

# NEW YORK STUDIO SCHOOL

## OF DRAWING, PAINTING & SCULPTURE

March 2021 Intersession  
Painting Marathon  
The Seated Figure through  
Time

**Instructor:** Clintel Steed & Guests  
**Class Hours:** 9am-1pm ; 2pm-6pm, daily  
**Dates:** Thursday, March 11 - March 15, 2021  
**Contact Info:** see Program Office

### Course Description

This Painting Marathon will track the role of the seated figure through time, beginning with the Egyptians and including contemporary works of art. We will see how the space and the narrative of the seated figure has changed throughout the centuries and explore the ways in which the seated figure moves from a place of power to a place of suffering. Through the archetype and metaphor of the seated figure, we find the timeless power that can take place in this posture. We will look at how this idea of the figure has been used to create space and spatial tension.

In this course, we will work both from the transcription and observation. When we work from the transcriptions in this class, we will break down how the seated figure is a powerful way to build structure in a composition.

Each day we will study one specific piece and think about placement and the ideas behind the seated figure. Then we will place the model in a way that mirrors our studies, and paint directly from observation. One of the most powerful things about the Marathon is that you can have this dialogue with history and respond to your own painting right away. Each day we will further deepen our relationship with this essential human form.

### Course Outline

During this Painting Marathon, it is important that we all show up on-time and be ready to paint when class starts. For the first few days we will work on two paintings a day, and based on how things program, there might be certain days where we work on three paintings (so just be ready for that).

For the first three days, we will work from a transcription of a master work which contain powerful examples of the seated figure. Each day we will explore if it is a flat space or does it really have a spatial intensity. We will think about placement and structure. We will think about scale and negative space. For the last two days, we will work on one painting each day.

### Learning Outcomes

Participants will gain a deeper appreciation for the archetype of the seated figure, spanning centuries of art history. Participants will learn to paint from a live virtual model and to synthesize direct observation of a human model with significant masterworks. Participants will internalize an appreciation of the metaphorical potential of a specific human posture.

## Assessable Tasks

Students will make many paintings of different scale and size. The student's work and assessment is contingent with the individual level of each student. The bulk feedback of the class will be in open group critique format. Participation and attendance is mandatory.

## Evaluation and Grading

MFA students participating in this course will receive grades. Grading is on a High Pass/Pass/Low Performance/Fail basis. Visiting participants will not receive grades or evaluations for this course.

## Materials and Supplies

Canvas:

14 total, recommended sizes:

- 2-48" x 60"
- 4-48" x 48"
- 5-24" x 24"
- 3-12" x 14"

(\*note: supplies can become expensive, so it is recommended to stretch your own canvases. It is very important that you have 14 surfaces ready to paint on when the Marathon begins (even a piece of Masonite with canvas wrapped around it can suffice if it is not possible to obtain or to prepare individual stretched canvases).

## Recommended Palette:

By all means, find what's on sale of any brand as long as they have the basic colors below; a cool and warm variety of each primary color plus white and black. Please bring any other oil colors you have.

### Colors

Alizarin crimson (T)

Quinacridone red light,

sometimes called acra red

Cadmium red light or vermillion

Hansa yellow deep

Cadmium yellow light

Yellow ochre

Pthalo blue

Ultramarine blue

Cerulean blue

Raw Umber

Burnt umber

Titanium white

Ivory black

### Very useful:

Cobalt blue

Burnt sienna

Permanent green

Permanent violet

Raw sienna

Naples Yellow

### **Oil Medium**

Linseed Oil or Cold pressed linseed oil

### **Oil Solvent**

Gamsol

Safflower or Vegetable Oil for clean-up

## **Brushes**

This is a matter of personal taste, but I recommend a combination of larger, long-handled stiff-bristle brushes and smaller, long-handled, finer-bristle synthetic brushes with plenty of spring. If you have oil brushes you're comfortable with, please bring them. Brushes are another area where quality and price vary considerably. The store brands like Utrecht or Princeton are fine, as long as they are for oil & acrylic painting and have longer handles. The higher the quality, the easier they are to handle. Brushes come in all shapes and sizes, but an assortment of basic flats, rounds, and filberts are very handy. Bring an assortment, five or six at least.

Here are some suggestions:

A bigger 1" flat stiff-bristle A bigger 3/4" round stiff-bristle

A smaller 1/2" flat bristle

A bigger soft synthetic Two or Three 1/8" to 1/2" long-handled soft-bristled synthetic brushes in a variety of shapes.

**Knives** At least one metal palette knife. The ones that are about 3-4 inches long and are sort of teardrop shaped are easy to use, but any will do. Get a larger, >4" putty/spackle/joint compound knife for cleaning glass palettes.

## **Palettes**

A piece of clear glass or Plexiglas that's at least 12x16" (thrift store framed pictures, windows, small tabletops, plexus is fine), backed by white paper and cardboard or foamboard with edges taped off, or the 12 x16 blue & white tray and lid with palette paper from the art supply store.

## **General Painting Supplies**

Bar of soap or liquid soap (Dawn is a great choice)

Nitrile gloves (available at drug stores)

Rags (old t-shirts, kitchen towels, etc.)

Masking/ Blue painter's tape

Silicoil container for solvent

Glass jar with lids for oil mediums or squeeze bottle for mediums

It is also important to have a sketchbook as well. We may do some quick studies just to get us thinking about breaking the picture plane and seeing Geometry start to take place. This is just to help us understand ideas.

**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.

### **NYSS 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.