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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

“The Figure, has the look of a high-end coffee table decoration, but don’t judge this

book just by its Martha Mayer Erlebacher cover. Inside, you will find it crammed not only with striking images but also with essays by critics, artists, and other thinkers that air out thematically related historical, philosophical, theoretical, and technical issues. The Figure is an ambitious and overdue tome that fills a void. —Huffington Post “The Figure is a wide-ranging survey of contemporary art depicting the human body in all its splendor. —Wall Street Journal “The Figure: Painting Drawing and Sculpture, has the look of a high-end coffee table decoration, but don’t judge this book just by its Martha Mayer Erlebacher cover. Inside, you will find it crammed not only with striking images but also with essays by critics, artists, and other thinkers that air out thematically related historical, philosophical, theoretical, and technical issues. The Figure is an ambitious and overdue tome that fills a void: if you haven’t noticed, contemporary representation is coming on strong. The figure is the greatest subject of all • it will live as long as we do • and this stimulating book reminds us... If there ever was an art book that needed to become a major exhibition • or a maybe a salon • The Figure is it. —Hyperallergic

Margaret McCann, editor and essayist, is a painter who lived in Rome for 8 years, exhibited at Antonia Jannone Disegni di Architettura in Milan, and wrote art reviews for Art New England. Educated at Yale School of Art, Wash. U. in St. Louis and the NY Studio School, McCann has taught at the NY Academy of Art, Pratt Institute, Syracuse U., Boston U., Stockton and Montclair in NJ, UNH, and in Rome, Italy at RISD, Trinity and Saint Marys colleges, U. of Loyola-Chicago, John Cabot U., and the International School in Umbria. — Donald Kuspit is an art critic, poet, and professor of art history and philosophy at the SUNY-Stony Brook and professor of art history at the School of Visual Arts. — Irving Sandler is professor of art history at SUNY-Purchase. — Writer Bob Colacello is former editor of Andy Warhol’s Interview and a regular contributor to Vanity Fair. — Vincent Desiderio is represented by Marlborough Gallery in New York and teaches at the Pennsylvania Academy of Fine Art and the New York Academy of Art. Alexi Worth is represented by DC Moore Gallery in New York, and teaches at the U. of Pennsylvania. Julie Heffernan is represented by PPOW Gallery in New York and is professor of painting at Montclair U. David Kratz is a painter and has served as the president of New York Academy of Art since 2009. Other authors - see book description.

A great resource for anyone interested in figurative art, especially for those creating it. Much of it reads like art history, yet for once it is art history written by people who actually paint and sculpt --

this gives it real authority in my view. Dense reading -- you often have to unpack phrase-by-phrase but you are always rewarded for it, unlike much of the dense but largely meaningless stuff inflicted on us in some of the art magazines or academic journals. Everyone here is connected to the New York Academy of Art, so the book occasionally acts a little bit like a 'day on campus' with detailed how-to technique bits sprinkled in among the essays. Mostly I appreciated reading thoughtful professors discussing the subtle alchemy through which figurative art transforms from stale, old academic into vibrant contemporary art form. This is one I expect to read and re-read for years.

'The Figure: A History of the Human Form' contains a large number of good reproductions of contemporary painting, drawing and sculpture which was pretty much what I had hoped for. There is also a number of what I expect will be interesting essays, some by artists with whom I am familiar and consider to be of high quality. (I haven't had time to read much of the book yet.) Of course the book is narrow in its focus, as expected, and might possibly have included figurative artists that I would have found to be more interesting, but on the whole the book is well worth the modest price. I would recommend the book to anyone looking for interesting reproductions and writing by artists and critics.

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. It will be an important read for any artist, collector, or general reader interested in the vitality and challenges faced by figurative painters today. The art presented in the book is a wonderful representation of the many streams of practice and the work is beautifully reproduced and generous in size, making it a visual treat as well... Highly Recommended.

Nice selection of artist and a great price. Arrived quickly, in great shape, just as advertised. Will order from this vendor again

a wonderful teaching tool for my classes and a wonderful visual experience for me too!

everything ok

A1

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