SCULPTURE

ART 110b, Sculpture Basics  Sandra Burns
Concepts of space, form, weight, mass, and design in sculpture are explored and applied through basic techniques of construction and material, including gluing and fastening, mass/weight distribution, hanging/mounting, and surface/finishing. Hands-on application of sculptural techniques and review of sculptural ideas, from sculpture as a unified object to sculpture as a fragmentary process. The shops and classroom studio are available during days and evenings throughout the week. Course fee charged per term. Enrollment limited to 12. Recommended to be taken before ART 120–125.  HU  RP

ART 123a, How Things Meet  Elizabeth Tubergen and Desmond Lewis
This introductory studio course uses the joint or juncture as a literal and metaphorical point of departure for exploring wood and metal fabrication techniques and themes in contemporary art. Through fabrication-based assignments, shop time, discussions, readings, critiques, and field trips, students develop a modular skillset for making parallel to investigating the narrative nature of material, sustainability, and social issues as a foundation for a holistic art practice.  RP

ART 360b, Hidden Truth  Desmond Lewis
The forest is a place where one can experience nature by what is revealed in its treetops, animal life, and undergrowth. Creating a mold for metal casting requires hiding something away that is then, almost magically, re-revealed through the forces of applied heat. Both the forest and casting are socially powerful, surprising, and revelatory in their own ways.

ART 630a and ART 631b, Studio Seminar: Sculpture  Staff
Limited to M.F.A. sculpture students. Critique of sculpture, time-based media, and ungainly projects. Students present their work in several venues in the Sculpture building. Throughout the year a full ensemble of the sculpture faculty and students meet weekly for critiques in which each student’s work is reviewed at least once per term. During the spring term the format slightly changes to include evaluating work-in-progress, especially the thesis work of second-year students.  3 Course cr per term

ART 644a and ART 645b, Individual Criticism: Sculpture  Staff
Limited to M.F.A. sculpture students. Criticism of individual projects.  6 Course cr per term

ART 666a, X-Critique  Martin Kersels and Sandra Burns
Limited to M.F.A. sculpture students. A critique course focusing on time-based and other ungainly works. Students present their work during class time and have the opportunity for an in-depth critique and discussion about their pieces. There is no singular focus in this critique, as the balance of pragmatic and conceptual considerations surrounding the work is examined and discussed in a fluid way depending on the work at hand and the intent of the artist.  3 Course cr

ART 678b, Doing  Aki Sasamoto
This course is a platform for collective experiential learning, and thus participatory in nature. We focus on exploring movements and objects, and we relate those with artists’ practice. Activities include but are not limited to movement exercises, workshops, field trips, guest talks, and occasional prompts. Themes this term include routines, guided walks, object handling, and more. Students organize and participate in group activities. You lead one group activity that reflects your practice. What is at the core of your work/ing? How do you introduce your practice, opposed to your production? Compose a twenty-minute activity for the class that pulls us into what you do. You can invite us to your studio or arrange a meeting site at a nearby location. Each student meets with the instructor to compose this activity prior to the workshop.  3 Course cr

ART 688b, The Weight of a Line  Garnette Cadogan
  3 Course cr