

# NEW YORK STUDIO SCHOOL

## OF DRAWING, PAINTING & SCULPTURE

Fall 2022

In Search of Fifty-One Drawings

Drawing Marathon – VIRTUAL  
with Graham Nickson & Guests

**Instructor:** Graham Nickson & Guests  
**Class Hours:** 9am – 6pm\* ET (\*evening critiques may go past 6pm ET throughout the program)  
**Class Dates:** Tuesday, September 6 - Friday, September 16 (excluding Sunday, September 11)  
**Contact:** see Program Office

### Course Description

We will attempt to bring *time*, as a crucial element, into our drawings: our target will be the completion of fifty-one intense drawings which incorporate speed, originality, and searching into the image. These works will be realized in different media and the overall experience will culminate in the creation of five critical drawings of longer duration and larger size.

In the Drawing Marathon, students learn the importance of drawing as the basis for 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 every day from 9am to 6pm ET, five days a week. Evening critiques will be held during both weeks. Times of the critiques will be announced during the session. Attendance to each session is mandatory for NYSS MFA students and encouraged for all participants. For this virtual Marathon, we will utilize Zoom as our virtual "studio" and Padlet as our virtual "studio walls". All sessions are led in real time with ample interaction with the Instructor and Teaching Assistants.

### 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; 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.

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 drawing 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.

### Materials and supplies

- Black acrylic paint, 32 oz.
- White acrylic paint, 32 oz.
- Acrylic gloss medium, 32 oz.
- Acrylic paint, 8 oz. each
  - Yellow ochre
  - Cadmium Yellow Medium
  - Quinacridone Rose or Magenta
  - Indian red
  - Cobalt or Cerulean blue (no pthalo)

- Hard pastels/Conte, 2-3 of each
  - Indian red
  - Burnt umber
  - Yellow ochre
- Colored pencils, 2 of each
  - Indian red
  - Prussian blue
  - Set of Watercolors (Optional)
  - Set of Colored Pencils (Optional)
- Pencils, a selection of 6B through 2h (a standard set of drawing pencils works well)
- Vine charcoal, willow:
  - Thin (optional) –3 boxes
  - Medium – 6 boxes
  - Extra-large – 2 boxes
- Paper (recommended brands are Fabriano, Montval, Saunders, Stonehenge, Canson, Dick Blick Student Watercolor Paper):
  - 100 sheets of 22" x 30", **90lb, cold press**

Paper Rolls are an option **in addition to** at least 50 sheets of 22" x 30" sheets:  
One approx.10 yards x 60" roll of paper, **140 lb, cold press**
- Brushes:
  - Large housepainters or chip brushes- 1" or 2"
- Bristle rounds- a selection of small to large, at least 3
- Sabeline or other fine synthetic- small and medium for fine edges, at least 2
- 1 or more Sponges
- Staedtl erasers, at least 2
- Chamois cloth (old soft t-shirt or rag works as well)
- Pushpins, one box
- Staple gun & at least one box of staples (we recommend the 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" x 20", 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
- Latex 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 un-used materials, please do not open them.***

**\*NO CHARKOLE OR COMPRESSED CHARCOAL**

**\*NO PADS OR NEWSPRINT**

#### 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.

#### 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.