

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Monday Evening Drawing Spring 2017

Instructor: Sam Levy
Class Hours: Mondays, 6:30-9:30 pm
Dates: January 30 - April 10, 2017

Course Description:

By working from direct perception and a live model, students will develop their ability to construct personally significant, meaningful images. Classroom discussions and observations will relate our experience to the imagery of other past and living artists. In this way we will explore the figure in the context of observational life and reflection. The structure of images and the issues of plastic, relational drawing- volume, scale, proportion, geometry, form, depth, sensuality, time and space will be explored in depth.

Course Outline

Each week students will draw from the model in a variety of short and/or long poses, in constructed setups. Classes will be guided by weekly objectives built on the basis of describing what we see and feel. Our work will vary in size from large to small and we will use a variety of mediums. Students should expect to have 20 or so drawings made by the end of the course.

Many Artists and artworks will be presented as examples and for discussion guiding the classwork. The class will at times work from a range of images by other artists that may include Titian, Rembrandt, Poussin, Goya, Cézanne, Bonnard, Matisse, Balthus, Giacometti, etc.

Students are encouraged to visit galleries and share their findings in the studio. A class trip to the Metropolitan Museum of Art will be organized.

Learning Outcomes

The goal of the class is to learn how to construct meaningful, spatial, imagery when working from life. Students will gain an understanding of process and how structure functions with the plastic issues inherent to describing.

Our investigations and discussions of other artists will expand students' resources and give students paths to understanding the figure for themselves through other artist's artwork.

Assessable Tasks

Studio work and demonstration of visual concepts will be the bulk of assessment – Their individual development of visual language in formal and artistic terms. Students will be expected to participate in critiques and in discussions based upon readings and class concepts in general. Attendance is very important.

MFA Students will be expected to maintain a sketchbook and develop their thesis work in relation to the class. A minimum of ten small-ish drawings will be made outside of class, along with two transcription projects.

Evaluation and Grading *[For full-time MFA students only]*

Grading is on a High Pass/Pass/Low Performance/Fail basis. To achieve a Pass grade, students must exhibit full participation in the theme of the class and in executing necessary works. Attendance at 90% or above is mandatory.

Readings and Resources

A Giacometti Portrait, by James Lord

The Unpicturelikeness of Pollock, Soutine and Others, by Louis Finkelstein

Conversations With Cézanne, edited by Michael Doran

Paul Cézanne: The Basel Sketchbooks, by Lawrence Gowing

Drawings of Rembrandt, Volumes 1&2, by Seymour Slive

Bonnard, by Sarah Whitfield & John Elderfield

Nicolas Poussin, by Alain Merot

George Seurat: The Drawings, by Jodi Hauptman

Leon Kossoff, Drawing from Painting, The National Gallery

Vincent Van Gogh: The Drawings, Colta Ives, Susan Alyson Stein, Sjaar van Heugten, and Marije Vellekoop

Materials and supplies

Vine Charcoal, Soft (several boxes of large and medium sized sticks)

Graphite Pencils: 4B,3B, 2B, B and a hand-held Pencil Sharpener

4 sticks of an earth red conté

3 plastic Mars erasers

Good Quality Paper is recommended (no Newsprint). **Canson** 18" x 24" or larger, or 15-20 sheets of **Stonehenge**, **Saunders**, or something similar, Hot or Cold pressed 90lb 22" x 30" A sketchbook (100/gsm recommended- but any paper that you feel comfortable on/easy to carry around)

A Chamois cloth (available for cheap at most hardware stores)

A metal yard stick

Ball point pens

Sumi and/or walnut ink quill pens and nibs

Tacks and/or staple gun

Artist or masking tape

Scissors or Utility knife

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.