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. Enrollment limited to 12. Recommended to be taken before ART 120–125.  HU  RP

ART 120a, Introduction to Sculpture: Wood  Staff
Introduction to wood and woodworking technology through the use of hand tools and woodworking machines. The construction of singular objects; strategies for installing those objects in order to heighten the aesthetic properties of each work. How an object works in space and how space works upon an object.  HU

ART 121a, Introduction to Sculpture: Metal  Desmond Lewis
Introduction to working with metal through examination of the framework of cultural and architectural forms. Focus on the comprehensive application of construction in relation to concept. Instruction in welding and general metal fabrication. Ways in which the meaning of work derives from materials and the form those materials take.  HU

ART 122b, Introduction to Sculpture: Video Installation  Ben Hagari
Exploration of time-based, three-dimensional works through such mediums as performance, video, installation, and sound, with consideration of how they inform contemporary practice. Emphasis on the integration and manipulation of mediums and materials to broaden historical context. Critiques, readings, video screenings, artist lectures, and frequent workshops to complement studio work both during and outside of scheduled class time. Enrollment limited to 12.  HU  RP

ART 348b, Body, Space, and Time  American Artist
Exploration of time-based art mediums such as moving-image work, performance, sound, and installation, with emphasis on the integration and manipulation of different mediums and materials. Ways in which the history of time-based works informs contemporary practice. Individual studio projects as well as workshops in the use of various processes, practices, and techniques. Prerequisite: ART 122 or permission of instructor.  HU  RP

ART 446b, Advanced Sculpture  Desmond Lewis
Self-directed work in sculpture. Group discussion of student projects, with readings, slides, and videos that address current art practices. Regular individual and group critiques. Prerequisite: ART 345 or 346 or equivalent, or permission of instructor.  RP

ART 610a, Duration, Audience, and Documentation  Aki Sasamoto
This course is an invitation for making works that change form over time. The class explores the design of experiences and construction of performative events as central research topics. The class is a laboratory space to explore techniques that heighten body awareness and spatial sensibility. Through assignments and workshops, students practice how to digest these sensory experiences. Students carry out guided research on one of our core course themes, and present to the class a short lecture or collective
activity. In addition to our weekly student presentations, the course is built around field trips, seminars, and workshops led by the instructor. Active participation is critical in this course. Core themes are Duration, Audience, and Documentation. Duration Prompt: Present a single project that occurs in two durations- Do the same piece in 10 seconds and 10 minutes (or longer duration expressed within the class time). Audience Prompt: Create a condition for your audience- Present the same work under two different audience conditions. Documentation Prompt: Present a work that cannot be documented; Others will discuss how to best document such a work. We spend approximately 4 weeks on each core theme, with critiques/presentations occurring at the conclusion of each section. 3 Course cr

ART 612a, Technology Criticism in Practice  American Artist
In this seminar we read texts engaging the historical and future development of computer technology from a critical perspective. This class surveys many topics such as the colonial history of Silicon Valley, the use of predictive data by the police, and the relationship between surveillance and racism. Students are expected to respond to the texts through writing assignments as well as through studio assignments. This course aims to facilitate research-based artistic practice and the ability to translate theoretical concepts into formal art projects. We examine the work of living artists that engage history critically through their practices as a precedent for the work we create. 3 Course cr

ART 616b, Eden is Burning  Martin Kersels
This critique/seminar course sets a goal of enrolling participants in equal amount from the four graduate programs in the School of Art. The aim of this is to instill basic interdisciplinary tenets to those who seek to broaden the foundation of their work. By critique and analysis of each participant’s work, we attempt to break down the boundaries of medium and area. In using, and sometimes explaining, their field’s language and jargon as critique occurs, each participant loosens the shackles of the medium that, for some, keeps them in their lane without the joy and expansiveness of swerving. The instructor acts both as a critic of the presented work and an interlocutor within the critique situation. The course is limited to 12 participants. Permission of instructor required. 3 Course cr

ART 630a and ART 631b, Studio Seminar: Sculpture  Aki Sasamoto
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  Aki Sasamoto
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.