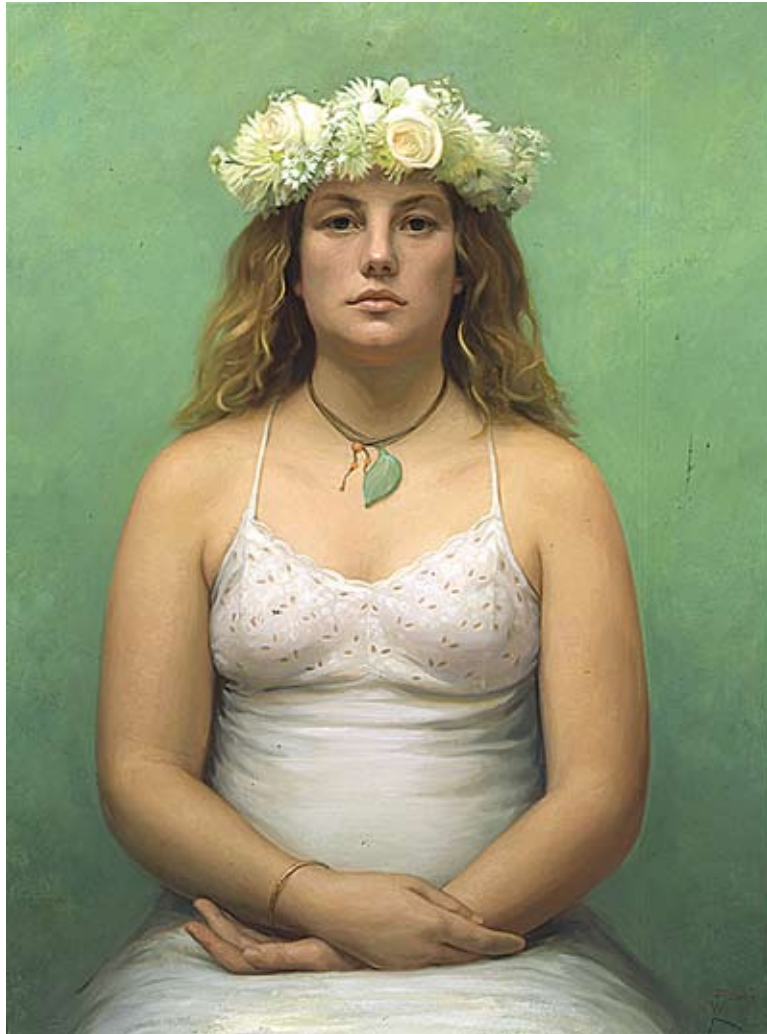
FRANK STRAZZULLA
Foissac, 1995
Oil on canvas
30 x 36 in.
Private Collection, Massachusetts



FRANK STRAZZULLA
Osprey Nest, 2005
Oil on canvas
30 x 40 in.
Private Collection, Massachusetts



PATRICIA WATWOOD
Flora, 2000
Oil on linen
44 x 26 in.
Private Collection, New York



PATRICIA WATWOOD
Flora Crowned, 2003
Oil on canvas
34 1/4 x 26 1/4 in.
Courtesy of Hirschl & Adler Modern, New York



D. JEFFREY MIMS
Study for Allegory, 2006
Charcoal and white chalk on toned canvas
32 x 25 in.
Collection of the Artist



D. JEFFREY MIMS
Self Portrait, 1999
Charcoal and colored chalks on toned paper
35 x 29 in.
Private Collection



D. JEFFREY MIMS
Self Portrait, 1993
Oil on canvas
24 x 19 in.
Permanent Collection of Oglethorpe University Museum of Art



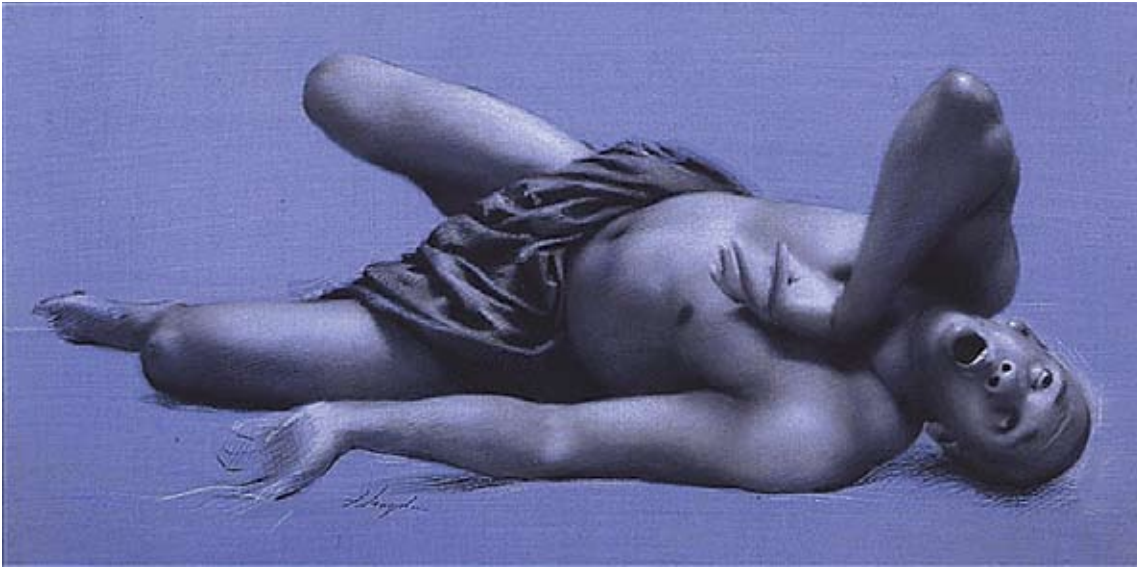
D. JEFFREY MIMS
Nurture of Jupiter, 1995
Oil on canvas
30 x 24 in.
Permanent Collection of Oglethorpe University Museum of Art



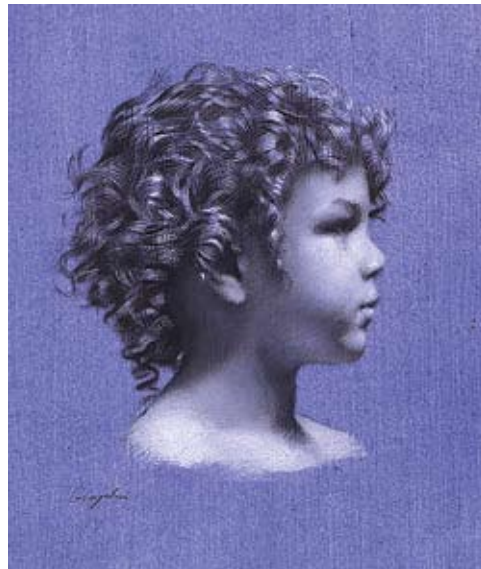
RICHARD MAURY
Anne Drawing, 1986
Oil on canvas mounted on panel
23 x 27 in.
Permanent Collection of Oglethorpe University Museum of Art



RICHARD MAURY
Dining Room and Corridor, 1990
Oil on canvas mounted on panel
27 5/8 x 23 5/8 in.
Permanent Collection of Oglethorpe University Museum of Art



GRAYDON PARRISH
Study for: The Dying Fallen Figure, 2004
Charcoal on paper
9 3/4 x 20 in.
Private Collection, California



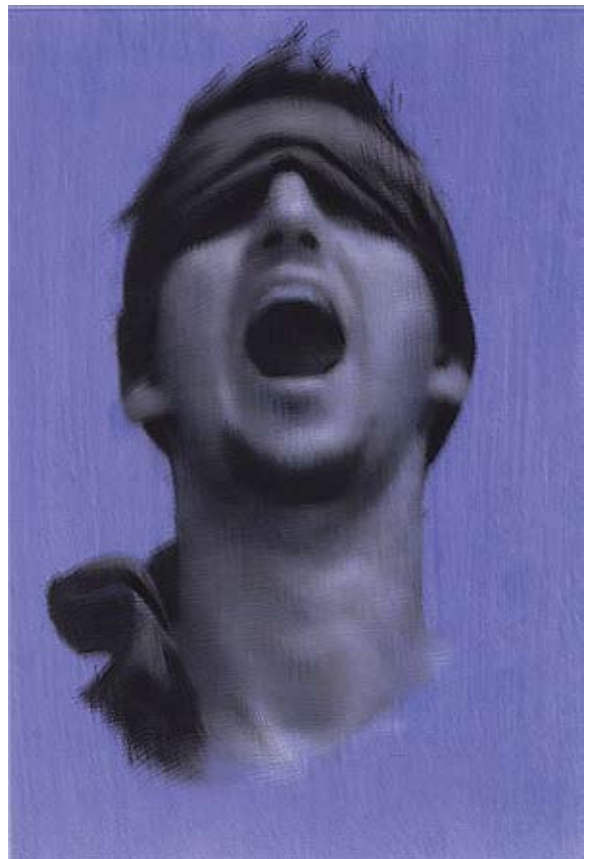
GRAYDON PARRISH
Study for: The Head of a Young Child, 2004
Charcoal on paper
10 1/2 x 8 3/4 in.
Private Collection, California



GRAYDON PARRISH
Study for: Woman Screaming, 2004
Charcoal on paper
12 3/4 x 10 1/4 in.
Private Collection, California



GRAYDON PARRISH
Study for: Tragedy, First Sketch, 2004
Charcoal on paper
10 x 5 1/2 in.
Private Collection, California



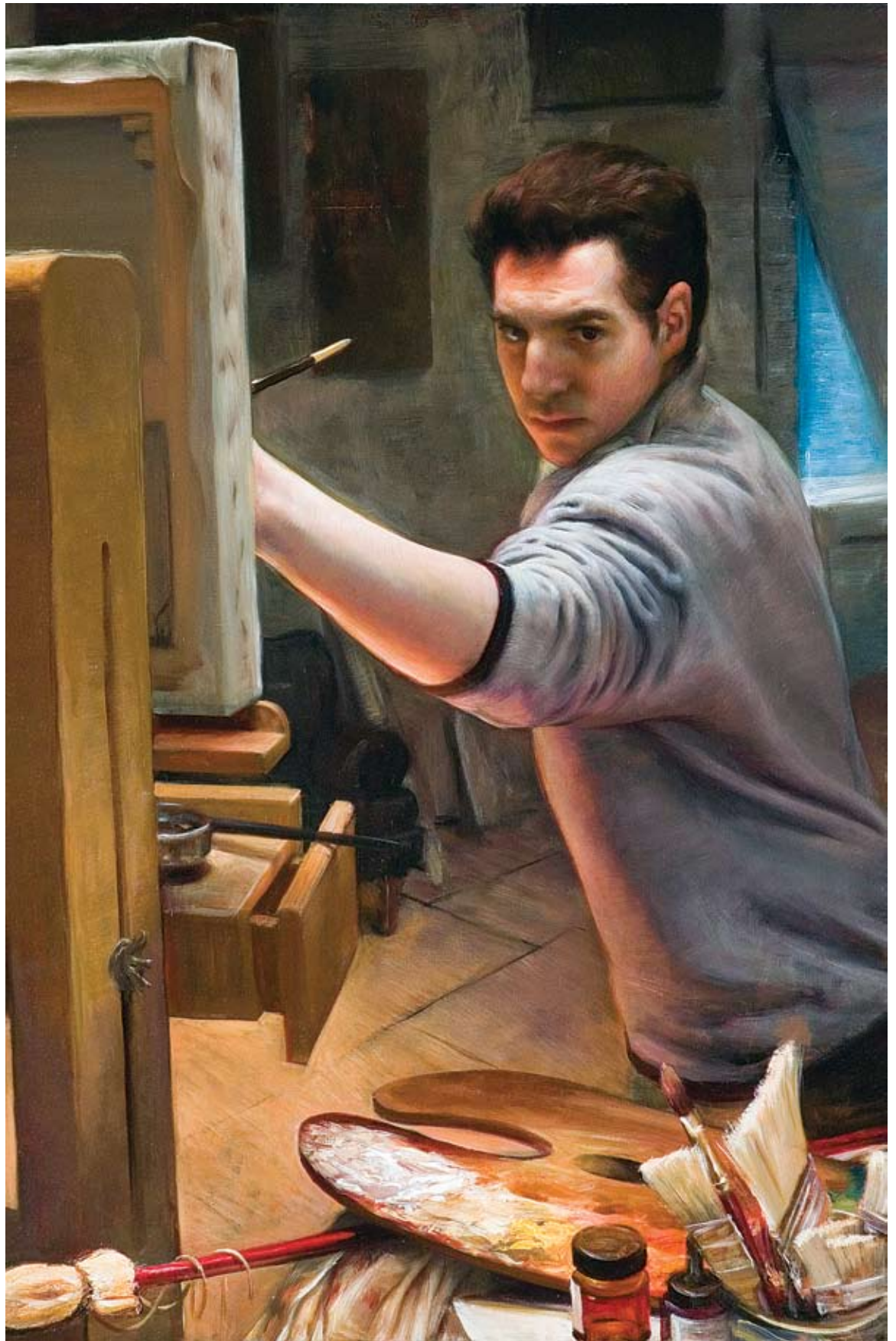
GRAYDON PARRISH
Study for: The Head of Tragedy, 2004
Charcoal on paper
10 1/2 x 7 in.
Private Collection, California



JACOB COLLINS
Salt Marsh, Sunset, 2005
Oil on canvas
14 x 24 in.
Courtesy of Hirschl & Adler Modern, New York



JACOB COLLINS
Attributes of the Arts, 2002
Oil on canvas
13 x 26 in.
Private Collection, New York



CHRIS PUGLIESE

Self Portrait, 2003

Oil on canvas

34 x 23 in.

Lent by the Artist, Courtesy of Hirschl & Adler Galleries, New York



FRANCISCO ROA
Sands Flowers, 1994
Oil on panel
17 1/2 x 14 in.
Permanent Collection of Oglethorpe University Museum of Art



BENNETT VADNAÏS
Apartment Window, Madrid, 2004
Oil on wood panel
14 x 19 1/2 in.
Lent by the Artist



STEVEN LEVIN
Last Rack, 2001
Oil on canvas
32 x 44 in.
Private Collection, New York



KAMILLE CORRY
Vander Voort Terracotta, 1995
Charcoal on toned paper
31 x 26 in.
Private Collection



KAMILLE CORRY

Dying Rio, 2002

Oil on mahogany panel

24 x 24 in.

Collection of Mrs. Bowe M. Pritchard



RENÉE P. FOULKS
Beaver Skull, 1997
Oil on board
18 3/4 x 22 1/2 in.
Courtesy of Hirschl & Adler Modern, New York



RENÉE P. FOULKS
Study No. 1 for In the Garden, Left Panel, 2004
Pencil on paper
29 x 20 in.
Courtesy of Hirschl & Adler Modern, New York



ADRIAN GOTTLIEB
Abandoned Passion, 2003
Oil on linen glued to birchwood panel
38 x 30 in.
Lent by the Artist, Courtesy of Hirschl & Adler Galleries, New York



ANTHONY ACKRILL
Queen's Egg, 2005
Oil on canvas
26 1/2 x 52 1/2 in. (oval)
Private Collection, New York



CHAWKY FRENN
Goldmund, 1999
Oil on panel
30 x 20 in.
Collection of Melanie Yolles, New York



JOHN MORRA
Mertz, No. 9, 2005

Oil on canvas

16 x 22 in.

Courtesy of Hirschl & Adler Modern, New York



AMY WEISKOPF
Still Life with Bird Skull, Black Pot, and Peaches, 2005
Oil on linen
16 x 24 in.
Courtesy of Hirschl & Adler Modern, New York



CHARLES CECIL
Landscape (not dated)
Oil on panel
14 x 24 in.
Private Collection



CHARLES CECIL
Portrait of Zoe (not dated)
Oil on canvas panel
25 x 19 in.
Collection of the Artist



RANDOLPH MELICK
Grandmaster Dis, 2003
Iron gall ink
20 x 11 in.
Private Collection, New York



RANDOLPH MELICK
Life Study for Headless Man in Topless Bar, 2001
Crayon on paper
11 3/4 x 9 3/8 in.
Private Collection, New York



RANDOLPH MELICK
Cotton, 2004
Pencil on paper
13 x 10 in.
Private Collection, New York



RANDOLPH MELICK
Michelangelo, Velasquez and Jackson Pollock as a Hip-Hop Act, 2004
Red chalk
17 1/2 x 11 1/2 in.
Private Collection, New York



PAUL BROWN
Speed Bags, 2004
Oil on panel
30 x 26 in.
Lent by the Artist, Courtesy of Hirschl & Adler Galleries, New York



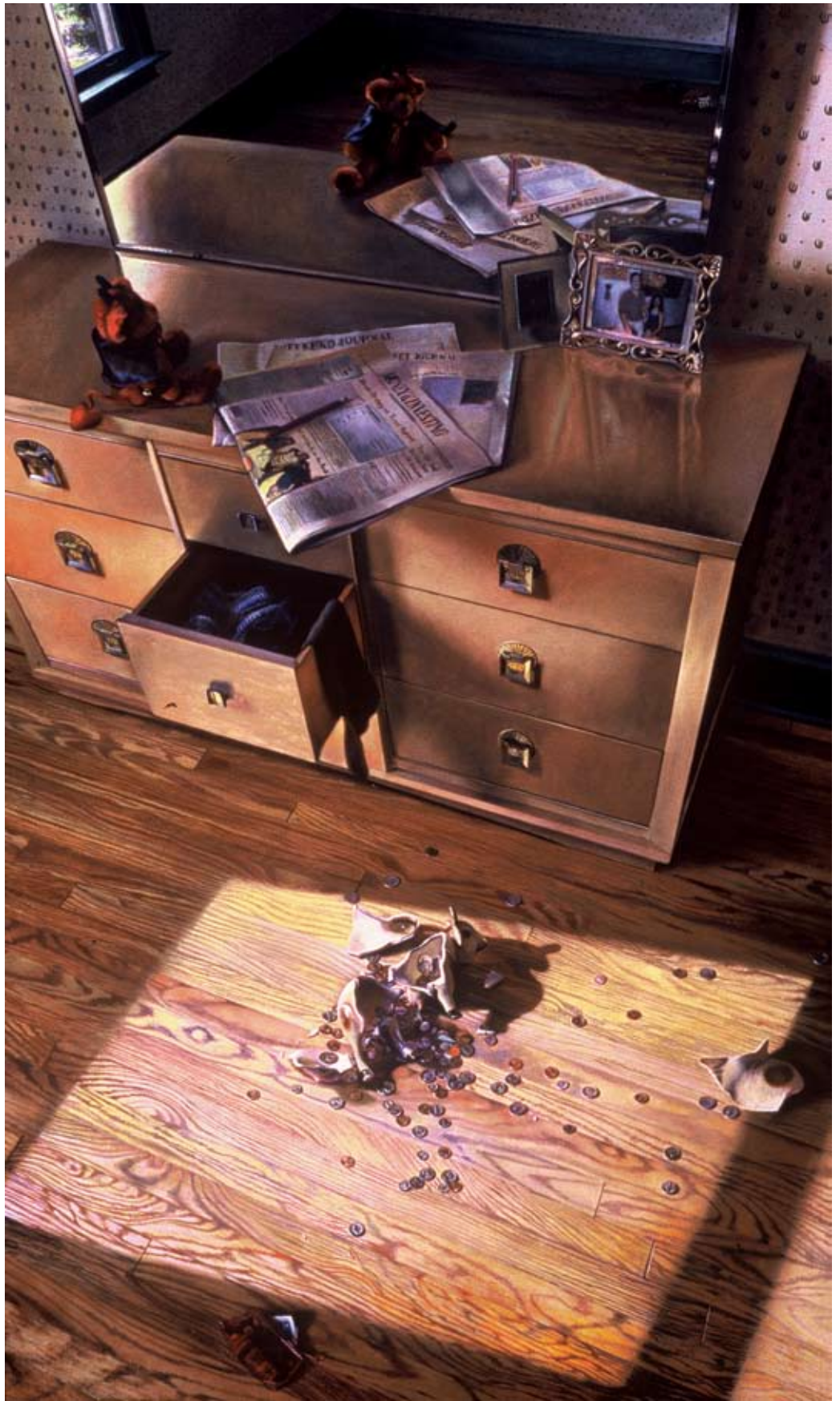
GAIL WEGODSKY

The Letter, 2004

Oil on linen

30 1/4 x 37 3/4 in.

Permanent Collection of Oglethorpe University Museum of Art



GAIL WEGODSKY
A Frightening Fall, 2004
Oil on canvas
65 x 37 in.
Private Collection



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ajc.com





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