

# **Skin & Bones Studio**

## **for Live Figure and Skeletal Anatomy Studies**

### **Studio Floor Notes for All Practitioners**

#### **Guidelines for Safety & Comfort**

1. The studio's Code of Conduct is mainly a safety protocol. Please act in accordance with it, as you have noted with your own signature.
2. Once all practitioners begin to unfold easels, the ample floor space will be fully occupied by these tripods. Please walk slowly and always looking down to avoid catching your foot on the easel legs. Use the traffic lanes along the walls to get to and from the bathroom, the newsprint station, etc.
3. Feel free to work standing, or seated, or to shift back and forth between these two at any time. Do take breaks by just sitting or standing: always attend to your own rhythm and needs.

#### **Guidelines for Modeling Operations**

1. The 1<sup>st</sup> model will be disrobed and will sit at 8pm for 10 to 15 min poses, with a short 5 min breaks, and until 9:45pm.

2. The 2<sup>nd</sup> model will be fully robed and will sit to pose after 8:30pm. You can observe and interpret either or both models as you wish.

3. The medical-grade resin skeleton stands positioned outside, but near the model stations. Please feel free to study the model on your own. Please ask for assistance from staff if you wish to position your easel closer to the skeleton. Ask for assistance when drawing any part of the skeleton.

### **Guidelines for Learning and Authoring**

1. **Allow yourself to not know....**and to thrill in it. This is a learning space for original, exploratory action. There is no objective artistic goal “out there” that you must attain or reach. Your creative goal is in your heart and mind. Nobody is here to judge or test that. You experience this goal through your own genius, which means your own *spirit*, not by making the model exactly six heads tall. Please allow yourself to draw just with lines, or just with tones, or with a combination of both; you can make drawings that are abstract, minimalist, maximalist, proportional, not proportional, etc. Sign everything that you make tonight. Own everything. Own all your searches and all your actions and all your perceived success and disappointments.

2. **Do not objectify the live figure models, robed or disrobed.** Find all of your own humanity in the model. What is s/he expressing? How do you experience what s/he is expressing? How do you show that through your sketches and drawings? Please note that figure drawing is different from portraiture. When working on the face of the model, do

not work to capture her likeness strikingly, but rather to capture something about his/her expressions of mood and attitude in a more general way.

**3. Your goal is not to make a product.** *Your goal is to engage in process,* the process of goal-directed, and yet exploratory action that ends up building something never before seen. You are responsible for authoring that process. Authoring creative action is a burden, as is all creative action, as is all authoring. As artist, this is a responsibility that one assumes willfully and readily, and through the joy of the maker, of the one who builds.

**4. Do not work only when the instructor is with you.** Do not freeze. On the contrary, work mostly when the instructor is not with you. Take license to keep moving forwards, as slowly or as fluidly as you wish, throwing a line here, rubbing shading here. Artwork is often slow work. Keep honing your skills and sensibilities as artist tonight, and thereafter. Ignore everything you've been ever told about talent and keep searching for command of your craft as artist. Know that your experiences will only become richer and more expansive across time...

### **Guidelines for Using Your Gear**

1. You have at hand quality easels that are also fragile easels, as all easels are. You will be able to adjust your easel for both standing and seating positions. Adjusting your easel may chew up minutes of the time-limited pose, so it will be best if you time yourself to make your easel adjustments before the poses, and in-between poses.

Mount your white drawing board and clip onto it two sets of lamps (4 lamp heads) in whatever positions you prefer.

You have been issued three color cards. Please hang only ONE of these three color cards from the top of your easel, and ensure it is facing outwards for the Instructor and Floor Manager to see at all times.

*SAFETY NOTE: Please unclip and remove your white drawing board from your easel before you make any changes to the easel's height, or when folding it up. Do this to avoid getting hit on the head by your falling foam board, or knocking someone else, or scratching any drawing within reach.*

2. Please keep your media bags tied together. Don't undo the twist-ties. Simply reach for your gear through the bags' zip lock openings. The baggies contain assorted media. The most forgiving of all these media is the vine charcoal (the long, thin stick). The most difficult to remove with your eraser will be the medium you press hardest into your paper. Please keep your eraser always isolated in its own baggie to keep it clean.

3. Use your catch-all (the white plastic bag clipped to the tripod) to place your baggies and the two-color cards you are not using at any time.

And now, one final word about the aftermath of our explorations tonight. Do not go home to destroy the drawings that displease you. Wait two weeks. During those two weeks, the expectations that you

were perhaps forcing upon your work will have dissolved like a dream in the night. No matter how much you try, you will not be able to retain and reconstitute those same expectations. Then, when in a quiet mood, unfurl your drawings and look at them from a distance of some 5 feet. To your surprise, you will see your own works in a new light. You will look upon your drawings in their own terms. You will respect your drawings in a new way. This is a beautiful thing. This is how you will strike a new relationship with them, and from a place called insight. You will wish to destroy few or none of them. You might even feel awful that you had ever wanted to destroy any of them. Of course, if a drawing keeps nagging at you, and if it just doesn't say something that you now want it to say, then by all means dispose of such a drawing. As its author, that freedom is yours alone.

Thank you for sharing your time and creative energies with us!

--A.E. Soto-Canino, Chief Instructor  
Skin & Bones Studio