

A few painters to consider.

While many artists are working with ideas related to social issues and resisting the commodification of art, many artists are still embracing the potential of traditional forms like painting and drawing.

Painting was declared to be 'dead' in the 2000s but quite the contrary was the case.



Jenny Saville, *Reverse*, 2003



Lucian Freud— is a British painter. The grandson of the famous Sigmund Freud, Lucian began his career mostly drawing faces.

As he developed, he began painting, mostly people and faces, developing a deep bond with his models.

Reflection (Self portrait), 1985 & Eli & David 2005-6



Lucian Freud

--The soft and muted colors of his paintings give a feeling of pleasure that is undercut once we recognize the disturbing nature of the imagery and it's implications. Early works, like *Girl with a White Dog* (1951-2), a painting of his first wife, has relatively smooth brushwork and muted colors.

However, a series of huge nude portraits from the mid-1990s depicted the very large Sue Tilley, or "Big Sue", some using her job title of "Benefits Supervisor" in the title of the painting, indicate his mature style. Always painting from life (meaning models had to sit for hours), figures were painted with emphasis on the flesh and gesture. Not interested in 'idealizing' the human body, Freud reveled in painting people exactly as they are.



Girl with a white dog, 1951-1952

Benefits Supervisor Sleeping, 1995



Laura Owens— *Untitled*,
2000—
110 x 144 in.



Laura Owens - *Untitled*, 2000 - Acrylic, oil, and watercolor on canvas - 110 x 144 in.
The Museum of Contemporary Art, Los Angeles, Purchased with funds provided by
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Laura Owens—

Owens makes very large paintings of subjects that, generally speaking, are enjoyable and engaging for her audience.

Owens has said that she approaches her paintings in “a matter-of-fact way in order to take some of the preciousness or exclusiveness out of the history of the practice.”



Laura Owens—

Using subjects and styles from the history of painting, including collage, charcoal, or oil paint on canvases, she also references sources like textile patterns, personal ads, or *Peanuts* cartoons.

Owens integrates themes and images from many different sources, stitching them together in new ways.





Although Owens's paintings are inspired by any number of visual sources, she acknowledges film, computer, and television imagery among her influences—all media that create illusion through precisely defined shapes on flat surfaces.

Laura Owens– Untitled, 2000–
110 x 144 in.

"I am not interested in making people uncomfortable, but at the same time I don't have an interest in paintings that are truly passive. The best paintings are ones that require an active, discerning viewer."



Matthew Richie—



Matthew Richie— British born, lives and works in NYC.

It's hard to categorize Richie. He works with drawing, painting, sculpture, installation and sound.

According to Art 21 website, Richie's artistic mission is ambitious enough to attempt to represent the entire universe and the structures of knowledge and belief that we use to understand and visualize it.

His project (continually expanding and evolving, like the universe itself) stems from his imagination, and is catalogued in a conceptual chart replete with allusions drawn from Judeo-Christian religion, occult practices, Gnostic traditions, and scientific elements and principles. Ritchie's paintings, installations, and narrative threads delineate the universe's formation as well as the attempts and limits of human consciousness to comprehend its vastness.



Matthew Ritchie—

Drawing is central to his work as he scans drawings into the computer so that images can be enlarged, taken apart, made smaller or three-dimensional, reshaped, transformed into digital games, or given to someone else to execute. Drawings are then drawn on the walls, cut into shapes and assembled into forms.

<http://www.art21.org/artists/matthew-ritchie?expand=1>



Ritchie's work deals explicitly with the idea of information being “on the surface,” and information is also the subject of his work.

There are so many other artists who are impacting the art world today but this last lecture gives you some idea of the diversity seen.

All of you live in or near NYC. What you may notice is that as we discuss the artists and where they were born, many are now living in New York.

This class will end next week. Hopefully, you will take advantage of the exciting exhibitions in galleries and museums so close to home.