

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Spring 2022

Sculpture: Independent Projects in Context - VIRTUAL

Instructor: Jilaine Jones
Class Hours: Wednesdays, 2pm – 6pm ET
First Class: February 2, 2022
Last Class: April 27, 2022
No Class: March 30, 2022 – Spring Break

Course Description

This course will support each student in the independent development of sculpture within a context of dialogue about sculptural potentials and precedents. The course will be conducted virtually, utilizing Zoom as the virtual “meeting room”. Though their central project in this course should be sculptural, the participant need not be primarily a sculptor. The format is open: it may be singular structures/forms, or installation, or bas-relief (from the wall). The context of dialogue will be initiated by the group responding through propositional work, in a range of materials, to potentials of sculpture - presented by the Instructor - which exist in regard to space and through action. From there each student will develop their own direction which can be based on these initial exercises and/or through discussion with the Instructor. Which materials are used can be based on individual experience, or not: the Instructor can suggest as per idea, (one or a combination of the materials: cardboard, mix-media, clay, plaster, metals, wood, etc.) The sculpture will develop by immersion with, and handling of, the chosen materials: literally grappling with the ideas, as well as by the context of dialogue and feedback. Expanding the awareness of the potentials will be discussion of images of a broad spectrum of sculptural examples ranging from the Dogon in Western Africa, to the Romanesque and Renaissance in Europe, to directions of the late 20th century across continents. Participants can incorporate ideas from sculptural history to expand or even initiate their independent work. There will be remote technical support based on the range of the instructor’s experience; independent resourcefulness will be also a part of this endeavor.

Course Outline

In the first two weeks we will work on two sculptural potentials; one regarding space: as understood through mass, the linear, and actual space; and the other action: as understood through the behavior of a range of materials. Following this we will establish the project direction for each student, which may be clear quickly or gradually. Students will have a weekly one on one dialogue with the instructor as well as biweekly group viewing of work in progress. We will have a discussion about images of works in sculpture’s history every other week, organized around continuities and contrasts. Discussion will include how a range of materials each have specific behaviors and qualities are dynamically intrinsic to the ideas, how the concepts behind the structures originate and are freed by culture and reframe potentials.

Learning Outcomes

Within the context of a group, the student will have the opportunity to set up a project independently while having the stimulation of feedback and discussion, as well as observing others in parallel endeavor. The analysis of sculpture through history both through making and discussion will extrapolate into the participant’s own work process. Our discussions will accelerate and exercise the ability to analyze. The student

should be able to place their project within the context of the historical, 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

The student should be committed to their project through organization, persistence and experimentation. Ostensibly the student is expected to produce a body of sculptures, though that is absolutely relative to and defined by the individual ideas. To grapple with and take seriously both the vision generating the idea and then what actually is being made, the endeavor of reconciling these and learning from this. An in-depth working out of individual works or through series will be expected, for instance there may be phases of important confusion to pass through. Making evolution by means of: decision making, intuition, reconsideration, faith, doubt, physical processes and materials: this effort will transform towards unforeseen questions and answers. Participation in the dialogue of the group about historic works, and discussion about the ongoing works of the group itself will produce change and realization for all.

Evaluation and Grading

NYSS MFA candidates receive grades 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 contingent upon the engagement with assigned tasks in a satisfactory manner.

Reading Resources

Passages in Modern Sculpture, Rosalind Krauss

The Language of Sculpture, William Tucker

Modern Sculpture Reader, edited by Jon Wood, David Hulks, Alex Potts

Suggestions TBA based on student projects.

Materials and Supplies (Suggested as on hand, not obligatory)

- Heavier and other specific materials and tools will be needed based on individual project, discussed in first class.

- Tapes of various strengths
- Assortment of Heavy Paper
- Heavy-duty Scissors
- Cardboard, bought or found
- Drill; 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
- Clay
- Rolling pin, canvas
- Knife and any clay tools
- Thin plastic

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.

NYSS Student Conduct for Virtual Learning

In order to maintain a virtual space wherein participants feel at ease to share and learn openly with one another, the New York Studio School prohibits participants in virtual classes from recording, taking screenshots, or otherwise copying any portion of New York Studio School's online courses. While participants are free to share images of their own coursework, sharing or posting images or recordings from a virtual class on social media is prohibited without the consent of the instructor, models, and students from class. Course content is solely for registered students of the class and cannot be shared with others. By participating in virtual courses, students are aware that the New York Studio School may record and archive Zoom meetings, Padlet pages, and other content from the course.