

# NEW YORK STUDIO SCHOOL

## OF DRAWING, PAINTING & SCULPTURE

### DRAWING MARATHON

Kyle Staver – Week 1 Jan 17 – 21, 2012

**Instructor:** Kyle Staver  
**Class Hours:** 9:00AM – 6:00PM  
**Dates:** **Week 1 – Tuesday January 17 – Saturday January 21**  
**Contact info:**

#### **Course Description:**

From time immemorial artists have queried other artists' work using a pencil as probe and a museum as laboratory. During this week, students will be given the chance to investigate a painting and present their findings.

#### **Course Outline:**

Day One: Students will meet at the New York Studio School, and begin with a discussion of which of the paintings located in the Metropolitan Museum of Art they would like to work from. It is not necessary to have determined this before you begin the class as the faculty member will discuss the choice with each student. If a student would like to work from a painting not listed, they will have the opportunity to discuss their ideas.

1. El Greco, The Adoration of the Shepherds, Met Gallery 619
2. Titian, Venus and Adonis, Gallery 609
3. Rembrandt, The Toilet of Bathsheba, Met Gallery 615
4. Raphael, Madonna and Child Enthroned with Saints, Met Gallery 608
5. Delacroix, The Abduction of Rebecca, Met Gallery 801

That afternoon, the class will reconvene at the Metropolitan Museum of Art. Using pencils on large bond paper drawing pads, students will be asked to draw their choice. Students will be encouraged to research how and why the painting was produced. Some questions that may be considered are: Why was the work done? (commission, competition entry, etc) What was the socio-political climate during which the work was made? What works preceded and followed the making of this piece? Was this a stand-alone piece or part of a series? Are there preparatory works for this? (Sketches, drawings, sculptures, etc.) Most importantly, what is this painting about?

Day Two: Back at the NYSS, students will be asked to mount a piece of paper of their chosen master works to scale. From this point, using their sketches and post card/reproductions, they will reconstruct their painting. Materials may include pencil, ink, and charcoal.

Day Three: Models will be available to take poses from the composition of the works in progress. Each student will take turns with posing the model to meet the needs of their particular project. All the students will draw from all poses and be prepared to share their drawings with each other.

Day Four: In the morning students will work on their large scale drawing. Mid morning the group will meet

to allow each student to discuss the work they have been making. During this time, students are encouraged to discuss the history of the original painting. In the afternoon we will return to the Met and readdress the master works. During this visit each student will be required to present their written research to the group.

Day Five: Saturday, our final day, the morning will be spent working. At lunch the work will be set up in preparation for a group discussion. Two outside visiting artists will join us bringing fresh eyes and new points of view to our group review of the Marathon results.

### **Learning Outcome:**

At the end of the marathon week students will have examined a Master work using many different drawing approaches and strategies.

Drawing from a work of art at the Metropolitan Museum of Art, using these drawings back in the studio to begin a scaled transcription, and utilizing models to replicate the Master composition in the studio. These are some of the drawing strategies the student will be experiencing during the Marathon week.

These are skills and tools that an artist will use again and again in his/her studio practice going forward. To become personally acquainted with a great work of art through observation and hard work is the hoped for outcome.

### **Evaluation and Grading:**

Grading is on a High Pass/Pass/Low Performance/Fail basis. Students will be evaluated on the basis on attendance, commitment and productivity. The scaled reproduction of the chosen Master Painting and the support work are the basis of the evaluation.

### **Suggested Readings and Resources:**

Matisse on Art, Jack Flam  
Pissaro Letters To his Son, Lucien  
The Journal of Eugene Delacroix

### **Materials and Supplies:**

Suggested materials:

A roll of medium weight rolls of paper, at least 4' wide by 5 yards  
18 x 24" large pad of bond drawing paper (to be used in the MET)  
24 x 36" large pad of drawing paper for studio work or equivalent sized sheets  
Drawing board with clips for 24 x 36" paper  
Drafting tape – ¾"  
Thumbtacks / pushpins  
Pencils  
Erasers  
Graphite sticks (various grades, 2B, 6B, etc. – H: harder/lighter B: softer/darker)  
Willow charcoal - soft grade, large diameter  
Pen and ink with container for water  
Brushes for ink wash and drawing  
Staple gun/ staples  
Acrylic gel medium or PVA size for gluing purposes

### **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.