

Artist Mentor Midterm report

Student; Marc Morin

Mentor; Emily Eveleth

Faculty Advisor; Peter Rostovsky

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Marc is nicely on his way this first semester. We had our first meeting at his studio and it was exciting to see not only the full breadth of what he brought to the residency but other series that he's been doing over the last few years as well.

Marc is productive and engaged. The residency left him with a healthy questioning of how to go forward, where to put his efforts and how to focus the meaning of his work. He was clearly open to the varied critiques he got there and is now considering carefully how these, and more importantly his responses them, might shape his thinking. What surfaced is a desire to push the emotional content of his work. He was struck by the attention to his themes of isolation and loneliness and his ability to create a dark moodiness in images that evoke a dreamlike state.

As he goes forward it'd be interesting for him to look at artists who share a similar desire to pare down the image, isolate forms, and create enigmatic haunting scenes. With that in mind he could look up the work of, say Peter Doig, or, going back in time, Milton Avery, and then to expand his looking beyond landscape painters, to others who create ethereal, mysterious nonspecific narratives, like Ridley Howard or Michael Borremans.

We talked about his paired attraction and resistance to work from imagination, something that would be new, and I'm all for it. It could be a fascinating side bar, as much as it shifts the ground beneath him short term, and very exciting.

We also talked briefly about productivity, particularly the idea of doing many (say fifty) small images, all the same size. This is excellent idea, but it might be most beneficial to pair it with a specific directive, with a goal in mind. Could, for example, each subsequent image build on the last? An acceleration of invented color? or unexpected compositions? or emotional charge? Or format? Could they ultimately be in the form of a flip book? Or could they be used as the stills for a video sequence? I think here of both Kentridge and Matt Saunders early video work.

Through the artists he'll be studying to expand his studio practice and those he will be introduced to in the semester's readings and papers, Marc will begin to find and then

start to refine how his work might fit within the contemporary discourse. Marc, like all first semester students, is finding the balance between studio time and academic work and is putting in the necessary studio hours.

I'm looking forward to our next meeting and seeing where Marc takes what I saw in the studio. In thinking about his desire to isolate forms and yet build an emotional resonance I'm reminded of this from Alex Katz, "I'd like to make an image that is so simple you can't avoid it and so complicated you can't figure it out."