

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Fall 2022

Monday Afternoon Sculpture – IN-PERSON

Hanako, Continued, plus

Instructor: Brandt Junceau
Class Hours: Mondays, 2pm-6pm, ET
First Sunday: September 19
Last Sunday: December 12
No Class: October 10

Course Description

While there are no prerequisites required, continuing students will be invited to expand upon last semester's work – the "Hanako project": manifold developments from an original head – and is an ongoing forum for review and development of individual independent work. *This studio is your studio.*

Continuing students may work from their molds from individual work in bust-form and variations resulting from it. Having the mold, one can try the riskiest of changes any number of times, taking the thing more than one long way from the start. Ongoing work includes clay, plaster and wax states. Other continuing students may work with life-size figures and fragments from them. That entails work in plaster on life-size plaster castings, and assembly of terra cotta chunks, with plaster.

Independent work from outside the room is *welcome*. Our goal is *development*, from all sources, in any direction, so really all the work inside the room is individual, whether carried forward from last semester, or starting anywhere else, so, please, bring it on. Impromptu slide talks will supplement our studio work and optional zooms to discuss relevant work are recorded for those unable to attend.

Course Outline

Ongoing, hands-on work is typically in clay and plaster and wax. This work will develop and enhance one's modelling skills. Mold-making is also taught in depth during this course. Working with a mold, each fresh start is like shooting an alternate take of the same scene in a film. Additions and subtractions in clay and plaster make the alternative performances. You may expect to leave with a number of distinct works, and, of course, whatever molds you've made. Your work needn't (I say mustn't) stop with the class.

Working from terra cotta fragments may lead to setting a head in straightforward bust form (deciding height and inflections for effect) or building a further extension of the body with the terra cotta as a starter. For plaster figures, the transposition for original wet clay to plaster casting is an opportunity to see the thing afresh, in another color and material, and to employ numerous techniques for direct modeling (and carving) plaster to the piece's advantage.

The head and figure are the basis of a conversation that begins in the room and takes shape according to who we have in the room. Although Rodin's Hanako busts and Jonathan Silver's bust and figures (recently exhibited at Victoria Munroe) are built-in core elements of the forthcoming discussion, our conversation isn't ever predictable, though it gathers shape and urgency, and takes on new references each week as we meet.

Learning Outcomes

Modelling and mold-making skills (toward a plaster and urethane flexible mold) are taught, and invented. With some toolmaking, since you'll need and should have a thing or two that can't be bought off the shelf. Students will learn a fair

dose of art history, always. Beyond that (and skills, above) what you learn depends on what you want to know, what you ask, and who else is in the room. The chemistry between us comes out in what we learn and how we remember. The things you walk away with might be answers to your questions, and someone else's, or sometimes best of all, the question itself. Issues of sitter, sitting, physiognomy, likeness, perceived character, caricature, implied narrative, indicated time, sequence, baseline and exaggeration will be discussed, for starters, and we will build from there.

Evaluation and Grading

For MFA students, grading is on a High Pass/Pass/Low Performance/Fail basis. To achieve a pass grade, students must maintain attendance, participate in discussions and assignments, and demonstrate an enthusiastic engagement with sculpture.

Readings and Resources

Photocopies are distributed during class and optional Zoom lectures are recorded for anyone unable to attend in real-time.

Materials and supplies

NYSS supplies clay, plaster and mold "rubber."

Tools are your responsibility. To start work the first afternoon, you will need tools. The list below is basic. If you have worked with plaster, you may already have some of these items, or recognize how to make do with equivalents. Practically all forms of plaster/taping trowels are useful, for instance. Practically any kind of flexible plastic pails, take out dishes, or cheap salad bowls may serve for mixing plaster, so it is not essential but worthwhile to get yourself a real "breakout bowl" for small, repeated mixes. It will last you all your working life.

All kinds of clay modelling tools are handy if you already have them. This list will evolve over time:

- Wooden modeling tools (Compleat Sculptor, Sculpture House, or equivalent). Bring whatever you have. Best to make your own.
- Nicholson 10-inch half-round rasp, bastard-cut. Or equivalent. Stanley Sureforms are handy but lack the bite of a traditional rasp. And they leave a weak trail. No matter how much Moore's guys relied on them, a real rasp is far superior.
- Farriers Rasp (you can get a cheap 12-14" one for under \$10 online).
- Double-ended (oval/oval, or oval/square) steel spatula tool (Compleat Sculptor, Sculpture House #71, for example). You'll use as many of these as you can afford. Bigger the better, to start. You can always go smaller later, when you know better what you need,
- One 1-inch putty knife.
- One 4 to 6-inch taping "knife" (flat blade "putty" trowel or "spatula").
- Snap-blade utility knife (or equivalent).
- Four 6-inch "C" clamps. You can use these for anything. One never has enough clamps.
- Small break-out bowl (Compleat Sculptor, Sculpture House, or equivalent).
- Miscellaneous mixing flexible plastic bowls (at least two), or 1-gallon plastic paint pails.
- Elephant Ear sponge (Compleat Sculptor, Sculpture House, or equivalent).
- A few pairs of (Blue) vinyl gloves are highly recommended. Latex is flimsy.
- One 6-inch diameter cheap plastic funnel.

School, Department & Class Policies

Please be punctual. We have only so much time. Never enough. *Please do not listen to devices in class.* What's said in the room is invaluable. So is the quiet between—it shouldn't be filled up. 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 on the School's website, inclusive of current Covid-19 policies, as well as any specific instructions given by the Instructor.