

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Spring Marathon 2012

Gideon Bok – Week 2

January 23 – 27, 2012

Instructor: Gideon Bok
Class Hours: 9am – 6pm, Monday through Friday
Dates: January 23 - January 27, 2012
Contact Info:
Office Hours: By appointment.

Course Description.

This course will explore issues of drawing within a large (temporal and site-specific) perceptual drawing installation project. The main focus of the week will be spent working on an ambitious drawing directly on the wall, using vine charcoal. Students will be encouraged to answer the dilemmas of perception on a large scale (multiple point distortion, stereoscopic perspective, movement, conflicting perspectives, as well as the intervention of multiple figures and methods of spatial construction) in different ways according to their interests, but they will also be challenged to use techniques and conceptual methods outside of their normal working process. Over the course of the week the large wall drawings will develop in conjunction with supporting assignments and studies, supplemented by talks about historical and contemporary artists who have confronted related issues.

On the last day there will be a critique/discussion of the resulting wall drawings and supporting materials. Following this, students will be encouraged to document their piece and the adjoining pieces, and finally there will be an 'erase and repainting' party, wherein the students will wipe away their drawings and paint the wall back to white.

Course Outline

The structure of the class will develop according to the needs of the overall class and to the needs of individual students. Most class sessions will begin with an introductory discussion about art historical issues and contemporary drawing practices, and nearly all sessions will be spent focusing on the large wall drawing, with supplementary drawings dealing with specific, focused issues. There will be one class session during which we will draw from master works in the museum or gallery setting.

Learning Outcomes

Students will be expected to develop an ambitious, temporal, site-specific work which challenges the students' own working methods and expands students' critical and conceptual framework.

Assessable Tasks

Students will be assessed on attendance, participation in discussions, engagement with the issues of the class and rigorous self-challenge.

Evaluation and Grading

Grading is on a High Pass/Pass/Low Performance/Fail basis. To achieve a Pass grade, students must be on time and actively engaged during all class sessions, confront the methods, assignments and critique offered in the class, ambitiously work on the projects proposed within the class, and endeavor to challenge themselves within their drawing project.

Suggested Readings and Resources

Lynda Nead: [The Female Nude, Art, Obscenity, and Sexuality](#)

Linda Nochlin: [The Body in Pieces. The Fragment as Metaphor for Modernity](#)

Roland Barthes: [Camera Lucida](#)

Maurice Merleau-Ponty: [Phenomenology of Perception](#)

Erwin Panofsky: [Perspective as Symbolic Form](#)

Materials and supplies

- several bags of Bob's Fine Vine Charcoal, at least 2 large and 2 small bags, available at Daniel Smith's website: <http://www.danielsmith.com/Item--i-G-415-010>
- Several large white (steadtler or similar brand) erasers
- Chamois cloth
- Terry cloth towel
- 5-10 sheets of sandpaper, varying from 80 grit to 120 grit
- one large brush (house painting brush) and several smaller oil painting bristle brushes of various sizes
- single sided razor blades
- Large pad of white paper
- Masking tape
- String
- Yardstick

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.