

It is my great pleasure to present **COMMENCE: Sculpture Projects 2008**, the work of thirteen exceptionally talented Sonoma State University Art students. Their large-scale artworks are displayed throughout campus during the week of spring 2008 Commencement.

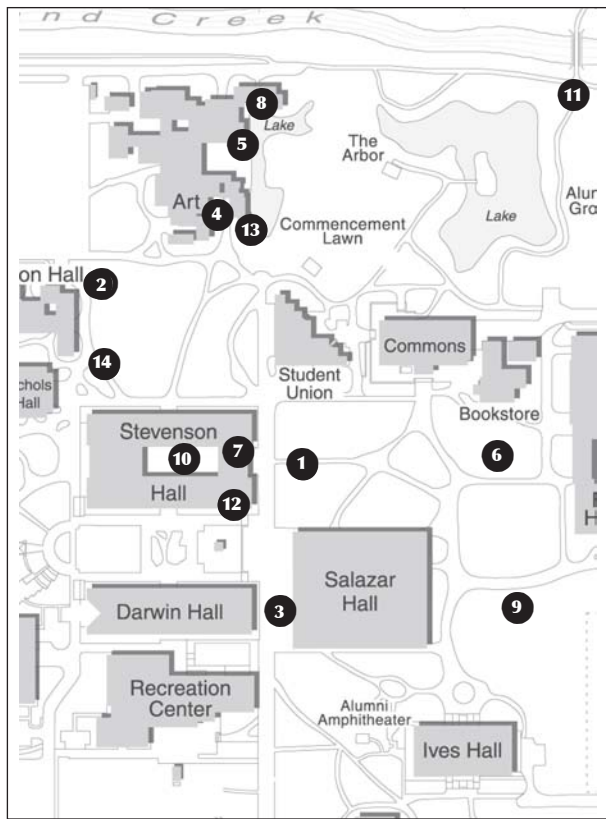
The artworks were designed not only to enhance the already beautiful campus grounds, but also to showcase the strong visual arts program at Sonoma State and to provide students with a hands-on educational experience that will foster their post-college careers as practicing visual artists.

The diverse projects are the result of my Intermediate and Advanced Sculpture students' year-long investigations into creating public art. As a part of the public art projects curriculum, students met with a panel of individuals culled from the greater Bay Area community. The panel simulated a Public Art Selection Committee, much like ones artists encounter when they propose a publicly funded artwork. The panelists reviewed students' written proposals and concept drawings. They made critical comments that addressed a myriad of concerns, ranging from aesthetic to pragmatic or technical. Prior to fabricating their sculpture, students met with a second panel that reviewed their revised proposals, drawings, and scale models. In the real world, the scale model stands as a benchmark of professionalism that enables the public and selection panelists to better visualize the proposed artwork.

I want to thank our panelists Mark Brest Van Kempen and Michael Hayden, independent artists; Jeff Kelley, art critic; Alison Marks, founder and board member of the Petaluma Arts Council and director of the EXCEL Program; Professor Michael Schwager, University Art Gallery Director and Curator of di Rosa Preserve; and Professor Stephen Galloway, artist and chair of the SSU Department of Art and Art History. Special thanks go to Sam Youney, SSU Director of Landscaping and John-Scott Forester, Sculpture Technician. I also want to thank President Ruben Armiñana for his continued support of sculpture on campus.

Ultimately, the success of public artwork is gauged by the viewers' responses. I invite yours.

JANN NUNN  
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| 1. TAMARA DePAULO<br>Their Ashes                               | 8. GREG LOONEY<br>Bellwar  |
| 2. LARRY FAHY<br>North Coast Breaker                           | 9. DIANA MEEHAN<br>Migration   |
| 3. JOSHUA FORTH<br>Liberty                                     | 10. NICK ROBLES<br>500 Foot Drawing, Plus<br>Some Extra                |
| 4. JOSHUA FORTH<br>The Light Above and the<br>Gloom Below      | 11. ANDREW SANCHEZ<br>Consigned to Oblivion                            |
| 5. ITZUL GUTIERREZ<br>Channeling Zephyrus,<br>Vayu and Ehecatl | 12. ANDREW SOFIE<br>Blanket Escape                                     |
| 6. NICHOLAS HARRIS<br>Trinity                                  | 13. NICOLE STIER<br>Reassurances                                       |
| 7. BROOK JOHNSON<br>Something Solid to Sit On                  | 14. ROBERT VAN NOORD<br>It's a Modern World, We<br>Are a Modern Family |

# COMMENCE

Sculpture Projects 2008



Public Art Projects by  
Sonoma State University Students

Presented by Sonoma State University and  
Jann Nunn, Associate Professor of Sculpture

Sculptures on Display	May 15-25
Artists Reception	May 22, 4 - 6 p.m.
Tour of Projects	Art Building Sculpture Courtyard 6 p.m., May 22, immediately following Artists Reception

1

**Tamara DePaulo**

**Continuing BA Student**

*Their Ashes*

Concrete, Bronze

Their Ashes is a procession of urn shaped ashtrays, each of which memorializes an individual who has died from a smoking-related illness. It is dedicated to my granny-nanny, Nancy DePaulo.

2

**Larry Fahy**

**BA, December 2008**

*North Coast Breaker*

Plywood, Fir, Redwood, Stained and Painted

Making waves is the expression most resembling my effort to emulate the famous printmaker Hokusai's "Great Wave Off Kanagawa" in three dimensions. My familiarity with color used in graphics has given me a leaning toward flat shapes interacting in a composition of value studies and repetition for the effect of movement and volume. This incarnation is a logical step toward creating a much larger and permanent monument to an awesome Pacific Coast icon.

3

**Joshua Forth**

**BFA, May 2008**

*Liberty*

Steel

My work has become a means to process past events, regrets, and progressions by developing a symbolic visual language. Through the use of imagery gathered from our collective mythology, my work speaks to the duality of both the monotony and the absurdity that surrounds us in daily life.

4

**Joshua Forth**

*The Light Above and the Gloom Below*

Wood, Fabric

5

**Itzul Gutierrez**

**BFA, December 2008**

*Channeling Zephyrus, Vayu and Ehecatl*

Coffee Filters, Cello Tape, Micropore Tape, and Monofilament

My work investigates the silent moments in life along with bridging the gap between the imagined and reality through ritual and process. I'm interested in altering space and interacting with the environment, (specifically wind in this piece) as well as exploring non-traditional materials.

6

**Nicholas Harris**

**BA, May 2008**

*Trinity*

Plexiglas, Steel, Gallery Glass (Paint), Pyrex

Trinity is representative of stained glass windows that adorn Christian cathedrals worldwide. Divine light passes through each of the three arches to illuminate their imagery. Prominently displayed on a grassy hill, the world's top three petroleum tycoons stand immortalized for all to worship.

7

**Brook Johnson**

**Continuing BA Student**

*Something Solid to Sit On*

Recycled Wooden Pallets, Nails

When I was a child I used to go through the woodshed and find boards to nail together to create rudimentary chairs, tables, and stools. This piece draws from my early love for "furniture" building and showcases some of the finer skills I've learned along the way...I hope.

8

**Greg Looney**

**Continuing BA Student**

*Bellowar*

Wood, Metal, Found Objects

Since the Bronze Age, drums, horns, and bells have been used in battle to choreograph troops to gain tactical advantage. The location of Bellowar addresses the battle between the printmaker and the sculptor within my psyche. Currently, the sculptor is victorious.

9

**Diana Meehan**

**Continuing BA Student**

*Migration*

Bronze, Steel

I am not so bold to think I can mimic Mother Nature exactly; I only wish to evoke a single moment, to freeze it in space using abstract form, weight, and light.

10

**Nick Robles**

**BA, December 2008**

*500 Foot Drawing, Plus Some Extra*

Steel Rod, Wire

I wanted to create an abstract line drawing in a three dimensional space.

11

**Andrew Sanchez**

**Continuing BA Student**

*Consigned to Oblivion*

Steel, Fabric

This piece is designed to bring about the viewer's own thoughts.

12

**Andrew Sofie**

**BFA, December 2008**

*Blanket Escape*

Bed Sheets

There are two types of escapism; one that seeks to embrace with embellishments, and one that seeks the open ocean.

13

**Nicole Stier**

**Continuing BA Student**

*Reassurances*

Douglas Fir

I have been working with the blanket as a symbol of comfort and safety. Reassurance is an issue that is predominant in my life right now.

14

**Robert Van Noord**

**BA, May 2008**

*It's a Modern World, We Are a Modern Family*

Glass Milk Bottles, Welded Steel Chain, Bronze, Fountain Works

I have designed and constructed a tower/fountain that emphasizes its materials, their meanings and implications to today's society. I am pushing references regarding an existence bound both by its past and future.