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THE ART OF DRAWING LECTURE FINDING AID & TRANSCRIPT

Speaker:	Bernard Chaet
Date:	8/5/2005
Runtime:	1:06:58
Identification:	VL02; Video Lecture #02
Citation:	Chaet, Bernard. "The Art of Drawing." CAM Video Lecture Series, 8/5/2005. VL02, Cape Ann Museum Library & Archives, Gloucester, MA.
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Language:	English
Finding Aid:	Description: Karla Kaneb, 4/15/2020. Transcript: Heidi McGrath, 6/3/2020.

Video Description

Discover the role that drawing plays in artistic expression with this lecture held at the Cape Ann Museum by artist and Yale professor of painting and drawing Bernard Chaet (1914-2007), who had a summer home and studio in Rockport beginning in the 1950s. Chaet sees drawing as the most direct medium available, and he frames his lecture by presenting the works of ten well-known artists to illustrate that the past and present form a continuous circle in the creative process. Chaet also demonstrates how drawing styles are as individual as

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handwriting and that each sketch provides clues as to how an artist sees the world around him. The lecture is drawn from Chaet's textbook, *The Art of Drawing*, which was first published in 1970.

Subject list

Leonardo da Vinci	Piet Mondrian	Artistic medium
Albrecht Durer	Henri Matisse	<i>The Art of Drawing</i>
Nicolas Poussin	Pierre Bonnard	
Jean-Francois Millet	Franz Kline	
Edgar Degas	Bernard Chaet	
Paul Cezanne		

Transcript

1:06

Audience chatter

1:23 Harold Bell

This is what I love about Cape Ann. It's a beautiful night, you're all good enough to come out tonight. And I know why. How many places in this world can you get through the day like this? Come to a museum like this? Hear a man who is a local, at least in the summer, and he's national, but he's local more than he's national. He's one of the great artists in the country. He presently has a big exhibition on in Virginia. The background of Bernard Chaet is one that is very important because he spent over 40 years teaching at Yale university, he was at the Academy of Rome, he is an impressive gentleman, and his work has been magnificent. And, his book *The Art of Drawing* has been printed and reprinted. His students love him and are impressed with him and you can be inspired by him. This is a very special privilege for me to introduce Bernard Chaet and the Art of Drawing.

3:13 Bernard Chaet

Thank you, Harold. This is all for Harold. He decided that I would do this. I also want to signal Robert French, who's here from his wonderful birthday party. He's someone who's done a lot for the arts around here. Robert French, thank you.

I'm going to show ten artists for the purpose, one kind of reason, to show medium. There are other artists that are on my favorites that I would also add, if this were another session, would be Picasso, Ingres, Giacometti, Watteau, Holbein, Goya, and Seurat.

So now I will start by giving you the end. Message one is, art does not have a past. The present and the past are one. There is no progress. Thornton Wilder said it best, "A masterpiece is born the second you experience it."

Today I got a letter from one of my students of twenty years ago, and he was in Colmar. And he saw the great Grunewald. And he sent me a postcard, and he said, "You've been talking about this painting for many years. And now I experience it." The minute you experience a great work of art, it's born for you. So, there it is, the idea of what is avant-garde doesn't mean anything anymore. Because think about the person who was the avant-garde artist who was Manet. Why did he become avant-garde? He went back, he went to Goya, he went to Hals, and suddenly French painting began with him, because he went back. So, art is a circle. I have to apologize to the gods of drawing for setting up categories, only for clarification. There are plural gods for drawing, for drawing has many faces as art.

6:57

I'm going to talk about the second message, which is, that technique is a by-product of pursuit of theme or subject. And to show you this, I'm going to talk about media, about instruments. The artists I'm going to show, some only play two or three instruments, some play ten instruments. And we're going to talk about the instrumentation. I'm going to read from one of my favorite books, Cole's *Renaissance Artist at Work*. This is about materials. "The materials of art have their own logic. When an artist of talent makes a painting or a sculpture or drawing, he is always aware of the potentials and limitations of his material. The better the artist, the more likely he is to know just what he can and cannot do with them. The entire creative process,

from first idea to last touch is conditioned by the physical properties of material.” Now it doesn’t, doesn’t sound right. But it's right, and I'm going to show you this I hope as we go along. Subject matter is life form. In other words, where we are in life. How do we get from life form to form life? The goal is to invent a form life. A form life teaches us how to see. I want to talk about Vermeer, Sir Kenneth Clark's book on civilization. He says that Vermeer just simply made a copy of what he saw. Well, Sir Clark, you're wrong. He did not make a picture of what he sees. Because here the form is the proportion, the measurement, the scale, and the light. The outward, outward content of the Girl with Milk Pitcher [sic] is the front. It's the life. It's the life form. The form life is the inner life. The idea is to see through the outward to the internal. The structure, or the form, becomes the content with the content. And one has to learn how to look at it. I have the picture if you want to look at it, it's over here.

10:25

Now we're going to start with one of the great artists of our time, Rembrandt. I'm going to talk about what Rembrandt has done. He works in five or six different ways. First, we're going to use, we're going to talk about his uses of drawing. First three or four drawings are about planning. Planning is one idea of drawing. These three studies, which are very small, they're space stages, they're about locating and they're about measuring. Next slide. You have to remember that he isn't hoping that we're gonna see this. This is in his little notebook, and it's probably about three inches by five inches. He's trying to locate what the painting is going to look like. So, it's about measuring, locating, making a space stage. Look at the Fitz Hugh Lanes [sic] in this building. His drawings are about measure. He's taking the space stage, he's locating and he's measuring, and that's one kind of drawing.

12:14

I brought a catalog that some of you might be interested in seeing. It's from a show I saw six weeks ago in New York, drawings of Edward Hopper that had never been seen. And these are about the same thing. Hopper did not think his drawings were important because there was absolutely space stage stages in all of them. They were locating, and they were measuring. And

seeing this drawing, you can see how he's thinking. He writes that these drawings are not important because they're just studies and they're not works of art. That's the only kind of drawings he did. Rembrandt, however, kept on going. One of the reasons I started with Rembrandt is because he has the greatest technique that people copy for over the last 300 years. And what it was, it was simply his handwriting. With quill and reed, he learned how to draw for himself. I experimented by getting lots of quills and having students working with quill, and each person had a different handwriting. So, the drawings were all different. So if you try to imitate a master, you're wrong. What happens is nothing happens. You have to trust yourself and feel that your technique, the technique ends up when you pursue the theme. Next slide. This is another one. Again, he didn't think they, we are going to see this in a slide, he didn't know about slides. We look at this, artists in the '50s used these things. Blew them up. A friend of Franz Kline told me that he blew up all these drawings, and when you think of his work, he took it, and he made something else. I'll show you another one that's very close to Franz Kline. Next slide. This is another way of drawing, of thinking about drawing. This is Rembrandt looking at another artist, he's looking at Leonardo. Now, he didn't have reproductions the way we have. What he had was simply an engraving of the painting. Next slide. This was in his notebook. What artists do is copy other artists. And that's how you find out what they're doing. There are a lot of drawings of Rembrandt trying to draw other people, especially oriental drawings that he had, he made wonderful copies. Next slide. Now, another thing that Rembrandt did is simply worked on his own life. He worked on the document of what was happening in his life. These are three small drawings of Saskia sick in bed, when she was very sick. He did a lot of them. What I ask students to look at is the speed of his stroke, how slow, how fast, how open the edges. Look at the weights. Next slide. Wait. It's true that the drawings that I'm showing you look very modern, and I do this on purpose. Because there is nothing modern, more modern, than these drawings, as we go along. Next slide.

This is a different kind of pen This is another way of Rembrandt and drawing. Next slide. I picked out three or four drawings which I call heroic simplicity. The scale makes you think that these are huge works of art. They're small drawings. It's the way he designs woman and child.

Hanging monk, there's someone hanging, this drawing must be seven or eight inches. Next. Some art historians feel that he did this in his studio with a wooden horse, and he had these people posing. I mean, it's interesting, but it doesn't help us see how simple and large these drawings--if I told you it's ten feet high, it looks like it.

18:45

Next slide is one of my favorite ones. This one, I got this slide in London. Here the woman fills the whole frame of the drawing. She's very forward in the space. Which is, in a sense, almost 20th century. Now, because of science, we can look sometimes into Rembrandt's under painting. There is a machine where you look at the painting and you can see underneath the painting. What is the name of this thing? It's a machine that does this.

19:45 Audience member

Is it a radiograph?

19:47 Bernard Chaet

Well, it works mostly in northern paintings. I brought my class to the Metropolitan, and they had a self-portrait. And they put the machine on and what we saw was a drawing underneath the painting, very much like this. Obviously, the drawing was brown, orange, the way this drawing looks. This is how he started painting, we can see how direct and how forward. And space is not the space of Rembrandt's time. Space is the space of 20th century art because it's forward in the space. If I was going to buy one of these, then I think I'd buy this one here. This one here is very close to Franz Kline. If you take your finger and cut off the woman at the window, it's very close to a lot of art in 1950. Very close. It was this very close friend of Franz Kline that told me about this. And it was Willem De Kooning that told me about this. He said that Kline was simply taking these Rembrandt drawings and blowing them up. He used them by making brush drawings on telephone books. There are hundreds of those. And that's the way another artist takes it as study. Next slide. Here is another kind of drawing, with brush. Also, again, he's moving into the 20th century. This London landscape, again, it can't be more than

eight or nine or ten inches. You have to realize that all these drawings in the last three or four hundred years became something that other artists required to live. Most people were not interested in drawings, it's artists who got drawings. Still happens today. My friends have drawings because the drawings are alive. I think that's the reason most of these drawings have been saved, it's because artists saved these drawings. Next slide. This one I just looked at it in another book. This is only three inches by five inches. And obviously, he walked around and kept on drawing, all the time. What I like about this one is what he does in front, he repeats all these things all the way through, establishes a tremendous gravity. And, I look at this, I can't believe this is three inches by five. I don't think that the ink itself was that brown. It turned gradually.

24:00

Next slide. This is a study again for a painting. A Woman Taken in Adultery. For me these drawings and sketches, whatever you want to call them, they are about nerve endings, and that's why they're alive. As you look at them, you're drawing with him. Next slide. I'm going to show you Claude Lorrain. I only have two slides of his. This one, so wonderfully made just with the textures, line, hand line, and wash. This was one of the great artists in this particular medium. Next slide. Also, if you have a chance to look at his work, he's very radical in the way he makes space. This one is a regular space, you see something front and middle, and so forth. Go through his work, he's turning and moving through space all the time. He was about the same age as Rembrandt, but he taught us how to look at space. Next slide. Now we're on the second artist, Leonardo. When I first started talking about this drawing, they said it was by Leonardo, now it's by one of his students. It's two kinds of looking at a tree. Here, the tree is looked at simply as a piece of sculpture. But almost, as we look at, it almost looks like arms and legs, coming out of the center. And so, he's not making a picture of what he sees. He has a concept of how to make the sculpture. The whole idea with Leonardo is the question, is art, is Leonardo's work, is it about research? No, it isn't. It isn't about research. He's not a scientist in his drawing. In his drawing, he designs, he designs in one way. He makes sculpture and then he composes at the same time. Next slide. Now, this is how, another way he makes trees, as

volumes in space. Now the space of this drawing is intentionally left open over here, and when you see the drawing, you see the whole drawing. However, in one of the first books that I bought, it's gone. Next slide. This is what they did, they cut it off, because somebody said, "Well, why show the blank?" He designed it so that you could see the tree in the space. Let's go back for a second. That's the experience. In my book, all you can see is the sketch.

18:20

Next slide. Okay, let's go forward. Now is this research, or is this science? Well, you're not going to see a drawing like this in a dictionary. Somehow, this is very human, when you see this particular drawing. It's a real baby in there, it's not science. Next slide. And this stuff, well, is it science? No. You can feel that there's a human being under there. He's looking at the skull as a person and not simply as the scientific thing that we see in an encyclopedia. Next slide. Here is one of his classical drawings. I want you to think about this as we go along, because when I go to Durer, you can see the different kinds of cultural ways of looking at form. This kind of drawing comes from Greek sculpture, the ideal idea of what a hand looks like. When we get to Durer they really look like hands that we see in life. And, then Durer changes his idea. Next slide. Now Leonardo does everything. Here in this sketch over here, very close to almost Picasso's Guernica. Then, in another slide of the horse, very close to another Picasso, of the Blue Period. You have to realize these artists kept changing their instrument and their instrumentation. They don't have their own style. However, there are some great artists who only draw one way. For example, Giacometti only draws one way, that doesn't make him any less of an artist.

31:00

Next slide

I'm picking the artists who can do everything. Most of my artists are the ones who can work with any kind of medium and find a new way of using a particular media itself or an instrument. This wonderful drawing is about the weight of a horse. You may have known, a few years ago, a sculptor tried to sculpt a piece of sculpture from this drawing. It was a horrible thing. It was in

the newspapers two or three years ago, but it had no weight at all. The drawing by Leonardo had more weight than the sculpture did. Next slide. To show what else Leonardo could do, he could simply make a whole stage of horses running. Some of them are not only horses, they are [?], they are horses that he makes up. Next slide. Again, a different kind of medium. Sometimes he's in pen, sometimes he's in chalk, because it's very few artists that can keep on playing different instruments. One of the great shows of this year was at the Metropolitan, it was the Rubens drawing show. There was an amazing display of medium, in every possible way, he's a master, whether he is working with line, or whether he's working with chalk. One of my colleagues wrote me a letter about this show, he said that he kept going every week. He decided that in all of the Rubens drawings, there's light in this space, which is true. Next slide. If I had the space, if I had time to do the slides, I would do it. This is a landscape by Leonardo, and it's the same guy. He's not worried about, to be consistent, he knows that each instrument can have a different light, have a different handwriting. He doesn't worry about his technique.

34:12

Next slide. These last ones of Leonardo. He did the luge. He did two or three of these drawings. And there was an art historian at Yale who claimed that these drawings were copies from Japanese and Chinese drawings. He would blow up a section of this so that you almost see the dragon. He saw dragons, this guy. What I'm trying to show you is that in his life he can do any kind of drawing, whether he is working from a human being or whether he's simply creating a whole world with a different kind of feeling. Next slide. Go back one, sorry. I want to give you Leonardo's message. Leonardo's message is, and of course, this talk that I give you here is what I gave to my students, and this is the message of Leonardo to these young artists, "Know the forms of nature, so you can store them for future use." And no style, for certain. Don't try for a style because the search for subject matter produces the style. Next slide.

Going into Durer. There's a whole series here, there are four, of quarries and they're all different. Different media, different instruments, different instrumentation. Next slide. This is a water chasm, a great water chasm. There is a book where you can see seven or eight of these

things. He didn't do these on the same week. He kept doing these forms of the quarry. Each one is different. Next slide. Again, he is moving into our time, the way he designs this space. Next slide. This one in a sense fixes his time very close to other artists who were doing these kinds of drawings. Next slide. Also, very close.

37:22 Audience member

How wide do you think that is?

37:24 Bernard Chaet

I don't think they are more than 12-15 inches. These artists worked with small pieces of paper. They didn't think we were gonna look at these. They did them for themselves, or else they exchanged them with other artists. Next slide. Now we have the problem of how you decide to look at a human being. The form is culturally learned. This is the way Durer started Adam and Eve. However, he needed some money. So, he went to Italy, and he was well known because of his wood engravings. So, he went to Italy, they all knew his work, and he was looking for jobs. And they told him that he was not going to get a job in Italy, because he was not looking at Greek sculpture that was just perfect. He was doing all these strange people. Next slide. So, he showed them. He showed that he, when he went home, he said, I can look at the Greek ideal. Go back to the first one. There is Adam and Eve, they're real people. The next slide, they're perfect gods, and after that, he did a whole set of drawings of scale, of perfect human beings. Next slide. Again, this is his early work, very expressionistic, ideas of people from scenes in the street. Next slide. Then he goes, he starts to analyze, volumes, for the perfect human being. There's a whole set of the drawings. Next slide. And he tried to figure out, it was a new world for him, the ideal. Next slide. Here he is in a portrait, it has to be perfect. It's a study for a painting. The painting is very close. However, when he draws his mother, look what happens. Next slide. And you see, he's not polite here. And again, I'm pushing Durer into the 20th century. It's very close to a lot of German drawings. Next slide. I want you to see what it looks like up close. This is the way he drew at home, the portrait before it was a job. Next slide. Now, remember I showed you the slide with Leonardo of the perfect hand. This is Durer, doing his

own hands. I think he was twelve or thirteen or fourteen years old. Not too bad for someone that age. But it isn't a perfect Greek hand. It's not a classical hand, it's a real hand.

41:36,

Next slide. Now, I have this reproduction in my studio, the hand of Eve. And you look at this hand, it's certainly not a perfect Greek hand. I can't get a category for this drawing, it's beyond a category. Keep looking it, and you know it's a Greek hand holding a fruit. Just a perfect drawing for himself. So, what we can see from Durer, by going to Italy, he decided that reality has to do with cultural thinking. In the '70s, when China opened, somebody made a movie about Chinese art schools. And it was a Czech man who also did things in the '30s, I should know his name. But you see this art school, and the professor says, "Look, we're not going to do Western art. I'm going to send artists out and do drawings and paintings of nature." And what happens is a horrible mess of nothing. Then you see all these drawings and paintings, because they do not know what happened in the past. If you don't know how people made nature, then you cannot do it. These people, there were no photographs, they try to do it photographically. It was just amateur, because there was no cultural history. They wanted to overlook history, you can't. One drawing leads to another. Next slide.

44:01

Now this is one of my favorites, Poussin, and, maybe he is only for artists. Because what he's doing, the geometry in these sketches, and there are a lot of them. They're very close to the heart of our time. Because, he's thinking of rhythm. He's thinking of looking at everything in a geometric way. He constructs the whole thing, in a way, and suddenly he's putting himself into our time, although his paintings are absolutely perfect. You can see why Cezanne looked at Poussin's paintings in order to make his own work.

Now, there was a show three or four or five years ago in New York by Poussin. I'll show you some of them. Next slide. Well, very geometric, correct. He's doing this research for himself, rehearsals for paintings. Next slide. Next slide. What you'll see in him is a wonderful sense of rhythm and beat through his work. He nudges the whole page in a rhythmic way. What I told

students is that there was a hidden arithmetic activity in his work. You have to be able to count as you look at it, as if listening to music. I would say to my students, I guess I want you to see the counting. However, you don't have to know it, you feel it. It acts on your brain.

46:38

Now I'm going, we're going to read something with this show. This is the New York Times, must have been five years ago, by Michael Kimmelman. He thinks these drawings are awful, they're not too wonderful. "His drawings are exercises, memory aids, and studies towards paintings. They can be fascinating in a way. It is compelling to see the machinery behind a stage production, as revelation of process. But, they are never as finished as the paintings! (Well, they're not supposed to be!) And they lack their elegance of color and wholly realized form." I save this piece of paper because this is the problem that artists have for people who don't understand what drawing does. Next slide.

Now we're getting to another artist. This is a whole series of Millet, on documenting harvest and planting. And as you go along, his technique is, well, each drawing is really different. Daumier looked at his drawing, some are very close to Daumier. Also, Seurat was looking at his drawings. Next slide. This large drawing with the whole figure stretching into the space. The figure is bigger than the paper. You see the struggle that he had to show that this guy is carrying something very heavy. Next slide. In a classical way, and by classical I mean on a logical front all the way, it's a complete work, almost as if he was making a painting. But again documenting. What I say to the students is that you notice in each drawing, he draws in a different way. He's not worrying about his technique or style. Next slide. Here he is with a pen drawing, two figures. It doesn't even look like the same artist, but you know he's documenting this theme.

49:33

Next slide. This is a little tiny drawing of a house. It has the feeling that you are in the house with him. So, what you see with this artist is by documenting the subject, he's not worried about his technique, and each drawing has a different quality. Heavy, light, he's worrying about the subject, and technique takes care of itself. Next slide. Now, if you read the New York Times

today, there's something about Degas. Degas is master of instrumentation, and using instruments differently. The same subject, I'm going to show you the horses. Next slide. Again, with conte, in a broad way, he's worried about the form and not the style. Next slide. There he is, quite different, almost like Ingres. Next slide. This is a favorite, this one, you can feel the horses moving around. Certainly, one of the great draftsman in history. Next slide. I showed you the difference, but let's go back. Here, he is, he's got the movement of the horses, with heavy charcoal or conte, then he decides to just look at the sculpture. Next slide. He's just looking at the legs and the back of the horse, he's studying it very simply. Next slide. Well, this pastel drawing, sure it is, this is a study. This was for one of his paintings. Next slide. Now, this is a study of, this is the study of this pastel of the singer. This was in the New York Times, and it's a show at Harvard. Just opened. It's going to be a great show, I think they have fifty drawings. So, I have the slide, so I can show you what I like about this drawing, it's hardly anything on the page. And you can hear her singing, she is singing. In a way, she's singing more than the final pastel that I showed you.

53:34

Next slide. Here he is, Degas, with a green piece of paper. He probably prepared the paper in France. Today you can get all kinds of paper like this. Each one of the slides that I showed you has a different quality of making marks. Everyone is different. He's not worried about it, he's simply working on what he's seeing. He's not worried about being inconsistent. Next slide. Now, we're into Cezanne here. Cezanne brings up what is a motif. This is a small watercolor. I've looked at this so many times. My theory is that he drew the field this way, and then he went this way, and then he moved this way. And also you can see that in his portraits. There's a portrait that's at the Guggenheim of a man with his arms, holding his arm, he's folding his arms. As we look at that portrait, he's looking to the left and the right at the same time. One day I went into the Guggenheim and I took the slide on the side this way, and you should have seen the guy look at me! Because I think that a lot of Cezannes, especially the still lives, he was looking both ways at the same time. This is not something that I made up myself, there's other people who talk about this. When I show Cezannes, I can show you that things change from left

to right all the time. Something else that he does in a motif. Next slide. He can make a motif that you want. This is one of his favorite things. Cross over form, he does this over and over again. So when he goes out to do a landscape, he's not looking for something pretty. He's looking at the kind of marks, at the kind of forms that gives him a kick, and then always something like this, or else, the spaces between things. Next slide. Here's some slides that you don't see too often. But what he did with the trees, the rhythm of the trees. Is this a work of art as his painting? I think so. It's about rhythm in space. Next slide, it's about the space between trees. It's about the air between trees. You don't see these drawings reproduced as much as they should. Next slide. Going into the end here. This is Mondrian, early Mondrian. I was with a friend of mine at a show in Paris, and it said no photographs. And my friend took this photograph. This is one of his early drawings. It's a wonderful thing. Next slide. It's a quite large drawing. And this one you can almost feel Mondrian, you can feel his geometry. These are boats. He's filling the whole space right up to you. It's not in space, it's moving towards you. Next slide. Well, here he is. This is also Mondrian. This is very much, he's looking at Monet. Monet was somebody who worked horizontally and vertically all the time. It's very close to certain Monets that he saw. Next slide. In his later drawings, you can see what he's doing. He's trying to do the whole page with plus and minus all the way through. There's a whole series that I could show you of what he did with the trees. What he did with the trees is wonderful, a documentary of how the trees look. Next slide. Another artist here we're going to see is Matisse. Matisse with different materials, different ways of using materials. Here he is in pencil, with his pencil drawings, just wonderful. It doesn't matter what he picks to draw with, what medium, what instrument. Each one is perfect for what he does.

1:00

Next slide. I have two of his charcoal drawings. He's not worried about being convincing, convincing the viewer with his style. Next slide. So many artists took from his drawings. Next slide. Here he is just with pen. Maybe these are the best, I don't know. Each one is different, each one is just direct. Next slide. This is one of his last drawings. I saw this drawing, it's a large brush drawing. I think it's from the '40s. Here was an artist who could work with any kind of

instrument and each one is quite different. He's not worried about what you might think about his style. Some people think that only the pen drawings are the good ones, or the charcoal ones. With each style that he tried, thousands of artists imitate him. Next slide. Now here's an artist, I'm ending up here, who does not work with many medium, different instruments. I had a teaching assistant who wanted to show this artist at the start of the year. I said the students will have no idea what this artist is doing. These are drawings by Bonnard. They're sort of scratches. And I said, how come you can't sell them? Well, they're just scratches, people want color. So, there was a show of fifteen drawings and I think only four sold, and they were all to my friends. I called two or three people and we bought these drawings. Now the next month the show went to Japan and sold the next day. Next slide. So, here's an artist who's sort of scratching all the time, the one that I had owned looks like this. And someone who knows where he lived, said it's very close to the landscape where he lived. Now, it's very hard to show a beginning artist a drawing like this and say that this is a serious drawing. Well for me, this is very serious. He's moving in, all that scratching is moving in space. It's all moving in space. And the energy is just amazing. Next slide. I can see from this, he could make a painting, you know. He's an artist who painted from the drawings. He didn't necessarily have to be outside to do this. Sometimes you can see the drawings and what he did with a sketch like this, minimal sketch, he could make a complete painting. That's my last slide. But I have an ending, my ending. The two of us are ending here. I have an ending here by Tintoretto. So, I'm going to start with mine. "Compared to other visual medium, drawing is a magical act. In no other medium can we go directly from thought to image, unencumbered by materials or extensive preparation. Technique is produced in the process, content material." Now this is Tintoretto's idea of drawing, "Beautiful colors are for sale in the art shops. But good drawing can only be fetched on the casket of the artist's talent, with patience and sleepless nights, and is understood and practiced by few." Thank you very much. [Applause] Any questions? [Inaudible comment] Please come and look at the Hopper book over here. Thank you again.