

NEW YORK STUDIO SCHOOL **OF DRAWING, PAINTING & SCULPTURE**

March 2021 Intersession **Painting/Drawing Marathon** **Opposites, Transformations and Metamorphosis**

Instructor: Graham Nickson & Guests
Class Hours: 9am-1pm ; 2pm-6pm
Dates: Thursday, March 11 - Monday, March 15, 2021
Contact Info: slevy@nyss.org
Office Hours: by appointment

Course Description

We will investigate the intentions that spur the creation of a painting as we learn to think with our eyes. In this Drawing and Painting Marathon, we will move between opposites and extremities of scale, of tone, of color, of many formal and narrative elements in image making. The nature of looking and the nature of creating will be explored in depth. We will look at synthetic paintings, synthetic drawings, as well as perceptual drawings that are made from information during the course of the program. We will refer to images from the very distant past and weave them into our contemporary concerns. Transference of form into new form will occur. We will explore images about transformation to make new images as described in several ancient myths. Drawing from the live model, occasional centaurides, centaurs, and other mythological creatures may enter and influence our unfolding work.

Course Outline

Drawing is dangerous, it is an adventure, it is a journey. It carries metaphors of experience, your experience. In this Marathon, students 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 and painting as the basis for constructing meaning. Unorthodox strategies and exercises will be introduced to broaden the student's creative vocabulary. The class meets daily on Zoom for five consecutive days from 9am to 6pm. Evening critiques will be held most evenings, utilizing Padlet as our virtual "studio wall". This course will investigate many implications of drawing and painting 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. 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.

Learning Outcomes

Students will expand their ability to describe form and space through color relationships and drawing. "I don't paint things, I only paint the differences between things" said Matisse. The class will explore time in painting; color; abstraction and figuration enmeshed in concert together; presence; and meaning.

Each day produces an intense working mode, utilizing the vitality of each individual's purpose. Students work very hard and are offered individual criticism on a one to one basis. The average day usually contains several group critiques and a lengthy final critique at the end of the physical session, and is 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.

Assessable Tasks

Students will make many paintings of different scale and size. The student's work and assessment is contingent with the individual level of each student. The bulk feedback of the class will be in open group critique format. Students should have a deep desire to understand painting and imagery, abstraction and color. Participation and attendance is mandatory.

Evaluation and Grading

Drawing is the basket that holds the Artist's imagination and observation together, allowing them to think with their eyes.

MFA students participating in this course will receive grades. 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

- Ivory Black acrylic paint, 32 oz.
- Titanium White acrylic paint, 32 oz.
- Acrylic gloss medium, 16 oz. (for gluing)
- Cobalt Blue
- Cad Yellow Light
- Indian red or Venetian Red
- Cad Red Light
- Magenta
- Large housepainters or chip brushes- 1" or 2"
- Bristle rounds- a selection of small to large, at least 3
- fine synthetic- small and medium for fine edges, at least 2
- Staedtler erasers, at least 2
- Chamois cloth (old soft t-shirt or rag works as well)
- Pushpins, one box or a Staple gun w/staples
- Staple remover
- Scissors
- Masking tape and/or white (artist's) tape
- *Ball of string*
- Measuring tape & yard stick or T-square
- Paper towels
- Large surface for palette (recommended 20" x 20", can be plastic or thin wood sealed)
- Palette knife – med/large blade for mixing
- Spoon for getting paint out of jars
- Latex gloves
- Water spray bottle

(smaller quantities of more expensive paint recommended)

- Hard pastels/Conte, 2-3 of each
- Indian red
- Several Pencils, B, 2B recommended
- Vine charcoal, willow (large quantities recommended- you may use more than expected):

Thin - 4 boxes, Medium – 4 boxes, Extra-large – 2 boxes

- Paper (recommended brands are Arches, Fabriano, Montval, Saunders): 40 sheets of 22" x 30", **90lb, cold press** (heavy paper is recommended if possible)

Old Brushes are fine, we recommend having an assortment of:

- 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 un-used 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(s). We expect excellent studio practice from all students. This encompasses respect for models, fellow students and faculty.

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 courses, students are aware that the New York Studio School may record and archive Zoom meetings, Padlet pages, and other content from the course.