

# NEW YORK STUDIO SCHOOL

## OF DRAWING, PAINTING & SCULPTURE

Fall 2020

Drawing from the Metropolitan Museum - VIRTUAL

Instructor: Clintel Steed  
Class Hours: Fridays, 2pm-6pm  
Dates: Friday, September 25 – Friday, December 18, 2020  
No class: Friday, November 27 – Thanksgiving  
Contact Info: see Program Office

### Course Description

In this class, we will be “meeting” at the Metropolitan Museum of Art each week by accessing their virtual collection bank together through Zoom. We will “visit” different parts of the collection each week before focusing on one masterwork from which we will make transcriptions. We will focus on the idea of the figure through time and explore how the figure is used throughout history. We will look at how the figure is integrated into the landscape. We will see how geometry and how the rectangle is used and changes over time. We will study form and rhythm, starting with the Egyptians moving to modern and contemporary art. We will focus on, line, weight, posture, structure, placement, composition, form and space, and the power of the motif. We will take our time and really begin to analyze each period and how they expressed their ideas and came to their own way of making form and space. By working from these masterworks, we will internalize the visual and narrative elements that make an artwork exceptional so that these elements can begin to grow in our own drawings.

### Course Outline

Each week, after we all meet, I will give a small introduction to the section of the museum for that day. In my introduction I will discuss the things we should and consider and think about awhile we are working on our drawings. In the museum we will work on just one drawing each session. Its important each week to think about why this master work is successful, to really study why this sculpture painting has lasted for so long. Not worrying about finish but thinking about how this can change our own ideas about structure and line and form. How from looking at these master works even our drawings can take on there own personalities. Each drawing should be a study in composition, and structure and scale. How if you use these elements to gather they become a narrative and can tell a story. Each week students should make at least one more additional drawing from the sketch that they made at the museum.

### Learning Outcomes

The real focus of this class is to use the museum collection as a tool to further our own understanding of how we go about making our own work; what the idea of an object is; how ideas can influence process and how through process we can make something magical. By the end of the semester, Students will be able to discuss a master work, and look for the the dynamic symetry it holds; Students will carry with them an understanding of how a master work is put together; Students will be able to use these elements to make there own work; Students will see how there drawings change after working on them for a period of time; Students will be able to use master works to make there own work.

### Assessable Tasks

During each class, students will create one drawing. The goal of this drawing should be that it can stand on its own as a piece of work that feels complete in an expression. There is no official homework, but you should at least make a drawing from your drawing made at the museum, thinking about what you have learned and how you can use this information for your own vision.

Week 1. We will work in the museum starting in the Assyrian section. Focusing primarily on the figure and how they saw form. Working on 1 drawing for the duration of the class.

Week 2. We will work from the Egyptian section. Thinking about scale and rhythm and the idea of the repeated form.

Week 3. We will work from the Greek and Roman section. Primarily thinking about line and shape

Week 4. We will be in the arts of Oceania, and think about how they see the idea of the object. The idea here is to focus on a different type of form and scale, and how this will allow you to make a different type of drawing.

Week 5. We will be I work in African-art Paying attention to structure and scale.

Week 6. We will be medieval art. Focusing on relationships and space.

Week 7. We will be in European painting and focus on paintings from 1500-1700. Focusing on the rectangle and form

Week 8. We will be in the American wing. Focusing on the idea of the grandiose

Week 9. We will go to the 19<sup>th</sup> century. And focus on meaning through composition

Week 10. We will draw from the period rooms. Thinking about actual objects and how they have changed over time. How the idea of shape can change how a drawing is read.

Week 11. We will focus on Dutch interiors.

Week 12. We will be in modern art. And focus on the idea modern space

Week 13. We will be in modern art and focus on the idea of the contemporary idea.

### Evaluation and Grading

MFA students participating in this course will receive grades. Grading is on a High Pass/Pass/Low Performance/Fail basis. To achieve a Pass grade, students must be on time. It is very important that we all show up on time. Students will be graded on their ability to focus and stay focused for the duration of the class. Students will be graded on participation in group discussions and class critiques. Most of important students will be graded on the drawings they make. Its important to see that these drawings from masterworks were taken seriously.

### Readings and Resources

- Vincent Van Gogh: The Drawings By Vincent Van Gogh and Colta Feller Ives
- Rembrandt Van Rijn: 141 etchings and Drawings By Narim Bender
- Drawings of Rembrandt: With a Selection of Drawings by his pupils and Followers;
- Peter Paul Rubens: The Drawings By Anne-Marie Logan and Michiel C. Plomp
- The Elements Of Dynamic Symmetry By Jay Hambidge
- The Painters Secret Geometry: A Study of Composition in art (Dover Books on Fine art) By Charles Bouleau
- The Golden Ratio: The Divine Beauty of Mathematics By Rafael Araujo, Gary B.Meisner

### Materials and supplies

- Your drawings should at least be 18x24. It is important to give yourself the space that is needed to do a proper transcription. Please bring paper this size, such as 15 Pieces of paper 20 x18 rives B.F.K.
- Drawing board. I recommend you get a piece of paper that covers your whole board. Its important to study these pieces not just copy them.
- Pencils. A range from 2h- 7b.
- Charcoal. Some Compressed and some vine.
- Erasers (I recommend pink pearl erasers).
- Pencil sharpener.

*As this is a virtual course, meeting on Zoom and utilizing Padlet, all participants should have reliable internet access, a way of photographing your work digitally, and a computer or other through which to access the class.*

### School, Department & Class Policies

Please refer to the Student Handbook for information regarding the School's policies on academic integrity and plagiarism. All students must abide by the general health and safety regulations laid out in the Student Handbook, as well as any specific instructions given by the Instructor.

Student Conduct for Virtual Learning: In order to maintain a virtual space wherein participants feel at ease to share and learn openly with one another, the New York Studio School prohibits participants in virtual classes from recording, taking screenshots, or otherwise copying any portion of New York Studio School's online courses. While participants are free to share images of their own coursework, sharing or posting images or recordings from a virtual class on social media is prohibited without the consent of the instructor, models, and students from class. Course content is solely for registered students of the class and cannot be shared with others. By participating in virtual course, students are aware that the New York Studio School may record and archive Zoom meetings, Padlet pages, and other content from the course.