

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

SUMMER 2023

Drawing Marathon – IN-PERSON

Portraiture and Presence with Linda Darling & Guests

Instructor: Linda Darling & Guests
Class Hours: 9am-1pm / 2pm-6pm ET
Dates: Monday, June 5 - Friday, June 16th, 2023 (daily, excluding weekends)

Course Description

In this intensive two-week Marathon, 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 play 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 unto 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.

In addition to 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 9am to 1:00pm and an Afternoon Session from 2pm to 6pm *A model is present for all sessions with the exception of two sessions reserved for a special project or a class visit to a museum. 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. On the last day Friday June 16th at 4pm there will be a visiting artist (as well as the instructor) and students will have the opportunity to present their work and participate in a group discussion.

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, sanguine conte, graphite, water-based media (ink). *In addition, we will use

alternative tools that will support the understanding of process and form. 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

The NYSS Library will be an important resource and students will be encouraged to explore the collection. There will be a selection of books reserved in the Library that pertain specifically to our class. We will discuss some of these as a group to present examples that reflect an aspect of the processes being presented in class. Individual discussions will be held to support individual interests or processes. These resources are 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: Hans Holbein, Albrecht Durer, Jean-Francois Millet, Vincent Van Gogh, Paul Cezanne, Henri Matisse, Edouard Manet, Berthe Morisot, Gwen Johns, James Ensor, Edward Vuillard, Pierre Bonnard, Chaim Soutine, Cecelia Beaux, John Singer Sargent. Egon Schiele, Paula Modersohn-Becker, Kathe Kollwitz, Romare Beardon Oskar Kokoschka, Frank Auerbach, Lucian Freud, Euan Uglow,

Selected Contemporary Artists:

Nicole Eisenman, Amy Sherald, Dana Schutz, Kehinde Wiley, 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

- Paper: One roll of 36"x10 yards Drawing paper or your choice (medium weight), (Strathmore has a selection of student grade to more heavyweight stock).
- Spiral bound sketchbook at least (11x14") with a top binding if possible
- Staple gun and staples
- Tape (masking or artists)
- 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
- Chamois Cloth
- 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.
- Any brand (Generals, Conte, or Caran D'ache) "pastel or charcoal sticks" (not crayons) in a "sanguine like" color.
- Kneadable eraser (large) and Pink pearl eraser, sanded eraser
- Water soluble black ink (Higgins)*warm. And small selection of brushes appropriate for water based media
- Spray bottle
- Plastic cups for mixing, washes, and rinsing (2) 1 qt size, (20) smaller 4 to 8 oz.
- Masking tape, white

- Paper towels
- Scissors
- Mat knife

The following materials are OPTIONAL but NOT required;

Please bring any materials you would like to work or experiment with to class. This can be alternative surfaces of paper to oil sticks, watercolor, or acrylic (black and white) along with tools needed to work with these. You can also make or repurpose any material suitable for drawing.

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 Instructor and on the School's homepage 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.