

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Spring 2018 Drawing Marathon Something from Something

Instructor: Michael Berryhill
Class Hours: 9am-1pm; 2pm-6pm
Dates: Tuesday, January 16 – Saturday, January 20, 2018

Course Description

This Marathon will approach drawing with a “something from something” method of working. Most artists have a back catalog of images and ideas that are incidental in some way--we gather them and forget about them and keep them in the periphery. We will rely on a combination of accepting our marginalized sources and using them, as we simultaneously will ourselves into unknown territory. This Marathon will incorporate all of the fundamentals of building a drawing and will also consciously attempt to evolve or devolve into new territory. We will start with the influences and skills that we have and expand into what’s just adjacent to these things or what’s just beyond. All levels welcome!

Course Outline

By making a range of drawings, this course will cover how to avoid inertia; working with doubt and confidence in the studio; ways to use drawing as both canceling and as building. There will be individual critiques and group discussions and pertinent reading suggestions will be made throughout the week.

Learning Outcomes

Participants will learn strategies that make "getting stuck" less possible. Although productivity varies wildly from artist to artist, participants will internalize the idea that working one’s way out of a problem is preferred to thinking one’s way out. Participants will learn to work with the studio as a self-perpetuating idea center. Focus will be directed to helping each person identify their individual tendencies in order to use them towards their advantage.

Assessable Tasks

Participants will be making multiple drawings each day. There will also be some discussions, presentations that will be determined as the week progresses.

Evaluation and Grading

Grading is on a High Pass/Pass/Low Performance/Fail basis. To achieve a Pass grade, exhibit maximum effort within their project as well as being generous to others when discussing their projects.

Readings and Resources

- Philip Guston, collected writings lectures and conversations
- Charline Von Heyl video clips
- Brooklyn Rail conversation between Katy Siegel and Richard Shiff

Materials and supplies

- India ink and brushes
- Charcoal
- Smaller drawing tools on small surfaces
- A range of types of paper and sizes such as: Colored paper/grounds, high quality paper, or cheap construction paper:
 - varieties of colored post it note pads
 - Sketch book, newsprint is acceptable, 50 pages or more
 - Five or more sheets of 22.5"x30" nicer paper of choice
 - One or two nicer/thicker 40"x50" or bigger sheets of paper
- A set of gouache or colored acrylics and brushes
- Also, please bring examples of your work and include what you consider your most serious work/that you feel supportive of, and bring "wild card" or "bad work"-work that your puzzled by, surprised you made, and are possibly interested in.

*Since this is a Marathon, and the days are long abundance and variety are key in paper and in drawing tools

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.