

# 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 210b, Sculpture as Object** Desmond Lewis

Introduction to concepts of design and form in sculpture. The use of various materials, including both modern and traditional methods of carving, lamination, assemblage, and finishing. Fundamentals of metal processes such as welding, cutting, grinding, and finishing may be explored on a limited basis. Group discussion complements the studio work. Shops and studio are available during days and evenings throughout the week.

HU RP

## **ART 346b, Dematerial/Material** American Artist

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 349b, Advanced Video Installation** Ben Hagari

This is an intensive project-based class exploring the production of video installations and the intersections of such mediums as performance, kinetic sculptures, video and sound. Students enhance their skills to create complex environments and sharpen their conceptual and logistical considerations when working with space and time. Prerequisite: ART 122, prior experience in video or installation, or permission of instructor.

## **ART 371a / MUSI 422a, Sound Art** Martin Kersels and Brian Kane

Introduction to sound art, a contemporary artistic practice that uses sound and listening as mediums, often creating psychological or physiological reactions as part of the finished artwork. The history of sound art in relation to the larger history of art and music; theoretical underpinnings and practical production; central debates

and problems in contemporary sound art. Includes creation and in-class critique of experimental works. HU

**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 628a and ART 629b, 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 642a and ART 643b, Individual Criticism: Sculpture** Aki Sasamoto

Limited to M.F.A. sculpture students. Criticism of individual projects. 6 Course cr per term

**ART 666a and ART 669a, X-Critique** Sandra Burns and American Artist

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 per term

**ART 678a, 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