The New York Studio School offers an extraordinary studio arts program for aspiring artists. This education is a preamble to a lifetime's engagement in drawing, painting, or sculpture. Students are encouraged to think independently and work with dedication. In a search for questions rather than facile conclusions, each student develops a work ethic and philosophy for life appropriate to his or her own aesthetic. Upon completion of the Master of Fine Arts degree or Certificate Program, the student will depart the Studio School with a fine understanding of the language of art; an awakened imagination; a dedicated work habit; and a direct ambition for artistic production.
The New York Studio School is where drawing, painting, and sculpture are studied in depth, debated energetically, and created with passion. Our goal for young artists is for them to find their own personal vision through the investigation of art and the visual world around us. Abstraction and figuration rub shoulders and often interchange. Perceptual needs and conceptual ideas cohabit. We encourage the development of that unique vision pushed to an extreme, found slowly and without guile.

In order to assist in the making of art, the School endeavors to make readable the ‘language’ of art from the far past to the present. Knowledge of that language, when attained, gives the artist the ability to use it, transform it, reject or discard it, or re-invent it at will.

We believe in the power of the simplest means, and its ability to contain and convey the most profound and complex ideas, feelings, and meanings. Our enthusiasm for paint, charcoal, clay, and wood connects us with the synergies of the first shaman who crushed berries into pigment, the first painter who used oil on canvas, the first sculptor who molded clay into human form.

Firm believers in the uniqueness of our own time, we also research the complexities of this century’s discoveries. Though we celebrate painting and sculpture, we are not nostalgic for the past. Powerful expressions will find their own conduits.

We strongly believe in drawing. It is the most direct means of describing an experience or an idea. Drawing is the crucial pathway to understanding in art, and is the common bond between the disciplines of painting and sculpture. There are few places where drawing is so intensively investigated as it is here.

It is during their time at the School that we believe a student develops the ethics, philosophy, and work habits that continue into later life as an artist. We expect our students to discover that the dedication of the artist is a lifetime commitment. Significant knowledge gained early on and absorbed can be used over a lifespan. The humility to learn, coupled with an ambition to make compelling work, together are powerful attributes for the young artist.

The School is not for the faint-hearted. It is for the student with a deep desire to be an artist, an intensity of temperament and vision, and an integrity of purpose. It is for those who like to work rigorously, to think keenly, and to look hard and long in order to see. A true student is always ‘looking’; a real artist begins to see.

We urge those students to apply who genuinely wish to learn and who are bold enough to take on the challenge of painting and sculpture in the twenty-first century. We offer the chance to translate the metamorphosis of life into art’s metaphor. The New York Studio School is a place where we still seek out the power of images, study the philosophy of drawing, and engage in the quest for tangible form. We believe in the strength of art and its ability to change one’s life.

— Graham Nickson, Dean
In September of 1963, ARTnews published an article by painter and educator Mercedes Matter, which gave voice to the many art students frustrated by the frantic pace and fragmented courses of contemporary art education. It criticized art education for what it had become and contrasted it with the former character of academies of fine arts and artists’ ateliers.

The article galvanized Matter’s students to create a school for themselves, if she would help them. Matter agreed, and together they founded the New York Studio School of Drawing, Painting, and Sculpture.

The students chose as their faculty the artists whom they had admired as instructors; Matter enlisted other artists of exceptional quality whom she knew to be sympathetic. The early faculty included Charles Cajori, Louis Finkelstein, Philip Guston, Alex Katz, Earl Kerkam, George McNeil, and Esteban Vicente for painting; Peter Agostini, Sidney Geist, Reuben Nakian, and George Spaventa for sculpture; Nicholas Carone and Mercedes Matter for drawing; and Meyer Schapiro and Leo Steinberg for art history.

The School opened on September 23, 1964 in a loft on Broadway with sixty students who had responded to the call of a new approach to art education.

The students soon realized that they had spent more hours drawing at the School during the first week than in an entire semester at another institution. This was to be the character of the New York Studio School: daily continuity of study through work in the studio.

External foundations and an enthusiastic and involved Board of Trustees supported the School from the beginning with generous funding. Most gratifying, especially in the early years, was the support given by the art community, which donated artworks to raise money for the School.

The School’s need for more space was apparent by its second year. Just then an ideal location on Eighth Street became available, the brownstones that had housed the original Whitney Museum of American Art. The enormous commitment of taking on a site of this size was made possible by the generosity of one of the School’s first students, Claudia Stone, who died suddenly and bequeathed to the School half of her estate. Thus the School’s marvelous home is a permanent testimony of how much the School owes to the devotion of its original students.

Over the decades there have been a number of Directors or Deans, including Sidney Geist, Morton Feldman (who had been a major influence at the School through his talks), Mercedes Matter, Bruce Gagnier, and, since 1988, Graham Nickson.
The School occupies eight historic buildings with an extraordinary cultural and artistic history. Occupied at different times by various artists, and the original home of the Whitney Museum of American Art, for more than a century the School's physical home has been a place where art has been created, discussed, and displayed.

Gertrude Vanderbilt Whitney first took over part of the current structure, the stable studio at 19 MacDougal Alley, in 1907, and over the years purchased the four townhouses and four stables that make up the current School, becoming the sole owner of all eight buildings in 1930.

Together with Juliana Force, it was in these buildings that Whitney established the Whitney Studio galleries and the Whitney Studio Club. During their existence here, the Whitney Studio and Studio Club hosted a number of important exhibitions, including John Sloan's first one-man show in 1916 and Edward Hopper's first one-man show in 1920. It also provided exhibition space for artists such as Stuart Davis, Joseph Stella, and William Glackens, as well as shows of Cubist and Dadaist works from Europe.

In 1929, the Whitney Museum of American Art was created, and the eight buildings were extensively remodeled to include more public exhibition space. The private rooms that remained included the magnificent Whitney Studio, the site of Whitney's original sculpture studio, which in 1918 was completely remodeled with the creation of a magnificent piece of painted bas-relief by the artist Robert Winthrop Chanler. This sculptural masterpiece spreads from the fireplace up across the ceiling in an explosion of molded plaster flames and delicately modeled creatures from myth and nature.

This room remains in use for critiques and seminars by today's students. Additionally, the Whitney Studio is used following the Evening Lecture Series, to host intimate dinners in honor of guest speakers. In 1992, the school was designated a National Historic Landmark, and in 2012 was selected for the World Monuments Watch, one of only 67 sites from around the world.

In the more than forty-five years that the School has been on West 8th Street, artists and students alike have found inspiration in continuing the tradition of drawing, painting, and sculpting in the historic spaces that have played such an important role in the history of art in America. The large skylit rooms and historic private studios allow students to practice their art in dedicated spaces that beautifully accommodate their needs. As a reminder of the legacy of Mrs. Whitney, one of her sculptures remains in the School's courtyard – a link between the past and present of these fascinating and unique buildings.
Full-time enrollment offers students the opportunity to combine historical practice with independent creative thought, to benefit from the atelier method and have the time and space to explore independent creative efforts.

The New York Studio School’s atelier-based curriculum is based on a group studio setting. During their studies, students work from life, from compositional drawings, and from their imaginations. Ultimately, the ateliers hone the students’ artistic interests and working strategies through informed exercises and practices.

Part of the success of this system is the way in which it encourages the creation of intense, close rapports between students, their peers, and the faculty. The School takes great pride in the depth of experience possessed by its faculty and in their dedication as artists and teachers. Through the practice of regular critiques, students learn how to question their own presumptions and articulate their own responses to their work and that of others. The School welcomes those students who are ready to explore these methods and the challenges they represent.

Full-time study, whether in the MFA or Certificate program, includes one Marathon at the start of each semester and the invitation to attend unlimited Evening & Weekend Classes during the fall and spring.

LEARN MORE
The MFA program, offered with concentrations in Painting and Sculpture, continues the ethos of the teaching methods defined by the School’s history within a recognized degree program. The MFA program is based on maintaining a full-time, rigorous studio practice. Students are engaged in their work a minimum of 40 hours per week for the duration of their two years at the School.

In their first year, students choose core faculty members with whom they will work closely during each semester. Faculty are present in the atelier two days each week. Students are expected to continue working on the objectives set by the faculty throughout the week. In the second year, faculty contact hours are reduced as students work in semi-private or private studios towards the completion of their individual Thesis Project.

Studio practice is balanced with Critical Studies courses in addition to peer and instructor-led critiques. The Critical Studies courses provide the groundwork for students to compose the written statements that support their final Thesis Project. Lectures and seminars are held throughout the semester, as well as small group discussions with current and visiting faculty.

Degree candidates are assessed on a continual basis throughout their time at the School. Courses are graded by faculty in accordance with the School’s grading policy.

Students must complete 60 credits to achieve the Master of Fine Arts Degree. These credits must include all required courses. A residency of at least two academic years is required to complete the degree.

For information on how to apply see the Admissions Page.
The School also offers a three-year full-time Certificate program, which mirrors the MFA in its concentration on intensive studio work and does not require art history courses towards program completion. Students are encouraged to attend lunchtime and Evening Lectures and participate in discussions and critiques.

Students enrolled in the Certificate program work alongside MFA students in their respective ateliers. This close relationship between the two programs encourages a higher level of commitment, dedication and rigor for everyone involved.

The Certificate program is ideal for those students regardless of age and skill level who desire to further their understanding and artistic development within a program that concentrates intensively on studio practice.

For information on how to apply see the Admissions page.
STUDENT WORK
STUDENT WORK
STUDENT WORK
The School’s internationally recognized Marathon programs were developed in 1988 by Dean Graham Nickson, initially as a measure of the level of which the students could work for the rest of the program year. The Marathons have since expanded to become a core component of the School’s curriculum and are available to a broad range of participants such as renowned artists, art historians, dealers, collectors, art educators, writers, journalists, and students of all levels.

The Marathons are intensive, all-day programs that run for two weeks at the beginning of each semester and during the Summer Session. Drawing, Painting, and Sculpture Marathons are offered by both regular faculty and distinguished visiting artists who are present for the entire two-week session. All programs operate along the same basic model of immersing the student in their chosen discipline.

Designed to address the importance of drawing as the basis of understanding one’s experience in the world, the Marathons are based on an exploration of this most direct route to an enriched understanding of the language of the plastic arts. The innovation inherent in the Marathon program reawakens the way that drawing is experienced by artists and art appreciators alike.
RECENT MARATHON
GUEST FACULTY

Gideon Bok
Sarah Walker
Clarity Haynes
Matt Phillips
Claire Sherman
Denis Farrell
Frank Galuzska
Gina Werfel
Melissa Meyer
Dawn Clements
Joseph Santore
Michael Berryhill
James Sienna

Yevgeniya Baras
Lee Tribe
Jim Clark
Jeff Lowe
John Gibbons
Bruce Gagnier
Zvi Lachman
Charles Hewlings
Joel Fisher
Vincent Barré
Brandt Junceau
Garth Evans
Sarah Peters
SUMMER SESSION 2020

SESSION I
June 1 – 12
DRAWING MARATHON
with Graham Nickson & Guests
SCULPTURE MARATHON
with Bruce Gagnier

SESSION II
June 17 – 30
ARBOR VITAE LANDSCAPE PAINTING MARATHON
with Fran O’Neill
CAVES, FRIEZES & MYSTERIES PAINTING MARATHON
with Graham Nickson and Guests
SCULPTURE MARATHON
with Jilaine Jones

SESSION III
July 6 – 17
WHY PAINT THE FIGURE
with Elisa Jensen
COLOR MARATHON
with Kaitlin McDonough
SCULPTURE MARATHON
with John Erianne
Courses in drawing, painting, and sculpture are offered in the evenings and on weekends during the regular semesters and during the Summer Session. These classes are open to members of the public and to full-time students as electives. All classes emphasize experiential learning through making.

**FALL 2019**
September 16 - December 9

**SPRING 2020**
February 2 - April 20

**MONDAY EVENING**
DRAWING
with Clintel Steed
6:30pm - 9:30pm

**MONDAY EVENING**
WELDING
with Lee Tribe
6:30pm - 9:30pm

**THURSDAY EVENING**
SCULPTURE
with Leonid Lerman
6:30pm - 9:30pm

**THURSDAY EVENING**
DRAWING
with John Lees
6:30pm - 9:30pm

**FRIDAY EVENING**
SCULPTURE
with Brandt Junceau
6:30pm - 9:30pm

**FRIDAY EVENING**
PAINTING ON PAPER
with Kaitlin McDonough
6:30pm - 9:30pm

**SATURDAY MORNING**
SCULPTURE
with Jock Ireland
9am - 1pm

**SATURDAY MORNING**
PAINTING
with Catherine Lepp
9am - 1pm

**SATURDAY AFTERNOON**
DRAWING
with Carol Diamond
2pm - 6pm

**SUNDAY MORNING**
DRAWING
with Rosie Lopeman
10am - 1pm

**SUNDAY AFTERNOON**
PAINTING
with Seth Becker
2pm - 6pm
The Evening Lecture Series offers a platform for diverse perspectives and spirited conversation between artists, scholars, students and the general public on contemporary art and art history subjects alike. For over 50 years, the NYSS Evening Lecture Series has been a unique force within the NYC arts community, providing a one of a kind educational experience for all in attendance, stimulating the intellectual life of the city. Tuesday evenings feature artists speaking about their work. Wednesday evenings, historians, critics, curators and scholars present on a wide array of visual arts subjects. The Series provides an inclusive, thought-provoking platform for the NYC arts community to learn, exchange ideas, thoughts and perspectives on the visual arts, at no charge—offering a live form of art education with engaging speakers and imaginative content. A core part of our innovative curriculum, the series offers NYSS students an incomparable real-world compliment to studio and classroom studies, while furthering the School’s noted tradition of live presentation and informed debate.

VIEW UPCOMING LECTURES

RECENT LECTURERS
Nicole Eisenman
William Kentridge
Cecily Brown
Sangram Majumdar
David Reed
Christopher Wool
Katie Siegel
Polly Apfelbaum
Irving Sandler
Phong Bui
Glenn Goldberg
Elena Sisto
Stanley Lewis
Alisa LaGamma
Janet Bishop
Nancy Boas
Ann Gale
Odili Odita
Summer Wheat
Wendy White
Joanne Greenbaum
David Humphrey
John Currin
Angela Dufresne
Lisa Yuskavage
The Student Gallery is organized and run by students, providing an opportunity to share work outside of the studio in an independent context with their peers and the public. Shows are curated and installed by the students and student curators.
The New York Studio School offers a full program of exhibitions in its historic gallery space. Like the lecture program, the gallery program is open to the public and is integral to art life in the city. Exhibitions are often reviewed in the press and attract a committed following. Presentations range from historic surveys, overviews of specific mediums, group and solo exhibitions and retrospective surveys.
APPLICATION REQUIREMENTS

MFA & CERTIFICATE
• Application Form
• Two Essays
• $70 Application Fee
• Two Letters of Recommendation
• 20 jpeg images & image list
• Official transcripts from all previous institutions that resulted in the applicant’s undergraduate degree. (MFA ONLY)
• CV

APPLICATION DEADLINE
JANUARY 15 (MFA & Certificate)
OCTOBER 1 (Certificate)

*For full consideration for Admission and Financial Aid, applicants must apply by January 15th. Late applications will be reviewed, pending available space, on a case-by-case basis.

APPLY ON SLIDEROOM
2019/2020 Tuition Costs

FULL-TIME PROGRAM TUITION
MFA – $12,687.50 per semester
Certificate – $8,675 per semester

MARATHON TUITION
Drawing Marathon – $1,725
Sculpture Marathon – $1,725
1 Week Guest Faculty Drawing Marathon – $940
Arbor Vitae Marathon (Summer only) – $2,075
6 Week Summer Session Reduced Cost- $4,200

EVENING & WEEKEND CLASSES TUITION
Fall/Spring
Drawing & Painting Courses -11 weeks – $475
Sculpture Courses – 11 weeks – $550
Summer
Drawing & Painting Courses – 5 weeks – $255
Sculpture Courses – 5 weeks – $300

APPLICATION FEES
MFA – $70
Certificate – $70
Summer Session – $45
Marathons – $45
MERIT-BASED SCHOLARSHIPS

The Dita Amory Scholarship
The Dita Amory Scholarship is awarded to MFA students.

Milton & Sally Avery Arts Foundation Scholarships
The Milton and Sally Avery Arts Foundation Scholarship is awarded to MFA or Certificate students.

Helena Rubinstein Foundation Scholarship
The Helena Rubinstein Scholarship is awarded to a female MFA student.

Jonathan & Barbara Silver Foundation Scholarship
The Jonathan and Barbara Silver Foundation Scholarship is awarded to MFA or Certificate students.

The Goldhammer Family Foundation Scholarship
The Goldhammer Family Foundation Scholarship is awarded to MFA or Certificate students.

NEED-BASED SCHOLARSHIPS

Jane Chace Carroll Scholarship
The Jane Chace Carroll Scholarship is awarded to exceptional MFA students for two years of their studies. Each student will receive $15,000 per year.

Charles Cajori Scholarship for Painting
The Charles Cajori Scholarship for Painting is awarded to one MFA or Certificate student who demonstrates strong artistic talent.

Harriet Glazier Endowed Scholarship for Women Painters
The Harriet Glazier Endowed Scholarship for Women Painters is awarded to female MFA or Certificate students.

The Vera List Endowment Scholarship
The Vera List Endowment Scholarship is awarded to MFA or Certificate students.

LCU Fund for Women’s Education Housing Awards
The LCU Fund for Women’s Education Housing Grant is awarded to female MFA students who make less than $30,000 a year and received little to no financial support and remain in good standing at NYSS.

Absolute Secret Scholarship
The Absolute Secret Scholarship is awarded to MFA or Certificate students.

Henry Wolf Foundation Scholarship
The Henry Wolf Foundation Scholarship is awarded to MFA students.
TRAVEL GRANTS

Larry Einbender Travel Award
Larry Einbender Travel Award is awarded to a full time Sculpture MFA or Certificate student who has attended the New York Studio School for a minimum of 4 semesters. The student is awarded a stipend for European travel. To apply, students must submit a recent sculpture for inclusion in an exhibition for applicants and a description of travel plans. The award is determined by a vote of faculty during the exhibition of submitted work. Voting faculty are provided with each applicant's travel plans.

Hohenberg Travel Award
The Hohenberg Travel Award is awarded to a full time MFA or Certificate student who has attended the New York Studio School for a minimum of 4 semesters. The student is awarded a stipend for European travel. To apply, students must submit a description of travel plans and a recent work for inclusion in an exhibition for applicants. The award is determined by a vote of faculty during the exhibition of submitted artwork. Voting faculty are provided with each applicant's travel plans.

Peter Rippon/Royal Academy of Art Travel Award
The Peter Rippon/Royal Academy of Art Travel Award is awarded to one MFA or Certificate student to travel to the Royal Academy of Art and the New York Studio School to expand their students globally.
CONTACT

QUESTIONS:
Please email Recruitment Coordinator Erin Hinz, ehinz@nyss.org.

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