

NEW YORK STUDIO SCHOOL OF DRAWING, PAINTING & SCULPTURE

**Summer 2018
Sculpture Marathon
Vincent Barre**

Instructor: Vincent Barre'
Class Hours: 9am-1pm, 2pm-6pm
Dates: June 18 – 29, 2018

Course Description

This Sculpture Marathon will begin with an encounter. Throughout their histories, societies have produced objects essential to life, both material and symbolic: household objects, utensils, tools, furniture, clothing and coverings, ceremonial articles.

A day at the Metropolitan Museum of Art, in just one of the galleries of this exceptional universalist collection, will allow each student, equipped with a sketch book, to "meet" one of these necessary objects (or a family of such objects). In a gallery of his/her own choosing (ancient, medieval or modern), each student will do a series of sketches of objects that the student believes capture the vital character of the object(s). These drawings will form the basis of further reflection.

Envision creating an object (or series of objects) destined for some use--imagined, assumed, probable, undefined--that arises from some basic need. An object, large or small, created by simple means out of transformable materials that can be used separately or combined: wood, clay, paper, sheet metal, fabric, linoleum, etc. Be adventurous, but be careful to choose materials that will work for your designs, in terms of their scale, stability and malleability. Pay attention to « what the material wants, » as the distinguished architect Louis Kahn often noted.

Course Outline

Following our initial visit to the Met, the first week will be devoted to completing each student's quick prototypes using whatever materials and techniques have been chosen. The week will end with a joint review and critique of the results so far, with particular attention to the origins of the various concepts and each student's intended goals.

The second week will focus on actually constructing a larger and/or more developed object (or group of objects) which will be distinguished by its strength, appropriate use of materials and vitality. Participants will then install their objects in a well thought-out manner, and the week will end with a discussion and assessment of the shared experience.

Visiting Artist Vincent Barre will present a lecture with slides on his own works. At the end of the Marathon, at 5 PM on Friday, June 29, Vincent Barre will show two short films that stand beside his work as a sculptor.

Learning Outcomes

This two-week long project is a "poetic exercise" that invites us to play, with deeper historic awareness and greater attention to our many-layered world; to produce objects that are unique, reasoned, and grounded in our reality; and to consider alternative bases for works of art.

Assessable Tasks

The evaluation of participants' work will be based on the independence of thought in the research, the matching of form to material, the richness of invention both visually and in construction. We invite as well objects that may be seen as awkward in some way; we will respect mindful silence and a measured pace.

Evaluation and Grading

Grading is on a High Pass/Pass/Low Performance/Fail basis. To achieve a Pass grade, MFA students must: Grading is on a High Pass/Pass/Low Performance/Fail basis. To achieve a Pass grade, students must be clearly committed to the course through: 95% attendance; participation in class discussions; and fulfillment of all stages of the project to at least satisfactory level.

Suggested Readings

- *Constantin Brancusi* (Philadelphia Museum of Art, 1995): N7233.B7 A4 1995
- *Himalayan Art* (Unesco Art Books, 1968): N7307.H5 s56
- *Byzantium: Faith and Power* (The Metropolitan Museum of Art, 2004): N650.B962 2004
- *Art of the Classical World in the Metropolitan Museum of Art* (The Metropolitan Museum of Art, 2007): N5871.5 .M48 2007
- *Art of Far Lands* (Spring Books, 1975): N7260.F65
- *Eternal Ancestors: Art of the Central African Reliquary* (The Metropolitan Museum of Art, 2007): NB1098.E84 2007
- *African Masterworks in the Detroit Institute of Arts* (Detroit Institute of Arts, 1995): NB1091.65 .D48 1995
- *Dawn of Egyptian Art* (The Metropolitan Museum of Art, 2011)
- *Çatal Hüyük, a neolithic town in Anatolia*, (Thames and Hudson, 1967)
- *Man and his Horse in the Himalayas*, (Vajra Books, 1991)
- *The Nature and Art of Workmanship* (Cambridge University Press, 1968)

Materials and supplies

For the first day:

- Sketchbook
- Pen or pencil for museum visit

For subsequent days:

- Sheets of paper (approximately 18" X 24")
- Drawing supplies of your choice
- Fabric
- A needle and thread

(to make a series of large drawing and/or small models in paper)

The School will provide clay and plaster, students should bring any other found or purchased sculptural materials of their choice, such as:

- Cardboard
- Foamcore
- Paper
- Clay
- Plaster
- Styrofoam blocks
- Wire
- String
- Wood
- Metal
- Chicken wire
- Burlap

**The School has a limited supply of hand tools- students are encouraged to bring any personal tools to supplement the available supply of communal 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.