

Studio Electives Spring 2012

CASL

CASLE 435 Visual Advocacy

3.0 credit hours

What does it mean to be a designer in a global consumer culture of branded, corporate-driven products? Theories of design responsibility and accountability will guide our discussion. Although historical in scope, the course will focus on identifying ways that designers have used the tension between design and business to mobilize a critique of both. Students will examine how we can be socially and politically-active designers, how designers can author and initiate their own projects, and how we can invoke change.

-01 Galloway DSB 104 M 2:30 pm – 5:10 pm

CASLE 372-80 Craft and Social Practice

3.0 credit hours

Throughout history, craft has played an important role in the social structure of communities--communities bound by culture, tribe, region, gender, caste, religion and economics. This course examines some of these communities and their relationship to craft in a number of spheres, including the domestic, education, and social activist. Craft, in the western world, has shifted from its relationship with design in the Arts and Crafts Movement to its current inclusion as a vital component and player in the contemporary art world. How has shift taken place and how is craft different now that it was even just a generation ago? Meanings for this new “Craftivism” will be explored in terms of craft’s position in contemporary art theory and creative practice. Community-based and collaborative projects will be undertaken in the production/realization of studio work and practice, along with seminar-style discussions in response to related readings and guest lectures on the subject.

Krumm FIBER-Textile lab WF 3:00-5:50 pm

CASLE 364-01 Artist in the Community

3.0 credit hours

The focus of this introductory community art course is to develop methods for conceptualizing community art projects. We will discuss fundamental ideas concerning community art projects and meet with representatives of not-for-profit arts agencies involved with community arts. Through a series of preliminary assignments, the student will learn methods of collaboration, resource collection, and creative thinking and project development. The class will be divided into collaborative project groups. You will be assessed on your collaborative work and your individual development, creativity, concepts, attendance, professionalism, final project /workbooks and class contribution. Four absences and you risk a reduced grade, 6 absences and you will fail or be asked to drop. This class demands a high level of collaborative work, professionalism and participation.

Merrill EA B3 TR 11:30am-2:20pm

CASLE 315-01 Graphic Collaborations: Service Imprint

3.0 credit hours

This class will explore pragmatic and conceptual functions for art in the community relating to communication and design. Our class will function as a design and print collective for the semester, seeking out collaborative partners at non-profits, community organizations or other groups in need of printed goods, campaign materials, fundraising items, posters, mailers, or event based printing. Our prints and multiples will be made in the studio but the ultimate context for our work will be atypical venues determined by our collaborative partners for each project. Students will work on 3

pre-selected projects, and also help determine new partner organizations that we might approach and work with. Students will gain insight into how an artist can serve the community in a sustainable and socially relevant way. Students will also learn about the function of an artist-run collective in contrast to individual studio practice.

The class will involve guest speakers and demos with local groups like The Print Factory, Lawrence Lithography Workshop, and La Cucaracha Press. We will also study the work of groups like Just Seeds, Art Hazelwood and The Art of Democracy, and Drive By Press along with street artists and others. These organizations serve as educators through their projects while creating lasting graphic art works that are sometimes sold, sometimes given away or used in fund raising. We will examine the ways artists and graphic designers have codified information design, and the subsequent benefits that come with intuitive design by investigating typography, layout and the production of printed works. Some of the people we will look at are information designer Edward Tufte, artists Mark Lombardi and Shepherd Fairey, and the Just Seeds Collective.

Naughton

TBA

TBA

CASLE 373-01 Artist as Ethnographer

3.0 credit hours

Borrowing the title of Hal Foster's essay, this course will engage performance theory in the context of localities. We will identify strategies for a research based, dialogical art practice, which facilitates the creation of collaborative encounters and conversations. Students will carefully pick a site in Kansas City and make site-specific performances/actions/events based on developing relationships at their sites through addressing mindsets, needs, and daily practices of people. As participant observers they will return to their site over and over again with open-ended yet focused goals to uncover new ways of understanding the dynamics of their chosen location.

These questions will guide us: How does ethnographic methodology overlap with artistic production? What are the ethics and aesthetics of social engagement? What does a collaboration look like? Can art be used as a means to point to or to create solutions to socially challenging issues? How do art projects provoke additional action?

Kazmi

TBA

F 8:00am -2:20pm

CASLE 324-40 Towards a Green Sculpture: *Artists in Conversation with the World*

3.0 credit hours

This studio/seminar is one of a series of Sculpture Department/CASL course offerings that are included within the general rubric of *Towards a Green Sculpture*. The course will be concerned with issues in our own communities, as well as the materials, processes and forms of our work, specifically, how we responsibly choose and use these. Conversation is part listening, and it also includes active thinking and making. Our attentiveness, and conversation, may lead to deep understanding that can strengthen our work and contribute to its meaning. The course will have components that teach students skill in research and response to critical issues. We will frequently engage with people and places off campus to encourage students to collaborate across disciplines and forge their own lives into sites of personal and social significance. We will focus on climate disruption as a critical issue and how artists are taking part in the conversation as cultural producers, and experience how artistic strategies may become tools for establishing a new paradigm in artistic practice. Our experiences will begin with developing skill in researching current topics through film, internet, reading, walking, traveling, interviewing and making. And lastly we will experience and develop the skills extract materials from nature for our work in an ecologically responsible ways while working with an artist who works intimately within a small ecosystem that she harvests for her own work. This course is intended to expose students to new ways of working outside the

boundaries of the traditional studio and to equip them with tools to engage the defining issue of our times. We will take one three day weekend camping field trip the first weekend of April. We will have one weekend workshop in Kansas City. There will be days off in compensation!

There is a lab fee of \$45.

McCoy

VB

MW

2:30pm-5:20pm

Ceramics

CERME 370 -01 3D Modeling & Ceramic Media

3.0 credit hours

This course will teach students to create actual “works” using 3D modeling software. This class will be divided into two sections. In the first section students will learn Rhino, a 3d modeling program, to create simple objects that are reflective of their studio practice and approach to art. In the second section of the course students will learn the mold-making skills necessary to render their creations into ceramic media. An introduction to slip casting and finishing techniques using slips and glazes will be covered as well. Students will be encouraged to experiment and expand on the techniques introduced in both sections of the class and develop individual ideas and artistic goals.

Brandl

SCB

WF 7:00pm – 9:50pm

CERME 360-01 Fundamentals of Ceramic Art

3.0 credit hours

Fundamentals of Ceramic Art will give students the basic skills necessary to produce, glaze, and fire ceramic forms. Students will be introduced via instructor demonstrations and presentations to a variety of skills including clay and glaze preparation, wheel-throwing and handbuilding, glazing options, and firing processes. Students will be encouraged to create individual and original ideas in ceramic media, and to develop a personal methodology and artistic direction which may complement the work in their major. Students have frequent individual critiques with the instructor. Formal group peer reviews are conducted two or three times during the semester.

Timock

SCB

TR 8:00am – 10:50am

CERME 364-80 Fundamentals of Glass: Kiln Forming

3.0 credit hours

This introductory and investigative glass class will explore two distinctive methods of forming: flat glass drawing and reverse relief castings. The flat glass format encourages the student to explore with "drawing" materials of colored powders, fluxing, frits, stringers and sheet glass. The reverse casting is more complex, as a basic knowledge of sculpting, mold-making and strong technical skills is recommended. In both investigative components, each student will be encouraged to develop a technical understanding of material, equipment and firing cycles as well as to demonstrate a strong work ethic and a passionate pursuit for investigating personal artistic strengths and goals throughout the semester.

Timock

SCB

TR 11:30 am-2:20 pm

CERME 384-80 Advanced Glass: Kiln Forming

3.0 credit hours

This course is open to students who have completed the Fundamentals of Glass: Kiln Forming elective. It is an advanced class for students who wish to continue their work in this technique and who wish to conduct an intensive personal investigation in the medium. To enroll in this course students must seek permission from the instructor and write a proposal for their semester’s work in advanced glass methods.

Timock

SCB

TR 11:30 am-2:20 pm

Digital Filmmaking

DFILE 260-01 Topics on Expanded Cinema Practice**3.0 credit hours**

In Topics on Expanded Cinema Practice, students will explore various methods behind shooting and editing digital video. The course draws upon traditional and experimental histories and concepts of art, video and film studies that inspire a set of assignments that ask students to explore aspects of video production beyond a set of tools. This includes the history of Surrealism, Dada, Feminist Art Practices, Video Art, Sound Art and Performance Art. The assignments produced vary in form including single channel video, multi-channel video, installation and audio work. For the purpose of pushing the boundaries of the medium of moving images, we cover techniques such as compositing, manipulation of color, in depth editing methods and an exploration of sound.

Lewis

MW 7:00- 9:50 pm

DFILE 368-40 Documentary**3 credit hours**

This class bases the subject of documentary on a model of independent media where artistic expression, social awareness, and aesthetics are of great importance. Students will gain an understanding of traditional and experimental approaches to documentary. In addition to hands on production training and producing individual work, the course provides a historical, theoretical & intellectual perspective to the genre through lectures, screenings, and discussions.

Meeks

MW 4:00pm-6.50pm

DFILE 321-01 Beyond the Frame: Understanding Narrative in Lens-Based & Visual Media**3 credit hours**

The primary focus of this elective will be the varying approaches to the development of narratives with an emphasis on lens-based mediums, but also including other sequential narrative visual mediums. Each student will concentrate on the pre-production process of individualized story development and methods, exploring & utilizing visual language, and the production of a body of work based on students' discoveries and personal visions. An introduction to digital filmmaking techniques such as camera knowledge and Final Cut Pro editing techniques will be part of the lab portion of this Digital Filmmaking elective.

Hock

TR 11:30am-2:20pm

DFILE 363-01 Reinterpret: Explorations in Image, Space, Time, and Concept
3 Credit hours

Reinterpret is built on exploring the differences between mediums that have different dimensionalities, and exist within and without a time based structure. Students will create a piece early in the semester in one medium. This can include installation and multimedia sculptural pieces, which include integrated video and/or sound. The goal of the class is to explore the power and limitations of various interactive media and develop an understanding of what is at an individual concept's core. Collaboration across mediums would be fruitful as well as individual exploration within a student's given medium-from fiber to painting to video installations.

Hock

TR 8:00am-10:50am

M only 8:00 am – 2:20 pm

Graphic Design**DESNE 312 Typography for the Artist****3.0 credit hours**

The visual form of written words plays a vital role in not only common objects like resumes and websites but in many forms of art. This course will visually explore both the pragmatic and

expressive potential of letters and words. Exercises are designed to equip artists with an understanding of letterforms and their anatomy: including design, classifications, history, making font selections, basic hierarchy, layout, and digital typesetting tools. Students will leverage their preferred art medium as a vehicle to execute projects and meaningfully integrate typographic fundamentals into their work.

-01 Jones DSB 102 T R 2:30 pm – 5:20 pm

DESNE 435 Visual Advocacy

3.0 credit hours

CASLE 435 Visual Advocacy

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-01 Galloway DSB 104 M 2:30 pm – 5:10 pm

DESNE 325 01 Online Presence for the Artist

3.0 credit hours

This course is designed to help artists of all disciplines establish a public online presence. It is a workshop studio in which students, in class, will explore a variety of methods for self-promotion through the latest online tools and venues to create a personal online presence. This course is taught by a practicing design professional experienced in online publishing, exhibition design and the promotion of artists. Each student's outcome will be tailored to that individual's art practice. We will also explore online tools for producing printed portfolios and promotional material. There will be moderate expenses associated with web and print production. A laptop with Adobe Photoshop (any version) is required.

Gaynor, Rose DSB 101 T R 6:00 pm – 8:50 pm

Fiber

FIBRE 340-01 The Mask: Protection, Ritual, and Disguise

3.0 credit hours

Since ancient times, masks have been used for practical and ceremonial purposes. This course looks at the relationship between the mask and the body in costume, fashion, and fine art. Students will research the function and meaning of masks and headdresses in historic and contemporary contexts. Coursework will cover both traditional and non-traditional materials and techniques for dressing the head and face. Specific techniques and processes in mask making, wigs, and millinery will be covered.

Heryer FIBER-Sewing Studio Thursday 8:00 am – 2:20 pm

FIBRE 343-80 Image on Cloth

3 credit hours

In this course students will generate a personal library of imagery and explore ways to translate these images onto cloth. Students are introduced to various printing techniques on fabric including block, stencil, transfer, silkscreen, and photo-silkscreen. Dyes and textile pigments will be used in combination with discharge and resist. An emphasis will be placed on conceptual development of a personal visual language and projects may take a variety of forms.

Eichler-Messmer FIBER-print studio and dye lab MW 6:00-8:50 pm

FIBRE 372-80 Craft and Social Practice
CASLE 372-80

3.0 credit hours

Throughout history, craft has played an important role in the social structure of communities-- communities bound by culture, tribe, region, gender, caste, religion and economics. This course examines some of these communities and their relationship to craft in a number of spheres, including the domestic, education, and social activist. Craft, in the western world, has shifted from its relationship with design in the Arts and Crafts Movement to its current inclusion as a vital component and player in the contemporary art world. How has shift taken place and how is craft different now that it was even just a generation ago? Meanings for this new “Craftivism” will be explored in terms of craft’s position in contemporary art theory and creative practice. Community-based and collaborative projects will be undertaken in the production/realization of studio work and practice, along with seminar-style discussions in response to related readings and guest lectures on the subject.

Krumm

FIBER-Textile lab

WF 3:00-5:50 pm

Illustration

ILLE 223 The Voice

3.0 credit hours

Students will have the opportunity to practice the essential design sensibilities and processes (methods) related to the practice of illustration and to explore their personal individual voice in the making of that visual. The core of this course will be a focus on how the professional illustrator works independently or with the art director/designer to produce uniquely formed visuals, necessary for any given medium approach. we will focus also on the creative, aesthetic, thoughtful, content-based, story-telling aspects of editorial and/or book work. research, ideation, problem solving techniques and forming the image as a creative and (personally) contemporary solution, will be integral to this unique course’s productivity results. this course may produce images by processes and personal approaches that may range from painting, drawing, silkscreen, collage, 3-d and/or mono print through to the digital realm of possibilities. We encourage the development and nurturing of a unique contemporary approach toward the illustration industry needs.

-01 Steve Mayse

MW 2:30 pm -5:20 pm

-02 Steve Mayse

TR 6:00 pm -8:50 pm

Painting

PADRE 322-40 Drawing through Color

3.0 credit hours

The primary focus of this course will be to explore the subjective properties of color - material, visual and psychological - through the practice of drawing. Students will examine and employ color as both an integrated source of pictorial meaning in visual culture as well as an applied studio tool. Working in both emerging medias as well as through analog drawing practices, students will inspect the role that color plays in affirming or denying structure, mediation, interactivity and visual systems. To that end, the course will use examples from film, artist publications and direct experience in assignments. Students will participate in classroom discussions, studio-based observation, group critiques and demonstrations. Each topic will be cumulative, resulting in a final semester project.

Antis

K101

TR 2:30pm- 5:20pm

PADRE 356-40 Material Matters

3.0 credit hours

This course will explore the use of alternative materials in contemporary art. Throughout the semester the students will engage in material investigation using found objects and non-traditional supplies to create their works of art. Students will develop a historical context for the materials they use and be able to support their decisions based upon in-depth research and analysis.

Reneau D202 TR 2:30pm-5:20pm

PADRE 391-01 Figurative Sculpture Drawing at the Nelson-Atkins Museum of Art

3.0 credit hours

This course is designed to develop perceptual drawing skills for the advanced student of life drawing. Students will meet almost exclusively at the Nelson-Atkins Museum of Art, producing highly finished academic drawings of the museum's sculpture collection. Lectures will focus on human anatomy, proportion, geometry, and the physical properties of light; as well as the philosophical basis of the practice of sculpture as it relates to the painting and architecture of the time. Perceptual philosophies ranging from Greek proportion, Neo-Platonic Humanism, to the teachings of Charles Barque and the contemporary Academy will be discussed as it relates not only to the study of perceptual figuration, but also to the complex relationship between idealization and accuracy.

Fisher Dodge Media Room TR 11:30 -2:20 pm

PADRE 410-01 Figurative Sculpture Drawing at the Nelson-Atkins Museum of Art- Advanced Section

3.0 credit hours

Pre-requisite: PADRE 391-01

This class is meant for students who have previously taken this course and wish to repeat it as an advanced student. Previous topics will be revisited, including: structural anatomy, canons of proportion, perceptual philosophy, and an intricate manipulation and discourse on convention. Students will continue to develop their perceptual skills in addition to a focus on the implications of relational composition, the fusion of ideal and empathetic form, and the indirect process of drawing. Students in this course will be able to expand their materials in the museum beyond the traditional chalk drawings having the option of using oil paint in the museum. Students will design their own projects as it relates to their studio practice and will take on an active role in critiques, in-class discussions, and materials demonstrations.

Fisher Dodge Media Room TR 11:30-2.20PM

PADRE 382-01 Focus on the Narrative

3.0 credit hours

This class will explore the use of recognizable imagery to create non-linear, non-traditional narratives that explore personal history, memory and fiction. The practice of drawing will be central to this exploration as students work to connect their visual language with concept in the creation of a layered story. Material experimentation, journal writing and a focus on post-modern story telling should be of strong interest to the student taking this course.

Farstad D202 TR 11:30-2:20pm

PADRE 357-01 Finding Restrictions

3.0 credit hour

Students will learn how to make observations about the world around them and use this as a basis for drawing. These references will be simplified into basic restrictions that will then allow them to focus the direction of the work. Students will be expected to work in directions that are new and experimental in contrast to their studio work. Risk and failure will be emphasized with each new progression. There will be series of four projects, the final one being a book project. Students will

work in class and have group critiques after each project. Traditional as well as experimental material will be used.

Harrison K101 TR 8:00-10:50am

PADRE 370-01 Figure Drawing

3.0 credit hours

Gathering knowledge and development of skills is the focus of this course. The human figure, still life, and landscape will be the basis of study. All formal issues will be addressed including form, light, space, proportion and perspective. A variety of drawing materials will be used to give the student a solid understanding of their own sensibilities.

-01 Walling K101 TR 11:30-2.20pm
-02 Beris D202 MW 7:00 pm-9:50pm

PADRE 364-80 Drawing: Language & Perception

3.0 credit hours

Language & Perception is a studio course using the medium of drawing to address content and its presentation (format). Content and the means by which one arrives at content while advancing the qualities that are unique to one's work begins to signal the arrival of a mature artistic vision. Each semester the course is reconfigured to focus in on specific ideas and theories that seem among the most applicable to the moment in a shifting environment of contested concepts and tarnished shibboleths. The course explores the theories of Jean Baudrillard (particularly Baudrillard's theory of simulacra and Gilles DeLeuze's writing on "The Fold". Included also is an assignment covering Barry Schwabsky's essay, "An Art That Eats It's Own Head" that traces the disassociative aspects of collage. Also included in Manny Farber's essay, *Termite Theory* that explores "slow work", the antithesis of the masterpiece mind-set.

Brinsfield K101 MW 7:00 pm-9:50 pm

PADRE 353- 40 Meta-Drawing

3.0 credit hrs

This course explores drawing as an epistemological tool. How does drawing reflect thought? How do we derive symbolism or metaphor from the act of drawing? We will examine these questions as well as themes pertaining to objectivity, form, expression, and representation through the lens of contemporary art. Class assignments will focus on nontraditional materials and procedures that broaden the concept of drawing. Presentations will focus on artists whose work addresses the subject of drawing through sculpture, ready-mades, and printed matter.

Baab K101 MW 2:30 pm-5:20 pm

PADRE 351-40 Figure Modeling

3.0 credit hours

This life-drawing course will investigate the human form through sculpture, drawing and the study of artistic anatomy. This course is open to students from all levels; who are interested in the study of the construction of form through the use of a live model. Lectures on artist anatomy will be a major component of the class. The objective of the course is to create an idealized form through clay modeling in the round and in relief, where drawing will act as a complement to the three dimensional investigation. In addition to lectures on artistic and structural anatomy, there will be museum visits, material and process demonstrations, as well as, individual and group critiques.

Seebart D202 MW 2:30 pm-5:20 p.m.

PAITE 330-40 Life Painting Basic

3.0 credit hours

This course is designed to be both useful and challenging for students at all levels of experience. A variety of subjects will be explored. These subjects will start with painting from observation and will

end with ideas from personal experience. There will be a strong emphasis on formal issues in the development of the image. Students will be encouraged to use different types of painting medium, finding the one that best solves their specific problem. Looking and talking about painting from the past and present will help guide the students

Seebart D202 TR 8:00-10:50am

PAITE 390-40 Life Painting Advanced

3.0 credit hours

This course is designed to be both useful and challenging for students at all levels of experience. A variety of subjects will be explored. These subjects will start with painting from observation and will end with ideas from personal experience. There will be a strong emphasis on formal issues in the development of the image. Students will be encouraged to use different types of painting medium, finding the one that best solves their specific problem. Looking and talking about painting from the past and present will help guide the students

Seebart D202 TR 8:00-10:50am

Printmaking

PRINE 321-40 The Printed Campaign

3.0 credit hours

Students will work in collaborative groups to produce printed materials in support of a grassroots campaign. The campaign will progress in technical and intellectual rigor over the course of the semester, from single color relief printed handbills, to multiple color silkscreen broadsheets, to a sizeable edition of letterpressed pamphlets, to large scale CNC Router enabled steamroller prints. In all cases there will be a focus on developing rhetorical strategies as well as a focus on message dissemination.

Clark EB 102 MW 3:00 pm-5:50 pm

PRINE 322-40 The Bite of the Print

3.0 credit hours

Students will explore the many facets of the intaglio medium of printmaking. Course will cover an assortment of processes, surfaces, registration methods, presentation, contemporary and historical artists that use intaglio as a form of expression. Artists use Etching or Intaglio as a form to convey a repetitive message yet, the message has moved from the mastery of the medium to the beauty of the human mark and reinvented content.

Rivera EB 102 TR 11:30 am-2:20 pm

PRINE 364-01 Artist in the Community

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CASLE 364-01

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Merrill EA B3 TR 11:30am-2:20pm

PRINE 250-01 Spatial Problems in Printmaking**3.0 credit hours**

Throughout this course students will employ the materials and processes of printmaking to create prints and multiples that not only break free from the confines of the two-dimensional, but also directly address spatial physicality. Technically the course will focus on metal engraving, relief, and traditional Japanese woodblock methods. We will examine spatial representation of interiors, landscape, and the otherworldly through printed imagery from the Northern & Italian Renaissance, Ukiyo-e genre Japanese woodcuts, and related contemporary artists and themes. Through the utilization of these print processes and the examination of prints as objects from local collections students will first appreciate the inherent physicality of prints and printmaking techniques before considering how to use the medium as a springboard for the creation of multi-dimensional work. Cross media and multimedia experimentation will be encouraged. One of the facets we will explore in this course is the usual physical substrate related to the image. Images will evolve from a 2D surface to a 3D realm when applicable.

Zona

EB 102

MW 3:00pm-5:50pm

PRINE 403-01 Curatorial Practice for Artists**3.0 credit hours**

This seminar, sponsored through the KCAI Printmaking Department, will provide students with an introduction to fundamental skills essential for advanced study and practice within the curatorial and contemporary art exhibition field. Using, as a pivoting point, the newly catalogued Printmaking Department Print Archive Collection, students will have the opportunity to study objects and prints within this collection first hand while being introduced to essential skills of visual analysis, interpretation, context, exhibition and critique.

Students will be provided with a balance of lecture, group discussion, site visits, selected study of 20th century and contemporary artists and exhibitions, and practicum. Readings will be assigned, including select curatorial, theoretical and critical essays to supplement practicum-based presentations and exercises that students will conduct over the course of the semester, centered on conceptual and practical aspects of exhibition making.

Students will conduct site-visits to view and interact with important collections and professionals within neighboring departments and exhibition spaces, such as at the H&R Block Artspace at KCAI, KCAI Ceramics Department, The Kemper Museum of Contemporary Art, The Nelson-Atkins Museum of Art, The University of Missouri-Kansas City and Greenlease Gallery at Rockhurst University. Other spaces, including Grand Arts and The Belger Center, will be included. Students will view a wide range of collections and exhibitions, and have the opportunity to interact with local curators and other art professionals to introduce a range of career choices within the world of exhibitions, from conception and installation, to interpretation and documentation.

Support from KCAI Career Services, and collaboration with KCAI Departments and neighboring institutions will create a dynamic learning experience, broad exposure, and a variety of academic and professional opportunities for students to explore.

Lustfeldt

IB 115

F 8:00am-2:20pm

**PRINE 315-01 Graphic Collaborations: Service Imprint
CASLE 315-01**

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seeking out collaborative partners at non-profits, community organizations or other groups in need of printed goods, campaign materials, fundraising items, posters, mailers, or event based printing. Our prints and multiples will be made in the studio but the ultimate context for our work will be atypical venues determined by our collaborative partners for each project. Students will work on 3 pre-selected projects, and also help determine new partner organizations that we might approach and work with. Students will gain insight into how an artist can serve the community in a sustainable and socially relevant way. Students will also learn about the function of an artist-run collective in contrast to individual studio practice.

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Naughton

TBA

TBA

Sculpture

SCUE 373-01 Artist as Ethnographer

3.0 credit hours

CASLE 373-01

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Kazmi

TBA

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SCUE 324-40 Towards a Green Sculpture: *Artists in Conversation with the World* 3.0 credit hours

CASLE 324-40

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and experience how artistic strategies may become tools for establishing a new paradigm in artistic practice. Our experiences will begin with developing skill in researching current topics through film, internet, reading, walking, traveling, interviewing and making. And lastly we will experience and develop the skills extract materials from nature for our work in an ecologically responsible ways while working with an artist who works intimately within a small ecosystem that she harvests for her own work. This course is intended to expose students to new ways of working outside the boundaries of the traditional studio and to equip them with tools to engage the defining issue of our times. We will take one three day weekend camping field trip the first weekend of April. We will have one weekend workshop in Kansas City. There will be days off in compensation!
There is a lab fee of \$45.

McCoy

VB

MW

2:30pm-5:20pm

SCUE 360-01 Sculpture Elective

3.0 credit hours

The sculpture elective course is a survey of basic sculptural materials and techniques. Special emphasis varies according to staff. Currently, metal fabrication and casting is the starting point. Students are encouraged to explore mixed media materials from their own major area (painting, fiber, ceramics, etc.) in conjunction with metal fabrication and casting workshops.

Whitworth

VB

TR 11:30 am - 2:20 pm

SCUE 390-01 Virtually Sculpture: Neither Here nor There

3.0 credit hours

Coming to terms with virtual sculpture" will be the main focus of this course. Students will investigate the possibilities of working in Sketch Up Pro in order to create two assignments on a small moveable scale and large exhibition plane. The digital sculptures will form the basis for extending the 3-dimensional realm of sculpture into computer design and the world of Google Earth, all the while focusing on the traditional elements of sculpture dealing with art, functional design, and architecture. Historical research and contemporary practices, transformations, and manipulation of virtual space will be explored in the attempt to draw the viewer into the 3-dimensional realm of digital and virtual forms and ideas.

Springer

IB 111

TR 2:30-5:20