

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Fall 2023

Sculpture Master Class – VIRTUAL

Form and the Perceptual

Instructor: Jilaine Jones
Class Hours: WEDNESDAYS, 9am – 1pm ET
Dates: Wednesday, September 20 – Wednesday, December 13
Contact Info: see Program Office

Course Description

Bas-relief is a territory joining sculpture, drawing, and painting – form working across the plane of a wall; a picture, if perceptual, in three dimensions. This course will explore this form through a perceptual process, and expand these realizations into possibilities for sculpture or picture-making. Meeting virtually through Zoom and Padlet and working from still lives of the participants' own making (in their own spaces), bas-reliefs will be made in clay, paper and cardboard, plaster, experimental materials. The nature and idea within the still life may be unconventional, for instance an installation, or a simple group of forms. Working perceptually the topography of space is bas-relief's revelation; this course is as much a particular experience of seeing as it is of making. It is fascinating and spatially sensitizing: for the sculptor or painter it becomes a way to organize the spatial, the organization becoming a structure. The direction this project takes will be oriented to the interest of each student. Some may stay within a rectangular format, or others not; some may rework the viewed source again and again, or may extrapolate an essential idea into further bas-relief works of other materials. Discussion of the subject by images will be integrated throughout the course.

Course Outline

During class time we discuss, as a group, the ideas and development of work in progress; and most of the work will be created independently, between class time. In every other class we also look at images of earlier examples of bas relief, ancient to current, and discuss what is going on in them. Smaller bas-relief studies using cardboard or clay will begin our dialogue about this technique. After explanation in the first class and with any support needed, a set-up arranged or chosen by the student will initiate the work, as a perceptual focus and a subject idea; this may evolve through the course regarding the individual's direction. In the first class there will be a sharing of images of bas-relief through history. This will cover its broadness of possibility and how its specific parameters work, how it evolved, and has played a role in the evolution of artistic consciousness. Work in progress will increase in scale through the course, and find size also through individual idea. The techniques of working with the materials (clay, paper and cardboard, plaster, experimental materials) will be demonstrated. Basic systems to organize the perceived through and across the material will be a part of our early conversations and always the exploration of responses will be supported. Each student will forward an idea orientation which has grown through their work independently in the course.

Learning Outcomes

After participating in this course, students will be able to make a bas-relief. They will gain the understanding of how this process can expand their penetration into the spatial and structural organization of a viewed setting. The student will have experienced and discussed how to parse out space, form, and materiality incrementally. The opportunity to physically construct that which is a perceptual phenomenon, will give the student the ability

to realize topographical structure in relation to this concentration, and to allow the direct handling of materials to “think” and to feel responsively. Students will be able to take ideas and realizations developed from this experience of bas-relief and extrapolate it into sculpture or painting independently. Students will have a knowledge, and sources to refer back to, about the history of bas relief. They will realize its very broad variation, and understand how it is integral to our usable and deeply self-reflective art history.

Assessable Tasks

It is expected that each work will find resolution sooner or later by individual styles of continuous work: as studies or resolved, resolutions being reconsidered and reworked throughout the course. There will be between 10 and 20 bas reliefs produced. Participation in group discussions is expected – but to whatever degree which is individually comfortable, attention (at least by viewing) to historic examples and the work in progress of the group.

Evaluation and Grading

NYSS MFA students participating in this course will receive grades on a High Pass/Pass/Low Performance/Fail basis. To achieve a Pass grade, students must show engagement in the work of the project with the instructor present and in time independently. Persistence, experimentation, and evolution in addressing the ideas will be evaluated. Through the proposed processes and materials, work should lead to unforeseen questions and answers. The making of at least 10 bas reliefs is expected.

Readings and Resources

TBA

Materials and Tools

- Sturdy Easel and/or sturdy Shelves against wall at about chest height.*
- Low-fire (beige or red) smooth Clay. 300 lbs. (50 lbs to start with.) If you have another type, not low fire, and want to use fine – we can discuss first class.
- Boards, plywood/plank/paneling, between ½ and ¾ inch thick or comparable, using thicker as size increases:
 - 4 @ 10” x 12”
 - 2 @ 12” x 20”
 - 4 @ 20” x 30
- Hardware Cloth – ½ -1” grid, roll of approx. 36” x 10”.
- Thin Plastic. – example: 4 mil. Husky roll. 10’ x 15’ approx., or dry cleaner’s plastic, or large garbage bags.
- Heavy duty scissors.
- Wire snips for cutting wire cloth.
- Heavy duty Stapler and long staples at least 9/16” best.
- Basic Clay Tools: paring knife, fettling knife, wire tool, ribs, wooden modelling tools, wire loop tools.
- Hard Papers and Cardboards of varying thicknesses; approximately 4 pieces each, 18” x 30”, specific sizes not important.
- Tacks.
- Tape.
- Charcoal, Pencils.
- Paper Glues.
- Laundry Clips.
- Glue Gun and Glue sticks.
- Plaster, to start: 50 lb bag (USG ‘pottery plaster’ ideal, plaster-of-paris okay too.

- Buckets: 2 gallon size, pint recycled plastic containers.
- Sponges
- Burlap
- Hammer and long Brads, assortment of small nails.
- Red and Blue Pencils.
- Brushes.
- Gesso.
- Rubber gloves for paster work.
- Leather gloves for work with wire cloth.

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.