

3-5-1995

## Robin Wiseman [Artist's Statement]

Robin

Follow this and additional works at: [https://digitalcommons.ric.edu/as220\\_root](https://digitalcommons.ric.edu/as220_root)



Part of the [Arts and Humanities Commons](#)

---

### Recommended Citation

Robin, "Robin Wiseman [Artist's Statement]" (1995). *AS220 Digital Archive*. 1833.  
[https://digitalcommons.ric.edu/as220\\_root/1833](https://digitalcommons.ric.edu/as220_root/1833)

This is brought to you for free and open access by Digital Commons @ RIC. It has been accepted for inclusion in AS220 Digital Archive by an authorized administrator of Digital Commons @ RIC. For more information, please contact [digitalcommons@ric.edu](mailto:digitalcommons@ric.edu).

Robin Wiseman

I love drawing and, in particular, figure drawing. I first worked with models in 1959 as an eighth grade student from North Kingstown who attended Junior School classes at the Rhode Island School of Design on Saturday mornings. Charlie Moccio, a model who worked at RISD for over 30 years, once said that he could picture me in those days. He also remembered me as a RISD student in the 60s, as a night school student and as a participant in--and later coordinator of--the Alumni Sketch Class in the 70s. Charlie and I also worked together throughout my teaching career at RISD, which began in 1977. Charlie died this year and I would like to dedicate this show to his memory.

Many artists like to put their emphasis in figurative work on the image itself, as a form of personal expression that creates its own meanings. The model serves as a point of departure and the picture needn't--and probably won't--refer to or resemble the person who posed. My inclination is to use drawing as a way of "arriving" at the model; each picture is a kind of portrait, even if it doesn't include a face. I would hope that something of the person who modeled is there in the drawing for the viewer to see. It really matters to me who the model is.

When an artist depends--like I do--on the actual presence of the model as a particular person in a particular moment, the model becomes a true collaborator. People like Charlie (and, of course, all the other models) have contributed so much to the work of artists like me and yet I think we often overlook the role that the model plays when we see a show of figurative images. My drawings should make the viewer think of the person in the drawing as well as the person who made the drawing.