

# **NEW YORK STUDIO SCHOOL** **OF DRAWING, PAINTING & SCULPTURE**

Summer 2021

Drawing Marathon - In-Person

Drawing & Portraiture: The Extraordinary Person of Everyday Life

**Instructor:** Linda Darling & Guests  
**Class Hours:** 9am-1pm ; 2pm-6pm EST  
**Dates:** Monday, June 21 - Friday, July 2, 2021 (excluding weekends)  
**Contact Info:** see Program Office

## **Course Description**

In this intensive two-week Marathon course we will engage in the practice of drawing for eight hours per day, a rare opportunity. The focus will be on portraiture, closely observing the unique features and character of the model. We will pay close attention to spatial qualities both within the forms, and in relationship to the geometry presented by the paper. We will examine the features and the character of the head and body not as separate parts, but as volumes related to one another. We will look at the language of portraiture from historical to contemporary art, to investigate how the space around the form is a form in itself, and creates its own drama. The first three days we will focus on the head. We will then move to 3/4 seated and full body expressive poses. Students will be encouraged to experiment with iteration and reordering one or multiple drawings into other compositions.

The purpose of this class is to expand and broaden the students' awareness of the primary nature of drawing and the human body. Through the process of looking at relationships as presented in the immediate moment of the studio, participants will draw the forms of the body and its relationships with the light and architecture of the studio from direct observation. The goal of this process is not accuracy, but to draw relationships that are evocative, and built over time, with revision, experimentation, and re-statements. The emphasis will be placed on characterizing the shapes of relationships in all regards. Compositions will be found and not predetermined. Because discernments are necessary, any space or shape will be relative to the terms of drawing: mark, line, volume, light, value, and not concrete separate identities that are used to describe parts of the body or space. Although there will be short group critiques throughout the Marathon, all instruction is done on an individual basis with small lectures to present reproductions of drawings that present an example that is relevant to the drawings in process or materials in use in the students' work.

## **Course Outline**

Each day is divided into a Morning Session from 9:00 a.m. to 1:00 p.m. and an Afternoon Session from 2:00 to 6:00 p.m. A model is present for all sessions (with the exception of two afternoons in the second week). As the class progresses, we will have long poses with the same model (i.e. the same model will be present for either a morning or afternoon session on multiple days). At the end of the second week, we will have two models for a long pose during two morning sessions. We will have a visiting artist on multiple occasions who will give critiques, or teach throughout the duration of a pose, to have a diversity of voices to respond to the drawings.

## **Learning Outcomes**

The students will have the unique experience of drawing from a model for eight hours per day. This is unique to any other art class, as this experience is generally limited in other curriculum or studio classes. Students will

gain an awareness of their placement and how the visual relationship to the model influences process. Students will learn to create drawings from direct observation, and will learn how materials chosen can influence approaches and process. Students will have a proficiency with a variety of drawing materials; charcoal, conte, graphite, water-based media (ink) and acrylic black and white paint. They will also learn how to prepare “toned” paper and have introductory experience working with a limited pallet “chalk” (sanguine, ochre, black and white). Students will use a group of “study” drawings to make collages and complete a composition that is based in observation but reinvents the space and forms with an entirely new rhythm. Students will be able to discuss their work, and other student’s work and discern and qualify through the terms of drawing to describe relationships and not parts of the body, or space.

### **Assessable Tasks**

Students will be expected to complete the following works:

1. Two portraits or drawings of the human head
2. A seated figure with hands (3/4 pose) including study drawings
3. A drawing of the entire figure in space that includes areas of foreshortening
4. A collage made from “study” drawings, (Students will be asked to work on this outside of class as well)
5. A drawing of two figures and creating a dynamic composition or narrative drama through all of the means as presented in the previous sessions.

### **Evaluation and Grading**

All enrolled NYSS MFA candidates will be evaluated on a high pass, pass, low performance, fail basis, with a personal letter detailing their progress in the course. The evaluation will be based on attendance, participation in the class, and fulfillment of all detailed assignments. Further criteria to be considered will be an assessment of individual drawings as detailed above.

### **Readings and Resources**

There will be a selection of books reserved in the Library that pertain specifically to drawing, and the class. We will discuss some of these as a group, and they will be available at any time during library hours.

Selected artists: (not inclusive of all that will be presented)

In addition to the drawings of great masters of the Renaissance from Uccello to El Greco: Camille Corot, Jean-Francois Millet, Vincent Van Gogh, Paul Cezanne, Henri Matisse, Edouard Manet, Berthe Morisot, Gwen Johns, James Ensor, Edward Vuillard, Pierre Bonnard, Paul Cezanne, Chaim Soutine, Cecelia Beaux, John Singer Sergent. Egon Schiele

Selected Contemporary Artists:

Nicole Eisenman, Dana Schutz, Luc Tuymans, Lisa Yuskavage, Gideon Bok, Julie Heffernan, Ellen Gallagher, Chantal Joffe

”The Renaissance Portrait: From Donatello to Bellini”; Keith Christiansen, Metropolitan Museum of Art, 2011

### **Materials and Supplies**

- Vine charcoal, 12 thin willow (grade so5 and medium), 8 medium size vine charcoal (medium grade)
- An assortment of graphite pencils: B, 2B, 3B, 4B, HB, and a few H or F pencils and sharpening tool
- 3 Black Conte “Charcoal” Pencils (not the wax sticks) in grades H, HB, and 2B PLUS additional charcoal sticks or pencils you have or would like to add.
- 2 each Black and White Conte or other brand (General’s) “charcoal pastel” sticks in grade HB and 2B
- Any brand (Generals, Conte, or Caran D’ache) “pastel or charcoal sticks” (not crayons) (2) red brown (or Sanguine Medici) (1) yellow ochre and (1) ultramarine Blue

- Kneadable eraser (large) and hard eraser
- Spiral bound sketchbook at least (11x14") with a top binding if possible
- *20 sheets strong hot press paper 90 or 140 lbs. Recommend "Arches" or an equivalent, 22"x 30 (This paper will be joined to form a larger sheet, and various mediums will be used on these ambitious drawings. Please make sure the paper is strong.)*
- Water soluble black ink
- One pint each of black and white acrylic paint
- A small selection of at least 10 inexpensive brushes rounds and filberts nothing smaller than #8 suitable for working with acrylic and water-based mediums. In addition, 2 cheap flat brushes for washes. \*For larger brushes Blick sells a good synthetic "Blick Mega White" or the Mega Taklon in the same line.\* Suggested mega round 30, filberts of your choice.
- Pan or palette for mixing acrylic paint
- Spray bottle for rewetting your palette
- Plastic cups for mixing, washes, and rinsing (2) 1 qt size, (20) smaller 4 to 8 oz.
- Masking tape, white
- Fast drying non solvent based glue
- Paper towels
- Mat knife and scissors, yardstick
- Metal head push pins
- Staple gun and staples

The following materials are OPTIONAL but NOT required; if you already have these materials you may bring to class, or purchase using palette suggestions below.

- o Watercolor

Palette suggestions

- o Ultramarine Blue
- o Burnt Sienna
- o Yellow Ochre
- o Ivory Black
- o Zinc white

*If additional materials are required, they can be purchased at nearby art stores.*

### **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 D.M. Instructor, and on the School's homepage [nyss.org](http://nyss.org) with regards to Covid protocols and entry procedures. Students are expected to be on time and to attend all classes. Classes missed due to Covid related precautions will be excused.