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The Figure: Painting, Drawing, And Sculpture



Synopsis

THE FIGURE features outstanding examples of contemporary figurative art by leading and established artists -- Jenny Saville, Eric Fischl, Will Cotton, Jerome Witkin, Hilary Harkness, Mark Greenwold, Eric White, Margaret Bowland and others -- alongside emerging talents. Topical essays by distinguished critics, painters and sculptors -- Donald Kuspit, Irving Sandler, Vincent Desiderio, Alexi Worth, David Ebony, Julie Heffernan, Judy Fox, Kurt Kauper, Laurie Hogin, Robert Taplin, and others -- along with "artist methodologies" by Trenton Doyle Hancock, Richard Phillips, Rona Pondick, Steven Assael, F. Scott Hess, Alex Kanevsky, Alyssa Monks, Steve Mumford, Scott Noel, Natalie Frank, Anne Harris, Andrew Raftery, Nicola Verlato, Steve Mumford, Edgar Jerins and others, provide diverse historical contexts for the volume's nearly 170 artworks. The evolution of techniques -- from classical cast drawing, perspective, and the camera obscura to the use of photography, Photoshop, and 3D-modeling -- and changing cultural conditions from antiquity to cyberspace are examined, and the use of old and new techniques in contemporary figurative art described. Underscoring the art of the figure's enduring appeal and the pedagogy of the New York Academy of Art, THE FIGURE is essential to anyone interested in both tradition and progress in figure-based art, from students to professionals and collectors.

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Customer Reviews

It's impossible to overstate the value of this book. It's focus is on the reemergence of figurative art and the different forms and directions it is taking. As such, it's something of a snapshot of what's

going on now and the directions in which figurative art may be headed. The point of departure for the book is the New York Academy of Art, a distinctive institution which arose in recognition of the need for developing traditional representational painting and sculpture skills... something that had fallen into neglect in previous decades as academia, reflecting trends in the larger art world, focused on skills needed to compete in the worlds of abstract, conceptual, installation, and new media art (to name just a few). The institution had heavy-hitter support from the art world including some surprises, most notably Andy Warhol. As the decades have passed, the school has evolved into an institution that not only addresses the skill/craft areas of art making, but also issues of content. This is something that separates it from most of the academic atelier schools which have sprung up all over the country and around the world. The essays are broken into three large sections, one centering on the past heritage, one on the present practice, and one addressing the possible future. The essays are from an assortment of teachers at the school, practicing artists (graduates), and art critics, so the points of view are wide and the discussions deep. Some issues of technique and approach are touched on as are relevant to the author. This is a serious book and some of the writing is dense and very thought provoking... something that separates it from much of the fluff and bravado that surrounds writing about figurative art today.

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