

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 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 123, How Things Meet]

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. 1 Course cr

ART 346b, Dematerial/Material Desmond Lewis

Exploration of questions and topics pertinent to contemporary sculpture through making, writing, reading, looking, critique, discussions, and field trips. Projects become increasingly self-directed as students develop relationships to materials, techniques, and ideas both familiar and new. Limited enrollment. Prerequisite: ART 120, 121, 122, or equivalent; or with permission of instructor. RP

ART 348a, Body, Space, and Time Kameelah Rasheed

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 623b, Hostile Environments Joseph Buckley

What is a hostile environment? How have environments designed to humiliate, terrorize, and destroy differed in physical, institutional, and psychic contexts? What

does it mean for artists today to contend with such conditions—real and imagined? What does it mean to make work upon the eve of roaring, incoming tragedy—if said tragedy has not already unevenly arrived? Through readings and discussion in this seminar class, we consider and unpack unpopular and repulsive works and ideas. Together, we work through politics, history, science fiction, and horror, in order to question: How it is that we can continue to exist in these incoming (or already present) hostile environments, as people and as artists? Is it appropriate to consider changing ourselves, evolving and warping, in order to survive? And, how do we understand those who've contributed to, created, instigated, and produced their own hostile environments? 3 Course cr

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 632a and ART 633b, Sculpture Thesis Staff

The course supports the Sculpture Thesis projects. In the fall term, students develop programmatic contents through the production of a zine. This zine is published as a pdf file as the thesis exhibitions open. The class also focuses on making compelling and feasible proposals for the thesis exhibitions by closely examining spatial, logistical, and technological aspects of individual projects. In the spring term, students continue to meet as a group to prepare for installation and documentation of the exhibitions. In April, the focus shifts to professional development. Enrollment is limited to the second-year students in the Sculpture Department. 1½ 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 669a, X-Critique Aki Sasamoto 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 685, First-Person (Voices Arise from the Seance of Media)]

Q: Why are interviews with artists important? A: Interviews with artists offer a dynamic exchange where the interviewer delves into the artist's creative process, inspirations, and experiences, often revealing insights that might not emerge in a traditional profile. Q: What do interviews reveal? A: Through the back-and-forth of question and answer, the artist's personality shines through, offering a more nuanced understanding of their work. The format allows for spontaneity and depth, fostering a sense of intimacy between the audience and the artist. Q: How are interviews with artists typically structured? A: Artist interviews are typically conducted by journalists, art critics, or other media professionals. However, they can also be done by fellow

artists, curators, or anyone interested in exploring the artist's perspective. (Thank you to ChatGPT for writing the preceding Q and A) In this course: We read, listen to, and watch interviews with various makers of culture that we then discuss to glean content in the hope of gaining knowledge about ourselves, our art, and the lives of others in our surrounding world. Participants also undertake interviews amongst themselves to be broadcast via a low-power radio station (fingers crossed). 3 Course cr