

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Spring 2021

In-Person Drawing Marathon

Instructor: Ilse Sørensen Murdock

Class Hours: 9am-1pm / 2pm-6pm

Dates: Tuesday, January 19 – Friday, January 29 (no class Sunday, January 24)

Contact Info: see Program Office

Course Description

The purpose of this two-week intensive Drawing Marathon is to provide each student with methods and practices concerning the idea of drawing as backbone of studio practice. Drawing is the aspect of unearthing one's own art and ideas, of moving with an evolving sounding board, of being in a mode of interior thinking and receiving next steps. This course poses drawing as a question or search that will enrich each individual's particular art context and contemporary perspective. With a strong emphasis on "looking", at both subjects and drawings themselves, students will work to expand their visual language and strengthen their individual approach through a question they set up for themselves. Returning to this question, as the parameters for drawing broaden, becomes a connective thread towards the weaving of a personal paradigm within one's work.

Course Outline

Typical class days will be divided between "workshopping" approaches to perceptual drawing, and "studio" sessions, which link observation to development of individual work. Using live models and other varied life-drawing situations, we will parse out formal focal points like scale relationship to the body, relational language, how mark-making operates, types of space, the function of the rectangle, tonal structure and cropping. We will work with figure drawing within a modern framework that is as much about the act of seeing and representing as it is about a vehicle for opening form in a way that allows for abstraction, prompts responses and spurs on the act of reflective making. Contemporary approaches will also be explored such as kinetic drawing, conceptual drawing, relationship to surface, slicing, collage, and pacing. As language is being built, we will widen the lens and time investment to include processes motivated within each individual's developing practice. In a series of phases, students will work to generate source material and/or define their sources by identifying areas ripe for expansion. Generative work sessions may rely on a wide range of resources possibly including; media, memories, transcription, photographs and individually created set ups. During the Marathon, students will be encouraged to branch out, to widen the circumference around what they assume possible in drawing, using consistent feedback from peers and the Instructor to root their discoveries and interests.

Learning Outcomes

Students will gain an understanding of how to use drawing to work through new directives in their work as they arise, to use drawing as a means to expand their work as a whole. They will gain practical experience with drawing as a source for experimentation and engagement. Students will begin to be able to describe their primary interests in drawing in terms of application and will create a new body of drawings expressing their development within their own particular vision as an artist.

Assessable Tasks

Students must show up on time and attend all class hours and critiques. Students should be prepared to develop their work both through the class set-ups and through individual work sessions where they are prompted to develop their own ideas as they arise. Students are expected to participate in all aspects of class in a manner appropriate to the group dynamic, including preparing class set ups, visual displays and participating in critiques.

Evaluation and Grading

It is expected that students enrolled in this Marathon are committed to rigorous involvement and taking risks. Failure in art-making is inevitable, however continual "showing up" is how one's failures might be used for edification. For NYSS MFA candidates to achieve a pass grade, students must attend all class hours or make up the content equivalent; fulfill all assignments to at least satisfactory level; show a commitment and willingness to explore class material covered; make an effort to participate in group discussions and critiques.

Materials and supplies

This class seeks to expand the idea of what in fact might be used to draw with, and what indeed, might be a drawing. Students should be prepared with the following basic drawing materials while remaining open to adding other materials that might serve exploration within a personal direction.

- 18"x 24" drawing pad, decent quality (at least one)
- Individual sheets of quality watercolor paper 22" x 30" or larger
- Arches 140lb watercolor paper roll made from 100% rag, Cold Press, 44" x 10 yd
- At least one sketchbook
- 2H 2B 4B pencils
- Graphite sticks
- Vine charcoal - soft, medium, hard
- White erasers
- A sharpening tool
- Paper towels or shammy
- Staple gun and/or push pins
- White artists tape
- Drawing ink and brushes
- Black and white acrylic paint tubes, large
- Brushes for water based paint
- Small surface for paint mixing

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. Students are expected to be on time and to attend all classes. Classes missed due to Covid-19 related precautions will be excused. All students will follow the School's current COVID-19 guidelines and procedures to maintain a healthy and safe working environment for the NYSS community.