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## Statement of Purpose

The School of Art provides an environment and intellectual context for artistic experimentation through the professional training of artists, photographers and graphic designers. By learning to challenge thoughtfully the boundaries of artistic expression, graduates of the School are able to become innovators and leaders in their disciplines.

## Residence Requirements

The four year, 120 unit Bachelor of Fine Arts and Certificate of Fine Arts programs require a minimum of one year full-time study. The 60 unit Master of Fine Arts and Advanced Certificate of Fine Arts require a minimum of two years full-time study.

## Curriculum Requirements

Each student's development is the result of the opportunity to work with different artists/teachers each semester. Many classes may be taken more than once, offering opportunities either for developing a continuing association with one instructor or for selecting a variety of approaches with resident faculty or visitors teaching under the same course title.

### I. Bachelor of Fine Arts and Certificate of Fine Arts

Bachelor of Fine Arts degree candidates must complete forty-six units of Critical Studies coursework; Certificate of Fine Arts candidates do not complete Critical Studies courses. All other requirements for the Certificate of Fine Arts are identical to those for the BFA. Critical Studies requirements are detailed in the Critical Studies section of this Course Catalog.

Students must work with their mentors to ensure that they fulfill the requirements of their program as outlined in the following pages. It is recommended they meet with their mentors prior to registration in order to determine the best course of action for the following semester. It is recommended that students enroll in at least one Art School class outside their program of study during their residence.

Students must satisfactorily complete the program of study formulated by the mentor and student.

Students must successfully complete a Mid-Residence and a Graduation Review. Details regarding review procedures and scheduling are available in the Art School office.

As part of the Institute's Critical Studies requirements, eight units of art history and criticism are required. Of these, four must be Modern Art History in Review, AH020 (to be taken during the second or third year). The other four units are to be selected, with the mentor's approval, from the following:

AG111	Macintosh for Designers
AH010	What Makes It Art?
AR230	Seminar: Critical Theory
AP362	Visual Semiotics
AP210	Topics/Photo:Theory & Crit.
CS171	Hist Survey of Graphic Design
CS172	History of Photography
CS175	Film History
CS158	European Studies

Generally, students take one Art History/Criticism course per semester until the requirement is completed.

## II. Practicum

The first three weeks of instruction in the Spring semester are devoted to technical workshops and studio production. Undergraduate students in the Art School are required to take a minimum of two workshops during this period. Workshops are open to graduate students, and students in other programs, on a limited basis only. Registration for these classes takes place in the last week of the Fall semester in the Art School Office. Practicum workshops are represented by (\*) in the Art School section of this catalog.

## III. Master of Fine Arts and Advanced Certificate of Fine Arts

Students must complete the program of studies approved by the mentor and student each semester.

Students must complete a graduate project and paper by the end of the final year, to be reviewed by the Graduation Review Committee. Details of review procedures are available in the Art Office.

The course of study for the MFA in all programs may be either two or three years, with two years the norm. A student may request a third year of study (particularly if working in Integrated Media or towards an Interschool degree). This proposal will be initiated during the month following the Mid-Residence Review, which ordinarily occurs in the second semester of the first year. The final decision, by the mentor, appropriate Program Director and the Dean, in consultation with the faculty, will be made by the end of the first semester of the second year.

## IV. Integrated Media Curriculum (Graduate Only)

The core requirements in the supplemental curriculum will consist of (1) Integrated Media seminars and critiques and (2) specified courses in the student's program of entry. In addition to these core requirements, students will be expected to take electives chosen from a wide-ranging list of courses currently offered throughout the Institute. It is recommended that a student in this course of study commit to three years.

## Course Requirements

The following courses are required but do not constitute a student's entire program.

### I. Art Program Requirements

#### Art Program Learning Goals:

By the time students graduate from the Program in Art (BFA and MFA), they should have...

- Conceptualized and created works which evolve from the students' personal vision and purpose, in their own voice and on their own terms.
- Understood the relationship of an artwork's formal, conceptual and historical properties in relation to the context of their chosen audience
- Experience with a broad range of mediums and options for the creation of work, in order to make specific choices.
- Developed a foundation of problem solving skills and concepts which support the intention of the artist in their artistic practice.
- The technical and conceptual ability to interpret the works of other artists through the understanding of visual language.

## Bachelor of Fine Arts and Certificate of Fine Arts

### First Year

AR101A&B	Foundation Seminar
AH010	What Makes It Art?

At least two classes from the following:

AR200A	Drawing
AR200B	Practical Painting
AR200C	Sculpture
AR200D	Alternative Practices
AR200E	Time Based Studio
AR200F	Print & Digital Media
AR200G	Mac for Artists

Two workshops during the Practicum and one Independent Study (AR800) during Spring semester

### Second Year

AR215A&B	Post Foundation Seminar and Critique
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At least two classes from the following:

AR200A	Drawing
AR200B	Practical Painting
AR200C	Sculpture
AR200D	Alternative Practices
AR200E	Time Based Studio
AR200F	Print & Digital Media
AR200G	Mac for Artists
AR200H	Expansive Fields

Two workshops during the Practicum and at least one Independent Study (AR800) each semester.

Both sections of Modern Art History in Review (AH020A&B) must be completed during second or third year.

### Third Year

Two workshops during the Practicum and at least one Independent Study (AR800) each semester.

### Fourth Year

A final thesis project or exhibition is required, details to be approved by the mentor

Two workshops during the Practicum and at least one Independent Study (AR800) each semester.

## Master of Fine Arts and Advanced Certificate of Fine Arts

Each student will fashion a course of study in consultation with the mentor. There is an expectation that a student will present a project or exhibition during the first year. In the final two semesters of residency, the student is required to participate in a two-semester independent study sequence (AR950A&B) in order to prepare for a final exhibition or project.

AR900	Graduate Independent Study
AR950A&B	Graduate Independent Study (as preparation for MFA project)

## II. Graphic Design Program Requirements

### Bachelor of Fine Arts and Certificate of Fine Arts

#### Learning Goals for Graphic Design BFA Program

During their time in the program students should:

- Be able to create work that demonstrates a mastery of the principles of design.
- Begin to understand and explore design within different contextual situations.
- Be able to apply research and analysis to create thoughtful and inventive design.
- Be able to address a variety of design briefs while expressing a compelling point of view in the work.
- Be able to critically evaluate their own work and that of others.
- Be able to create visually and conceptually imaginative work.
- Encourage collaboration with other designers as well as students from other disciplines at the Institute.

The program of required courses in Graphic Design provides a structure for developing conceptual, formal and critical skills that align with the core studio classes (Graphic Design I through IV). As students progress through the program there is an increasing emphasis on independent work. Required courses are:

#### First Year

AG111A	Macintosh for Designers
AG221A	Basic Photo for Graphic Designers I
AG101A&B	Graphic Design I
AG110	Skills for Visualization
AG104	Design Issues

#### Second Year

AG221A	Basic Video for Designers
AG215A&B	Typography I & II
AG201A&B	Graphic Design II
AG321A&B	Image Making I
AG275A&B	Digital Production for Graphic Design

#### Third Year

AG301A&B	Graphic Design III
AG315A&B	Typography III & IV
AG330A	Beginning Web Design or Beginning Motion
CS171	Historical Survey of Graphic Design

At least one program elective

#### Fourth Year

AG401A&B	Graphic Design IV
AG450	Prof Practice for Graphic Design

At least two program electives

## Master of Fine Arts and Advanced Certificate of Fine Arts

### Learning Goals for Graphic Design MFA Program

During their time in the program students should:

- Be able to realize conceptually and formally imaginative work.
- Be able to contextualize a project within design history and theory.
- Be able to articulate the intentions and context for a project, and critically evaluate its outcome.
- Be able to conduct independent research and develop of a methodology for exploration, elaboration and refinement of ideas.

At the start of the third semester of residence, MFA2 and Advanced Certificate candidates will submit a thesis proposal for approval by the faculty. The major portion of graduate students' time and energy during the final year of residence will be spent working on the thesis project, which should be directed toward both practical investigation and theory. Required courses are:

#### PMFA Year

AG550A&B	Visual Literacy
CS171	Historical Survey of Graphic Design
AG570	Typographics

#### First Year

AG510A&B	Graduate Seminar I
CS171A&B	Historical Survey of Graphic Design
AG461B	Graphic Design Theory
AG570A&B	Typographics

#### Second Year

AG461A	Graphic Design Theory
AG520A&B	Graduate Seminar II

At least one program elective

## III. Photography and Media Program Requirements

### Bachelor of Fine Arts and Certificate of Fine Arts

#### Photo/Media Learning Goals

By the time that students graduate from the BFA Program, they should have:

- Developed a foundation for making art within the context of fine art photography and media practices. Students examine these practices in relationship to a theoretical analysis of representation presented through a sequence of seminars and lectures covering history and theory.
- Explored, experimented, and developed a series of art projects and are able to contextualize the work historically, conceptually, and personally.
- Developed and sustained an idea over a number of projects.
- Presented finished work in public form: exhibition, screening, or equivalent approved venue.
- Successfully completed a mid-residency faculty review of work-in-progress and a graduation review of a final project, which, together with a written statement, demonstrate an ability to articulate intention and context.

#### First Year

AP101A&B	Foundation Photography & Media
AP101C	New Lab
AP101A-P	One technical workshops each semester
Two Practicum workshops	

#### Second Year

AP210	BFA Think Tank
AP310A, B	Undergraduate Critique
AR800	Independent Study (one each semester)
Two Practicum workshops	

#### Third Year

AP310A, B	Undergraduate Critique
AR800	Independent Studies (one each semester)
Two Practicum workshops	

#### Fourth Year

AP410	Critique and Exit
AR800	Independent Studies (one each semester)
Two Practicum workshops	

A final thesis project or exhibition is required, each semester details to be approved by the mentor.

Two workshops during the Practicum and at least one Independent Study (AR800) each semester.

#### General BFA Requirements

CS172	History of Photography
AP362	Visual Semiotics

The following courses are highly recommended.

AP360	Topics in Video History or Practice
AP361	Network Culture

Note: All Photography undergraduates are required to participate in group and solo exhibitions in their third and fourth years.

## Master of Fine Arts and Advanced Certificate of fine Arts

### Photo/Media Learning Goals

By the time that students graduate from the MFA Program, they should have:

- Developed a distinctive and substantive body of work.
- Contextualized individual art practice within a broad contemporary, historical, conceptual, and personal context.
- Developed and sustained critical dialogue about art works—one's own and others—and understand their relationship to contemporary and historical practices in photography and media and beyond, and to a theoretical analysis of representation.
- Have had at least two public presentations of artwork in an exhibition, screening, or equivalent approved venue.
- During their second year of residence, completed a year-long directed-study with mentor towards a deepening understanding of individual practice and its context, resulting in a

complete thesis work.

- Successfully complete mid-residency and graduation faculty review of work, which, together with written statements, demonstrate an ability to articulate intention and context.

AR900	Graduate Independent Study (at least four)
AP510	Graduate Seminar (at least two)
AP520	Graduate Critique (at least two)
AR950A&B	Graduate Independent Study (as preparation for MFA project). Taken in the 2nd year

The following courses are highly recommended.

CS172	History of Photography
AH020	Modern Art History in Review
AP360	Video History
AP361	Network Culture
AP362	Visual Semiotics

### **ID370 The People's Theory**

2 units / Semester I

An interdisciplinary reading and discussion group for art and music students. We will read articles with an aim to crack the codes of proprietary, critical languages in each discipline, to unearth mutual interests. In a critical setting which includes more than one discipline, how do we determine what is "good"? Who owns the codes? How do "specialists" in different disciplines come to talk to one another? Art students with an interest in music or sound are welcomed. Members of art bands are especially encouraged. Collaborations between artists and composers are hoped for.

### **ID517 Special Topics in Art and Politics: Artists and War**

3 units / Semester II

Many cultural works confronting the issue of war demonstrate that art is far more than fashion, decoration, or entertainment. This will be a studio class for artists with strong feelings about the issue of war, open to those working in all media. We will investigate how artists have responded to conflicts, from World War I to the present. Special emphasis will be placed on researching the early sixties Los Angeles based anti-war artist group that built the Peace Tower on La Cienega and later fed the Art Workers Coalition in New York. Students will research and present representative works and projects by individual makers and collective or collaborative groups, such as Paul Chan, John Heartfield, Alfredo Jaar, Martha Rosler, Leon Golub, Nancy Spero, Hans Haacke, The Art Workers Coalition and Artists Call (organized to oppose US intervention in Central America in the 1980s). We will create a collective 'zine as well as an exhibition. We will also consider project ideas appropriate for the contemporary organization of Artists against War. Film and videotapes to be screened include works by various 1970s artist collectives, Paper Tiger and Deep Dish TV, Jon Alpert and DTVC, Bruce Connor, Carolee Schneeman, Nam June Paik, Woody Vasulka, b.h. Yael, Walid Ra'ad, Andrew Johnson, and others.

\* Open to the Institute. Priority given to students from Art, F/V, and Critical Studies

\* Grad and upper-division undergrad by permission of instructors

### **ID530 Toward Interdisciplinary Critique: A Survey of Methodologies**

3 units / Semester I

A three-hour seminar, open to graduate students and upper-level undergraduate students by permission of instructors. Team-taught by Sara Roberts and Mona Heinze, in conjunction with 8 guests (5 from the Institute, 3 from outside CalArts). In some critiques there is a moderator; participants can say what they want as long as it is their turn. Other critiques stipulate the form of the contribution (it has to be phrased as a question) or circumscribe the content (name what you see without positives and negatives). There is critique that dispenses with words, using the body as the tool for communication; and there is the masked man who ridicules the work until the artist breaks down. There are as many critical modalities as kinds of fish. This class is not a critique, but a meta-critique, an exploration of forms, frameworks and ideas for the critical process. Each week, with a guest instructor, we will use a different critique. We will examine and critique the critical process, with the goal of a) fully engaging in critical conversation (whether as responder or creator), b) gaining a deeper understanding of how we function as critics—our values and prejudices, and c) developing a critical voice that is informed, expressive, and precise.

### **ID540 Interdisciplinary Collaborative Performing and Visual Art Making**

3 units / Semester II

We will meet weekly for 3 hours

1½ hours – Improvisation (practice, generate, collaborate)

We will freely improvise and also use dance and music improvisation exercises and structures such as graphic scores, non-objective visual art pieces, dance notation scores, patterns and shapes found in nature as stimuli to help generate and shape movement, music and visual art “material.” In these sessions there will be reflection and discussion about what transpired during the improvisation sessions along with sharing and articulating our approaches to generating material and collaborating with others, in the “moment.” We will explore questions such as: What makes an active listener or participant? While improvising without a structure, does pattern or form emerge? Which material to save, develop or toss? How do I interact with others? What are my individual and collaborative artistic processes? The improvisation sessions will lead to forming collaborative groups that will work together to create interdisciplinary works which will be presented at the end of the semester.

45 minutes – Lecture and discussion. We will learn about and discuss interdisciplinary/collaborative works from various cultures (with a focus on Western traditions) that have occurred/are occurring between music, dance and the visual arts from the 20th century to the present.

45 minutes – Library research methods. We will become familiar with performing and visual arts library resources and research techniques..

### **ID550 Arts Pedagogy: Artists Preparing to Teach in the Community**

2 units / Semester I, II

This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.

\* Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.

### **CS171A&B Historical Survey of Graphic Design**

2 units / Semester I, II

Two semester sequence. This slide/lecture course covers the development of graphic design in the context of the social and cultural significance of other design movements, from the Industrial Revolution to the present. Class discussion based on the slides and assigned readings will focus on the meaning or significance of theory and practice, individual works, and the larger role of the designer in today’s consumer culture.

\* Enrollment limited to 30 by permission of instructor.

### **CS172 History of Photography**

2 units / Semester II

Understanding the difficulties of constructing a history of photography outside of the materials that have been preserved by public/private institutions or collectors, we will focus on different moments of the development of the photographic medium based on the study of several collections. Through specific examples, we will trace the origins of photography in France and England in the 1830s (how photography was received at that time) in order to reflect on the overwhelming production of images and image consumption in contemporary society. The aim of this course is to present the diverse and sometimes contradictory social functions and forms of photography, locating its possibilities as a scientific tool, a legal record, an artistic language and a mass cultural experience.

\* Required course.

### **CS352 Art and Postcolonial Theory**

2 units / Semester I

Especially designed for students who can believe that there is no conflict in discussing aesthetic and social ideas, this critical theory course will study the development of postcolonial theory from its beginnings found in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one hand, and aesthetic judgments on the other. We will show how such strategies perpetuate age old binary oppositions that privilege insular theories of artistic production, and how postcolonialism, being a radical critique of culture, undermines such hierarchies by functioning as an ethics of radicalism in general, especially as it applies to art. Included in this investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of “good” art with universal values. These exhibitions attempted to rewrite our idea of history by implementing a postcolonial critical strategy which maps out an alternative historical view, an aesthetical and ethical landscape that is not bifurcated by racial difference, a critical space where notions of identity politics are not clearly differentiated from aesthetic radicalism. This course will consider that invention in art is not only part of modernism and its interest in transcendental judgments, but essential to both postmodernism and postcolonialism.

### **CS372 Relational Aesthetics: Social Exchange and Politics of Aleatory Space**

2 units / Semester II

In the early 1990’s a group of artists began producing works whose chief concern was the creation of contexts for social interaction, claiming the chance interactions, and interpersonal exchanges that occur within the situations they construct as their primary medium. Building on the traditions of installation, performance, conceptual art, and institutional critique, artists such as Rirkrit Tirvanija, Liam Gillick, Thomas and Carsten Höller (among others) have reopened and radically redefined the contemporary understanding of the role of the viewer, the institution, and the artist. This movement, (dubbed ‘Relational Aesthetics’ by its chief proponent Nicolas Bourriaud, director and head curator at the Palais de Tokyo) has had a major impact on contemporary art, yet, despite the individual successes of many of the artists with whom the term is associated, the deeper implications of the movement has had only minor reception within the U.S. This class will attempt to unpack the historical, aesthetic, and theoretical parameters of both the concept, and the specific practices to which it is attached, emphasizing the political and social understanding of art and art making that it implies, as well as practices which question their propositions. The focus of the class will be to produce an active debate around the possibilities and problematics associated with relational aesthetics especially the specific issues raised when it is applied to an U.S. context.

\*Permission of instructor required.

## **Art School Courses**

### **AH010 What Makes It Art?**

2 units / Semester I

A survey of Modernism and Postmodernism within the context of Western art history. We will start with an attempt to understand earlier artists and movements to see how various concepts have been developed, challenged and dropped. The main part of the course will look at the art of the modern period, and the radical changes made to the understanding of art and its place in the world. In the final weeks we will look more closely at the work of the last thirty years, in

order to understand the currents of thought and action that push artists to make the decisions they make. The point of the course is to demonstrate how factors like geography and history shape the art made in a particular period, so that we can begin to analyze what might work as a viable art idea today.

#### **AH020A&B Modern Art History in Review**

3 units / Semester I, II

**Fall 2008:** The new definition of art emerging at the crossroads of social revolutions, modernization and wars. Major and minor turning points in late 18th and 19th century art, and the early 20th century avant-garde (the protagonists, the movements, the manifestoes). The relation to tradition and the new public. The presence of women in art.

\* Required of Art Program students (second year or later).

\* Approved for Critical Studies credit.

**Spring 2009:** The impact of the two World Wars. Art as commodity or as a weapon of change? Artists as art critics, the margins as center (gender, sexuality, ethnicity). The status of art and the artist's role in the context of post-modernism, the digital revolution and globalism.

\* Required of Art Program students (second year or later).

\* Approved for Critical Studies credit.

## **Art Program Courses**

#### **AR010 Narrative Withdrawal: subjectivity, art-video & the world of cinema**

2 units / Semester I

This course will consider contemporary and historical video artists and underground filmmakers pitted against and also aligned with the narrative modes of mainstream cinema. In an attempt to better negotiate the rejection of narrative we will compliment the viewing of particular videos and film with a broader study of the principles of Aristotelian narrative and plot. The focus will narrow to current gallery and theatrically-based works that locate particular crises in selfhood and representation which can only be resolved through recuperation of narrative form. We will discuss the constraints of the mainstream as they relate to issues around a work's discourse, exhibitions and distribution. If necessary, artists in the class will also receive instruction on operating studio lighting, sound, video, film and computer-based editing with the goal to complete a final video work to be presented on the web or in a theatrical context (Bijou Theater). Artists considered include Michael Haeneke, JL Godard, Michelangelo Antonioni, Isabelle Spengler, Linda Benglis, Alex Bag, Andy Warhol, Mathew Barney, Eija-Liisa Ahtila, Pierre Huyghe, Rian Trecartin, Michael Snow, Robert Longo, David Lynch, Chris Smith, William E. Jones. Attendance, class participation in discussion, reading, completion of 1 video exercise and 1 final project are mandatory.

\* Enrollment limited to 12 by permission of instructor.

#### **AR030A-D Printmaking Workshops**

1 unit / Semester I, II (\*)

Skills included in these workshops may cover lithography, etching, photographic, processes, silk-screen, woodblock, and offset.

#### **AR060 Welding and Metal Fabrication Workshop**

1 unit / Semester II (\*)

This workshop will provide a general overview of metal fabrication tools and fabrication possibilities. Welding and cutting demonstrations and lessons.

\* Enrollment limited to 12 students.

#### **AR101A&B Foundation Seminar**

3 units / Semester I, II

Two-semester sequence. This team-taught class will address students' work by locating individual concerns within contemporary art practice. This will be accomplished primarily through group and individual critiques which encourage questioning and experimentation. Critical readings and informal slide lectures will provide a basis for becoming informed about art issues and history.

#### **AR111A-D Macintosh for Artists**

1 units / Semester II (\*)

A survey course with a hands-on approach toward developing a Macintosh literacy. Hardware and software instruction includes the operating system, scanners, digital still and video cameras, image manipulation, drawing, text & font management, page layout and a brief introduction to motion.

\* Permission of instructors required.

#### **AR128 Super Shop Workshop**

##### **AR128A Wood Mania!**

1 unit / Semester I

Elementary woodworking construction will be the focus of this hands-on assignment based class for beginners. We will focus on basic woodworking techniques to learn about choosing the right wood, the correct tool, and the best joinery. We will be utilizing the resources of the Super Shop's Wood Shop.

##### **AR128B Gimme More Metal...**

1 unit / Semester II

This workshop will be an introduction to and a consideration of the material of steel. Pattern drafting, making armatures, and basic fabricating will be covered in this beginning class. Basic M.I.G. welding, cold connections, and basic forming will be explored to execute small-scale forms.

#### **AR200A Drawing, a Verb**

2 units / Semester I

This is an active working seminar for visual artists of any medium. We will mark, slide, strike, puff, fluff, dot, blot, slash, dash, hatch, and max out as many drawing techniques as the semester will allow. On time attendance required. This is a wake up and draw class. Bring your brains, heart, hands, and eyes. Other materials discussed, a few supplied.

\* Course is limited to 15 students by permission of instructor

#### **AR200B Practical Painting**

2 units / Semester I

A traditional how-to class in painting. We will discuss and implement stretcher building,

stretching and preparing the canvas, underpainting, final coat, glazes, varnishes. As a dividend, we will discuss perception along the way, i.e., how to see what you're looking at. The class will decide the extent to which we discuss content.

#### **AR200C Sculpture: Becoming Sculpture**

2 units / Semester I

Understanding basic sculptural processes and manipulating materials are means to build confidence in carving our own vision. This is a hands-on, assignment based class for beginners. Since most sculptures take more than 3 hours to complete, do prepare to work outside of class. It is imperative that students come to class with their own tools and materials ready.

\* Enrollment limited to 15 students.

#### **AR200D Alternative Practices: Context Revolt**

2 units / Semester II

This seminar explores art practices, both inside and outside institutional formats, that (pro)actively engage their socio-political-critical contexts. This is a forum for art and dialog on politics, ethics, social responsibility, activism, community engagement, public art, performance art, and collaborative interdisciplinary models as they concern the "making" and sharing of art. We will explore ways of creating/finding/engaging/defining a context for your art practice. All of the above will be guided and inspired by the work of an eclectic group of visiting artists, manifesto pushers, border crossers, subversive thinkers and doers, trouble-makers and practices that defy traditional formats. Remarkable attendance (in mind and body) is required.

#### **AR200E Time Based Studio: Reinactment and the Event**

2 units / Semester II

This praxis course introduces students to various time-based media including video, film, performance, and sound art. While learning basic practical aspects of each medium, students are exposed to historical and theoretical issues specific to time-based works of art. Students will be required to complete assignments, present works in class and participate in critiques. Further requirements include weekly readings and writing.

\* Enrollment limited to 15 students.

#### **AR200F Printmaking: Print and Digital Media**

2 units / Semester I, II

This class will introduce students to the Print and Media Lab resources. It will be project driven, meaning that the integration of individual students studio practice will be stressed technically and critically. Screenprinting, pre-press and output options in will be the basic technical skills covered during the semester. Discussion and criticism will be a large component of the class; contextual analysis of studio practice outside of the studio will be a continuing theme, as well as issues of "publishing".

\* Limited to 16 students.

#### **AR200G Mac For Artists**

3 units / Semester II

Hands-on, conceptual projects in Photoshop, GarageBand, and InDesign will allow students to integrate Macintosh skills with individual studio practice and interests. Students will create large posters with political, social, or cultural content, record audio & video for podcasts, and produce artist's books or zines. Hardware and software instruction includes the Mac operating system, dock, applications, cameras and image capture, scanning, file management, CD/DVD backup, image manipulation, fonts, page layout, and pdf export. Recording audio and video will

be explored in preparation for podcasting. Production and prepress of documents for wide-format color printing will also be covered. Class is for first or second year art students with little or limited Mac experience. Regular attendance mandatory for working in class. Students must be punctual, productive, and willing to form personal views for content in their work.

\* Permission of instructor required.

\* Enrollment limited to 15 students. Will consider more students if you have your own Mac laptop.

#### **AR200H Expansive Fields: Drawing/Painting, Reading/Looking**

3 units / Semester I, II

This is a project-driven course for artists using any medium. We will rotate hands-on studio experience, aimed at gaining insight into the material possibilities of paint and drawing media, with classroom critiques and discussions intended to provide a critical context for students' working process. We will explore and discuss work by other artists, both historical and contemporary, and visit current exhibitions during class field trips. Students will research recent work by selected artists in preparation for brief class presentations. Together we will think about and discuss assigned readings from artists' writings, critical essays and literary sources. Occasionally, written materials will provide a starting point for assigned "drawing" projects.

\* Class limited to 16 students.

\* Permission of instructor required.

#### **AR202 POV (H) Locating Sound in a Visual Context**

2 units / Semester II

A praxis class which will begin by developing a methodology based on comparative analysis of and delimiting modernist notions of sound and music. We then consider sound and (moving) image works as they relate to each other, and, more specifically, how each depict body, space and time, stasis vs. change, thematic development vs. ...? How can we move effectively produce sound/music out of its usual listening context and present it in a gallery? Students will gain training and access to the School of Art audio recording studio, field recording etc. Topics/readings covered- the sound mix for video, the depiction of perspectival space, the psychedelic, scoring, the EQ, Pierre Schaffer, psychoacoustics, the accousmatic, minimalism, music concrete, the remix/mashup, sound/with video, sampling, Arthur Russell, Brian Eno, Michel Chion.

\* Class limited to 12 students

\* Permission of instructor required.

#### **AR215A&B Post-foundation Program I and II**

\* Required of all Art Program second year students and some undergraduate transfer students.

#### **AR215A Skeptical Beliefs**

3 units / Semester I

This seminar is an introduction to basic theories of modern and contemporary art. Readings will be assigned each week and then discussed in class. Attendance is mandatory and participation in discussions required. One paper on the readings will be assigned.

**AR215B Passionate Practices**

2 units / Semester II

We will discuss students' work in progress in addition to viewing other artists' work through films, videos, and slides. When appropriate, we will take field trips to sites and exhibitions of special interest. This class is designed to constructively involve students in questioning and experimentation. Students will be expected to share in class discussions and participate in the class show at the end of the semester.

**AR220 Painting Workshops**

1 unit / Semester II (\*)

Intensive critique for advanced painters. Each workshop will consist of seminar, discussion and individual studio visits.

\* Permission of instructor required.

**AR225 Advanced Painting Studio & Critique**

2 units / Semester I and II

**Semester I**

A course for advanced undergraduate students and graduate students working with the medium and ideas of painting. The class is a forum for peer critique of self-directed studio projects, with an emphasis on the role of painting within a contemporary art context and building one's individual practice. Field trips and critique of student work will provide a structure for in-depth inquiry.

**Semester II**

This course is intended for advanced undergraduate and graduate students working in and around the ideas of painting. The class will act as a forum for peer critique with an emphasis on the role of painting within a contemporary art context and building one's individual practice. Active working sessions will intertwine with seminars and discussions, providing an exploration of techniques and processes inherent to the practice of painting, inclusive of approaches to drawing that involve the use of liquid media. Field trips, discussions of readings and critique of work in progress will provide a structure for inquiry and innovation.

\*Permission of instructor required. Limited to 16 students.

**AR230 Seminar in Critical Theory****AR230A Freud and Lacan: An Introductory Workshop**

3 unit / Semester I

This course plans to introduce certain key psychoanalytic concepts through a series of readings of the work of Sigmund Freud and Jacques Lacan. Beginning with Freud's early case histories, we will engage critically with his theories of dreams, jokes and slips, as well as his views on sexuality and the fundamental structures of the psyche. With Lacan, we will explore the significance of language as a structuring principle, and contend with his basic work on the "mirror phase" and the orders of the imaginary, the symbolic, and the real.

\*Permission of Instructor required.

**AR230M Provocateurs: Screening the 70s**

3 units / Semester I

We will investigate the mostly unexamined decade, 1968-1983 inclusive. Various films will be screened accompanied by readings in cultural studies and critical texts. Art and politics of the period will be included in discussions. Readings assigned weekly. Attendance and active participation required of everyone. Informal projects will be presented at the end

of the semester. Limited to 20 students, preference given to grad students and upper level undergrads.

\*Permission of the instructor required.

**AR231 Thirteen Episodes: From Post-Minimalism to "Pictures"**

2 units / Semester I

Several recent exhibitions—including WACK! Art and Feminist Revolution and High Times, Hard Times: New York Painting, 1967-1975—have suggested that the decade of the 1970s remains a complex and volatile period for art historians and others seeking to make sense of it. "Thirteen Episodes" is not an art history course, per se, but a weekly series of episodes or "core samples" from a pluralistic and contentious period of art making, from the loosely defined post-Minimalist "movement" to the 1977 exhibition "Pictures," coinciding with early postmodernism—before that term became immediately synonymous with appropriation, simulation, or French Theory. Some episodes may include Robert Smithson's Spiral Jetty earthwork and film (1970); Hans Haacke and Daniel Buren in and out of the Guggenheim Museum (1971); Womanhouse (1972); Joseph Beuys's I Like America and America Likes Me (1974), Richard Tuttle's controversial retrospective at the Whitney and Marcia Tucker's subsequent founding of the New Museum (1975-77); and Martha Rosler's Semiotics of the Kitchen and Mary Kelly's Post-Partum Document (1975-76). Each episode will be examined as a "core sample" from the context of the present; the sum of episodes is not expected to create a totalized picture of a period, but rather to identify new relationships between past and present, and the way history is made and remade. The class will engage primary documents and archival material including essays and criticism, videos, and photographs throughout the course, as well as up-to-the-minute art historical texts. Students will be expected to lead discussions and present their own research-driven projects.

\* Limited to BFA 3 and higher.

\* Permission of instructor required.

\* Enrollment limited to 16.

**AR233A Femme as a Four Letter Word**

3 units / Semester II

Feminism and Erotica in art and culture. This is a pro-sex seminar for visual artists. By reading assigned texts and responding to class discussion, we will examine 20th century feminism and its discontents. We will look towards our 21st century as we redefine the needs and desires of contemporary art as it relates to sex, gender, and the often contrary politics thereof. Final research project and presentation required. Fall semester "A" emphasis on history and theory.

\* Permission of instructor required.

\* Enrollment limited to 12.

**AR235 The Artist Speaks!: Texts by Contemporary Artists**

2 units / Semester II

This course will examine written and spoken texts by contemporary artists, ranging from the "artist's statement," interviews, and manifestos to performance scripts, lists, blogs, and various experimental forms, as well as essays written by one artist about another. Attention will be given to the specific form of these texts, the "sites" in which they have appeared, and the way artists have preemptively used language to shape the discourse surrounding their work—or as the "work" itself. Some emphasis will be placed on the historical foundation of artists writing at signal moments throughout modernism, but the class will focus primarily on early postmodernism to the present. Eschewing a chronological approach, students will actively participate in articulating new connections between artists and language in class discussion and written assignments. Readings may include texts by Laurie Anderson, Walead Beshty, Mel Bochner, Daniel Buren, Paul Chan, Carroll Dunham, Andrea Fraser, Liam Gillick, Dan Graham, Richard

Hawkins, Mike Kelley, Mary Kelly, John Kelsey, Lisa Lapinski, Sherrie Levine, Sol LeWitt, Lee Lozano, Daniel Mendel-Black, John Miller, Adrian Piper, Seth Price, Richard Prince, Yvonne Rainer, Robert Smithson, Frances Stark, Jeff Wall, and David Wojnarowicz.

\* Permission of instructor required.

\*Enrollment limited to 18.

#### **AR240 The Open Seminar/Crit**

##### **AR240A Open Seminar: TBA**

3 units / Semester II

Description available at registration.

##### **AR240B Open Crit**

2 units / Semester I

Students will be given the opportunity to present work to their peers at least once during the semester. Additionally, participants are expected to actively engage in the discussion of their own and the work of others.

\* Class limited to 18 students.

\* Permission of instructor required.

##### **AR240B Open Crit**

2 units / Semester II

##### **AR240C Open Crit: Agoraphobia**

2 units / Semester I

This is a critique class that will utilize the essay "Agoraphobia" by Rosalyn Deutsche as the basis for our discussions. This essay focuses on spatial politics and the role of art in democracy. This essay will be used as a lens through which we can see your works. The essay will not dominate all of our discussions but will serve as our foundation. This is a unique opportunity to sustain a close reading of a text over an entire semester.

##### **AR240C Open Crit: Historical Context**

2 units / Semester II

How am I a product of my time? In this class, students will give presentations that answer this question. The students will play the part of historian and will articulate themselves in a historical trajectory. This will be followed by critiques that compare the student's presentation to their recent work.

##### **AR240D Eye Candy/Head Game**

2 units / Semester I I

This is a graduate level seminar that focuses on the theoretical debate surrounding the function of artistic production. Should artwork be made for sensory and aesthetic experience, or should it address specific socio-political ideas? Can it do both? To what extent does artistic projection exist apart from a historical context, as Formalism asserted, and Post-Structuralism contested? The course incorporates various historical and contemporary readings on aesthetic and semiotics. Readings, discussions, slide lecture, and student presentation and writing will provide a structure for in-depth inquiry into these questions.

\*Enrollment limited to 14 students by permission of instructor.

##### **AR240E Vigor or Rigor?**

2 units / Semester I

Using vigor/rigor as framework, this class provides an opportunity to survey contemporary practices alongside with students' projects, with focus on issues of coherence, inner logic, lived experience, use of history, among other things. Monthly philosophical texts are assigned to augment discussion on these issues. Other course requirements include a documentation assignment and an in-class mid-term examination.

\* Prerequisite: BFA 3 or higher.

\* Enrollment limited to 15 students by permission of instructor.

##### **AR240G Artist the Traveler**

2 units / Semester II

"Travel", "journey", "navigate" and "unpack" are common words artists resort to use when they articulate their practice. In this class, we will share our traveling stories and discuss how they impact our work. In other words, we will "navigate" through notions of process, temporality, change, movement, context, translation and boundary and hopefully to "unpack" some subtext and deeper meanings therein. Student presentations of research projects are required.

\* Class limited to 15 students.

\* Prerequisite: BFA 3 or higher by permission of instructor.

##### **AR251 Reconsiderations: Critique/Seminar**

3 units / Semester II

This course follows the format of an open critique. Each student will have the opportunity to give a presentation of his/her work to the rest of the class. After each class the presenters will meet with the instructor individually to discuss the issues and ideas raised during the presentations. There will also be assigned readings and discussion of topical issues.

\* Permission of instructor required.

##### **AR300A Art School MFA-1 Incoming Student Workshop**

0 units / Semester I

A workshop for incoming MFA students (open to all programs). This workshop will be organized and run by two MFA-2 students. The purpose is to provide an opportunity for new graduate students to meet each other and become informed about the Art School. Various items will be discussed, such as studio and gallery sign-up, importance of the mentoring system, scholarship rankings, mid-residence reviews, etc. In addition, students will have the opportunity to talk to each other about their work and ideas. The workshop will be held at the beginning of the semester. Times and places TBA. Check in the Art Office for posters.

##### **AR345 Performance: Idea and Execution**

2 Units / Semester I

This course offers those participants new to performance the opportunity to create performative works and get feedback on those works. Assignments are structured using the constraints of time and site, among others, and will be prepared outside of class and performed during class. Some historical work will be viewed and discussed, but the majority of the discussion will center on the ideas and how those ideas are formally expressed in the performances that are created for this course. In an interview with Legs McNeil and Gillian McCain, Patti Smith stated, "Physical presentation in performing is more important than what you're saying. Quality comes through of course, but if your quality of intellect is high, and your love of the audience is evident, and you have a strong physical presence, you can get away with anything." This

course is not about “getting away” with anything. And it is important to know what you want to say with your work. But the essence of what Patti Smith talks about – physical presence – is something the participants of this course can discuss, question, and possibly strive for.

- \* Limited to 16 students
- \* Permission of instructor required.

#### **AR372 Mode of Operation**

2 units / Semester II

Co-taught by Jessica Bronson and Shirley Tse, this field trips-heavy class emphasizes learning outside the classroom, research and finding resources in Los Angeles area. Guest speakers on site and special tours are designed to expose students to divergent contemporary practices and discourses. This semester we will focus on the theme of verticality and horizontality.

- \* Enrollment limited to 18 students by permission of instructor.
- \* open to the institute by permission of instructor.

#### **AR375A Postcrit**

2 units / Semester I, II

The class is set up to allow open discussions with other artists about work in progress, in studios and in galleries. There are no limits on the discourse used in presenting work. Participants should be prepared to be open-minded and collegial. This is a forum which anticipates insights and digressions.

- \* Enrollment limited to 13 students by permission of instructor.
- \* Enrollment limited to upper level undergraduate and graduate students only.

#### **AR386 Work in Context: a framed discussion**

2 units / Semester II

Art works are understood within the terms of the histories and traditions of the various media in play, and also as they intersect with the larger context of contemporary culture. In presenting work for critique students will provide the class with a point of reference from outside their studio – a piece of writing, or some music, art, film, video, advertising, news. The class will have a week to consider this frame, and an excerpt will be re-presented with the work to initiate discussion. There will be two presentations each week.

#### **AR400 Visiting Artist Forum**

2 units / Semester I, II

Purpose: to create a lively reading and discussion group which will explore ideas raised by contemporary visual artists and theorists. This forum will preview and discuss materials that visitors provide about their work prior to each visitor’s lecture. Ideally this will generate informed and thoughtful participation during the lecture responses. Attendance and participation required, with some written commentary.

- \* Enrollment limited.
- \* Highly recommended for MFA-1 students entering the Art Program

#### **AR410 Post Studio Art**

5 units / Semester I

The focus of the class is on group and individual analysis of theory as it is applied to each student’s practice. The course, therefore, is dependent upon enrolled students’ production. Relevant aspects of critical theory will be addressed by the group in order that specific issues may be developed. In this process sources such as readings will be used. The class is open to both static and non-static forms of art.

- \* May be repeated for credit.
- \* Permission of instructor required.

#### **AR445 Around the Studio**

2 units / Semester II

During this course, we will focus on what influences our practice. We will examine the connections between what interests us outside the studio and our own work through viewing films, doing readings, and making field trips.

#### **AR446 Drawing on Experience**

2 units/ Semester I

In this interdisciplinary studio course we will position drawing as a kind of site specific act. We will take field trips to various locations and produce work in response to those environments. The notion of “site” will be openly defined to include physical geography, social interactions, institutional space, and ambient sound. Students will be encouraged to think abstractly about what “responding” to an environment might mean. Drawing will be conceptualized as an interdisciplinary form that could include photography, film/video, sculpture, and sound recordings.

- \*Permission of instructor required
- \*Limit of 12 students

#### **AR447 “Phone it in”**

2 units/ Semester II

This course is designed to give the class access to a wide group of artists, critics, and theoreticians via remote technologies such as phone, text messaging, iChat, instant messenger, etc. The syllabus is determined in part by the discussions, research and interests of the participating students. Assignments will consist of research and preparation for our interviews. The class will analyze each conferencing technology evaluating its limitations and assets as a tool in contemporary life.

- \*Permission of instructor required
- \*Limit of 15 students

#### **AR448 It**

2 units / Semester I

The great majority of our time at school is spent learning to interpret the finished product. This class will place our focus on that mercurial moment before the work is complete. That moment we never discuss. How does IT happen? This class will utilize all manner of self-discovery. Only the brave need apply.

- \*Permission of instructor required
- \*Limit of 18 students

**AR505 R & D: Research and Development**

2 units / Semester I

Research and Development, Reflection and deployment, Reinvention and defense... This working forum for visual artists prepares CalArtians to be the best authority on their own work. Students will learn several ways to answer the time-honored and very scary cocktail party, art opening question, "So you're an artist... and what do you do?" Recommended for graduate students of all disciplines desiring ongoing critique. Students will debate critical positions, reconsider context issues relating to the influence of contemporary artists, and analyze student work as presented in the class.

\*Enrollment limited to 12.

\*Permission of instructor required.

**AR515 Getting Your Shit Together**

3 units / Semester I, II

Everything you ever wanted to know about survival after art school. Loads of information, provocative discussions about issues such as ethics, curatorial practice and presentation spaces (galleries to alternative sites), and hints on how to negotiate the art world as well as the whole world. Visitors and guests, field trips and "behind the scenes" peeks. Attendance required, with some required projects that will enable you to become a very savvy exhibiting artist, curator, critic, organizer, arts administrator or other arts related endeavor. Professionalism and the responsibility of the artist will be addressed.

\* Enrollment in the Fall limited to graduating MFAs.

\* Enrollment in the Spring limited to graduating MFAs and BFAs.

**AR520 MFA-1 Critique**

3 units / Semester I

This course is designed for incoming MFA-1s, with the idea that we can view and discuss each other's work. The key concept is to experiment with various critical methods (e.g. the artist explains what s/he thought s/he was up to, we explain where the work exceeds or falls short of that intent; or the artist says nothing at all, while we hypothesize about what the work might mean; or someone else presents the artist's work; etc.). These "methods" are arbitrarily assigned, and therefore the class changes its approach every week. In addition, Leslie Dick promises to produce a profoundly illuminating art historical anecdote each week.

**AR540 Metonymy**

2 units / Semester II

The metaphor is the semiotic function essential to aesthetic practices. At least this has been the basic position of art theory and criticism. The metaphor changes ordinary speech to poetry. And as it applies to art, it universalizes expression by converting it to form, hence realizing pathways that allow for the communication of meaning. Metaphor, it is claimed, provides the mechanism that makes works of art possible. However, much of recent art suggests that the metonym has increasingly become more important. The metonym allows both an aesthetic and a critical practice. It permits discourses on difference and culture as part of art; it is arguably the structure that makes political and other forms of critical content possible. It provides its own pathways of communication and realizes meaning from its uncertainties and contingencies. Metonymy elevates the role of culture and difference (social, racial, gender) in artistic practice by locating criticism at the heart of artistic expressions. This class will explore the history and traditions of both systems and show how they have marked the change from modern to postmodern art and criticism.

**AR620A Advanced Moving Image: Praxis**

3 units / Semester I

Students individually produce, present and critique a moving image work. Additionally, students collaborate to develop a curatorial theme for a class exhibition to be realized at the end of the semester. Contemporary moving image discourse and curatorial practices are examined throughout the semester as well as practical considerations in mounting an exhibition.

\*Enrollment limited to 12 students by permission of instructor.

\*Prerequisite: (AR010) Intro to Video or equivalent.

**AR620B Revealing Documentary**

3 units / Semester I

This class meets twice per week to examine experimental documentary, film art and video art that incorporate documentary strategies as a means to investigate representation and the "real." Historical works by Luis Bunuel, Trin T. Min-ha, Jim McBride and Chris Marker will be screened alongside contemporary works by Cheryl Dunye, Jesse Lerner and Matthew Buckingham during the screening component of the class. The seminar component is reserved for in-depth discussions of screened material and assigned readings. Students are required to submit weekly responses to the films and texts.

\* Enrollment limited to 20 students by permission of the instructor.

\* Enrollment limited to BFA-3 and higher.

**AR620C Between Dream and Desire: Surrealist Film and Video**

3 units / Semester II

A historical and theoretical overview of Surrealist Cinema is presented as a means to investigate surrealist tendencies in contemporary film and art. Films of Dali, Bunuel, Cornell and Deren will be considered alongside works by Ottinger, Lynch, the Wilson Sisters, Gondry and Barney. A portion of class is reserved for in-depth discussions of screened material and texts read prior to class. Students are required to keep a weekly journal outlining their thoughts regarding the films, videos, texts and discussions.

\* Enrollment limited to 20 students.

\* Enrollment limited to BFA-3 and higher.

**AR800 U/G Independent Study: School of Art**

2-16 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

\* May be repeated for credit.

**AR950A&B Graduate Independent Study (as Preparation for MFA Project)**

5 units / Semester I, II

In the final two semesters of residency, Graduate students are required to participate in a two-semester Independent Study sequence in order to prepare for a final exhibition or project. AR950A is centered on developing a thesis statement and on developing a historical/theoretical context in which to recognize their work. AR950B is specifically aimed at developing this thesis further in conjunction with a final exhibition or project and is to be considered in the graduation review process.

**CS352 Art and Postcolonial Theory**

2 units / Semester I

Especially designed for students who can believe that there is no conflict in discussing aesthetic and social ideas, this critical theory course will study the development of postcolonial theory from its beginnings found in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one hand, and aesthetic judgments on the other. We will show how such strategies perpetuate age old binary oppositions that privilege insular theories of artistic production, and how postcolonialism, being a radical critique of culture, undermines such hierarchies by functioning as an ethics of radicalism in general, especially as it applies to art. Included in this investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of “good” art with universal values. These exhibitions attempted to rewrite our idea of history by implementing a postcolonial critical strategy which maps out an alternative historical view, an aesthetical and ethical landscape that is not bifurcated by racial difference, a critical space where notions of identity politics are not clearly differentiated from aesthetic radicalism. This course will consider that invention in art is not only part of modernism and its interest in transcendental judgments, but essential to both postmodernism and postcolonialism

**ID370 The People’s Theory**

2 units / Semester I

An interdisciplinary reading and discussion group for art and music students. We will read articles with an aim to crack the codes of proprietary, critical languages in each discipline, to unearth mutual interests. In a critical setting which includes more than one discipline, how do we determine what is “good”? Who owns the codes? How do “specialists” in different disciplines come to talk to one another? Art students with an interest in music or sound are welcomed. Members of art bands are especially encouraged. Collaborations between artists and composers are hoped for.

**ID517 Special Topics in Art and Politics: Artists and War**

3 units / Semester II

Many cultural works confronting the issue of war demonstrate that art is far more than fashion, decoration, or entertainment. This will be a studio class for artists with strong feelings about the issue of war, open to those working in all media. We will investigate how artists have responded to conflicts, from World War I to the present. Special emphasis will be placed on researching the early sixties Los Angeles based anti-war artist group that built the Peace Tower on La Cienega and later fed the Art Workers Coalition in New York. Students will research and present representative works and projects by individual makers and collective or collaborative groups, such as Paul Chan, John Heartfield, Alfredo Jaar, Martha Rosler, Leon Golub, Nancy Spero, Hans Haacke, The Art Workers Coalition and Artists Call (organized to oppose US intervention in Central America in the 1980s). We will create a collective ‘zine as well as an exhibition. We will also consider project ideas appropriate for the contemporary organization of Artists against War. Film and videotapes to be screened include works by various 1970s artist collectives, Paper Tiger and Deep Dish TV, Jon Alpert and DTVC, Bruce Connor, Carolee Schneeman, Nam June Paik, Woody Vasulka, b.h. Yael, Walid Ra’ad, Andrew Johnson, and others. Open to the Institute.

\* Priority given to students from Art, F/V, and Critical Studies

\* Grad and upper-division undergrad by permission of instructors

**ID530 Toward Interdisciplinary Critique: A Survey of Methodologies**

3 units / Semester I

A three-hour seminar, open to graduate students and upper-level undergraduate students by permission of instructors. Team-taught by Sara Roberts and Mona Heinze, in conjunction with 8 guests (5 from the Institute, 3 from outside CalArts). In some critiques there is a moderator; participants can say what they want as long as it is their turn. Other critiques stipulate the form of the contribution (it has to be phrased as a question) or circumscribe the content (name what you see without positives and negatives). There is critique that dispenses with words, using the body as the tool for communication; and there is the masked man who ridicules the work until the artist breaks down. There are as many critical modalities as kinds of fish. This class is not a critique, but a meta-critique, an exploration of forms, frameworks and ideas for the critical process. Each week, with a guest instructor, we will use a different critique. We will examine and critique the critical process, with the goal of a) fully engaging in critical conversation (whether as responder or creator), b) gaining a deeper understanding of how we function as critics—our values and prejudices, and c) developing a critical voice that is informed, expressive, and precise.

**ID540 Interdisciplinary Collaborative Performing and Visual Art Making**

3 units / Semester II

We will meet weekly for 3 hours

1½ hours – Improvisation (practice, generate, collaborate).

We will freely improvise and also use dance and music improvisation exercises and structures such as graphic scores, non-objective visual art pieces, dance notation scores, patterns and shapes found in nature as stimuli to help generate and shape movement, music and visual art “material.” In these sessions there will be reflection and discussion about what transpired during the improvisation sessions along with sharing and articulating our approaches to generating material and collaborating with others, in the “moment.” We will explore questions such as: What makes an active listener or participant? While improvising without a structure, does pattern or form emerge? Which material to save, develop or toss? How do I interact with others? What are my individual and collaborative artistic processes? The improvisation sessions will lead to forming collaborative groups that will work together to create interdisciplinary works which will be presented at the end of the semester.

45 minutes – Lecture and discussion. We will learn about and discuss interdisciplinary/collaborative works from various cultures (with a focus on Western traditions) that have occurred/are occurring between music, dance and the visual arts from the 20th century to the present.

45 minutes – Library research methods. We will become familiar with performing and visual arts library resources and research techniques.

**Graphic Design Courses****AG101A&B Graphic Design I**

6 units / Semester I, II

Two-semester sequence. An introduction to the basic literacies necessary for creating public communications. This class trains beginning design students to see with eyes of a graphic designer; introduces essential skills for making and thinking about design; and engages students with the visual and verbal vocabulary of design.

\* Required class for first year Graphic Design Students. Not open to Institute.

**AG110 Skills for Visualization**

2 units / Semester I

A workshop in the basic concepts and techniques of drawing and its applications in graphic design. Formal techniques will include perspective, sketching, color theory and technical applications of tools.

\* Required of first year Graphic Design students.

**AG111A Macintosh For Designers**

3 units / Semester I

A survey course with a hands-on approach toward developing a Macintosh literacy. Hardware and software instruction includes the operating system, scanners, digital still and video cameras, image manipulation, drawing, text & font management, page layout and an introduction to motion.

\* Required of first year Graphic Design students.

\* Permission of instructors required.

**AG201A&B Graphic Design II**

6 units / Semester I, II

Two semester sequence. This class furthers the basic design skills acquired in the first year by introducing conceptual thinking as the basis of design process. Students gain a deeper and broader understanding of how to make and manipulate meaning and to utilize design process to develop work that both communicates and is compelling to an intended audience.

\* Required of second year Graphic Design students.

\* Not Open to Institute.

**AG215A&B Typography I & II**

3 units / Semester I, II

Two semester sequence. An introduction to the fundamentals of typography. Projects will focus on the understanding of: hierarchy through letter, word, and line spacing; traditional and modern page structure and proportion; book and magazine layout design.

\* Required class for second year Graphic Design Students.

\* Not open to Institute.

**AG221A Basic Photography for Designers**

3 units / Semester II

The introductory class covers the practical application of technical skills toward realizing visual concepts through still photography. Course content will include lectures and demonstrations of technical information, slide presentations of important historic and contemporary work, along with class discussions of readings covering various theoretical schools of thought. Students will make analog and/or digital photographs, which will be critically discussed in group critiques.

**AG221B Basic Video for Designers**

3 units / Semester I

The second part of the Photography for Designers sequence provides an introduction to digital video which allows students to creatively explore the moving picture. Course will cover technical production basics as well as theoretical issues of moving image language and structure. Classes will be comprised of lectures, demos and screenings of important historic and contemporary work. Students will complete three independent or collaborative video projects will be discussed during in-class group critiques.

\* Required of second year Graphic Design students.

**AG275A&B Digital Type Design**

2 units / Semester I, II

The objective of this class is to give students a general understanding of letterforms, type-face design and how to draw with bézier technology. First semester the basics of letterform construction, type terminology, and software are learned as the student develops a calligraphic typeface. Each student also develops a logotype system that utilizes Font Lab(tm) in creating an identity concept. In the second semester the student creates an original typeface design and produces a full character set with spacing and kerning. Seminal developments in type design are discussed in the form of a survey of important type designers as each student researches an assigned type designer.

\* Permission of instructor required.

**AG301A&B Graphic Design III**

6 units / Semester I, II

Two semester sequence. A variety of projects focus on issues concerning graphic design and its relation to popular culture via various means: posters, publications, broadcast, printed and electronic matter. The course introduces students to the realm of the practicing professional designer and calls on them to both conquer, and simultaneously question, that world.

\* Required class for third year Graphic Design Students.

\* Not open to Institute.

**AG315A&B Typography III & IV**

3 units / Semester I, II

An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition for print and interactive environments.

\* Required of third year Graphic Design students.

**AG320 Mutant Design: Exhibition Design**

2 units / Semester II

This class introduces the basics of exhibition design including its history and theory, but with emphasis on design and the design process. Covered in this course will be topics such as conceptual approaches to artifacts; organizing spatial experiences; and display tactics and strategies. Working in small groups, the class will organize and design several small exhibitions.

**AG321A Imagemaking II**

2 units / Semester I

Imagemaking II is an advanced exploration of techniques and processes used to create images. Techniques introduced in Imagemaking I are continued with an emphasis on more advanced approaches and applications. The course pays special attention to current trends in graphic

design & art in attempt to utilize and supplement them. Attention to visual form, space, syntactical process, communication and interpretation is continued. Image Making II challenges the students ability to generate inventive images and visual form with the greatest range of mediums and styles.

#### **AG321B Imagemaking I**

2 units / Semester II

Imagemaking I provides a structure for an exploration of basic techniques and processes used to create images. Traditional techniques such as drawing, printmaking and collage are intertwined with photography and digital technology. The course pays special attention to current trends in graphic design & art in attempt to utilize and supplement them. Attention to visual form, space, syntactical process, communication and interpretation is continued. Imagemaking I challenges the students ability to generate inventive images and visual form.

\* Required of second year Graphic Design students.

#### **AG330A&B Beginning Web Design**

2 units / Semester I, II

The class covers the essential methodologies, processes, conceptual skills, and knowledge of software vital to the design, programming, and implementation of websites. The class covers user interface (navigation issues), interactivity, and animation using Macromedia's Flash and Dreamweaver as the primary development tools.

\* Required of third year Graphic Design students.

#### **AG350A&B Graphic Design Workshop**

2 units / Semester I, II

With faculty supervision, students design and produce posters and collateral material for CalArts events, along with theoretical projects that address specific design and production problems. The course meets once a week for a design critique of projects in various stages of production. Students in this course must accept responsibility for working on tight production schedules and as a cooperative group in order to meet the CalArts deadlines.

\* Prerequisite: Third year, fourth year or graduate status in Graphic Design program.

#### **AG370 Advanced Web Design**

2 units / Semester II

This class covers specialist areas related to working on the Macintosh in relation to new media. Through practical projects topics discussed vary from HTML to Digital Audio, to Flash and web design, the emphasis of the class is on the relationship between technology and design.

#### **AG401A&B Graphic Design IV**

6 units / Semester I, II

Two semester sequence. The class focus is on refining design work and preparation for the professional world. Projects focus on advanced issues of representation and communications that are also more independently motivated and driven. Emphasis in the second semester is placed on the development of both print-based and electronic/motion portfolios.

\* Required class for fourth year Graphic Design Students.

\* Not open to Institute.

#### **AG410 Publication Design**

2 units / Semester I

This course explores the issues and possibilities involved in the design of catalogs, books and publications. The focus is on the sequential organization of bodies of visual and textual material, typographic structures, format and presentation.

#### **AG440 Information Design**

2 units / Semester I

This course focuses on the design and articulation of complex information. Emphasis will be on conceptual and graphic interpretations, as well as alternative formats and presentations.

#### **AG450 Professional Practice for Graphic Designers**

2 units / Semester II

From contracts to job negotiation, this course covers essential practical information necessary to contemporary professional practice. The class includes guests and field trips to various Los Angeles design studios and printers in order to acquaint students with the many circumstances and environments in which design is practiced.

#### **AG461 Graphic Design Theory**

##### **AG461A Design Theory II**

3 units / Semester I

An examination of theoretical and critical practices relevant to design. The course will consist of readings, discussion, and written evaluations. This is not a studio class.

\* Prerequisite: AG461B

\* Required of MFA-2 students.

\* Approved for Critical Studies credit.

##### **AG461B Design Theory I**

3 units / Semester II

A survey course of design theories from the 19th Century to the present. The focus is on making connections between philosophical investigations and the aesthetic foundations of design. Readings include essays on aesthetics, architecture, industrial design, modernism, postmodernism, popular culture and technology.

\* Required of MFA-1 Graphic Design students.

\* Approved for Critical Studies credit.

#### **AG475 Digital Production for Graphic Designers**

2 units / Semester I

This course will provide the information and techniques necessary to prepare pieces of graphic design for offset printing. Course projects will introduce traditional and digital pre-press procedures, techniques and nomenclature. The class will visit a range of companies who specialize in all areas of production and printing including high resolution out, separating, scanning, offset printing, paper, binding and die-cutting. Focus will be on all phases of creating and preparing digital files for high resolution output and offset printing, including specifying project requirements, obtaining cost estimates, paper selection and press checks. The history of printing and typography will be introduced.

\* Required of second year Graphic Design students.

**AG510A&B Graduate Seminar I: Graphic Design**

6 units / Semester I, II

Throughout the year, the seminar is structured around a sequence of studio projects intended to expand theoretical and practical approaches to design. Studio problems will become the focus of critiques, lectures, and presentations connecting class production to larger issues in design. The goal is not only to develop personal direction in terms of the problem, but to expand the student's understanding of the entire context of design. In the spring, the sequence of studio problems continues; students assume responsibility for making presentations based on research throughout the year.

\* Not Open to Institute.

**AG550A&B Visual Literacy**

6 units / Semester I, II

An interdisciplinary approach to design studies which emphasizes the basic principles of graphic design, visual logic in terms of composition, typography, information design and meaning making. The course rapidly builds upon the basic foundations of design knowledge, leading to projects that involve complex concepts and methodologies.

**AG560A&B Beginning Motion Graphics**

2 units / Semester I, II

This course explores basic concepts and methods for creating motion graphics for broadcast and cinema. Through a series of hands-on projects the techniques and tools of motion are examined and conquered, but also questioned and experimented with. Work is created using both analogue and digital methods, and is deliberately focused on using graphic means to make graphic communication.

\* Permission of instructor required.

**AG570 Typography**

3 units / Semester I, II

This studio course explores current issues in typographic practice — historic and contemporary typographic practice, as well as the relationship between typography and writing.

\* Required course for MFAs or by permission of instructor.

**AG580 Advanced Motion Design**

2 units / Semester I

This course emphasizes the entire process of making Motion Graphics from storyboards through finish to realize conceptually smart and formally engaging, polished work of professional quality. Several projects including tutorials in Cinema 4-D and Photoshop as tool for motion works, and approaches to making a personal reel will be included in the class.

**AG590 Writing For Designers**

2 units / Semester II

A practical writing course for designers that views the activity as an essential part of the design process, to invite meditation on contemporary design discourse and foster voice and authorship.

**AG601A&B Graduate Seminar II: Graphic Design**

6 units / Semester I, II

The main purpose of this seminar is a weekly discussion of theoretical and critical issues in design, particularly relating to independent projects and the final graduate project.

**Photography and Media Courses****Workshops****AP010 Technical Workshop Series**

1 units / Semester I, II

A series of workshops offering a range of problems, exercises, and demonstrations in specialized photographic and digital media techniques. Topics include, but are not limited to, printing, camera technique, lighting, digital imaging, and digital video. See program requirements.

**AP010A Black and White Film/Exposure**

Semester I

**AP010B Color (Printing)**

Semester I and Practicum

**AP010C View Camera (4X5)**

Semester II

**AP010D Basic Lighting**

Not offered 08-09

**AP010E Mural**

Practicum

**AP010F Final Cut Pro**

Semester I

**AP010G Advanced Studio Lighting**

Semester II

**AP010H Digital Camera/Direct to Print**

Semester II

**AP010I Advanced Color**

Not Offered 08-09

**AP010J Scanning and Photoshop**

Not offered 08-09

**AP010K Portfolio Web Design for Photographers**

Semester II

**AP010L Medium Format & Studio Lighting**

Practicum

**AP010M Black and White Printing**

Not Offered 08-09

**AP010N Advanced Digital Exhibition**

Not offered 08-09

**AP010O Mounting and Finishing**

Practicum

**AP010P Sound/Recording**

Not offered 08-09

**AP010Q Alternative Process**

Not offered 08-09

**AP010R Portrait**

Semester I

Not offered 08-09

**AP020 Visiting Artist Workshop****AP020A Studio Visits**

2 units / Semester I

This course will bring us into the studios of artists working in the greater Los Angeles area, allowing students to observe first hand the working methods, spaces, and habits of professionals in their field. Each week we'll meet off campus at the studio of a different artist. These visits may be supplemented by occasional field trips to galleries, museums or other art institutions and by relevant readings. We'll consider how artists function in the social, discursive, and economic worlds of contemporary art. Timely attendance, participation and some written commentary required.

\* Enrollment Limited to 12 by permission of instructor.

**AP020B Research Workshop**

1 units / Semester II

In this workshop we will explore ways of extracting information by accessing resources that are relatively unknown to the general public and free of charge. During the workshop we will examine the conventional academic models of a thesis proposal which we will re-design to our benefit; construct a project overview; learn how to maintain and retrieve our own files, records, and large amounts of data using inexpensive software programs; use on-line databanks; visit with (and learn how to befriend) an archivist; compile a working list of institutions and data sources in the LA metro region; and discuss the Freedom of Information Act, Homeland Security, and your rights as a citizen/researcher/photographer/artist. We will learn conventional research methods and databank inquiry, but perhaps even more important we will also discuss strategies and tactics on how to extract information from the very keepers of information. By the end of the workshop you should have sufficient direction to help you develop your project. Although this workshop will be most helpful to those with project ideas already formulated, it will also benefit individuals not yet sure of their own direction. In fact, one can uncover ideas for several new projects while researching a single topic. And that, perhaps, is one of the greatest rewards of research.

**AP020C Performing the Self, Speaking the Present, Picturing the War**

2 units / Semester I

This is an interdisciplinary media and performance class focused on the ethical construction of the subject or first person "I" in the writing, narrating and imaging of the present. This is the central problem of the recent collaborative video and performance work, *9 Scripts from a Nation at War*,\* which interrogates the individual's relationship to the invasion and occupation of Iraq, and which premiered at Documenta 12 and will be on view at the REDCAT gallery starting mid-semester. Guided by Ashley Hunt, one of the work's 5 collaborative producers, the class will be part seminar and part studio, with site visits to the REDCAT exhibition, and is designed for students who have an ongoing project to develop during the class, while studying the theories, methods and influences behind *9 Scripts*. Presentation and discussion of student projects will be informed and framed by readings in psychoanalysis, ethics, theories of performativity, narrative authority and the writing of history, as well as questions of collective and collaborative practice.

\* The collaborative team behind *9 Scripts from a Nation at War* includes: David Thorne, Katya Sander, Ashley Hunt, Sharon Hayes and Andrea Geyer. For more info: [www.9scripts.info](http://www.9scripts.info)

**AP020D Radical Cartography and Eccentric Geographies**

2 units / Semester I

A recent turn in contemporary art is the practice of making maps — art that thinks like a map, functions like a map or looks like a map but subverts the map's traditional function and challenges the political claims it secures or unsettles the rules of a space it describes. This course is designed for artists working in any media with intentions of mapping, charting, diagramming and abstract visualizing, or those who want to lend such strategies to activism, spatial intervention, the undermining of received ideas, or the disclosure of subjugated knowledge. To guide our practice we will survey a number of contemporary and historical projects while studying representations of place, critical geography, cognitive mapping, and theories of knowledge.

**AP020E When One Place Looks Like Another**

2 units / Semester II

Asking the question, "What does it mean for one place to look like another?", this course will take on problems of reading and representing spaces by studying signs that aren't strictly formal, architectural or topographic, but speak as well to material processes and discourses of power that constitute spaces and order our perception of them. Starting with this problem, the class will study theories of semiotics, visuality, site-specificity along with development theory, militant inquiry, and the production of space, while the students generate photographic and moving-image based studies of spaces in or around Los Angeles, leading toward a final individual or collaborative project. Students will be encouraged to develop projects that engage with LA-based community groups.

**AP101C New Lab**

2 units / Semester I

New Lab is a semester long Technical Workshop for all BFA-1 and BFA-2 transfer students in the Photography and Media Program. It is a course that provides the critical base for making work in the facility. The intent of this workshop is to orient incoming students to the CalArts Photography Facility and its production possibilities. The coursework includes a hands-on approach to photographic and image techniques widely used in the Program. All aspects of production from image techniques widely used in the Program. All aspects of production from 35mm to Medium Format cameras will be presented, digital orientation and production and support techniques designed to offer a base of support in the area. Inclusive in coursework:

camera technique, darkroom technique, film characteristics, format choice, exposure controls, introduction to lighting and documentation. The intent of New Lab is to expedite student access to the culture of technical production within the Photography and Media Program.

- \* Required for BFA-1 students and BFA-2 transfer students.
- \* Open to others if space allows.
- \* Permission of instructor required.
- \* Required course.

### **AP102 Introduction to Digital Photography**

2 units / Semester I

Introduction to Digital Photography is a semester-long course that exposes students to the multiple elements of digital-photographic imaging theories, practices, and techniques. The course is designed to provide students with a basic foundation in the use of photographic manipulation using various software programs. Students will also gain an understanding of the relationship between traditional film-based photography and digital techniques. The course-work includes using and defining digital imaging and retouching terms, creating photographic images that demonstrate correct color balance and density, using Photoshop's tools for manipulation, and producing digital prints. Emphasis is placed on identifying image elements that require improvement, knowing multiple ways of correcting the problems, and recognizing digital solutions and methods needed for individual production.

\*Prerequisite: Students must have a working knowledge of the Macintosh Operating System, version OSX.

## **Foundation: Photography and Media**

### **AP101A&B Foundation Photography and Media**

5 units / Semester I, II

Two-semester course for all first year photography and media students. An intensive introduction to the arts of photography and media. Basic technical and aesthetic introduction leads to groundwork for independent work, class discussion, lectures, group critiques and individual consultation. Technical Workshop: Printing to be taken concurrently.

- \* Required course.

## **Undergraduate Critique**

### **AP210 BFA Think Tank**

2 units / Semester I

Think Tank is a contemporary issues forum required for all BFA2 students, highly recommended for transfer students, and open to BFA-3 students. The class covers timely issues and topics relating to photography and media, emphasizes group discussion and student participation, and can include reading, lectures, screenings, and field trips. The class aims to expand students' understandings and perspectives of photography and media by placing them into broad artistic, social, political, and geographical contexts, and to develop and expand students' individual interests and art practice. Think Tank is open to BFA-3 students and highly recommended for transfer students.

- \* Required course.

### **AP310A&B Undergraduate Critique**

2 units / Semester I, II

This course presents weekly group discussion and analysis of student work. Each student is expected to present new work. The instructor determines the schedule of presentation. All students will be required to discuss their own work and the work of their classmates. Students are expected to develop autonomous and sustained bodies of work specifically for this class and to participate in critiques. Preparation outside of class is required.

- \* May be repeated for credit.
- \* Required course.

### **AP410 Critique and Exit**

2 units / Semester II

This class is required of all BFA4 students and is an intensive seminar that covers contemporary issues in photography and media and critical discussions of students' final work and thesis exhibitions.

## **Practice**

### **AP320B Into the Field**

2 units / Semester II

Into the field is a pre-studio, in the field, research based course. As a group, we are looking to gain first hand knowledge of art, cultural, and anthropological and historical sites through visits. The goal of this course is to supply a primary experience with locations that relates to contemporary interests and represents the hybridized associations and concepts connected to art production. The course aims to materialize the relationship between art, photography, and the (often) abstract sources of inspiration. As a group, we are looking to build a physical, experiential, and intellectual link between our work and the complex environment of influences. We will meet as a class on a scheduled basis to develop itineraries predicated on interests and opportunities that present themselves through our research. The class requires group presentations, short readings, organization, and attendance on the trips. This is a field trip based course requiring some weekend trips and some time away from campus. The course is limited in space and priority is given to graduating students. There is a \$100.00 fee for this course.

### **AP320V Gendered Geographies**

2 units / Semester I

Perspective, position, locality and margin are spatial terms that form the metaphoric language that maps the ideology of gender difference. We will discuss literature from gender theory, feminist art criticism, architectural photography, landscape painting and architecture, land art, real estate development, tourist souvenirs and visions of utopia. Interpreting place and home through architectonic, electronic and political boundaries, artists can imagine a radical creative space, which will sustain the subjective. These spaces will be really or imagined, uncover histories previously repressed or construct experimental narrative through various artistic and literary practices in order to interrupt and appropriate political territories. An understanding of the gender politics of place will inform the relationship of knowledge to position to vision. Throughout the project we will return to the question "Who is seeing and what is being seen?" This is a studio course in which students will make their own projects related to the discussion topic. Students are encouraged to work in the media of their choice: photography, video, performance, installation, and so forth.

### **AP320W Interventions**

2 units / Semester II

Students will develop projects that reach beyond the gallery and the museum to public and

semi-public spaces such as parking lots, the Internet, and the streets. We will explore practical as well as theoretical questions around such practices, from the problems of documentation, of defining, addressing, (and potentially alienating) different audiences, to debates around the terms ‘public art’ and ‘public space’. We will examine a broad spectrum of practices, from the anonymous flaneur’s wanderings through the city, to the Situationists attempted remappings of the city, to works by Adrian Piper, Valie Export, Krzysztof Wodiczko, Gabriel Orozco, Rtmak, Institute of Applied Autonomy, Temporary Services, Matthieu Laurette, and Francis Alÿs, to large group exhibitions such as InSite in San Diego and Tijuana, and the Münster Sculpture Project, texts by Michel De Certeau, Jürgen Habermas Rosalyn Deutsche, and Robert Smithson.

### **AP320X Food and Art**

2 units / Semester II

Food and art/art and food: taste, presentation and pleasure. Select all ingredients according to freshness and seasonal appropriateness. Combine in proportion, and in a manner pleasing or provocative. Remember, for those special occasions, presentation is all important to the appetite and conviction. Don’t forget to take a picture before it’s all gone.

### **AP321 Not the Big Picture**

2 units / Semester I

How big is that print you’re making now? Big, right? Did you really consider why? Why are so many printing so large, and when will the madness stop? Here is an argument for thinking small. But in size only. From carte de visites and tintype lockets to archives to contemporary works, we will examine smaller-scaled works that think large in approach and scope. This production class will focus on context, accumulation, presence and many interlocking parts.

### **AP322 Appropriating History**

2 units / Semester I

At a time when the very idea of history is being contested, as the world is being fragmented into several voices and univocal writing is slowly but surely being substituted for media more adequate to visuals and interaction, artists are turning to events from the past (and its documents) in order to signify and give meaning to the present. Focusing on the use of ‘ready-mades’, techniques of collage and reenactment in photography and related media, we will analyze critical perspectives in the presentation and interpretation of history. Students will develop on two projects - one group and one individual, centering on the role of personal memories in relation to official records. The bibliography for this class is included in the course reader. Students are expected to read these texts for class discussion.

### **AP324 The Storyteller: Photography/Cinematography**

2 units / Semester II

In “The Storyteller, Reflections on the Works of Nikolai Leskov,” Walter Benjamin pointed to a decline in the ability to exchange experiences through an oral tradition, and the consequences of that loss. Based on Benjamin’s thesis as well as more contemporary texts on narratives that employ visual modalities, we will study the work of a selection of artists who have challenged the possibilities of telling stories. The class will concentrate on the use of narrative, serialization, and time, in both still and moving images, and all students will develop a project that explores some of these approaches.

### **AP326 Artist as Writer**

2 units / Semester I

ARTIST AS WRITER explores the usage of the written word to promote ideas, describe concepts, illuminate issues, and for the further development of personal expression. Through

the practice of writing, students will incorporate various scripting techniques as well as be presented with elements of narrative creation. The course will introduce students to aspects of writing suitable for print media, digital media, the Internet, and other forms of propaganda. Students will be encouraged to write for impact. Through a series of lectures, conversations, readings, and the practice of writing, students will be presented with a variety of tasks that should result in the enhancement of effective targeted communication.

ARTIST AS WRITER will examine the possible effects that the dual role of Artist and Writer can play in local/national/global community of concerned creative people. Students will be required to read selected texts and be expected to write.

### **AP375 After Archive**

2 units/ Semester I

In this seminar we will look at notions of archiving as both historical inheritance and strategies of intervention and production. Some of the things we will consider are: the impulse to archive; institutional uses of the archival method as a means of public control; archival ambitions and procedures implicit across a range of art practice; methods of typology and the impulse to gather, classify, arrange and display while de-emphasizing authorial presence; the collection as archive and the role of the curator; the archive as a place of origin but also perpetuity; the archive as a place of stasis and order, yet of discovery; archiving methods and materials in a moment of cultural shift from the physical to the virtual; cultural trash, the discard and the ruin – reading the ruins – writing the remains; and finding a place for the author. True to form with the archival impulse, we will bite off more than we can chew, inviting a collision of various incompatible and often opposed elements or discourses with the hopes of generating some new discursive hybrids.

### **AP376 The Boundary Image**

2 units/ Semester I

This studio class will consider the philosophical, historical, and political stakes of working at the limits of the image. Our interrogation will focus mainly on essayistic film, installation, photographic, and textual practices that contour the boundaries of the image, negotiate the relation between subject and object, question the adherence of knowledge and power, and often perform their work through strategies of fragmentation and spaces of absence. Throughout the course we will be concerned with how power exerts itself in its transparency, how this functions in the terms of the frame, the relation between images, and the function of supplementarity that other elements such as music, voice, or text hold in relation. Students will be expected to produce weekly reading responses and a final project.

\* Class is limited to 12 students.

### **AP377 Visuality and Alterity**

2 units / Semester I

This combination seminar and studio class will examine the question of representation and the discourses that constitute it. It will explore the idea that if the idea of vision might be understood as a model of enframement that runs tandem the project of Western Modernity and its installment of a centered subject, then visuality might be understood as that which asks toward what is unseen and how such invisibilities constitute the regime of vision and its metaphors. In this class we will ask who falls out of vision as such, and what relation this exteriorization holds to the mode of othering in processes of race, gender and sexuality. We will consider such themes as the ethnographic imaginary, the role of desire as it informs the work of representation, the problematic of identity politics, the question of subject in history, and the various strategies that writers and artists have used to address the imperative for representation. Central to our inquiry will be the theme of what constitutes the political-- the absences,

invisibilities, and silences that register the location of social, historical, and political loss, and the challenge that artists face in their registration. Students will be expected to produce weekly reading responses and a art final project.

\* Class is limited to 12 students.

### **AP378 Postcolonial Theory and Aesthetics**

2 units / Semester II

This combination seminar and studio class will introduce students to the themes, problematics, and questions of postcolonial theory with a focus on how artists might begin to negotiate these critical tools in their practices. Over the course of the semester we will track through different theoretical attempts to articulate Orientalism, decolonization, race, culture, revolution, nation, freedom, the question of the global and how it is constituted in various discursive economies. Of central concern will be how the questions of gender and sexuality intersect with and problematize these questions. Simultaneous with this theoretical inquiry, we will be looking at a range of art practices that elaborate upon the terms of our discussion. Several questions will act as refrains throughout the class: what is the role of critique in relation to hegemonic structures of knowledge and the subject it implies? How does one understand the relation between the local and the global in our contemporary moment? Who speaks for whom, and what kinds of economies inform such representations? What coordinates are involved in the question of contemporary art in an international frame? Finally, what does it mean for artists working in our present moment to negotiate these questions, toward what end, and for whom? Students will be expected to produce weekly reading responses and a final art project.

\* Class is limited to 12 students.

### **AP379 Personal Photography, New Narratives and the Photographic Book**

2 units / Semester II

This course will explore issues related to the complexities of the photographic book and personal approaches to narrative. Beginning with documentary and diaristic traditions, emphasis will be placed on exploring mutations and complexities in the development of the photographic book in an attempt to question how one might use the personal to engage broader psychological, cultural and social issues. In addition to exploring the current state of discourse around these issues, key focuses will be given to considerations of authenticity, fact vs. fiction, collaboration, authorship, and the development of personal mythologies. During the course of the class students will be expected to work on and develop their own book projects.

## **Theory and Contemporary Issues**

### **AP320I CalArts Reviews**

2 units / Semester II

This class will set up a website and post reviews of school gallery shows through the fall semester. Initially the class will work in pairs, transcribing and editing their own conversations about work they have found provocative or important in some way. Eventually the pairs will alternate writing and editing, each class member producing at least one independently written piece. Along the way we will take up questions of how and why one makes language around art works, what is the task and effect of criticism, how is criticism in class different from criticism of work in the world, what is the importance of other's artwork to one's own art practice, what is it that an artist needs to say and know, and how do you get the damn thoughts down on paper in an intelligible way when you need to.

### **CS172 History of Photography**

2 units / Semester II

Understanding the difficulties of constructing a history of photography outside of the materials that have been preserved by public/private institutions or collectors, we will focus on different moments of the development of the photographic medium based on the study of several collections. Through specific examples, we will trace the origins of photography in France and England in the 1830s (how photography was received at that time) in order to reflect on the overwhelming production of images and image consumption in contemporary society. The aim of this course is to present the diverse and sometimes contradictory social functions and forms of photography, locating its possibilities as a scientific tool, a legal record, an artistic language and a mass cultural experience.

### **AP110 Visual Semiotics**

2 units / Semester I

This course is designed to introduce basic ideas of structuralism (and some of its discontents) as they have been applied to the analysis and criticism of "the visual". After a brief but thorough explication of both Peircean and Saussurean semiotic theories, we will follow the arguments about visual signs and sign making through a selection of readings from the work of Irwin Panofsky, Roland Barthes, Julia Kristeva, Umberto Eco, Jacques Derrida, Michel Foucault, Rosalind Krauss, Kaja Silverman and Jeremy Gilbert-Rolfe, among possible others. Students will be expected to do all assigned readings, attend weekly lectures, and participate in discussions. Credit will be calculated on attendance and at least one of the following options: a weekly journal of reading and lecture notes; a research paper on a topic of semiotic interest and by permission of the instructor; an art work (made for the class) presented and orally defended in a semiotic context to the class.

\* Required course.

\* Critical Studies credit.

### **AP360 Video: Theory and History**

2 units / Semester II

In this course we will consider the theory and history of video, encompassing its role in art and culture, as well as in its broader philosophical stakes around the question of technology and the relation to history. We will look at a broad range of works that use video to help us explore its elements and its specific modes of address. We will begin by considering video in its etymology, which can be traced to the Latin root of "I see," and ask in what ways this notion of the subject who sees informs many of the assumptions that still hold when we speak about video. In our inquiry, we will ask what are the semiotics of video, what is its relation to film, and how does it produce reality-effects? How do such effects inform video's status as document and what relation does this hold to the question of history? What challenge does the obsolescence of technology pose, and how does this reformulate our understanding of temporality. What economies influence the production of video and its systems of exhibition? Students will be expected to produce weekly reading responses and a final project.

\* Required course.

### **AP360 Special Topics in Video History**

3 units / Semester II

Contemporary European and American Videos. Description available at registration.

\* Required course.

**AP361 Network Culture**

2 units / Semester II

Network Culture is a core seminar course addressing the theory and history of information, its transfer and dispersal. It is a course that follows the mutations and manipulations of both image and information as it used broadly by artists, libraries, the government, the military, hackers, political groups and pranksters. The course has its roots in the uses of photography and media information distribution and as it is linked to a widening array of applications and strategies. Network Culture connects historical, ideological and conceptual applications of image and information transfer with results as varied as net gaming, popular (official and unofficial, legitimate and suspect) news sites, and information portals that represent the complexity of image and information site and distribution. Specific topics will vary given the expertise of the instructor. It is advised that a student get the particular course description for this Photography & Media core course from the art office or instructor.

Photography & Media requires one semester of this course before graduation. It is recommended in the first year for MFA and in the third year for BFA students. This Course may be repeated.

\* Required course.

**Graduate Seminar****AP510A Graduate Seminar: Take 10: Discussions on Photography**

3 units / Semester I

Based on the close reading of several seminal texts on photography and the discussion of images, through slide presentations this seminar focuses on photographic theory and discourse in the XX century. We will analyze some strategies used to approach photography, including appropriation, serialization, documentation and the use of narrative, among others. Students taking the course for credit will be expected to fully read and be prepared to discuss one text each week. In addition they will prepare at least one full slide presentation. The texts are included in the course reader.

**AP510B Graduate Seminar: Site Work – Contemporary Issues**

3 units / Semester II

This seminar will use Deep End Ranch in Santa Paula as a site to generate work and as a discursive space for issues informing and surrounding that work. We will think about the aesthetic, political, social and ecological particularities of the site of Deep End Ranch: Nature, ecology, farming, immigration, land use, development, water, globalism, localism, mythologies and realities of the American West, are some hot topics. Some methods of engaging these and other concerns might be through genres of landscape, portraiture, documentary, installation and land/earth work.

Deep End Ranch is over 200 acres located outside Santa Paula on the Santa Clara River, one of the last “wild” rivers in California. It is a working citrus farm in the heart of Ventura County’s highly productive farm belt. It contains large tracts of wilderness mountain range. It is at first a Utopic, secluded, contained and self-sufficient environment. On closer examination it is an embattled landscape of contradictions.

Deep End is forming an Artist in Residence program on this 100-year-old site. The seminar will interact with the fledgling residency program wherever possible, helping to determine what shape and form the actual Artist in Residence Program might look like. The new residency program will accommodate artists in an expanded metier field. Near to CalArts and nearer still as possible ideological partners, this class will continue contributions to form and shape the Deep End Ranch Artist Residency.

You will be a resident. As a class member you will be a program resident. The seminar will take place at Deep End Ranch. Overnight and weekend stays will be possible.

**Graduate Critique****AP520A&B Graduate Critique**

3 units / Semester I, II

Group discussion and analysis of each student’s work, with critique conducted by the instructor, visiting artists, and faculty from the School of Art. Students are expected to present new work regularly. Two semesters required of graduate photo students.

\* May be repeated for credit.

**Independent Study****AR800 U/G Independent Study**

2-16 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

\* May be repeated for credit.

**AR900 Graduate Independent Study**

2-16 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

\* May be repeated for credit.

**AR950A&B Graduate Independent Study (As Preparation For MFA Project)**

5 units / Semester I, II

In the final two semesters of residency, Graduate students are required to participate in a two-semester Independent Study sequence in order to prepare for a final exhibition or project. AR950A is centered on developing a thesis statement and on developing a historical/theoretical context in which to recognize their work. AR950B is specifically aimed at developing this thesis further in conjunction with a final exhibition or project and is to be considered in the graduation review process.