

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Drawing Marathon

Fall 2017

Drawing (as a Verb, as a Thing): Now and Forever

Instructor: James Siena
Class Hours: 9am-1pm; 2pm-6pm
Dates: Monday, September 11 – Friday, September 15

Course Description

The goal of this five-day intensive marathon is to establish drawing as an essential component in each student's studio practice. It will employ both traditional and non-traditional modes of drawing and seeing, and will include two critiques and at least one site visit, to the study room at the Metropolitan Museum.

Course Outline

Each day will begin with two hours of life drawing, focused on the mechanics of seeing and mark-making, dissociated from each student's particular "brand". This will be followed by individual work, with specific visits from the instructor. A model will be available for the remainder of each day if any student desires one. There will also be class discussions on the distinction between preparatory, spontaneous and finished drawings, and critiques will take place on the second and fifth days of the marathon.

Learning Outcomes and Assessable Tasks

Students should complete no fewer than three finished drawings, independent of preparatory work and dissociated figure drawing.

They should also be able to discuss their own objectives as artists, and their view of the role of drawing in their work. On the day of the final crit, each student will be required to give a five to ten minute presentation of their work.

Evaluation and Grading

Grading is on a High Pass/Pass/Low Performance/Fail basis. To achieve a Pass grade, students must attend all sessions for the full duration of each day. One unexcused absence will cause them to fail the course. Students must be on time: two latenesses will equal an unexcused absence, and failure.

To pass the course, students must complete the minimum of three finished drawings, participate in class discussions and critiques, and demonstrate a satisfactory level of competence in figure drawing.

Readings and Resources

We will, as mentioned, make a visit to the Study Room at the Metropolitan Museum to look at drawings selected by the students in advance of the visit. Readings will include excerpts from Calvin Harlan's seminal text *Vision and Invention*, and selected catalog essays, such as Brenda Richardson's *Drawing into Painting*, on Barnett Newman's drawings, and Roland Barthe's *The Wisdom of Art*, on Cy Twombly's paintings and drawings.

Materials and supplies

For the figure drawing phase of the class, a 24 x 18 newsprint pad and vine charcoal and conte crayon are required. Students may also bring graphite, pastel, brush and ink, or oil stick. For the later portion of the day, they are strongly recommended to use high quality archival materials; Heavy weight acid free paper and artist's grade inks, gouaches, or simply artist's pencils and other mark-making tools.

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.