

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

November 2020 Intersession
Drawing Marathon
Finding Abstraction through Landscape

Instructor: Fran O'Neill & Guests
Class Hours: 9am-1pm ; 2pm-6pm
Dates: Thursday, November 5 - Monday, November 9, 2020
Contact Info: see Program Office

Course Description

This Drawing Marathon will address a critical approach to abstraction that begins with the landscape and encourages participants to push past the threshold of what they might consider to be a final piece. Participants will begin by observing the actual landscape in which they find themselves or a master work from the many works presented and begin to push this image further into abstraction through the creation of many subsequent works. We will focus on how one image can inform the next. Various approaches to drawing will include explorations of shape, line, intersections, scale, collage and mark-making. Looking backwards and forwards constantly and exploring various changes in shape and composition.

Students should be committed and care deeply enough to be willing to recreate or destroy a work in order to allow a new and different process to come into play. This will be a jumping off point to explore abstraction via landscape and how to achieve a new exploration of an image(s) based on pre-existing geometry and exploring subtle (and not so subtle) shifts that can occur, via scale and a variety of mark-making, and could result in a very different image than what was the original source. This course is for anyone with a curiosity to explore and may develop differently for each participant.

Course Outline

We will begin on the first day of the Marathon with process, placing an emphasis on producing a large quantity of drawings in search of surprising images from the source material. Studies may be reworked, reinvented, combined and/or are the starting point for a series of images. These works may be reinvented over time. Exploring mark-making, collage and extreme scale change (large and small).

Various artists contemporary and historical will be discussed and analyzed as to their working habits and developments of bodies of work. Individual and group discussions will occur on an as needed basis. Students may find themselves collaborating with others and or swapping works in order to find a new and exciting image. With the idea that they will be working towards a body of work that could be big, small or a series as the final product. Some students may (if they wish) use their own subject matter as the catalyst.

Learning Outcomes

Students will gain a very broad idea of the variety of approaches to abstraction via landscape and develop a strong sense of how they may approach abstraction on their own terms.

Assessable Tasks

The final number of works produced may vary from one student to the next. Students will be encouraged to talk about their own work via their thought process and explore various approaches that they may otherwise not try. Additionally, it is expected that they will participate in group discussions.

Evaluation and Grading

Grading is on a High Pass/Pass/Low Performance/Fail basis for NYSS MFA candidates. To achieve a Pass grade, students must attend all sessions for the full duration. Showing an interest in their participation as well as others, participate in discussions, and become obsessed with their own process.

Suggested Readings and Resources

Pictures of Nothing: Abstract Art since Pollock – Kirk Varnedoe

The Painted Word – Tom Wolfe

Materials and supplies

Please note, each student's needs may vary. Some may need to purchase extra materials, depending upon production, and/or they may find themselves using pre-existing materials that they already have and that are not necessarily listed below.

- 30 Sheets (20" x 30") cold press paper
- Sketch book (suggested 16" x 20")
- Charcoal
- Variety of grey lead pencils
- Biro
- Glue (Matt or Gloss medium)
- Sumi ink
- Sticks
- Brushes (variety, flat, round, calligraphic)
- Black and white acrylic paint
- Staple gun
- Ruler
- Scissors
- Magazines/pamphlets to be used for collage
- A material of your choice
- A surface of your choice

As this is a virtual course, meeting on Zoom and utilizing Padlet, all participants should have reliable internet access, a way of photographing your work digitally, and a computer or other through which to access the class.

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.

NYSS Student Conduct for Virtual Learning

In order to maintain a virtual space wherein participants feel at ease to share and learn openly with one another, the New York Studio School prohibits participants in virtual classes from recording, taking screenshots, or otherwise copying any portion of New York Studio School's online courses. While participants are free to share images of their own coursework, sharing or posting images or recordings from a virtual class on social media is prohibited without the consent of the instructor, models, and students from class. Course content is solely for registered students of the class and cannot be shared with others. By participating in virtual course, students are aware that the New York Studio School may record and archive Zoom meetings, Padlet pages, and other content from the course.