

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Sculpture Master Class: Structure and the Body

Instructor:	Jilaine Jones
Class Hours:	2pm – 6pm
First Class:	Tuesday, February 5, 2019
Last Class:	Tuesday, April 20, 2019
No Class:	Tuesday, March 26th

Course Description

Working experimentally with a range of materials, participants in this course will make structures in response to a model interacting with a spatial set-up. Sculptural work will be generated from perception, physical empathy, intuition, and imagination. Our discussion will be oriented around how the source, a body's position in a setting, becomes a new structure. How that becomes idea for the participant will be explored through the behaviors of a range of materials, including clay, wire, wood, cardboard, mixed and found materials. The model's positions and setting will change over the semester and will also be of an experimental nature. We will not be engaged with concerns of correctness for figure representation but rather will use this source for its containment of experience and ability to transform in regard to context. Generally, this course comes around back to working with the body but through the perspective of 20th cent sculpture ideas: which to a great extent have not included the figurative canon.

Course Outline

Students will initially be prompted by a set of simple principles and questions to explore the subject and a range of materials including clay, wire, wood, cardboard, mixed and found materials. Discussion of the vocabulary of these initial studies will be the starting point. We will move through the semester using a progression of these materials, on their own and in combinations, to bring different issues to importance. Ultimately participants will choose to develop an idea about the source through a process and material which has grown through their work independently. Viewing and discussion of related precedents will be integrated throughout the course as well as a group viewing and discussion at a gallery or museum exhibition(s).

Learning Outcomes

Within a framework of approaches the participants will have an experience of how the sculptural source of the body interacting with place will lead them to unexpected understandings and phenomena. To gain a familiarity with a range of material responses to structure and form making, obviously useful technically, but more so provides a foundation of differences and equivalents of material behavior in regard to sculptural qualities and concepts. The participant should be able to place this work with sculpture and the body within the context of the historical present, having repossessed directions in the 20th century as platform or counterpoint. The course should offer an example of the productive practice of looking at art with fellow artists to develop and argue issues, from which to find incentive, impetus, and purpose.

Assessable Tasks

Engagement in the project through persistence, experimentation, making evolution through the proposed processes and materials: this effort will transform towards unforeseen questions and answers. Participation in the dialogue of the group to discuss the project, precedents, and the on-going work of the group will produce change and realization for the group.

Evaluation and Grading

The Instructor will assess the students' progress (MFA students) based on attendance and participation. Students will be informed during the semester if either of these aspects are not being met, passing may depend on the students following up on the Instructor's suggestions and guidance. A passing grade is reliant on the engagement with assigned tasks in a satisfactory manner.

Readings and Resources

- *The Poetics of Space*, Gaston Bachelard
- Manifestos of Umberto Boccioni and Naum Gabo
- *The Stones of Rimini* and *Image in Form*, Adrian Stokes
- *The Power of the Center*, Rudolf Arnheim
- *Passages in Modern Sculpture*, Rosalind Krauss
- *Last Lectures*, Roger Fry
- *The Language of Sculpture*, William Tucker
- Additional texts, TBA

Materials and Supplies

- Clay (provided by NYSS)
- Rolling pin, canvas
- Knife and any clay tools (to be discussed the first day of class - please do not purchase in advance)
- Plastic
- Tapes of various strengths
- Assortment of Heavy Paper
- Scissors
- Cardboard, bought: same amount as above, or found
- Drill (NYSS has a few to share); drill bits
- Hammer, Assortment of nails: incl. finishing, wire Brads
- Glue Gun, Glue sticks
- Glue (Matte Medium, PVA), Wood Glue
- String, 1 roll
- Wire, find 3 rolls of varying pliability and thickness.
- Dowels: 1/8, 1/4, 3/8, 1/2, 5/8, 3/4, 2 kinds: round and square, 36" L (2 of each, 24 pieces at least)
- Lumber and board pieces of varying thicknesses and lengths
- Clips: alligator, laundry

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.

Students will be given a copy of the Student Handbook prior to the beginning of classes. Faculty are encouraged to include policies regarding attendance and academic integrity, particularly plagiarism, in

their syllabi, especially if attendance is to be a means of grading and evaluation. Copies of the attendance and academic integrity policy from the Student Handbook will be provided for faculty in advance of the beginning of the semester. Any policies specific to the class or the department must also be written clearly in the syllabi.