

# NEW YORK STUDIO SCHOOL

## OF DRAWING, PAINTING & SCULPTURE

Spring 2020

Sculpture: Structure and the Body

**Instructor:** Jilaine Jones  
**Class Hours:** Tuesdays, 2pm-6pm  
**Dates:** February 4 – May 5, 2020  
No class Tuesday, March 31<sup>st</sup> – Spring Break  
**Contact Info:** see Program Office  
**Office Hours:** see Program Office

### 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 structural dynamics. This course comes to working with the body through the perspective of 20<sup>th</sup> century's sculptural awareness: which to a great extent have not included the figurative canon.

### Course Outline

Beginning with the things made, as most important, and the student's implicit and imaginative understanding of the body, works will be produced for the first few weeks without a model present. We will use these first works to initiate dialogue about what and how we are seeing. The model will then be positioned in the context to support exercises parsing out qualities: including – the dualism of areas of the body both in form and mechanics, the whole vs the parts, the inside being the outside, the force and form of movement, gravity and interconnection with context. Methods of using the materials clay, wire, wood, paper, cloth, plaster will be used in conjunction with the concepts of the exercises. Ultimately participants will choose to develop an idea about the body in context through a process and material which has grown through their work independently in the course. 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. Participants will 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 will be able to place this work with sculpture and the body within the context of the historical present, having approached directions in the 20th century as platform or counterpoint. The course offers 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 exercises through persistence and 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 ongoing work of the group, this will produce change and realization for the group.

### **Evaluation and Grading**

MFA students participating in this course will receive grades. Grading is on a High Pass/Pass/Low Performance/Fail basis. 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**

- Albert Elsen x 3:
- Origins of Modern Sculpture: Pioneers and Premises
- Modern European Sculpture: Unknown Beings and Other Realities
- The Partial Figure
- Manifestos of: Umberto Boccioni and Naum Gabo
- Passages in Modern Sculpture, Rosalund Krauss
- The Language of Sculpture, William Tucker
- Sculpture: Processes and Principles, Rudolf Wittkower
- Additional texts, TBA

### **Materials and supplies**

- Clay (provided at NYSS)
- Rolling pin, canvas
- Knife and any clay tools
- Thin plastic
- Tapes of various strengths
- Assortment of Heavy Paper
- Heavy-duty Scissors
- Cardboard, bought 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
- Wire snips
- 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)
- Coping saw
- 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.