



OPEN FIGURE DRAWING INC.
NEWSLETTER

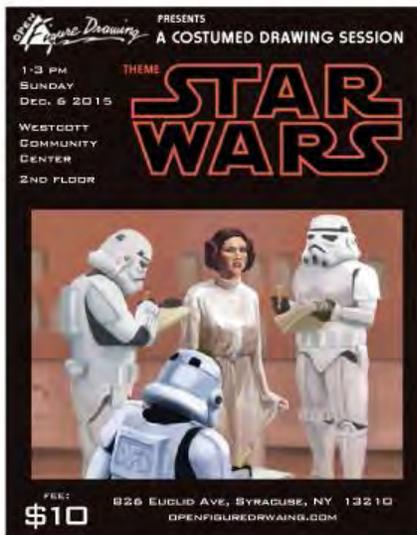
www.openfiguredrawing.com

December 2015

FREE

Happy New Year – much to celebrate with OFD sessions and events for 2016! Wed 23rd: Figure Drawing Holiday–tacular 7-10 pm Regular rates music by Chuck Westfall

Complete updated info on all our sessions, events, and offerings:
www.openfiguredrawing.com



GROUP SHOW

Tuesday, November 10, to Friday, November 28, 2015.

At [Sasha in the Square](#)

Catalog available for just \$10,
two dozen artists 57 images

Our Upcoming Special Events:

Sunday Dec 6, 1-3pm Star Wars Costume session

Tues Dec 8 Board Meeting 7:00 – 9:00 pm at Central New York Philanthropy Center, 431 E Fayette St, Suite 100, Meeting Room 1

Wed 23: Figure Drawing Holiday–tacular 7-10 pm

Last Special Events:

Nov 9 Show Opening

Nov 28 Show Closing

Nov 1 Costume Drawing Biker Chic

Nov 19 Model / Artist Roundtable

Nov 25 Wed the Roaring 20's and Beyond

Our Strategic Planning Meeting to map out the next 5 years of Open Figure Drawing occurred on Sat Nov 14, 1-5pm @ Scott Home in Liverpool.

Anyone with interest for input contact him at 315-453-5565, we'll be meeting again in 2016 for a second round of dreaming, speculating, and planning our future. See pictures on page 4...

Open Figure Drawing Artist spotlight!

Cleota Reed

One of the few OFD regulars to actually live on Westcott Street, Cle has been coming to Wednesday night for quite some time. A firm believer that you never stop learning, she spends much of the year living and studying in London. She has also passed her love of drawing to her granddaughter, Lucy. Say hello to Cleota!





2015 Group Show and Catalog Thanks to contributors and models.... The Shift

I write to understand more deeply and to remember my thoughts. Topics come to me; I don't randomly choose a subject. Somehow they present themselves and if I'm open I see them. Now I am intrigued and excited by our group show. The exhibits OFD assembles are always surprising, showcasing the work of people who have the calling to draw. Unwrapping the work is reminiscent of Christmas, gifts of different shapes and sizes. Since we are non-juried the trick is to see how all these images can relate to each other, especially when the space is small and the selection large.

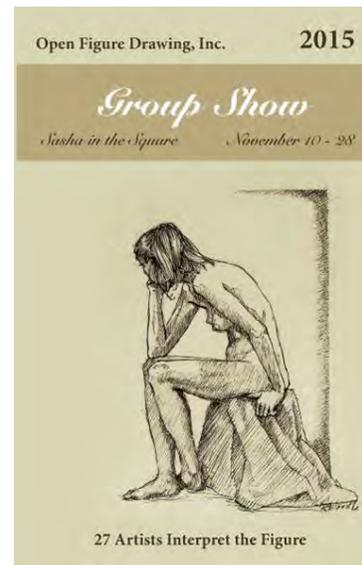
There is a mixture of images from the very familiar work of 'core' members such as Anthony Heuber and David Hiccock, to those newly associated with the group such as James and John. The show always has a buzz, an excitement shared at the opening. The exhibit and catalog give the opportunity to view completed work, images that may have been seen during their creation. The studio may only give flashes of the work, seen over the shoulder or left briefly on the easel before disappearing with the next pose. With the catalog there is opportunity to revisit the images again and again. Over time, we can see the changes and growth of individuals. There is more here than the personal journeys, there is a history of the group.

The theme could well be labeled SHIFTS. This theme was not preplanned or pulled out of a hat. It presented itself as the show was unpackaged. While we have had portrait shows and costume shows in the recent past, this was to be a return to Nudes. Yet nearly half of the work submitted was not nudes. Was this confusion about the theme? I don't think so, a few pieces maybe but so many indicated something else at play. I contend that participants submit work that intrigues them, their personal bests, or new directions, or special memories and associations. These images are not random pages from sketchbooks but specially chosen to be reworked, matted and framed.

The catalog dedication came clear as the show was put onto the salon walls. *Playboy* was internationally known for 60 years of nudes and has gone PG-13. Simultaneously we started costume sessions that are finding wider markets than we ever imagined. While *Playboy's* shift was calculated for bigger market share, our shift was inadvertent. We work to produce memorable moments – sessions that intrigue and beg to be recorded. From the pages of the catalogs we can discover some of the special scenes that caught the eye of participants and inspired their work. There were three images of a raven haired model reclining, two of the gardener, two of the Greek goddess, and multiples of the Queen of Hearts and Alice. I have stated before when out of the hundreds of potential sketchbook images, when similar multiple poses appear in the exhibit, something extraordinary is occurring and is noteworthy. In this case I see a shift from nudes to costume and portrait work.

The article accompanying the catalog is a bit of a rant bemoaning the loss of childhood, where safety and standardization is touted over risk and creativity. On a different level we have also lost representational figurative work and Beauty. Cultural shifts may be beyond individual control but I believe if we can materialize shifts if we set out intentions and enlist the help of others. This is apropos as this comes at the time I am assembling the documentation for the OFD strategic planning.

We are looking at 26 years of accomplishments and trying to predict the future. How do we view our mission and possible changes? Cultural shifts will affect us. We look at capacity, ticket prices, Internet usage, and promoting talent of both participants and models. We are dreaming, about a facility, a drawing center, having paid staff, donors, and moving from a mom and pop operation to an enduring organization. We are formalizing goals, assembling a business plan, and creating an action plan, new territory. Together we can shape a future that can be bright!





SASHA'S Group Exhibit 2015

