

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Fall 2018 Drawing Marathon

Instructor: Gideon Bok
Class Hours: 9am-1pm ; 2pm-6pm
Dates: Monday, September 10 – Friday, September 14, 2018
Contact Info: see Program Office

Course Description

This course will explore portraiture within an expanded perceptual and conceptual context. Students will be encouraged to expand upon the conventions of portraiture within a series of drawings and a larger drawing installation that will be built over the course of the week. The drawing installation can be either individual or collaborative. Ideas discussed in the class will be supplemented by readings, studio visits, and possible museum or gallery visits. Most of the class time will be spent working in the studio, both from perception and from other sources. Students will draw each other in the studio as well as people in the city outside the school.

Course Outline

In this Marathon, we will be addressing conventions of portraiture, specifically through contextualization. Working under the general rubric of portraiture, participants in the Marathon will be encouraged to examine the context within which the portrayed person or idea exists, and how that context impacts the reading of the portrait and vice versa. This will be explored through drawing explorations in the studio, working perceptually from other students in the room, other known and unknown people in and outside the school, and through research, gallery visits, and one (possibly more) studio visit to Angela Dufresne's studio, a contemporary artist who confronts the contextualized portrait. Students will also be encouraged to explore other means and methods of constructing their ideas, which may diverge from traditional ideas and forms of portraiture. The materials and processes will be specific to each individual student's project.

Over the course of the weeklong seminar, students will be making drawings from perception and incorporating either the actual drawings or ideas from the drawings into a larger drawing installation mounted on the wall. This installation will be built up and revised over the course of the week. In the installation, students will explore perspective in many of its forms as a way of contextualizing the subject or subjects. Through this critique of the conventions of portraiture, it is possible that the final project may not look like a conventional portrait, and it certainly should not be constrained by this convention. It is possible that the large drawing installation will become collaborative between two or more students.

The suggested reading list is varied and designed to touch on some of the subjects that students may confront during their project.

Learning Outcomes

Students will complete one large scale drawing that will incorporate perceptual information interpreted into a contextual framework that is suitable to the portrait. We will explore western

and eastern (specifically Italian Renaissance and Chinese Landscape, among others) perspectival systems, as well as cubism and other pictorial languages to shift the meaning and context of the portraits. Students will be encouraged to explore methods of making work that is unfamiliar to them, but they may also work within their usual methods if that makes the most sense. The overall learning outcome will be to learn the meaning of a portrait within larger spatial, pictorial, perceptual, or social contexts.

Assessable Tasks

Students will work consistently on one large drawing project over the course of the week, as well as many smaller drawings. The installation will likely begin at a standard scale and become much larger. This installation will be supplemented by other quick drawings that arise from the issues the student is confronting in the large drawing. The smaller drawings may take the form of portraits of different people, or different contextual frameworks for the same subject or motif.

Evaluation and Grading

For MFA students at NYSS, grading is on a High Pass/Pass/Low Performance/Fail basis. To achieve a Pass grade, students must attend each session and engage with the material and ideas of the course. Students will be encouraged to confront and to challenge preconceptions and limitations they perceive in the conventions addressed in the course as well as within their own work. Attendance, participation in discussions and general engagement with the group, engagement with issues of the class and with each day's topics, and ambitious ongoing intensive work on the large-scale drawing installation are requirements for a passing grade.

Suggested Readings and Resources

Nochlin, Linda. The Body in Pieces: The Fragment as Metaphor For Modernity

Joyce, Paul, with David Hockney. Hockney On Art Little, Brown UK

Lord, James. A Giacometti Portrait

Weschler, Lawrence. Seeing is Forgetting the Name of the Thing One Sees

Panofsky, Erwin. Perspective as Symbolic Form

Merleau-Ponty, Maurice. The Phenomenology of Perception

Materials and supplies

- At least one large pad of good quality drawing paper 18x24 or larger
- Staple gun
- Glue
- Push pins or thumbtacks
- Charcoal, Graphite, Big white erasers (staedtler or equivalent)
- Gesso (black gesso also recommended if available)
- Large and small bristle brushes (could be from hardware store.)
- Large bottle of India or Sumi Ink and sumi brush (optional: bamboo pen)
- Containers for water, gesso, ink. Big enough to fit largest brush.
- Ruler, masking tape, sketchbook
- (recommended but not required: large roll of rag paper)

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.