

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Fall 2022

Drawing Marathon – IN-PERSON
With Gracie DeVito & Zach Harris

Instructor: Gracie DeVito & Zach Harris
Class Hours: daily, 9am- 6pm
Dates: Tuesday, September 6 – Friday, September 16 (no class on Sunday, September 11)
Contact Info: see Program Office

“Drawing is the artist's most direct and spontaneous expression, a species of writing: it reveals, better than does painting, his true personality.” – Edgar Degas

Course Description

This Marathon will be an intensive life-drawing course in the studio, with a live model and a dynamic set up, focusing on the fundamentals of drawing from perception. Using a range of materials and techniques, we will present and explore a variety of approaches to observational drawing. Students will be encouraged to immerse themselves in the act of looking, to experiment with new ways of seeing, and to develop a strong, lasting drawing practice. Open beginners and those with experience.

Course Outline

Fast sketches and more developed drawings will be made in various sizes and materials. We will focus on specific aspects of drawing, such as light/shade, 2-D and 3-D geometry, positive/negative space, basics of perspective, contour and shape, line/plane. We will also analyze and transcribe historical drawings. Each student will be met with individually on a daily basis, and encouraged to work on individual goals and ideas. There will be some group discussions where we share our work in order to broaden our understanding and help one another.

Learning Outcomes

After completing the course, students will gain a more meaningful and informed drawing practice and learned new ways to look at and engage with visual art. Students will have the opportunity to further their own personal visual language and to gain vocabulary and insights with which to speak about art.

Assessable Tasks

Students should be actively engaged in each drawing session and be willing to use and try new materials and new ways of drawing, looking and thinking. Drawings of various size and duration will be made on a daily basis.

Evaluation and Grading

For NYSS MFA candidates, grading is on a High Pass, Pass, Low Performance, Fail basis. To achieve a passing grade, each student should attend every class and be actively engaged with all activities, discussions, critiques and demonstrations.

Reading and Resources

Quotes to enjoy below*.

Materials and Supplies

Materials and their uses will be an important part of this class. We will try different materials and discuss various techniques to use them. Students will be encouraged to explore the materials and to develop their visual vocabulary

and techniques. ***In addition to this list, students are also welcome to bring other drawing materials they enjoy working with.*

- 18 x 24 inch pad of newsprint
- 18 x 24 inch pad of paper- Durable 150 weight or more.
- 12 24 x 36 sheets cold pressed watercolor paper
- Small sketch book whatever size preferred.
- Artist tape
- Scissors
- vine charcoal, various densities
- Compressed charcoal
- Assorted graphite pencils
- Red conte crayon
- Red, blue, green, and yellow colored pencils or pastels
- Pencil sharpener
- Large kneaded eraser
- White vinyl erasers
- Disposable palette pad
- Acrylic paint 16 oz. white, black,
- Acrylic paint 8 oz. Red, Blue, Ochre, Oxide Red and Chromium Oxide Green
- Brushes for acrylic various sizes.
- Small jar Sumi ink sepia and black

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 – ***inclusive of any current Covid-19 protocols*** – laid out in the Student Handbook and School website, as well as any specific instructions given by the Instructor.

***Drawing Quotations**

“I prefer drawing to talking. Drawing is faster, and leaves less room for lies.” – Le Corbusier

-on drawing the nude... “It's the most important study there is and the most challenging and the most difficult.” – Wayne Thiebaud

“In spite of everything, I shall rise again: I will take up my pencil, which I have forsaken in my great discouragement, and I will go on with my drawing.” – Vincent Van Gogh

“The sketch hunter moves through life as he finds it, not passing negligently the things he loves, but stopping to know them, and to note them down in the shorthand of his sketchbook.” – Robert Henri

“To see the human condition in the old woman, in the child, in the model on the stand, in that particular human being, and to let the hand trace it, this act of adoration is called, 'drawing from life.'” – Frederick Franck

“O painter skilled in anatomy, beware lest the undue prominence of the bones sinews and muscles cause you to become a wooden painter from the desire to make your nude figures reveal all.” – Leonardo da Vinci

“When you draw a nude, sketch the whole figure and nicely fit the members to it and to each other. Even though you may only finish one portion of the drawing, just make certain that all the parts hang together, so that the study will be useful to you in the future.” – Leonardo da Vinci

“What is drawing? Not once in describing the shape of the mass did I shift my eyes from the model. Why? Because I wanted to be sure that nothing evaded my grasp of it... My objective is to test to what extent my hands already feel what my eyes see.” – Rodin

“The figure is nothing unless you twist it around like a strange miracle.” – Willem de Kooning

“I have read that the ancients, when they had produced a sound, used to modulate it, heightening and lowering its pitch without departing from the rules of harmony. So must the artist do in working at the nude.” – Antonio Canova

“When we respect the nude, we will no longer have any shame about it.” – Robert Henri

“Mind you, the most perfect steersman that you can have, and the best helm, lie in the triumphal gateway of copying from nature. And this outdoes all other models; and always rely on this with a stout heart, specially as you begin to gain some understanding of

draftsmanship. Do not fail, as you go on, to draw something every day, for no matter how little it is it will be well worth while, and it will do you a world of good.” – Cennino Cennini (14th century—Book of the Art)

“Nathan, how can we keep them from copying the figure?” – Robert Beverly Hale
(*answering question: Do some art students not see the need to study anatomy?*)

“Oh, certainly yes. Not only students. One day in East Hampton de Kooning came up to my little studio there and said that I was ruining any number of people by telling them about anatomy. But as a matter of fact, I’m not sure that he’s right. This may be a rationalization, but I believe that an artist has to know the technical tradition that has preceded him. And the more he knows about it the better of he is.” – Robert Beverly Hale

“Copy your stovepipe. [advice to a young painter]” – Cézanne

PRECEPTS FOR YOUNG PAINTERS

“He who devotes himself to the practice of the fine arts must not allot so much time to the exclusive study of drawing as to be prevented from applying himself early enough to painting and coloring.

Do not let your desire to please lead you so far in search of the new as to lose sight of the true. Nature is very ancient and still pleases. Novelty may at best strike the fancy of one age, but the good artist must work for eternity, so far as the fragility of things human allows it.

Beware of becoming a copyist; you will always remain inferior to your model.

Do not bother to be quick. Improvisers do not work for posterity. The public will ask not whether you have completed your work in three days, but whether it is beautiful.

The young artist shall relax reading poetry.” – Sebastiano Conca

“The nude does not simply represent the body, but relates it, by analogy, to all structures that have become part of our imaginative experience.” – Sir Kenneth Clark

“I say and insist that drawing in company is much better than alone for many reasons. The first is that you would be ashamed to be seen lagging behind the other students, and such shame will lead you to careful study. Secondly, a wholesome emulation will stimulate you to be among those who are more praised than yourself, and the praise of others will spur you on. Another is that you can learn from the drawings of others who do better than yourself...” – Leonardo da Vinci

“The painter or draftsman ought to be solitary, in order that the well-being of the body not sap the vigour of the mind.” – Leonardo da Vinci

“Draw, Antonio, draw – draw and don’t waste time!” – Michelangelo

“The function of the muscle is to pull and not to push, except in the case of the genitals and the tongue.” – Leonardo da Vinci

“To draw the human figure it is necessary to know as much as possible about it, about its structure and its movements, its bones and muscles, how they are made, and how they act...” – Thomas Eakins

“Drawing is the artist’s most direct and spontaneous expression, a species of writing: it reveals, better than does painting, his true personality.” – Degas

“You must have the whole figure you want to draw in your eye and mind.” – Ingres

“A good drawing has immense vitality because it is explanatory. In a good drawing even its faults have become virtues.” – John Sloan

“Some people hark to the past as a paradigm of how things were before they went wrong; they talk about going back to drawing. To me, it’s about going forward, putting a new brick in the building of experience. Drawing from observation must inevitably be of its time.” – Graham Nickson

“Draw everywhere and all the time. An artist is a sketchbook with a person attached.” – Irwin Greenberg

“Drawing instruction is a training towards perception, exact observation and exact presentation not of the outward appearances of an object, but of its constructive elements, its lawful forces-tensions, which can be discovered in given objects and of the logical structures of same-education toward clear observation and clear rendering of the contexts, whereby surface phenomena are an introductory step towards the three-dimensional.” Kandinsky

“Drawing is a kind of hypnotism: one looks in such a way at the model, that he comes and takes a seat on the paper.” – Picasso

“The supreme misfortune is when theory outstrips performance.” – Leonardo da Vinci

“Draw every day for at least half an hour. If you don't feel like it then draw until you do.” – Author unknown

“What is this drawing? Not once in describing the shape of that mass did I shift my eyes from the model. Why? Because I wanted to be sure that nothing evaded my grasp of it... My objective is to test to what extent my hands already feel what my eyes see.” – Rodin

“The body always expresses the spirit whose envelope it is. And for him who can see, the nude offers the richest meaning.” – Rodin

“One bone alone proves nothing.” – Paul Klee

“The next phase will be to draw, draw, and draw again, until somehow the alchemy happens. That's when I've so internalized the gesture and feel of the relationship, I will no longer need to work from my photos and will be able to freely imagine and play with all the elements to convey the spirit of what I'm after.” – Margot Hattingh

“A drawing should be a verdict on the model. Don't confuse a drawing with a map.” – Robert Henri

“The only ones who can really benefit by consulting the model are those who can produce their effect without a model.” – Delacroix

“Is it not dangerous to have students study together for years, copying the same models and approximately the same path?” – Géricault

“Take hold of objects by their centres, not by their lines of contour... The contour accentuated uniformly and beyond proportion, destroys plasticity, bringing forward those parts of an object which are always most distant from the eye – namely its outlines.” – Delacroix

“Do not give to all the muscles of the figure an exaggerated volume, because, even if they occupy a well-defined place, they do not protrude in so prominent a way, unless the member to which they belong is in a study of great force or extreme fatigue. If you proceed otherwise, you will succeed only in representing a sack of nuts and not a human figure.” – Leonardo da Vinci

“It is often said that Leonardo drew so well because he knew about things; it is truer to say that he knew about things because he drew so well.” – Kenneth Clark

“No one can walk away from a fine drawing session and feel downcast.” – Catherine Robertson

“The nude, if you tackle it, is a very fascinating subject, especially for a woman.” – Isabel Bishop

“Do not busy yourself with things belonging to the eyes by making them enter through the ears.” – Leonardo da Vinci

“Rough sketches, which are born in an instant in the heat of inspiration, express the idea of their author in a few strokes, while too much effort and diligence sometimes sops the vitality and powers of those who never know when to leave off.” – Giorgio Vasari

[a famous cabalist said:] “If you wish to get hold of the invisible you must penetrate as deeply as possible into the visible:... What helps me most in this task is the penetration of space. Height, width, and depth are the three phenomena which I must transfer into one plane to form the abstract surface of the picture, and thus to protect myself from the infinity of space. My figures come and go, suggested by fortune or misfortune. I try to divest them of their apparently accidental quality.” – Max Beckmann

“To achieve progress nature alone counts, and the eye is trained through contact with her. Do not be an art critic, but paint; therein lies salvation.” – Cézanne

“When an artist or student draws a nude figure with painstaking care, the result is drawing, and not emotion.” – Henri Matisse

“You can spend 20 years in front of the figure and gradually develop a style and a way of dealing with the figure, but that will make you a slave of what's in front of you. But if you study anatomy you're freer to make the figure move in space in a way that's different from using the figure as a still-life object.” – Martha Mayer Erlebacher

“The strong make-up of the human body is beauty and refinement. The human body is terrific. Beauty is a terrific thing, as great as structure. Very few life-studies are strong enough to live... The nude is exquisite, the most beautiful thing in all the world...”

Don't let your figure look as though it had been ironed...

Give the sensation of motion by distinctly showing in your work which parts of the body are movable and which not. Study to know which are which. Remember that the head of man is a solid structure. It refuses to be twisted and cannot be bent up. The neck is a more loosely jointed thing. Then comes the fixed structural bones of the chest. The waist again is movable and pliable, but is followed by the structural and bony place at the hips, then to the knee. The whole body consists of flexible parts, inflexible parts. It is at the flexible places named that the bend or twist actually occurs, but one is made to feel the continuity of movement throughout.

Study muscles so that you know the nature of what you use. Where each comes from, and goes to, and its part of the action in hand.

Anatomy is a tool like good brushes.

Caught by facts, caught by facts of anatomy...

The overlay and interplay of muscles is like the running of a brook.

Students work in schools making life studies for years, win prizes for life studies and find in the end that they know practically nothing of the human figure. They have acquired the ability to copy.

Develop your visual memory. Draw everything you have drawn from the model from memory as well.” – Robert Henri

“Drawing is the artist's most direct and spontaneous expression, a species of writing: it reveals, better than does painting, his true personality.” – “Edgar Degas

“A good drawing has immense vitality because it is explanatory. In a good drawing even its faults have become virtues.” – John Sloan

“It is only by drawing often, drawing everything, drawing incessantly, that one fine day you discover to your surprise that you have rendered something in its true character.” – Camille Pissarro

“It is all very well to copy what one sees, but it is far better to draw what one now only sees in one’s memory. That is a transformation in which imagination collaborates with memory.” – Degas

“Remember that our problem as artists is to learn the form and then, of course, to give the illusion of the form on our paper when we draw. To a great extent, that's done by becoming aware of what light does to form. You have to understand that light can destroy the form, you know. It destroys it terribly, and that's why in the beginning people get bad results-because they copy exactly what they see. And what they see is the light destroying form because of the many lights in the studio and cast shadows coming from all directions at once. When you have learned to select or imagine a dominant light from one direction with a reflected light from the side, the values on the model will remain the same unless the model moves... Like Michelangelo, you shouldn't just copy exactly what you see or follow a fixed formula for each pose and each form on the body. You must learn to invent and supply the planes and values that give the illusions you wish to create in your composition.” – Robert Beverly Hale

“Draw as if the object being drawn has never existed - because it hasn't.” – Andrew Hamilton

“Rough sketches, which are born in an instant in the heat of inspiration, express the idea of their author in a few strokes, while too much effort and diligence sometimes sops the vitality and powers of those who never know when to leave off.” – Giorgio Vasari

“To draw does not simply mean to reproduce contours; the drawing does not simply consist in the idea: the drawing is even the expression, the interior form, the plan, the model. Look what remains after that! The drawing is three fourths and a half of what constitutes painting. If I had to put a sign over my door [to the atelier], I would write: School of drawing, and I'm certain that I would create painters.” – Ingres

“..I considered it my duty to take the course in anatomy, something I did conscientiously and, in fact, twice. The second time I attended the colorful and vivacious course of Prof. Dr. Moillet. I drew the preparations, took lecture notes, smelled the air of corpses. But unconsciously it was peculiarly annoying to me to hear of the direct connection between anatomy and art. It even offended me—just as the instruction once offended me that the trunk of the tree “must always be represented joined to the ground.” There was no one there who could help me out of these feelings, out of the entanglement of this darkness. It is true that I also never turned to anyone with my doubts. Even today I find that such doubts must be resolved alone within the soul and that otherwise one would profane one’s own powerful solution

Nevertheless, I soon found in those days that every head, no matter how “ugly” it seems in the beginning, is a perfected beauty. The natural law of construction which is manifested in each head so completely and indisputably gave the head its stroke of beauty. I often stood before an “ugly” model and said to myself: “How skillful.” And it is endless skill that shows in every detail: each nostril for example always awakens in me the same feeling of admiration as the flight of the wild duck, the joining of the leaf with the branch, the swimming of the frog, the pouch of the pelican, etc., etc. This feeling of admiration for beauty, for skill, I immediately experienced at Prof. Moillet’s lectures. “ – Kandinsky

“A few “abstract” painters are being blamed for being interested in geometry. When I had to study anatomy at art school (for which I had little taste, so bad was the teaching of the anatomy professor), my master Anton Azbe used to say to me: “You *must* know anatomy, but in front of your easel, you *must* forget it.” – Kandinsky

“The pelvis fits into the thighs and suggests an amphora. Fit your parts into one another and build up your figure as a carpenter does a house. Everything must be constructed--build up of parts that make a unit: a tree like a human body, a human body like a cathedral. To one's work one must bring knowledge, much contemplation of the model or other subject, and the imagination to enrich what one sees. Close your eyes and hold the vision, and then do the work with your own sensibility. If it be a model assume the pose yourself: where the strain comes is the key of the movement.” – Matisse

CONTRAPOSTO

“In connection with the student's drawing that he had just see, he [Bernini] said the during his studies he had discovered that one of the most important points for a student to bear in mind concerning the posture of a figure is that it should have a natural stance,. Seldom does a man, unless he is very old, rest his weight on more than one leg. The artist must be careful to reproduce this posture accurately and make the shoulder on the side of the leg bearing the weight of the body lower than the other. If one of the arms is raised, it should always be the one on the side opposite the leg bearing the body. If this maxim is disregarded, the figure will lack grace and violence will be done to nature. Observing good antique statues, he had found that they all conform to this rule.” – Bernini (conversation reported by the Sieur de Chantelou)

“Rules serve no purpose, but only do harm, because, apart from the fact that bodies are foreshortened and always rounded, these rules are useless and unsuited to our tasks. The artist's mind should be not only clear, but free. His fancy should not be trammled and restrained by a mechanical slavery to such rules. In this truly and most noble profession judgment and practice should serve as rules and formulas.

My beloved brother and predecessor, in showing me the basic rules and measurements of the human figure, told me that perfect and graceful proportions should be of so many faces in length, and no more. “But you must,” he added, “become so familiar with these rules and measurements that when working you will have the compasses and the square in your eye, and judgment and practice in your hand.” So that these mathematical rules and methods are not and cannot be of any service or value. Nor should we use them in our work, for, instead of increasing the artist's practice, spirit, and vivacity, they will take them from him entirely, by mortifying his intellect, dulling his judgment, and depriving his art of all grace, spirit, and flavor.” – Zuccari

“I merely draw what I see. I draw what I feel in my body” – Barbara Hepworth

“It is the bareness of drawing that I like. The act of drawing is what locates, suggests, discovers.” – Philip Guston

“Personally I would like to have pupils, a studio, pass on my love to them, work with them, without teaching them anything... ..A convent, a monastery, a phalanstery of painting where one could train together... ..but no programme, no instruction in painting... ..drawing is still alright, it doesn't count, but painting – the way to learn is to look at the masters, above all at nature, and to watch other people painting.” – Cézanne*

“We painters take the same liberties that poets and madmen take.” – Veronese

“I draw like other people bite their nails.” – Picasso

“One must always draw, draw with the eyes, when one cannot draw with a pencil.” – Balthus

“Drawing is the probity of art. To draw does not mean simply to reproduce contours; drawing does not consist merely of line: drawing is also expression, the inner form, the plane, modeling. See what remains after that.” – Ingres

“When I make my drawings... the path traced by my pencil on the sheet of paper is, to some extent, analogous to the gesture of a man groping his way in the darkness.” – Alberto Giacometti

“I have bought myself a very beautiful book on anatomy.... It was in fact very expensive, but it will be of use to me all my life... The key to many things is in thorough knowledge of the human body.” – Vincent Van Gogh

“The construction of the human figure, its tremendous variety of balance, of size, of rhythm, all those things make the human form much more difficult to get right in a drawing than anything else.” – Henry Moore

“And who is so barbarous as not to understand that the foot of a man is nobler than his shoe, and his skin nobler than that of the sheep with which he is clothed.” – Michelangelo

“A painter told me that nobody could draw a tree without in some sort becoming a tree; or draw a child by studying the outlines of its form merely... but by watching for a time his motions and plays, the painter enters into his nature and can then draw him at every attitude.” – Ralph Waldo Emerson

“Do you like to draw?” – Charles Schulz

“You can never do too much drawing.” – Tintoretto

“Drawing is the simplest way of establishing a picture vocabulary because it is an instant, personal declaration of what is important and what is not.” – Betty Goodwin

“There is nothing as humbling as drawing, sketching, painting the human body. Young, old, middle aged, it is such a thing of beauty and wonder.” – Mary Jean Mailloux

“Think of drawing as a way of talking about the things that interest you. Think of those wonderful documents, drawings made on scraps of paper by the lesser Dutch masters while they were wandering around market places and sitting in saloons.” – John Sloan

“It is my firm belief that contour, gesture, and modeled drawing are absolutely fundamental modes of working for all artists... No artist that I know ever stops using these modes of drawing.” – Robert Kaupelis

“Man's naked form... belongs to no particular moment in history; it is eternal, and can be looked upon with joy by the people of all ages.” – Auguste Rodin

“When you are drawing, you are always one or two marks ahead. You're always thinking, 'After what I'm doing here I'll go there, and there.' It's like chess or something. In drawing I've always thought economy of means was a great quality - not always in painting, but always in drawing.” – Martin Gayford, *A Bigger Message: Conversations with David Hockney*

“Drawing is one of the best ways to meditate, while staying connected to the world around us.” —Elisha Leventis

“Drawing is the only thing that makes my life bearable.” – Kaethe Kollwitz

“We should talk less and draw more. Personally I would like to renounce speech altogether, and like organic nature, communicate everything I have to say in sketches.” – Johann Wolfgang von Goethe

“Toutes les erreurs de la critique commises à mon égard, à mes débuts, furent qu'elle ne vit pas qu'il ne fallait rien définir, rien comprendre, rien limiter, rien préciser, parce que tout ce qui est sincèrement et docilement nouveau - comme le beau d'ailleurs, porte sa signification en soi-même. La désignation par un titre mis à mes dessins est quelquefois de trop, pour ainsi dire. Le titre n'y est justifié que lorsqu'il est vague, indéterminé, et visant même confusément à l'équivoque. Mes dessins inspirent et ne se définissent pas. Ils ne déterminent rien. Ils nous placent, ainsi que la musique, dans le monde ambigu de l'indéterminé. Ils sont une sorte de métaphore.”— Odilon Redon

“Those who are not conversant in works of art are often surprised at the high value set by connoisseurs on drawings which appear careless, and in every respect unfinished; but they are truly valuable... they give the idea of a whole.” – Sir Joshua Reynolds

“Let the object draw the picture using the ink brush as a tool.” – Chinese saying

“Rough sketches, which are born in an instant in the heat of inspiration, express the idea of their author in a few strokes, while too much effort and diligence sometimes sops the vitality and powers of those who never know when to leave off.” – Giorgio Vasari

“How wrong are those simpletons, of whom the world is full, who look more at...color than at the figures which show spirit and movement.” – Michaelangelo

“From the age of 6 I had a mania for drawing the shapes of things. When I was 50 I had published a universe of designs. But all I have done before the the age of 70 is not worth bothering with. At 75 I'll have learned something of the pattern of nature, of animals, of plants, of trees, birds, fish and insects. When I am 80 you will see real progress. At 90 I shall have cut my way deeply into the mystery of life itself. At 100, I shall be a marvelous artist. At 110, everything I create; a dot, a line, will jump to life as never before. To all of you who are going to live as long as I do, I promise to keep my word. I am writing this in my old age. I used to call myself Hokusai, but today I sign my self “Old Man Mad About Drawing”— Hokusai Katsushika