

# NEW YORK STUDIO SCHOOL

## OF DRAWING, PAINTING & SCULPTURE

Spring 2021  
Sculpture Marathon - In-Person

Instructor: Brandt Junceau  
Class Hours: 9am - 1pm ; 2pm - 6pm  
Dates: Tuesday, January 19 - Friday, January 29  
no class: Sunday, January 24  
Contact Info: see Program Office

### Course Description

You're alone in your studio. You've just made something new, and you're taking a first look at what you have. *Now what?*

How do you make more of this thing? What makes it more itself, ready to leave the room and stand up to strangers? What stays in and what cuts? Where to add? What sticks? Where is the new thing's sharp edge and how does one push distractions out of its way? To the *next* level.

This Marathon is a course in *Practice*. Two objectives: one, getting a box of practical methods of augmenting Form, any form. Second, making yourself your own studio visitor: learning to see as if you were someone else. Practice is seeing the new thing cold, protecting it like something warm, and making it aerodynamically sound. We should recognise that new precious something even while it's weak and awkward, and make it fly.

So, who's Gaston Lachaise? A familiar spirit on Eighth Street. He had studios up and down the block, and out back on the mews. It's good for a course to have a mascot. We'll apply his gnomonic, "augment and simplify" to our work.

### Course Outline

Being a class in *practice*, we will start with "found" items from the Clay studio shelves: unclaimed works that invite intervention and pose no issues of authorship. Working over anonymous found sculpture models our working relationship to Art History; we really never work from scratch and we are always making our thing out of something else.

For a week we will work on a selected found thing each morning, and hand it off to our colleague on the left at noon. Your colleague on the right hands you your afternoon's work. By the end of the week we will have seven things, various sizes, of various characters, that no one artist owns and everyone has fed. Again, the analog is art history as swapped-around and passed down. By working, we live out basic questions of author identity, intent, and autonomy.

In the second week we work on one item straight through, alone: something the Instructor hands you, or whatever you may want to bring, or have made the previous week. Your independent work is *very* welcome here.

The Instructor will post a reading list, and occasionally read aloud in class. We discuss the reading while we work. The readings are as nuts and bolts-pithy as possible. The reading list and read-alouds will include text by visual artists and writers, architects and musicians, on the nature and problem and means of authorship and inheritance.

### Learning Outcomes

We touch a good many fundamental issues, and talk them through, but they are each rooted in daily *practice*. This practice is a matter of augmenting Form, capital "F." At work, that comes down to cutting and adding. You will walk away with experience in the tools and materials of cutting, grinding, filing, sanding, and additions via sealers, bonding agents, in clay, plastaline, plaster, wax, wire, wood and metals. The predominant materials are clay (fresh, "green" and terra cotta) and plaster. Casting may come into the scope. The effective tools are mostly hand tools; wood and steel modeling tools, rags, rasps, files, knives, chisels, saws. Terra cotta is easily cut and modelled (safely) with a diamond wheel on a 4-inch grinder.

Skill is desirable, but the true core lesson is what, where and how to cut and add. That involves fundamental skills, and ideas of form: issues of weakness, strength, openness, closure, smooth/porous, monolith, number and multiplicity that work out by hand, day by day, and out loud, in conversation. You will be alone all your working life but here working in the room, we have a conversation. Having talked-through the issues here, you may learn to hear and invite the voices you need when you're alone and need them.

The objective is to be your own assistant skill-wise, and your own studio visitor, when you need one.

### Assessable Tasks

All the work happens in the room, and you take away as much and whatever you make of it. Students may expect to leave with at least two objects, the first week and the second week things, but there could be as many more as you are moved to try. As to that first-week thing, it will be the product of seven hands over 10 episodes: there is a lot to see and remember in it.

### Evaluation and Grading

NYSS MFA Students will be evaluated on the basis of their work, participation and contributions to the class, as well as the projects outlined above. Grading is on a High Pass/Pass/Low Performance/Fail basis. Visiting participants will not receive grades or evaluations for this course.

### Readings and Resources

The Instructor will post a reading list in the coming weeks, inclusive of books, magazines, statements, excerpts, and links. Lachaise is our mascot. Always helps to have one. The reading will of course include his work, his legacy and the best criticism of it.

### Materials and supplies

*Bring whatever you can, we'll make do otherwise...*

All the things below are useful, high quality stuff that will last a lifetime, if you can afford it. The Instructor has marked the most immediately desirable items in red. Three stars indicate for you to have it ready with you for class. Two stars is desirable but not essential, one star is good to

have, if you can. Get whatever you can afford, from Compleat Sculptor, or from elsewhere online, anywhere. A good hardware store has most of what you need.

Italian Steel Plaster Tool #186	17186	1	\$30.00
***Italian Steel Spatula/Chisel Wax Tool #A047	37A047	1	\$34.00
Medium Flexibole	H00564	1	\$19.99
***Large Flexibole	H00565	1	\$22.99
#7 Straight Wood Gouge 3/4" (19mm)	1720706	1	\$36.00
***Box Cutter Knife Set - 2 Sizes - 2 pieces		1	\$2.49
Italian Steel Double Spatula Tool #A067 Large	37525	1	\$36.00
Italian Steel Double Spatula Tool #A069 Extra Large	37069	1	\$49.00
Stainless Steel Spatula Tool #69	17sh69	1	\$18.00
***8" Wood Rasp	884350217864	1	\$9.99
Nicholson Bastard Wood Rasp 8in Half Round	43201	1	\$18.99
**Nicholson Horse Rasp 12in	43103	1	\$31.99
Milani Steel Riffler #660 18cm (7in)	37660B	1	\$33.00
Milani Steel Riffler #660 20cm (8in)	37660C	1	\$36.00
Milani Steel Riffler #660 30cm (12in)	37660E	1	\$49.00
**Nicholson Bastard Wood Rasp 10in Half Round 19427N	43202	1	\$22.99
*Nicholson Bastard Wood Rasp 8in Round 19846	43205	1	\$17.99

From any old where:

- Flexible plastic bowls of practically any kind make decent “break-out” bowls for mixing plaster. Smooth/round-bottom yogurt containers are excellent, for instance. Whatever you bring, bring more than one.
- A snap-blade knife of any make is a must.
- Get a 1-inch and a 4-inch “taping knife” from any hardware store. Cheap. For mixing, applying or cleaning up plaster.
- Bring a few 1-inch or 1.5 -inch “throwaway” brushes. Cheap, handy, and reusable.
- Files are not useful to us; rasps are.
- An ordinary 1-inch flat chisel is good to have. Smaller, as well. A round chisel (called a “gouge”) is very nice, if you can find one cheap. The Instructor highly recommends any used-tool venue; flea markets, second-hand stores of any kind. A bit of wear is perfectly OK, but edged tools can be sharpened.

#### 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 and website, inclusive of COVID-19 precautions, as well as any specific instructions given by the Instructor.