

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Summer 2017 Marathon
SCULPTURE and PLACE
Jilaine Jones & Guests

Instructors: Jilaine Jones and Guests

Class Hours: 9am – 6pm

Dates: Monday, June 19 - Friday, June 30

Course Description

This Marathon focuses on the conception of sculpture as generated from the subject of place, not our own image but what we feel and see surrounding us. Creation myths were often equivocated with sculpting: the land was chiseled from sky or the earth was a bowl and the sky a lid. This Marathon will begin by taking a more perceptual and receptive approach to the idea and then, by the middle of the second week, turn to a more conceptual approach. Initially, participants will work outside (near the Studio School), drawing and making topographical studies of different, self-selected sites. The ambiance and facts of the volumes of space, ground plan, nature, and architectural boundaries, as well as how the space is navigated, will be the subject of these studies. This on-site work will be the basis for a series of larger sculptural "portraits" (created in the studio) that will explore: the spatial dynamics of the site itself; the assembling of a set of interactions over time with the site; and specific experiences of the site as it affects the artist optically, physically, psychologically. Discussions, with visual examples, regarding how place has become as relevant to sculpture as the body will make context as alternative impetus for our work becomes independent of the sites. Varying approaches with materials, formats, and scale will evolve structures which are directly based on ideas and feelings about place.

Course Outline

Week one: Selection by participants of sites. Work at the sites (and through ongoing visitation) making drawings, board and paper bas-reliefs, topographical studies. Distilling and intensifying these studies in the sculpture studios at NYSS, using clay, board, wood, wire, plaster and mixed media.

Week two: A series of projects to illicit ways place can be sculptural source including non-functional building in relation to oneself and constructing spaces which refer to memory.

Guests: architect/artist **Stephen Grossman** and sculptor **Willard Beopple** will each introduce ideas about the topic and response to ongoing work for an afternoon.

Learning Outcomes

Participants will extract and organize what they experience as tangible and vital in an actual surrounding environment as well as a remembered or proposed one. While handling the challenge of reinterpreting a complex, prosaic, functional built world into a new built thing it should encourage a consciousness about how material qualities and structures can communicate intrinsic ideas as opposed to serving a function. The participant will manifest an understanding of, and establish a personal response to, the power of spatial narrative. Taking on what has been established in recent history- sculptural purpose for working across a field of space, as an alternative to the monolithic, this marathon provides an

opportunity to develop this arena merging the practice of perceptual interpretation and intuitive invention with the ideas inherent in the genesis of the “field”.

Assessable Tasks

MFA students must demonstrate: full engagement with all phases of the project; independent, proactive research of precedents for sculpture in the public domain; direct work with the processes and materials should transform towards unforeseen answers and questions; and keen participation in the dialogue of the group.

Evaluation and Grading

MFA students: Grading is on a High Pass/Pass/Low Performance/Fail basis. To achieve a Pass grade, students must be clearly committed to the course through: 95% attendance; participation in class discussions; and fulfillment of all stages of the project to at least satisfactory level.

Related Reading

The Fate of Place, Edward Casey
The Poetics of Space, Gaston Bachelard
Phenomenology of Perception, Maurice Merleau-Ponty
Passages in Modern Sculpture, Rosalind Krauss
Cathedrals of France, Auguste Rodin
Perspective as Symbolic Form, Erwin Panofsky

Materials and supplies

Sketchpads (ca. 9”x12” and 12”x18”) or Drawing Paper, 20 of each of those sizes, (or cut down)
Light, easy carrying Drawing Board
Bear Clips
Pencils, Erasers, Charcoal
Assortment of Heavy Paper/Light cardboard/Foamcore at least (8 of each ca. 18” x 12”)
Glue (Matte Medium, PVA),
Artist’s Tape
Push Pins
Scissors
Exacto Knife
Laundry Pins
May be wanted for outside: Portable Chair, Hat or Visor, Sunglasses
Clay (provided at NYSS)
Plaster (provided at NYSS)
Foamcore (3 @ 24” x 32”)
Cardboard, bought or found, a lot (discussed in intro)
Assorted thin (1/16”) to thicker dowels (3/4”), round and square
Lumber (provided at NYSS)
Wood Paneling (1/4” to 3/8”) 6 pieces 2’ x 4’ (may be bought from NYSS)
Drill (NYSS has a few to share); drill bits
Hammer, Assortment of nails: Finishing, Wire Brads
Glue Gun, Glue sticks
Wood Glue
Wire

Found Materials: such as, perforated sheets of material: thin steel, plastic small tubes, straws, rope, string, recyclables, like plastic forms

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.