

# NEW YORK STUDIO SCHOOL

## OF DRAWING, PAINTING & SCULPTURE

Summer 2020

Online Drawing Marathon:

The Philosophical Weight of Drawing and The Pictorial Adventure of Space

Instructor: Graham Nickson & Guests  
Class Hours: 9am-1pm ; 2pm-6pm  
Dates: June 1 – 12 (excluding weekends)  
Contact Info: [slevy@nyss.org](mailto:slevy@nyss.org)  
Office Hours: by appointment

“You need two lifetimes, one to understand the language and one to use it.” - Pierre Bonnard

### Course Description

In this online Marathon, students will learn the importance of drawing as the basis of understanding one’s experience of the world. Drawing is seen here as the most direct route to the examination of our perceptions. Unorthodox tools and exercises will be introduced to broaden the student’s drawing vocabulary. The class meets daily from 9am to 6pm, five days a week (excluding weekends). Evening critiques may be held during both weeks. Times of the critiques will be announced during the session. Attendance to each session is mandatory. Students are expected to work on assignments, photograph and upload images of their work throughout the duration of the course.

### Course Outline

This course will investigate many implications of drawing as a physical and cerebral activity as well as drawing as a philosophy. We will discuss key issues, including those of scale—tiny to huge; the use of different formats; the use of the rectangle; the vertical axis and its significance; the nature of distortions; the compression of space and depth; the search for ‘form’ and its consequences; space and its meaning, functions and the different kinds of space; and the nature of relational drawing.

“The eye is not enough, you need to think as well” - Paul Cézanne

We will approach the meaning of images, investigating what contributes to a “powerful image”. We will discuss “pictorial” subject versus narrative subject: the diversities of structure, especially using strategies like the grid, the organic spiral and geometry, all of which play a part in research into the language of drawing.

Each day produces an intense working mode, utilizing the vitality of each individual's purpose.

Students will work very hard and are offered individual criticism on a one to one basis. The structure of the course will contain daily lectures with analysis of the development of drawing, including transcriptions of artwork from cave times to the present. There will be daily group and/or individual critiques, a lengthy final critique at the end of the physical drawing session, intensified for the last critique at the end of the course. The dialogue and discussions within the group are expected to be clear and succinct. The students are encouraged to participate and understand the visual language of drawing.

Expected participants should have a real desire to understand the language of drawing, and of art in general. They should have an immense itch to explore their own imaginations and sensations whilst looking at the real world.

"Creativity takes courage" - Henri Matisse

### Evaluation and Grading

NYSS MFA Students will be evaluated on the basis of their studio practice, their participation in and contributions to the class, as well as the assignments listed above. Grading is on a High Pass/Pass/Low Performance/Fail basis. Visiting participants will not receive grades or evaluations for this course.

### Materials and supplies

It is essential that participating students have good internet connection, a means to take and upload photographs, and the Zoom application. Because of the work-at-home format we understand conditions will potentially be different for every student. We would like all students to establish at least 4' of working space on a suitable wall. Please also take necessary precautions to protect your work area with either plastic, drop cloths or old bed sheets. Expect your work space to create a mess. This course will also utilize the online platform Padlet.

Black acrylic paint, 32oz.  
White acrylic paint, 32 oz.  
2 Acrylic gloss medium, 32 oz.  
Modelling paste, 32 oz.

Acrylic paint, 8 oz. each  
o Yellow ochre  
o Indian red  
o Cobalt or Cerulean blue (no pthalo)

Hard pastels/Conté  
o 4 Sticks Sanguine

Colored pencils, 2 of each  
o Indian red  
o Prussian blue

Pencils, a selection of 6B through 2h  
(a standard set of drawing pencils works well)

Vine charcoal, willow:

- o Thin-10 box,
- o Medium-10 boxes
- o Extra-large-3 box

Paper (recommended brands are Arches, Fabriano, Montval, Saunders, Stonehenge (Affordable option: Fabriano Studio Watercolor Paper - 22" x 30")), Single Sheet:

- o 50 sheets of 22"x30", 90lb, cold press

Sketchbook, approximately 12" x 18"  
A hand held mirror/ wall mirror

A Large Drawing Board/ Smooth Surface  
(ideally 40" x 40")

- Brushes:
  - o Large house painters or chip brushes- 1" or 2"
  - o Bristle rounds-a selection of small to large, at least 3
  - o Sabeline or other fine synthetic- small and medium for fine edges, at least 2
- Staedtler erasers, at least 6
- Chamois cloth (old soft t-shirt or rag works as well)
- Pushpins, one box
- Staple gun & at least one box of staples (we recommend a T-50 for the best heavy-duty stapler)
- Staple remover

- Scissors
- Masking tape & white (artist's) tape • \*Ball of string\*
- Measuring tape and yard stick or T-square
- Paper towels
- Large surface for palette (recommended 20"x20", can be plastic or thin wood sealed)
- black ink

Useful items:

- Palette knife – med/large blade for mixing
- Spoon for getting paint out of jars • Kitchen/latex rubber gloves
- Water spray bottle
- Containers for acrylic paint (Large yogurt containers or something similar)

*\*\*\*Please Keep All Receipts\*\*\* Due to the improvisational nature of the Marathon, some materials may not be utilized in full. If you would like the option of potentially returning unused materials, please do not open them.*

\*NO CHARKOLE OR COMPRESSED CHARCOAL \*NO PADS OR NEWSPRINT

### 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.