

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Instructor: Cora Cohen
Class Hours: 9am – 1pm & 2pm – 6pm
Dates: January 17 – 21, 2012
Contact Info:

Office Hours every day by appointment

Course Description.

Based on the premise that being a visual artist is a full-time occupation, and that intense work may result in an unprecedented leap in visual achievement, we will begin each day in the studio organizing thoughts and activities, and continue working in the studio for the entire day.

The practice of drawing engages thinking, looking, investigating, seeing, discovering, describing, and noting. A collaborative effort will be made by the Faculty member and the student to create a rambling unexpected environment that may consist of, but is not limited to, materials and objects of any sort, images from the student's own visual past, reproductions from film, photography, and books. Students will be encouraged to divulge what they have apprehended sensually and to consider the notion of drawing as more than merely subject matter. Drawing as an investigative endeavor and a form one develops will be explored.

Visits to galleries, museums, and the studios of other artists, initiated by students' individual needs, will be encouraged. A broad range of materials and methods will be explored.

Course Outline

On the first day, students will be expected to bring:

- 5 diverse reproductions of drawings from any period or place
- 1 reproduction of a work of art (this maybe a drawing, painting or sculpture etc.) made before WWII
- 1 reproduction of a work of art (this maybe a drawing, painting or sculpture, installation etc.) made after WWII.
- All materials as listed below in Materials List

Day 1

The morning will begin with a general introduction between Faculty member and students. A discussion regarding goals, expectations, materials, and the use of the reproductions will take place. Then a collaborative effort will be made with the Faculty member and the students to configure the environment described in Course Description above. Students are encouraged to include items they wish in the configuration. The objective is to create a chaotic environment/space/place that is visually overloaded. From this configuration, students will begin a series of timed drawings; they will move around the 'mass' and be encouraged to get involved in it; seeing it in a new way – to draw it: line, line making form which makes mass, mass into space; follow the line, follow the movement. Following the line can be many kinds of knowing and unknowing; tentative qualities and investigative techniques will be explored. Students will repeatedly return to each drawing in sequence, adding their knowledge and understanding from different view-points to each drawing. A continuation of this project will occupy students during the afternoon.

Day 2

A fresh beginning will be made on drawing from the configured environment of the previous day, using new techniques and materials such as: drawing with sticks, stones, ink and water base acrylic paint. Work will be based on observation with emphasis on the perceptual; formal concerns are made more explicit:

relationship of parts to the whole
positive/negative space
line vs. form
figure/ground
perspectival space vs. non-perspectival
spacial continuity/disjunctive space
working from inside out
look for fifteen minutes without drawing
drawing without looking at the paper
the schematic vs. the particular in

During Day two participants will be encouraged to intermingle working on the previous day's drawings and beginning new drawings with a variety of new methods.

Day 3

Day three will build upon the previous day's work. Conceptual aspects of drawing will also be introduced and considered. Each day, students will be encouraged to try new ways of seeing and recording their experience of looking. Students will make a series of hour-long drawings with charcoal, pencil, paint, ink from various locations around the room, each emphasizing a different 'marking' system, again, going back repeatedly into each; this procedure will develop many ways of seeing and an ability to handle a variety of marking systems, incorporating unexplored approaches. From these drawings students will be encouraged to take a detail of a drawing and enlarge it up on a new piece of paper. From this, they will be encouraged to produce widely different works

from the same source; one particular, one idealized, and to further explore, what can occur when you produce a drawing from a drawing of an object.

Day 4

Appropriation and replication as a means to an end will be explored. Questions such as what advantage is achieved by borrowing images from another source? Can you use this to dislodge the sense of authorship? Does it disrupt the emphatic 'mine' as the only legitimate offering?

Students will transfer appropriated images for their work through the use of carbon paper or any other simple means, as vehicle and opportunity to enter, possess, and reconfigure ideas. Images will acquire new meanings. This same notion may be applied by erasing imagery emphatically, ridding it from the work, emphasizing a void.

Students will be encouraged to source a variety of printed and image based media; cartoons, scientific journals, a dictionary, an encyclopedia or classic art. Exploring enlarging elements of each and/or taking recognizable 'signatures' or characteristics of the work and reconfiguring them to create new unexpected works. Students may incorporate a variety of elements in a drawing, copying by hand, or coloring in conscientiously and meticulously.

Day 5

During the morning session, students will work on a variety of different drawings, either preexisting works, or new drawings. This may include, although is not limited to: drawing from film/television, a one hour drawing from observation that is then worked on by another person for an hour, a drawing that is only the negative space around anything organic or exploring the idea of finding subject matter in ordinary sources.

The afternoon will consist of a discussion accessing the accumulation of the week's drawings.

Learning Outcomes

It is expected that students will have explored various ways of looking and making works. The works made during this marathon will have delved into the notions that: drawing is the arena in which shifts of visual practice have/can be initiated.

During the last twenty years we have witnessed an expansion of the definition of drawing. Categories of description have been challenged by the use of certain materials and by the declaration by many artists that the distinction between drawing and other visual practices is porous. Some works maybe purely experimental, others maybe works that relate directly to the discipline and history of drawing.

Assessable Tasks

There will discussion and assessment during the afternoon of each working day.

Students are expected to produce various works using a variety of methods and ideas.

Evaluation and Grading

Grading is on a High Pass/Pass/Low Performance/Fail basis. Students will be evaluated on the basis on their work ethic and their engagement with the ideas and materials of the Marathon, as evidenced by their production and attendance in combination. To achieve a Pass grade, students must work every day.

Suggested Readings and Resources – Selected writings will be photocopied for participants and handout during the marathon.

Barthes, Roland, *The Neutral*, Translated by Rosalind E. Krauss and Denis Hollier, Columbia University Press, 2005, New York.

Boersma, Linda, "Jo Baer," *Bomb*, Fall 1995.

Bois, Yve-Alain. "The Use Value of 'Formless'," Bois, Yve-Alain and Krauss, Rosalind E. *Formless A Users Guide*, Zone Books, 1997. pp. 13-40.

Bryson, Norman, "The Gaze in the Expanded Field," *Vision and Visuality*. Edited by Hal Foster. Seattle: Bay Press, 1988, pp. 85-113.

Crimp, Douglas. "On the Museum's Ruins," *The Anti-Aesthetic: Essays on Postmodern Culture*. Edited and with an introduction by Hal Foster. Seattle: Bay Press, 1983, pp. 43-56.

Fry, Roger. "Vision and Design," *Meridian Books*, Cleveland and New York: The World Publishing Company, 1969. pp 256-265.

Greenberg, Clement, "Avant-Garde and Kitsch," *Art and Culture*, Boston, Beacon Press, 1961, pp. 3-21.

Kaprow, Alan, "The Legacy of Jackson Pollock," *Essays on the Blurring of Art and Life*. Edited by Jeff Kelley. Berkeley: University of California Press, 1993. pp. 1-9.

Kaprow, Alan, "Happenings in the New York Art Scene," *Essays on the Blurring of Art and Life*. Edited by Jeff Kelley. Berkeley: University of California Press, 1993, pp. 15-26.

Materials and supplies

pencils: 6B, 4B, 2B, HB, H, 2H
vine charcoal
black, white, and sanguine conte crayon
kneaded erasers, plastic erasers, gum erasers, chamois cloth
Stanley knife
pencil sharpener
scissors
masking tape
a roll of inexpensive paper, at least 36" wide, 20 yds long
100 sheets of paper, 18x24 or 24x36, 80lb,
India ink
black and white acrylic paint, any brand (small)
matte acrylic medium (small)
sticks and stones
quart containers about 10 and plastic cupcake-type mixing trays
brushes, at least 4, at least 1 inch
a laptop if you have one

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.