



## School of Art

### 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. These units are to be selected, with the mentor's approval, from the following:

**AG111** Digital Design Lab

**AH010** What Makes It Art?

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

**AR230** Seminar: Critical Theory

**AP362** Visual Semiotics

**AP210** Topics/Photo: Theory & Crit.

**CS171** Historical 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. Graduate students are expected to use these weeks as a serious block of studio time and studio meetings. In some years a graduate only workshop is offered. Otherwise, the regular workshops are open to graduate students, and students in other programs, on a limited basis only. Two practicum workshops are recommended for Graphic Design PMFA students.

Registration for these classes takes place online during the last couple of weeks of the Fall Semester. 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 by the end of the final year, to be reviewed by a graduation review committee. Details of review procedures are available on the Art School website under Student Resources.

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). A proposal requesting a third year, must 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 second semester of the first year.

### IV. Integrated Media Concentration (MFA Only)

The IM option offers a supplemental curriculum which consists of Integrated Media seminars and critiques in addition to specified courses in the student's program of entry. Students will also be expected to take electives chosen from a wide–ranging list of courses currently offered throughout the Institute.

## 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.
- Acquired 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.

- Achieved 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

Each student will fashion a course of study in consultation with the mentor.

#### First Year

**AR101A&B** Foundation Seminar

**AH010** What Makes It Art?

One class each semester from the following:

**AR200A** Drawing

**AR200B** Practical Painting

**AR200C** Sculpture

**AR200D** Alternative Practices

**AR200E** Time Based Studio

**AR200F** Print & Digital Media

**AR200G** Art Lab: Digital Media

**AR200J** Intensive Painting Workshop

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

#### Second Year

**AR215A&B** Post Foundation Seminar and Critique

**AR215A** Post Foundation Seminar (Fall)

**AR215B01** Post Foundation Critique (Fall)

**AR215B02** Post Foundation Critique (Spring)

One class each semester from the following:

**AR200A** Drawing

**AR200B** Practical Painting

**AR200C** Sculpture

**AR200D** Alternative Practices

**AR200E** Time Based Studio

**AR200F** Print & Digital Media

**AR200G** Art Lab: Digital Media

**AR200H** Expansive Fields

**AR200J** Intensive Painting Workshop

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 Art Program classes each semester.

Modern Art History in Review (AH020 A & B) unless already completed.

Two workshops during the Practicum

At least one Independent Study (AR800) each semester.

#### Fourth Year

Two Art Program classes each semester.

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

Two workshops during the Practicum

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 have:

- Created work that demonstrates a mastery of the principles of design.
- Understood and explored design within different contextual situations.
- Applied research and analysis to create thoughtful and inventive design.
- Addressed a variety of design briefs while expressing a compelling point of view in the work.
- Critically evaluated their own work and that of others.
- Created visually and conceptually imaginative work.
- Encouraged 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

**AG111** Digital Design Lab

**AG221** Intro to Digital Photo & Media

**AG101A&B** Graphic Design I (Lecture)

**AG102A&B** Graphic Design I (Studio)

**AG110** Skills for Visualization

**AG104** Design Issues

Two workshops during the Practicum

Second Year

**AG215A&B** Typography I & II

**AG201A&B** Graphic Design II (Lecture)

**AG202A&B** Graphic Design II (Studio)

**AG321** Image Making I

**AG275** Digital Production for Graphic Design

**CS171 A&B** Historical Survey of Graphic Design

Two workshops during the Practicum

Third Year

**AG301A&B** Graphic Design III (Lecture)

**AG302A&B** Graphic Design III (Studio)

**AG315** Typography III

**AG330** Beginning Web Design or

**AG560** Beginning Motion

At least one program elective each semester.

Two workshops during the Practicum.

Fourth Year

**AG401A&B** Graphic Design IV (Lecture)

**AG402A&B** Graphic Design IV (Studio)

**AG450** Prof. Practice for Graphic Design

At least one program elective each semester.

### 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 have:

- Realized conceptually and formally imaginative work.
- Contextualized a project within design history and theory.
- Articulated the intentions and context for a project, and critically evaluate its outcome.
- Conducted independent research and developed 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 Fall Semester of their final year of residence will be spent working on the thesis project, which should be directed toward both practical investigation and theory. The Spring Semester of the final year is spent applying/exploring what has been learnt from the thesis in a body of work, or completing/developing the thesis. Required courses are:

PMFA Year

**AG550A&B** Visual Literacy (Lecture)

**AG551A&B** Visual Literacy (Studio)

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

**AG570A&B** Typographics I

First Year

**AG510A&B** Graduate Seminar I

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

**AG461A** Graphic Design Theory I

Second Year

**AG520A&B** Graduate Seminar II

At least one program elective each semester.

## III. Photography and Media Program Requirements

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

Photography and Media Learning Goals – by the time students graduate from the BFA Program, they should have:

- Developed a foundation for making art within the context of contemporary photography and media practices. Students examine these practices in relationship to a theoretical analysis of representation, through a sequence of seminars and lectures covering history and theory.
- Explored, experimented, and developed a series of art projects and be 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, written statements that demonstrate an ability to articulate intention and context.

First Year

**AP101A&B** Foundation Photography & Media

**AP101C** New Lab

**AP101A–P** One technical workshop each semester

Two Practicum workshops

## Second Year

**AP210** Undergraduate Seminar

**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 (second semester)

**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

The following courses are highly recommended.

**AP360** Topics in Video History or Practice

**AP362** Visual Semiotics

*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

Photography and 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 an individual art practice, historically, conceptually, and personally.
- Developed and sustained a critical dialogue about artworks—one's own and others—in relation to contemporary and historical discourse, and to a theoretical analysis of representation
- Produced at least two public presentations of artwork.
- Completed a year-long directed-study with their mentor during their second year of residence, resulting in a thesis work.
- Successfully completed a mid-residency faculty review and graduation review, including written statements that 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

## IV. Art and Technology Program Requirements

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

Art and Technology is an MFA program designed to encourage students to cultivate creative strategies, technical competencies and critical thinking skills leading to the development of new applications of technology and media in contemporary art practices. This Program will enable students to explore the various possibilities and intersections of art and technology in a globally networked culture. Students will be trained in the language of contemporary art practice; the social and political contexts for integrated media and art; and the development of a personal vision that includes a critical point of view.

The Program will investigate technologies and art practices from a position of innovation and change, while allowing multiple disciplines and diverse cultures to inform the creative process.

Art and Technology Learning Goals – by the time that students graduate from the MFA Program in Art and Technology, they should have:

- Developed a substantial body of work that articulates a distinct personal vision using a broad range of practical, conceptual and technical problem solving skills; Actualized the complex dialectic between the creative process and emerging forms of new technologies;
- Forged an informed multidisciplinary art practice through physical and intellectual effort, creative research and critical analysis;
- Completed a written thesis that demonstrates an ability to think critically and communicate persuasively to a chosen audience about the cultural, historical and political issues inherent in technology and culture; and
- Successfully completed a mid-residency and graduation faculty review of work that exhibits a personal artistic expression and a critical point of view.

Students enrolled in the MFA Program in Arts and Technology must successfully complete 60 units of coursework during their two-year, four-semester residency. They must also pass two faculty committee reviews (a Mid-Residence and a Graduation Review) assessing both creative and critical work. Finally, they must demonstrate competency through their Thesis Project, which consists of an exhibition of a final body of work and the presentation of a critical paper. The Thesis Project is supervised by an individual mentor and a faculty committee. The student's Thesis must demonstrate an innovative and creative use of new technologies within the context of a cogent critical premise. Required Art and Technology courses are:

## First Year

**AT510** Studio D.I.T.

**AT520** Conversations on Technology, Culture and Practice

**AT590A&B** Studio Practice I

**AT595** Art and Technology Skills Workshop

## Second Year

**AT690A&B** Studio Practice II

**AT595** Art and Technology Skills Workshop

**AT610** Art and Technology Thesis Workshop

**AT620** Art & Technology Critique

In addition to these classes there are also independent studies, directed studies, electives and critical studies required.

## Course Descriptions

### **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.

- Permission of instructor required.

### **CS172 History of Photography**

2 units / Semester II

The history of photography is studied through slide lectures, readings and class discussion. The class traces photographic modernism from 1917 to its present crisis. We will consider both the privileged and mundane uses of photography, paying special attention to the often problematic relationship between "fine art" and "applied" photography. The course will offer a close but contextual reading of photographic work, and will require attention to questions posed by aesthetics, art history, sociology, economics, semiotics, and social and intellectual history.

### **CSCS456 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.

### **CS721 Contemporary Aesthetic Theory**

3 units / Semester I

This course is a graduate level introduction to some key issues where language is analyzed in relation to aesthetic and philosophical problems. Special emphasis is devoted to art and its discursive treatments—involving such basics as power, representation, and truth. Language is said to be the primary medium of representation, communication, and signification or exchange; it is, today, rivaled by art, which is said to enrich sensory or aesthetic experience. There is a contest between discourse and art. This course will examine their relations and discuss critical models of the dominant Western thinking about language and art. Readings during the semester will include authors such as Tzvetan Todorov, Gerard Genette, Ludwig

Wittgenstein, Martin Heidegger, Jacques Derrida, Juila Kristeva, Paul de Man, Gilles Deleuze, Felix Guattari, and Michel Foucault.

- Required of MA Aesthetics & Politics Students
- Permission of instructor required.

### CS723 Critical Discourse in the Arts

3 units / Semester II

In the current visually saturated world how do images function? In what ways do they create densely articulated assemblages with political and ontological impact? How has the post-structuralist critique of representation created new theoretical approaches, and in what ways can a critical reading of the visual be addressed and enhanced? These issues will provide the principle questions for the course, a template for interrogating the construction and interpretation of the image. Beginning with Theodor Adorno's aesthetic theory and his analysis of the culture industry, the course will then examine Gilles Deleuze's time-image and Jacques Rancière's subsequent critique of Deleuze. This will be followed by Elizabeth Grosz's analysis of Bergson, with an emphasis on his concept of the pure past and the image. Finally, the work of N. Katherine Hayles will be used to analyze the transition from the analogue to the digital and the implications for political, aesthetic, and ontological issues. The second element of the course will be to focus on the image in contemporary culture, principally through film, and to address the manner in which these images have political frisson: among the filmmakers addressed will be Oscar Micheaux, Stanley Kubrick, Wong Kar-Wai, Claire Denis, and Carlos Reygadas.

- Required of MA Aesthetics & Politics Students

### ID370 The Peoples 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.

- Permission of instructor required.

## I. Art School Courses

### AH010 What Makes It Art?

2 units / Semester I

What should a work of art be or do right now? Why has the nature or notion of art changed so much? Who or what makes those determinations? This course will consider a series of 'case studies' from the Renaissance to the present that have challenged, undermined, or expanded the definition and understanding of art and its relationship to the surrounding culture. We will investigate the influence of technology on art, including the advent of reproducible media, but also the obsolescence of technologies (and the obsolescence of ideas as well). Other topics include the role of art movements and periodicity; the readymade, 'de-skilling,' and the conceptual contract; and notions of 'major' and 'minor' artists. This course will be driven by lectures and class discussion, as well as some short written assignments. Students will be asked to work on a final research project, and the course will include practical instruction on research methodologies.

- Approved for Critical Studies credit.
- Permission of instructor required.

### AH020A Modern Art History in Review

3 units / Semester I

This course will investigate the development of modernity and modern art in relation to the social, political, technological, and cultural shifts and upheavals of the 19th and early 20th centuries. We will consider multiple points of origin for modernism, as well as the crucial concepts and terminology underlying it, including the notion of the avant-garde. The class will engage influential artists and movements (such as Realism, Impressionism, Cubism, Suprematism, Dada, and Surrealism) alongside contemporaneous advances and ideas in literature, music, architecture and design, as well as the invention and popularization of photographic and cinematic technologies.

- Approved for Critical Studies credit.
- Required of Art Program students.

### AH020B Modern Art History in Review

3 units / Semester II

This course will interrogate the contentious shifts from high modernism to postmodernity to the present understanding of an art world situated within the larger framework of global culture. Along the way, we will consider the emergence (and, in some cases, the continued resonance) of movements such as Abstract Expressionism, Pop, Minimalism, Conceptual Art within a broader cultural context. The course will examine the significant role played by critics and criticism, including the writing of artists in articulating the dominant aspirations and values of art in the second half of the 20th Century, as well as the ways in which feminism, globalism, and poststructural theories have continued to shape artistic discourse into the present.

- Required of Art Program students.
- Approved for Critical Studies credit.

## II. Art Program Courses

### AR010 a.k.a.

2 units / Semester II

Avoiding monumental forms of subjectivity, transformation, camouflage, aliases, identity and anonymity, identity based on non-identity, ontology, category, genre, noise. This class is a seminar/crit. After a brief initial seminar period, students get opportunity to show new work for crit or lead their own class discussion.

- Enrollment limited to 15.

### 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 & 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.
- Practicum Course.

**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 historical contemporary art issues.

**AR111A-D Macintosh for Artists**

1 unit / Semester II

A survey course with a hands-on approach toward developing 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 instructor required.

**AR128 Super Shop, Studio and Gallery Workshops****AR128B Super Shop Workshop: Practical Plinth**

1 unit / Semester II

This six-week workshop intensive is based around the building and consideration of formal presentations. The emphasis is on the support structure rather than the object. This is a material driven class, with the focus being on wood. We will address the history behind exhibition mechanisms, and also the techniques needed to build such items utilizing the resources of the Super Shop to execute forms.

- Enrollment limited to 12 students.
- Permission of instructor required.

**AR128A Super Shop Workshop: Heavy Metal**

1 unit / Semester I

Want to fabricate something from metal, but don't know how? This six-week workshop intensive is an introduction and consideration of the material of steel. Basic M.I.G. welding, pattern drafting, cold connections, and fabricating will be covered in order to make small-scale objects.

- Starts 10/18
- Enrollment limited to 12 students.
- Permission of instructor required.

**AR 128C Studio Practice & Gallery Games**

1 unit / Semester I

This workshop will provide students with functional skills and a historical/critical context for "The Studio" and "The Gallery". We'll create unwieldy, leaden, difficult art works and figure out how to pack them, move them, and mount, hang, or install them. We'll paint a wall with a ghastly mural and endeavor to return it to white again. Then we'll consult history books and contemporary sources to find out why we are hanging weird things and why these walls always have to end up white anyway. When it's all said and done, students will have learned how to get their artwork from the studio into the gallery with minimal trauma, they'll have a deeper understanding of what the studio and gallery represent, and they'll have picked up some pragmatic skills that will help them in the world of studios, galleries, and museums that awaits them after college.

- Six weeks, starts October 28th.
- Permission of instructor.

**AR150 Content and Form**

3 units / Semester I

This course will study Libidinal Economy by Jean Francois Lyotard. Lyotard investigates in this provocative little book a postmodernism that critiques the importance of language in any theoretical assessment of culture and identity. Using Freud and Marx, Lyotard develops a theory of deconstruction that bases aesthetic, psychological and political judgments upon the body as the site of originary moment of signification. Lyotard critiques the sign. He proposes the idea that events are not governed by concepts or theories. His notion of the figural introduces the idea that writing is an event as well as a functional use of language. This proposition makes Lyotard somewhat controversial because it attacks conventional notions of politics. For example, he has trouble with theories of the politics of representation. Any theory of politics stands as a grand narrative that assumes a reciprocal relationship between that theory and events. Since he deconstructs the semiotic sign, grandnarratives are false constructs to him. Language does not represent events because it is an event itself. In this class I will give two studio problems, each is based upon our readings. We will critique the solutions in class. The critiques are designed to bridge the theory/practice polarity. In this way the student will not only become familiar with the idea of the postmodern but establish a bridge between it and studio practices. Since we are investigating Lyotard, the problem of the relationship between theory and practice, form and content, becomes quite complex. Lyotard is against theory. He recognizes, however, the significance of discourse. So this bridge will be constructed from the complex performativity of discourse (sign) and event (the phenomenon prior to language).

**AR200A01 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.

**AR200A02 Drawing**

2 units / Not planned for this academic year

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.

- Permission of instructor required.

**AR200B Representational Painting**

2 units / Semester II

A three-hour studio class concentrating on representational painting. Any materials and any surfaces that might be regarded as "painting" are legitimate, but extensive instruction in the nature and use of oil paint on canvas will be available. Content will be discussed. There will be an ongoing conversation about the nature of visual perception, specifically drawing distinctions between what something is, and how it appears to the observer; noumena and phenomena. Materials will be discussed: stretcher building, canvas stretching, preparation of canvas, the particular properties of oil paint. Students will be expected to work in class.

- Permission of instructor required.

**AR200C Sculpture: Becoming Sculpture Intensive**

4 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 6 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 Context Revolt: alternative practices**

2 units / Semester II

Taught primarily for BFA1's and 2's this class is an investigation into site specific work, public art projects, alternatives to the mainstream and net art will be investigated. Opening up possibilities for the production of work beyond the white cube, or using the white cube in challenging ways will be addressed. Issues of public space, ethics of public practice, and the responsibility of the artist will be discussed, as well as knowledgeable tips for how to generate projects on a budget. At the end of this class, you will have 100 new ideas for presenting and creating work with a variety of strategies. Making this kind of work already is not required to participate in the class. Attendance is required.

- Open to all students, but geared toward undergraduates.
- Class size is limited to 15.
- Permission of instructor required.

#### **AR200E Time Based Studio: Home Theater**

2 units / Semester I

This course is designed for students of any year level who wish to experiment with video for the first time. This is primarily a studio class which will teach the student to exploit, experiment, explore and otherwise repurpose the video medium using effects, lighting, sound, camera and editing (all of which will be taught in class). The class also provides a survey of art in video and film with a focus on the context/conditions of display on the home-cinema-flat-screen TV.

- Enrollment limited to 15 students.

#### **AR200F Printmaking: Print & 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 Art Lab: Digital Media**

3 units / Semester II

Hands-on, conceptual projects which allow students to integrate Mac and Adobe software skills with individual studio practice and interests. Working on project driven assignments using Photoshop, Illustrator and InDesign, students will create wide-format color posters with political, social, or cultural content and a multi-page, bound artist's book or zine. Class is for first or second year art students with little or limited Mac experience. Regular attendance mandatory for working in class on projects. Students must be punctual, productive, and willing to form personal views for content in their work.

- Enrollment limited to 15 students. Will consider more students if you have your own Mac laptop.
- Permission of instructor required.

#### **AR200H01 Expansive Fields: The Art Pilot Project**

4 units / Semester I, II

In this class, the art school joins forces with the CAP program in a community-based art project offering a visual arts workshop at a local elementary school. Through drawing, painting, and reading, this hands-on experience activates and explores the power of teaching as a creative process. The technique of working alongside the elementary students in this inventive learning environment is a generative experience that forms intrinsic connections to the individual practices of the CalArts students. Open-ended assignments and themed projects will expand the critical thinking and visual skills of the young artists/participants while providing a creative space for their imagination to thrive. The workshop will take place once a week at Newhall Elementary School; twice a month, we will meet for an evening seminar to discuss readings, view video screenings, exchange ideas for lesson plans, and share comments and observations recorded in weekly observational notes. The final project will include an exhibition of student work and a book of drawings by class participants and the elementary school students.

- Students from all métiers are welcome.
- No prior teaching or visual art experience is necessary.
- Permission of instructor required.
- Session A: Art Pilots Teaching Workshop, Mondays 1-4
- Session B: Seminar and Discussion, alternate Tuesdays 6-8

#### **AR200J Intensive Painting Workshop**

4 units / Semester I

This course meets five hours a week and students must be prepared for focused studio work during class time in the classroom. Sustained attendance is crucial. The course starts out with quick technical exercises including drawing and painting from observation in order to deepen knowledge of the physical and material properties of color, paint and painting supports. However, the course will ultimately lead you to a more meaningful and personal practice through peer critique and increasingly open ended and conceptual assignments.

- Enrollment limited to 20.

#### **AR200K Open Drawing**

0 units / Semester I, II

This is a student-run evening workshop that offers an informal, open-ended space for drawing. Participants are encouraged to share ideas and methods while exploring the language of drawing and developing alternate approaches to conventional drawing practices. Students leading the workshop will occasionally provide thematic 'prompts' to trigger individual, or collaborative, projects that expand visual thinking skills. Basic materials such as newsprint and ink wash will be provided. Faculty contact is Darcy Huebler.

#### **AR215A&B Post-Foundation**

##### **AR215A Post-Foundation: Skeptical Beliefs**

3 units / Semester I

A course required of all 2nd year Art Program students. This seminar is an introduction to basic theories of modern and contemporary art taught by three faculty members in three consecutive, one-instructor sessions. Each session will include assigned readings to be discussed in class and one field trip. Attendance is mandatory and participation in discussions required. Additionally, each student will receive a studio visit to discuss their work with one of the three faculty members.

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

**AR215B01 Post–Foundation: Passionate Practice**

2 units / Semester I

A course required of all 2nd year Art Program students. This critique was imagined to work hand–in–hand with the Skeptical Beliefs portion of the Post–foundation curriculum. Employing insights gained from the seminar section, students will individually present and constructively critique each other’s work. Attendance is mandatory and participation in discussions required.

**AR215B02 Post Foundation: Curious Universe**

2 units / Semester II

As a continuation of the Post Foundation experience, we will explore the multiple aspects of forming an art practice. Our approach will include open drawing sessions in which we will use drawing as a tool for thinking; visits to artists’ studios, galleries, and museums; lively discussions of students’ work in progress. To augment this process, time will be given to discussion of assigned readings on a range of subjects including art criticism, cultural studies, current shifts in scientific thought, and new developments in research on the structure of the brain. During the semester, upper level BFA’s and MFA’s will be invited to make brief presentations of their studio work or exhibit. Regular attendance is required. Students will be expected to contribute to class discussions and participate in the end of the year class show.

**AR225A Advanced Painting Studio and Critique**

3 units / 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.

**AR230A Freud and Lacan: an Introductory Workshop**

3 units / Semester II

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 Merely Detected: Masculinity and Crime**

3 units / Semester II

This seminar will investigate masculinity in Hollywood detective films (film noir and beyond) through readings, screenings and discussions. Representations of men will be examined as they occur in ideas of the law and the social order. A final project is expected of each student, and attendance will directly influence grades.

- Permission of instructor required.
- Limited to 20 students.

**AR230N Montage and Memory**

4 units / Semester II

This course will examine the historical and contemporary use of montage effects in still photography, film, video, painting, collage, assemblage, and installation art. During the

morning sessions, the instructor will present slide lectures, videos, and films. Assigned readings on montage theory will be reviewed and discussed. In the afternoon, each student will work with the instructor to produce their own relative projects, including collaborative presentations with their peers. Hands on demonstrations will hopefully generate experimentation and innovation. Student artwork will be critiqued in class and studio, responding to our ongoing discussions and assigned readings. This is an intensive theory/practice course that will explore the artistic and social implications of montage technique.

- Enrollment limited to 12 students.
- Permission of instructor required.

**AR231A Femme Fatales: Noir and Gothic Girls**

3 units / Semester I

This seminar will examine notions of femininity and constructions of the heroine, both dangerous and endangered, in Hollywood noir and gothic films. This will be done through readings, screenings and discussions. A final project is expected of each student, and attendance will directly influence grades.

- Permission of instructor required.
- Limited to 20 students.

**AR233A Femme as a Four Letter Word**

3 units / Semester I

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. Special guests to be announced. Not for the faint hearted.

- Suggested for graduate and upper division undergraduates.
- Enrollment limited to 12.
- Permission of instructor required.
- Open to the Institute.

**AR240 The Open Seminar / Crit****AR240A Open Seminar: Classic and Modern**

3 units / Semester I

This seminar course will look at contemporary art from two points of view: one view by looking at modern and contemporary artists and their studio practices, and the second view by reading and discussing the work of art historians and curators. We will include the history of artists whose visual practices have engaged the world and created a visual language – artists such as Warhol, Basquiat, Goya, Hogarth, Gericault, Reardon, Rowlandson, and Gillray. We will also look at the contemporary practices of artists from various parts of the globe, including Tracey Rose (South Africa), Johannes Phokela (South Africa), Peter Doig (United Kingdom and Trinidad), Mescahc Gaba (Holland and Benin), and Ivan Navarro (Chile and United States). As to art historians and curators, we will examine the practices of the following individuals: Kelly Orielly (UK), Jennifer Barris (US), Niall Persaud (UK), Courtney J. Martin (US), Koyo Koyoh (Senegal/Cameron), and John Phillips (UK). We will also explore the role art historians and curators play in relation to artistic practice. Students in this course will be urged to develop a wide range of visual sources including the use of archival material in their research.

- Course limited to 15 students.
- Permission of instructor required.

**AR240B Open Crit: Eden is Burning**

2 units / Semester I

Silence – appropriate for meditation or a walk through the woods. But silence during a critique often creates tension as the participants struggle to fill the silence void with words. It is as if we must avoid this void at all costs. Another way to look at silence is that it offers time for reflection or gathering the loose threads of an argument. All too often critique situations ask us to make snap decisions and proclamations. This critique course is for those with patience or the desire to practice patience. It is not for the rushed. Each critique will be made up of three discrete sections: presentation of work; a period of silence during which all course participants make drawings or engage in some other form of mark making; and finally, a period of critique and discussion. Each participant is responsible to supply his or her own drawing materials.

- Course limited to 16 students.
- Permission of instructor required.

**AR240C Open Seminar: Art and Fashion in Dialogue**

2 units / Semester II

What is fashion? When does something become a fashion, and when was the phenomenon of fashion first described? Are there points of contact between art and fashion, and where do the differences lie? Is there such a thing as fashionable art? And is there art in fashion? In what social context do fashions evolve? In this seminar we will address the phenomenon of fashion. Fashion is a form of communication, a form that is constantly changing. In art, situations are created in which questions are raised and changed perspectives on society are opened up. The goal is to have a dialogue between different systems of fashion and art. In the process we will discover that there are many points of contact, and yet they are two very different kettles of fish! Notes on clothing by Charles Baudelaire, fashion blogs, and fashion in the context of film and architecture will also be part of the seminar. We will dedicate ourselves to designers such as Martin Mariella and Alexander McQueen and to artists who have dealt with fashion in their work, such as Wolfgang Tillmanns and Merlin Carpenter.

- Limited to 16.
- Permission of instructor required.

**AR240D Open Crit: Contemporary Art Practice, Here and Overseas**

3 units / Semester I

This critique course includes the addition of engaging with some of the contemporary artists and historians mentioned in the Open Seminar: Classic and Modern course. Through live internet links (technology and time zones permitting) we will hold discussions with artists and historians from other parts of the world who are occupied in the presentation of contemporary art and learn from their practices. The aim of this critique course is to support the development of the student's own visual and sensory engagement in the world we live in. Depending on time constraints, this course might also include trips to artist studios and exhibitions.

- Limited to 16.
- Permission of instructor required.

**AR240Y Open Seminar: Artists' Writings from 1945 to 2012**

2 units / Semester II

In this seminar we will explore different forms of artists' texts. During the first half of the twentieth century, artists expressed themselves primarily in manifestos, in which they often claimed to be a historical movement in the arts. After the Second World War, this form of self-expression disappeared almost entirely. Other forms of self-expression, such as essays, interviews, diaries, statements, and commentaries became all the more important. The seminar will primarily be concerned with texts written since 1945. On the basis of a selection of texts by artists such as Michael Asher, Agnes Martin, Andrea Fraser, Liam Gillick, and

others, we will see how linguistic form and intellectual structure coincide, which strategies the artists pursued to position themselves, and how the relationship between work and text takes shape. These theoretical studies will be accompanied by a practical task: writing one's own artist's text, which we will then discuss together in relation to the artist's texts of the other students.

- Limited to 16.
- Permission of instructor required.

**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 Workshop for Entering MFA Students**

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.

**AR330B Contemporary Issues: Drawing**

2 units / Semester II

Description available at spring class sign-up.

**AR345A Performing Life**

2 units / Semester I

This course takes its title from a 1979 essay by Allan Kaprow, and provides a critical survey of contemporary performance in a wide variety of forms including happenings, actions, body art, dance, video art, and social interventions – from transgressive eruptions to privatized gestures. The class will be loosely divided into four topical sections: "Space / Time," "Event / Document," "Public Body / Private Body," and "Recovery / Residue." Along the way we will consider performance as both a live event and a historical event, and therefore will also investigate the role of mediation and documentation of performance including photography and video, text, rumor, and the residual exhibition of props and other performance relics.

**AR345B Same Thing Everyday, or Something Like That**

2 units / Semester II

This course offers those participants new to performance the opportunity to create performance works and get feedback on those works. Open-ended assignments are really prompts to engage the liberty or constraints of time, site, repetition, etc. Performances will be prepared outside of class and performed during class time. Some historical works will be viewed and discussed, but the majority of class time will be spent on the presentation and critiques of the works created by the participants. Critiques will mainly focus on the ideas generated in the work and how those ideas are expressed in the performances. Richard Nixon one stated, "My strong point, if I have a strong point, is performance. I always do more than I say. I always produce more than I promise." I know he was not speaking about art, but it certainly is an interesting way to approach the making of performance works where the

physical presence of the living body opens up options that are not available through most other mediums.

- Limited to 16.
- 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.

### **AR381 The Contemporary Exhibition**

2 units / Semester II

This course will consider the exhibition as the primary context for defining the objectives and parameters of contemporary art discourse. Among our concerns will be the shifting roles of artists and curators, sites of production (museum, exhibition catalogue or website), and sites of critical and historical reception. We will examine groundbreaking and controversial exhibitions such as *Anti-Illusion: Procedures/Materials*, *Live in Your Head: When Attitudes Become Form*, *Information*, *Bad Painting*, *Pictures*, the 1993 Whitney Biennial of American Art, *Utopia Station*, and *Documenta 11*, alongside the work of influential curators such as Nicolas Bourriaud, Okwui Enwezor, Thelma Gold, Lucy Lippard, Hans Ulrich Obrist, Harald Szeemann and Marica Tucker. The course will be driven by individual and group research projects, conversations with local or visiting curators, and lively class discussion.

- Permission of instructor required.

### **AR386A Critique**

2 units / Semester I

Each student presents work to the class and leads the discussion during the presentation. The student presenting work can determine some of the parameters for her/his critique. S/he may either opt to introduce the work before the class begins the process of interpretation or may choose to remain quiet, letting the class explore the work's meaning without verbal input. The class will seek to deeply investigate and analyze the meaning produced by the work, with the goal of helping each student close the gap between intent and result as they continue to produce new works. A second goal is to encourage students engaged in the interpretation and critique of their colleague's work to fully consider all aspects of the work in question, to take nothing for granted, and to find clear but non-hierarchical modes of expressing their discoveries. In this regard I encourage a mixture of advanced undergraduates and graduate students in the class. They have much to learn from each other.

- Enrollment limited to upper level undergraduate and graduate students only.
- Permission of instructor required.

### **AR386B Work in Context**

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.

- Permission of instructor required.

### **AR390 Writing Workshop**

3 units / Semester II

A writing workshop which will proceed along traditional lines. Writers will hand out hard copy a week preceding discussion. We will discuss the work of two writers per permission. No writing or exercises will be done during class time. We will accommodate fiction and non-fiction, but no poetry.

- Open to all schools, but serious writers only, please.

### **AR400A Visiting Artist Forum**

2 units / Semester I

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.

### **AR400B Visiting Artist Forum**

2 units / Semester 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.
- Required for Art Program BFA2 students.

### **AR410 Post Studio Art**

5 units / Not planned for this academic year

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.

### **AR515 Getting Your Sh\*t Together**

3 units / Semester I

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), finding a job, resumes, artist statements, presenting yourself, legal and business issues, studio visits, raising money with and without grant-writing, DIY strategies and much more. Professionalism and the responsibility of the artist will be addressed. Visitors and guests, field trips and "behind the scenes" peeks. Attendance required, with some required projects that will benefit your career. GYST software is provided as part of the class, (you can download it at <http://www.gyst-ink.com> as a free trial). You will be presenting your portfolio to a group of local curators at the end of the class. Students who take this class are less frazzled when they graduate, know the ins and outs of the artworld, and have their sh\*t together. If you are not sure if you need this class or not, come on by and have a chat with Karen. She will give you a survey to find out what you need to know as an artist.

- BFA 4's and MFA 2's get first choice, MFA1's if there is room.

**AR520 MFA–1 Critique**

2 units / Semester I

This critique class is designed for incoming MFA–1 students in the Art Program. In class, we will view and discuss each other's work, and begin to develop a discourse specific to the concerns of the group. One result is the exchange of ideas between peers in the Program is enriched and deepened. Future collaborations and ongoing debates are facilitated. An essential introduction to the ongoing critical conversations at CalArts, this class is as near as we get to a 'required course'.

- Requirements: attend class, show work, and participate actively.
- Admission guaranteed to MFA–1 Art Program.

**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.

**AR541 As It Happens**

2 units / Semester I, II

This is a lab class that emphasizes process, practice, methodologies, etc. It is set up to allow open discussion with other artists about work in progress. This includes an investigation of issues surrounding the work. Participants should be prepared to be open-minded and collegial. In this forum we will accommodate insights, digressions, and detours; and we will attend to the immediate concerns of each artist.

- Limited to 14 students, preference given to grads and BFA4's. There are exceptions.
- Permission of instructor required.

**AR800 Undergraduate Independent Study: Art**

2 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.
- Variable credit.

**AR900 Graduate Independent Project: Art**

2 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.
- Variable credit.

**AR950A&B Graduate Independent Study 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.

**CS456 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 Peoples 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.

- Permission of instructor required.

**III. Graphic Design Program Courses****AG101A&B Graphic Design I (Lecture)**

3 units / Semester I, II

An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. Focus will be on, developing a sound understanding of all components related to visual form, process and making. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.

- Required class for first year Graphic Design students.
- Not open to the institute.

**AG102A&B Graphic Design I (Studio)**

3 units / Semester I, II

The studio component for AG101. Concepts generated in AG101 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

**AG104 Design Issues**

2 units / Semester II

An exploration of the theory and practice of Graphic Design. Readings, discussion and research will map out an introduction to the design profession, its history, theory and practices.

- Required of first year Graphic Design students.

**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 Digital Design Lab (formerly Mac for Designers)**

3 units / Semester I

Project driven assignments for the development of essential software skills required of first year graphic design students. This course provides hands-on instruction to help students produce successful and meaningful digital work for print and motion.

- AG111A required of first year Graphic Design students.
- Permission of instructor required.

**AG201A&B Graphic Design II (Lecture)**

3 units / Semester I, II

This course builds on the basic design skills introduced in the first year by introducing conceptual thinking as the basis of the design process. Students gain a deeper and broader understanding of how to create and control meaning and to utilize design process to generate ideas and visual work that is compelling and communicative. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion. Two semester sequence.

- Required of second year Graphic Design students.
- Not Open to Institute.

**AG202A&B Graphic Design II (Studio)**

3 units / Semester I, II

The studio component for AG201. Concepts generated in AG201 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

**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.

**AG221 Introduction to Digital Photo and Video for Designers**

2 units / Semester II

With a focus on the needs of the contemporary graphic designer, this course is an introduction to the essential technical skills and information needed to produce high quality digital images and video. Through exercises, lectures and demonstrations, students will explore the basic functions of digital still and video cameras, lighting procedures, editing software, etc.

- AG221A required of first 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 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 (Lecture)**

3 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. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.

- Required class for third year Graphic Design Students.
- Not open to Institute.

**AG302A&B Graphic Design III (Studio)**

3 units / Semester I, II

The studio component for AG301. Concepts generated in AG301 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

**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 .

- Required of third year Graphic Design students.

**AG320A&B Mutant Design**

2 units / Semester II

Graduates of CalArts MFA Graphic Design Program have been among the most influential educators today. These alumni include Anne Burdick (Art Center), Christopher Vice (Herron), Denise Gonzales Crisp (NC State), Kali Nikitas (Otis) and Barbara Glauber (Yale) among quite

a few others. As many of you plan on joining this important legacy, this class will prepare you with the specific knowledge and skills expected of design educators today. We will cover the history of graphic design education; what's going on in design education today (whose doing what and why); pragmatic teaching skills including class and curricular planning, classroom practices, assessment of student work, and design research; and will conclude with job-hunt preparation. If you are planning on teaching, then don't miss this class!

- Permission of instructor required.

### **AG321B Image Making 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.

### **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.

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

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 Dreamweaver as the primary development tool.

- 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.

### **AG370A&B Advanced Web Design**

3 units / Semester I, 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 (Lecture)**

3 units / Semester I, II

Two semester sequence. The focus of this course 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. Emphasis in the second semester is placed on the development of both print and electronic portfolios. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.

- Required class for fourth year Graphic Design Students.
- Not open to Institute.

### **AG402A&B Graphic Design IV (Studio)**

3 units / Semester I, II

The studio component for AG401. Concepts generated in AG401 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

### **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. Students who wish to participate in Publication Design as a part of "The Body" cluster course will attend the speaker series and other discussions offered by the collaborative courses, participate in the exhibition, and work on the cluster course's publication. The publication will be overseen by the faculty and designed and edited by students, for which the majority of content will be generated through cluster courses and events.

- Permission of instructor required.

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

2 units / Semester I

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.

### **AG461A Design Theory I: Design Issues Then and Now**

3 units / Semester I

The mark of an advanced designer is the ability to put forth a well considered and reasoned argument regarding design that ultimately leads to formal responses. In other words, an advanced designer is one who doesn't just DO design but can develop theories about what to make and why. This class is about understanding and "doing" design theory – moving from past design issues and theory to the present and back again to consider what arguments have been made about design and why; different models of analysis and how are they relevant; forms of arguments and discussions; as well as, what are issues for design theory today?

- Required of MFA-1 Graphic Design students.
- Approved for Critical Studies credit.
- Permission of instructor required.
- Open to all grad students and to advanced undergraduate students by permission of instructor ONLY and must be able to demonstrate engagement in theoretical practice.

**AG461B Design Theory II (Writing and Curating for Designers)**

3 units / Semester II

This course is intended for designers that view writing and curatorial activity as an essential part of their design process, and invites meditation on contemporary and historical design discourse and encourages students to develop a strong curatorial/authorial point of view.

- Approved for Critical Studies credit.
- Permission of instructor required.

**AG475 Digital Production for Graphic Design**

2 units / Semester II

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.

**AG485 Special Topics in Graphic Design**

2 units / Semester I

This course is aimed at students who wish to develop and produce a special project.

Enrollment limited to upper level undergraduate and graduate students only.

- Permission of instructor required.

**AG485A Special Topics: Cavorting with the Devils**

2 units / Semester I

“Cavorting with the devil” is a quote describing designer’s perceptions of working with other disciplines. This class is about de-mystifying these demons. IDEO describes the design professional in today’s climate of complex, large-scale design projects as one that is shaped like a “T.” The vertical stroke represents our deep professional skills as graphic designers, while the horizontal stroke is our ability to speak the language of and understand other professions with whom we must collaborate. If we’re going to have meaningful and useful partnerships to create interesting, engaging, and useful work then this field trip (virtual and physical) and seminar class will help us get started by meeting potential collaborators like anthropologists, programmers, information specialists, interpretive developers and finding out more about what they do and how they work in ways that impact our roles.

**AG485B Special Topics: Designing for Spaces (The EOY Show and Site)**

2 units / Semester II

What type of encounters and experiences do physical spaces vs. digital spaces afford? And how can these be imaginatively, yet pragmatically, conceived to give our friends, family, other CalArtians and potential future employers and collaborators an experience of the CalArts Graphic Design graduate students’ work? This class will be about the challenge/opportunity of the End of the Year Show while we learn in general the modes and means of developing conceptual systems that take advantage of the affordances the particular “space” or “media.” Teams and individuals of students will focus on different creative aspects of realizing a collective vision for the show.

**AG501A&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 (Lecture)**

3 units / Semester I, II

An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. Focus will be on developing a sound understanding of all components related to visual form, process and making. Attention will be given to communication, concept and meaning as well as image-making, composition and typography. Throughout the semester, students will be exposed to a range of design related practitioners, both historical and contemporary. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion. Two semester sequence.

- Not open to the Institute
- Required of all 3 year MFA students.

**AG551A&B Visual Literacy (Studio)**

3 units / Semester I, II

The studio component for AG550. Concepts generated in AG550 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

**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 focussed on using graphic means to make graphic communication.

- Permission of instructor required.

**AG570A&B Typographics I**

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 Graphic Design PMFAs and MFA1s (unless instructor advises advancement to Typographics 2).
- Permission of instructor required.
- One year course.

**AG575 Typographics II**

3 units / Semester II

This studio course explores experimental approaches to typographic practice for print and screen media. Students investigate conceptual and formal ways to make meaning through the

intersection of language and typography. Each student invents a theme through which they explore a series of short open-ended writing/typographic projects during the semester

- This graduate level class may be taken as an elective by BFA4 graphic design students
- Permission of instructor required.

#### **AG580A&B Advanced Motion Design**

2 units / Semester I, II

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.

- Prerequisite: Beginning Motion Graphics or equivalent.
- Permission of instructor required.

#### **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. In the Spring, students are required to produce an end-of-year book documenting their MFA work and experience. The book becomes part of the Graphic Design Program's graduate archive.

- Approximate cost \$50.00

#### **AG900 Graduate Independent Project: Graphic Design**

2 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.

- Variable credit at least two units
- Independent study contract with specific faculty required
- May be take as an elective by BFA3 and BFA4 graphic design students

#### **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.

- Permission of instructor required.

## **IV. Photography and Media Program Courses**

### Workshops

#### **AP010 Technical Workshop Series**

1 unit / Semester I, II and Practicum

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 Technical Workshop: Black & White**

1 unit / Not planned for this academic year

#### **AP010B Technical Workshop: Color Printing**

1 unit / Semester I

6 weeks, Start date TBA

#### **AP010C Technical Workshop: View Camera**

1 unit / Semester II

4 x 5 view camera techniques with an emphasis on exposure and development. 6 weeks.

- Attendance required at all sessions.
- Limited to 10–15 students
- Practicum course

#### **AP010D Basic Lighting**

1 unit / Semester I

- 8 weeks. Starts October 13th

#### **AP010E Technical Workshop: Mural**

1 unit / Practicum

This practicum is designed to introduce photography students to large-scale printing. Both color and B & W will be covered. Students will have the opportunity to make large prints from their own negatives. Medium and large-format negatives are encouraged. Previous experience with basic color printing, color correction, and/or black & white tray printing is required. Some workshops may incur additional costs for materials.

- Attendance at all sessions is required.
- Limited to 10 students.
- Prerequisites – AP101C New Lab or AP010B Color (Printing)
- Practicum Course.

#### **AP010F HD Video Post-Production and Sound**

1 unit / Semester II

This workshop will introduce students to the basics of an HD video workflow in the Final Cut Pro environment. Topics will include getting our footage from the camera into the program, working with our material in timelines, considering elements of sound design, and exporting our edited work for playback and exhibition.

- 8 weeks, Starts TBA

#### **AP010G Adv Studio Lighting & Portraiture**

1 unit / Semester II

#### **AP010H Tech: Intro to Digital Post-Processing**

1 unit / Semester II

#### **AP010I Advanced Color**

1 unit / Not planned for this academic year

#### **AP010J Scanning and Photoshop**

1 unit / Semester II

- Practicum Course

#### **AP010K Multimedia Web**

1 unit / Not planned for this academic year

- 10 weeks

**AP010L Introduction to Medium Format & Studio Lighting**

1 unit / Practicum

Basic skills in lighting techniques. Some workshops may incur additional costs for materials.

- Limited to 15 students.
- Attendance at all sessions is required.
- This workshop is open to Photography and Media students only.
- Practicum Course.

**AP010M Black and White Printing**

1 unit / Not planned for this academic year

**AP010N Advanced Digital Exhibition – Scan, Edit, Print**

1 unit / Semester II

This intensive workshop is designed for students looking to enhance their skills in digital photography, digital imaging using Photoshop, and digital photographic printing. The course goes beyond the basics and takes you through the entire process from high-end negative scanning, to editing in Photoshop, to the final stage of preparing your image files for print, making printing test samples, and producing exhibition quality digital prints. Emphasis is placed on calibration from input to computer to printer, and understanding how to create a better digital workflow from beginning to end. Students will work from their own images in class and should plan to produce one to two 16' x 20' large-format prints by the end of the workshop. Some workshops may incur additional costs for materials. Attendance at all sessions is required.

- Prerequisite – Working knowledge of Digital Photography and Photoshop.
- Limited to 14 students.
- Practicum Course.

**AP010O Mounting and Finishing**

1 unit / Not planned for this academic year

This workshop will cover basic framing solutions geared primarily to flat 2-D works. The practicum offers an introduction to a variety of hand and power tools and is valuable as an introduction to basic carpentry and finishing skills. The goal will be to produce a framed piece of work ready to hang. Please have mounted/matted test and final artwork available. Some workshops may incur additional costs for materials.

- Attendance is required at all sessions. Limited to 14 students.
- Practicum Course.

**AP010P Sound/Recording**

1 unit / Not planned for this academic year

This workshop is based on the conviction that we develop an ear for audio through collective listening; hearing what others hear. Through repeated and accumulative exercises, this workshop gives students an opportunity to practice, discuss and share experiences in the use of audio recording equipment, site-specific audio recording, editing and composition, and conceptualizing the site of playback. Given our highly developed visual acumen, we all too often forget that the ear hears in ways other than the eye sees. For visual artists, this simple fact is often a difficult lesson to learn. Hence, the workshop is organized around collective practice with students working in small groups of three to five. Through the small groups, students will be able to learn from each other in both technical skill but also to hear how others hear. Finally, given the emphasis placed on field recording in the class, students will need to be prepared to conduct field research outside of workshop time. This field research will be an essential component in testing ideas, producing site recordings, and understanding the various techniques of acoustic spatiality, acousmatic sound, and the relationship between the sound object and context.

- 12 week workshop

170

**AP010Q Alternative Process**

1 unit / Not planned for this academic year

**AP010R Portrait**

1 unit / Not planned for this academic year

**AP010S Artist Run Spaces**

1 unit / Practicum

**AP010T Facing the Music**

2 units / Not planned for this academic year

Facing the Music: An Interrogation of the Fantasy of 'Downtown' Los Angeles. A workshop focused on issues relating to the exhibition and book Facing the Music, a long-term critical look at the effort to 're-center' downtown Los Angeles around the Walt Disney Concert Hall.

- Enrollment limit 12.
- Permission of the Instructor
- 4 weeks, starts 11/18

**AP010U Exhibition Production**

2 units / Semester I

An 8-week workshop for students who are preparing for solo exhibitions. We will consider the exhibition as a medium, and its design as a fundamental element in a viewer's experience of art in an exhibition. Students will be introduced to conventional and experimental exhibition design, and will consider the impact of each element in a show: sequencing, lighting, wall color, wall texts, scale, and hanging techniques. For video and sound installations, duration, sound design, showing or hiding equipment, screens, and projection in space will also be considered. We will study historical precedents as well as histories of the gallery and the museum exhibition, and will read theoretical texts on the "white cube" and the "black box." Students will conceptualize and develop plans for upcoming shows.

- Starts 9/15

**AP010V Black and White Film and Print**

2 units / Semester I

- 10 weeks, starts TBA

**AP010W Painting for Photographers**

1 unit / Not offered this academic year

**AP010X Shooting Video w/ DSLRs: Image and Sound Acquisition**

1 unit / Semester I

This workshop will cover the basics of shooting – recording video and sound – with the new breed of Digital SLR cameras. This will include an introduction to camera controls, techniques for getting the image you want, while using microphones and monitoring your sound.

- 10 weeks, starts TBA

**AP010Y HD Video Output, Formats, Compression and Codecs**

1 unit / Semester II

This workshop will be a short intensive on the basics of HD video formats, compression schemes and codecs, to help students make the right choices for getting their video to their desired playback device – be that a computer, a DVD or Blu-ray player, hard-disk players, cellphones, the Internet and so forth.

**AP010Z Artist's Statement Writing Workshop**

1 unit / Semester I

A 6–week workshop for students to work on writing an artist's statement. Statements in–progress will be read and responded to by the group.

**AP020 Visiting Artists Workshop**

1 unit / Not offered this academic year

**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.

**AP103 Color Lab: From the Darkroom to the Digital Studio**

2 units / Semester I

Color Lab is a semester–long course that provides students with a basic background in the history, theory, and materials of color photography. Emphasis is placed on navigating the transitions between traditional film–based production and digital techniques. The coursework is designed to provide students with an understanding of the properties of color negative film and its inherent characteristics, with the goal of gaining a working knowledge of the relationships between exposure development, principles of analog and digital color balance, and basic procedures of type C and archival pigment printing. Further discussions will center on a survey of color photography since the 1960s.

- Prerequisites: AP010A & AP010M or equivalent.
- Permission of instructor required.

**Foundation****AP101A&B Foundation**

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 Seminar and Critique****AP210 Undergrad Seminar**

2 units / Semester I

A required class for all BFA2 and transfer Photography and Media students. The class covers conceptual, historical, and theoretical topics surrounding photography and media, with an

emphasis on group discussion and student participation. The class aims to expand students' understandings and perspectives of photography and media by locating these practices in broad artistic, social, political, and geographical contexts. Throughout the semester, Photo and Media MFA2s will give presentations of their work to the class.

- 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.

- Required course.
- May be repeated for credit.

**AP410 Critique and Exit**

2 units / Semester II

This class is required of 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****AP220L Once More with Feeling**

2 units / Semester II

This class explores strategies of appropriation. Whether material is found at a flea market, on YouTube, in a dumpster, online, or in someone else's scrapbook, students will develop projects using found source material to make something completely new. Students will act as ethnographers and surveyors of the already seen, rescue or resurrect images from the dustbin of history, or explore pop culture remixes and mashups for parody, critique, or homage. We will look at historical precedents, from the political montages of the Dadaists, the Détournement methods of the Situationists, the post–modern appropriations of the so–called "Pictures Generation" to our current culture of remixing and sampling. The class will investigate the possibilities and challenges of quoting from pictures or movies already made, and will consider questions of about authorship, originality, and hype and debates surrounding so–called "open source culture".

**AP220R01 The Wilderness: Landscape – Problems in Photo Practice**

2 units / Semester I

The subject of cultivation and the wilderness will be explored over a two semester investigation of the Landscape. The notions of the untouched and the natural has changed over centuries of European and Western negotiated relationship to nature. Since at least the sixteenth century, people of European origin have regarded nature as separate from human civilization. In cultures with developed urban technologies, nature is the place where dreams of mastery and fantasies of the authentic origins of life can flourish. For others the natural world is not a refuge but a place that is continuation of industrialized civilization. Contemporary art approaches the questions of how we use land to draw on traditions of the past, while being informed by our dependence on nature.

**AP220R02 The Garden: Landscape – Problems in Photo Practice**

2 units / Semester I

The English word "paradise" comes from an ancient Persian word for garden and from that

time the Persians have been known as the creators of the closed gardens of the arid eco-cultures of the middle east. Imported to Europe through Moorish Spain the concept of the walled garden as a trans-dimensional slice out of the world of the imagination transformed over the centuries. The relationship of nature and art is a historically realized into these utopian, privileged and often sacred sites. In the second of a two semester investigation into the Landscape, we will examine the historical models and their relation to contemporary art practices utilize multiple or disrupted points of view in contrast to the paradigm of a universalized and natural. Rehearsed against the backdrop of global politics, environmentalism, or the economics of food distribution, we will look at the garden as a theatrical backdrop that shapes a culturally determined social space.

### **AP320C Projection Lab**

2 units / Semester II

This workshop course will require experimental artistic responses to what is familiarly termed “globalization.” If artworks can be said to create “imaginary worlds,” what is at stake when the world is imagined to be somehow unified by underlying abstract imperatives driven by an unchallenged market economy? Are artists the aesthetic shock troops of neoliberalism, the first to mount the barricades, or the desert saints of aesthetic refusal?

### **AP320IA&B Viewing and Re-Viewing, deepening perceptions about art and its significance**

2 units / Semester II

Outside the artist, the studio, the critique and the classroom, art works exert a radical independence, simultaneously mute and challenging. Vital culture exists as a relay between these significant objects and a society that receives them and answers them in the form of actions, other artworks, writing and all forms of transitive learning. As part of that community, we must make each work again in our minds and ideas for art to generate new works and new ideas. What makes one object significant and another not; how does one learn to be a flexible responder; how do language and history come through and emerge from the viewing experience? What needs to be said and done about art works, and how do you get good at it? This class will work on informed perception and articulations skills by taking the CalArts gallery shows of the Spring term as our object of study, looking at, discussing and writing and/or making in response to them. There will be a publication at the end of the term.

### **AP320L 10 Minutes or Less**

2 units / Semester II

A course in motion picture production using mini DV cameras and Final Cut Pro for editing and post-production, each student will create a work or series of short works of ten minutes or less in length. Emphasis in the course will be on understanding and using film history, theory and practice as a guide for creating new works using digital video technology. Old theory and new means = new films.

### **AP320V Gendered Geographies**

2 units / Semester II

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.

### **AP445 Team Spirit R&D**

3 units / Semester I

This is a pre-studio production course designed to highlight research and development skills. The goal of this class is to establish research skills while underscoring the importance of experimentation and extending the boundaries of curiosity. In part, we will examine the ‘expected’ paths of research to generate ‘unexpected’ results. Each student in the class will present project ideas, participate in brainstorming sessions, and develop specific questions and research goals for their work. The ideas presented will then become the basis from which the class as a whole, or in smaller groups, will perform group research and presentations on each project. We will use the unique perspective that each student has to offer in a collaborative think tank process by acting as each other’s research assistant. In this way, we can use the curiosities of each person in brainstorming sessions and quickly advance each project idea presented to the class. Students can expect to participate in field trips to physical sites, perform interviews, and visit research sites that particularly support our collective ideas about an extended project & development process.

### **Theory and Contemporary Issues**

#### **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.

#### **AP361 Captive 21st Century Audience – Network Culture**

2 units / Semester II

The course will examine, analyze, and interpret aspects of individual/group focused attention, mass distraction, the creation/dissemination of concepts/words/products, exponential growth of beliefs/assumptions based on unverifiable text/visual information, and the addictive elements of pop/anti-pop culture. This course will involve readings from various print and electronic sources.

Students will be required to view several films. The course will include the development of publicly disseminated projects that will incorporate concepts included in course lectures, discussions, assigned readings/films. Students will be expected to acquire an appreciation of the interaction between the message, messenger, and the recipient. Students will also be presented with a functional approach to manipulating information to achieve a desired response. Students will learn how to captivate the 21st Century audience.

#### **AP347 Prisons and Systems and Structures**

3 units / Semester I

The USA has the largest prison and jail population in the world, with a cultural imagination that is littered with images of incarceration, criminality, the thrill of law breaking and the

vilification of otherness. Despite so many representations, prisons remain one of the least understood contemporary institutions. Some theorists suggest that the prison is a metaphor for power in modern life, some suggest that it is central to the perpetuation of racism, and others suggest they structure today's society through the disappearance of its inequalities. These questions and others will be taken up in this theory and practice course, where we will study the prison as an institution, a history, and as a set of practices that structure our politics, our imagination, and our social and economic realities. Each student will develop their own research-based project in response to our studies, while we look at prisons in art history, photography, cinema, literature, music and revolutionary movements, along with artworks that deal with describing and critiquing systems and structures. Our topics will include theories of crime and criminalization, human captivity and slavery, "the camp," and the criminalization of race, class, gender and queerness. We hope to organize visits to a local prison and to different community organizations.

#### **AP348 Video in Space: Open Critique**

3 units / Semester I

This class will deal with the exhibition of the moving image in space. Structured as an open crit class, this class is for students working with moving images in spaces other than traditional screening contexts – installations in galleries, public space or within other forms of architecture. In addition to critiquing one another's projects, we will also build an historical awareness of such uses of moving images, along with a contemporary awareness of how different spaces affect the moving image, and how moving images construct space. Open to all year levels. We suggest that Graduate students enrolling in this course take it in conjunction with Grad Seminar: Theories of the Projected Image, AP510A.

#### **AP349 Beautiful Thugery – Photography**

3 units / Semester II

Part of this class will look at political and social conditions with an eye to defining contemporary photography. Part of this class will look at photography and its inescapable place in contemporary art. We will begin in the early 20th century in New York and end in Los Angeles in the mid 1970s. Please put these on your reading list: Norman Mailer's novel *The Naked and the Dead*, Michael Herr's *Dispatches*, Truman Capote's novel *In Cold Blood*, and Chester Himes' novel *Plan B*.

#### **AP365 The Place from which One Speaks**

2 units / Semester I

Rather than ask, what is the attitude of a work to the relations of production of its time? I should like to ask, what is its position in them? Walter Benjamin's 1934 address to the Institute for the Study of Fascism orients the focus away from what a work says to how a work is positioned in the field. An emphasis on position moves us from idea of 'political art' and toward the idea of an 'art made politically'. This practice course will be a semester's long reflection on the question of position and its relation to cultural production. What is the place from which one speaks? Under what conditions can one speak? For whom does one speak? How does one find a voice to speak, and even if one did, what would one say? We will be exploring these questions of positionality through the work of artists, and in particular, through questions surrounding the status of the 'photographic' and the positions it inaugurates in the field of vision. Texts will include: Karl Marx, Walter Benjamin, Hannah Arendt, Pierre Bourdieu, W.E.B. Du Bois, Enrique Dussel, Etienne Balibar, Edouard Glissant, Audre Lord, Gayatri Spivak, Angela Davis, Egbal Ahmed, Edward Said, Vandana Shiva, Subcomandante Marcos, Zora Neale Hurston, Adrian Piper, Ariella Azoulay, and Trinh T. Minh-ha.

#### **AP366 The Work of War in Times of Art**

2 units / Semester II

'There's no State of Peace,' writes Paul Virilio, for peace 'is just war pursued by other means.' Given the eternal postponement of 'the end' of the war in Iraq, we have to ask ourselves at what point 'war' and 'peace' are mutually constitutive phenomenon. This practice course is a sustained reflection on art and war. It will ask when is war 'war' and peace 'peace' and how might we understand our relation to these terms as cultural producers? What are the frames through which war is understood? How have the discourses of art addressed the role of the artist in times of war? From what positions do such discourses speak? What silences remain? We will be exploring these questions of art and war through the work of artists. In particular, we will be considering the status that the 'photographic' has occupied in war—as both witness and as an ethical limit to representation itself. Texts will include: Paul Virilio, Hannah Arendt, Rosalyn Deutsche, Theodor Adorno, Judith Butler, Mahmoud Darwish, Achille Mbembe, Rey Chow, Howard Zinn, Mahmoud Darwish, Egbal Ahmed, Eyal Weizman, Ariella Azoulay, and Eduardo Galeano.

#### **AP373 Topics in Photographic History: Basics of a History of Photography**

2 units / Semester I

This course will provide a basic introduction to the history of photography. By charting out influential photographers, photographic works, and technological and cultural inventions that have helped to shape the discipline, this lecture class will offer students a working understanding of the medium and its development. Enrollment priority will be given to Photo and Media BFA1s and BFA2s.

- Strongly recommended for Photo and Media BFA1s, BFA2s and transfer students.

#### **Graduate Seminar**

##### **AP510A Grad Seminar: Theories of the Projected Image**

3 units / Semester I

This Graduate reading seminar will explore some of the theoretical questions being asked in relation to the projected image in contemporary art. From multi-screen projections, to site-specific film and video projects, to films and videos on monitors in galleries, what is significance of these forms of installation for viewers and for artists, aesthetically and politically? We will read about historical precedents from Victorian magic lantern shows to ideas of Expanded Cinema in the 70s, to installation art of the 1990s. Some questions we will ask include: How are social relations structured in these spaces? What role does architecture play, and what role does a viewer's body play as viewers navigate videos in space over time? What is the impact of a narrative that unfolds across space, and what are some of the effects of artists using modes of production and narrative techniques associated with cinema? We will read texts from art and critical theory, architectural theory, and film theories of screen spectatorship, exploring the interconnected concerns for site, space, cinema, narrative, and architecture. We suggest that this seminar be taken in conjunction with Video in Space: Open Critique, AP348.

##### **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 also an embattled landscape of contradictions.

- Permission of instructor required.

#### **AP520A&B Graduate Critique: Photography**

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.

#### **AP801 Undergraduate Independent Studies with Judy Fiskin**

2 units / Semester I, II

#### **AP901 Graduate Independent Studies with Judy Fiskin**

2 units / Semester I, II

#### **AR800 Undergraduate Independent Studies**

2 units / Semester I, II

#### **AR900 Graduate Independent Studies**

2 units / Semester I, II

## **V. Art and Technology Program Courses**

#### **AT510 Studio D.I.T.**

3 units / Semester I

In Studio D.I.T. we will explore collaborative learning methods through project assignments that are designed to blend new technologies and creative practice. The students will investigate various production systems and methods beginning with research and concept design through to final project development and fabrication. Studio D.I.T. is designed for students to articulate and realize art projects that incorporate various technologies and digital systems from concept to actualization. The studio environment will stress proficiencies and competencies that emerge from a generative and organic system of project based learning.

- Required class for all Art and Technology students.

#### **AT520 Conversations on Technology, Culture and Practice**

3 units / Semester I

In the class, Conversations on Technology, Culture and Practice, we will review the history of technology and electronics as a means for creating and understanding the multidisciplinary art practices of the 20th and 21st Centuries. Through the use of interactive lectures we will examine visual, sound and performance work from the 18th Century through to the 21st Century. Dada, the Futurists, the Situationists and Fluxus art movements will be discussed in relation to the emergent practices of Net Art, Object-based media and the divergent forms of Participatory Culture. The conversations will be augmented with visiting artists currently working at the intersections of art and technology.

#### **AT590A&B Studio Research and Practice I**

3 units / Semester I, II

Studio: Research and Practice I is required of all MFA 1 Art and Technology students. This class introduces the student to an array of studio and technical practices and research strategies that will be useful throughout a professional artist’s career. This class will meet weekly with an Art and Technology faculty mentor and it will include lectures, visiting artists and class discussions of concepts, processes, technologies and critical issues that arise in the development of the student’s body of work and creative practice.

#### **AT595 Art and Technology Skills Workshop**

3 units / Semester II

The Art and Technology Skills Workshops are interdisciplinary technical workshops. These workshops will address how to conduct research, conceptual practices, methods for prototyping, analysis of various production techniques, software and hardware instruction and collaborative production methods. The subjects for these workshops will change to accommodate the ever changing landscape of technical options available in the production of innovative works of art.

#### **AT610 Art and Technology Thesis Workshop**

6 units / Semester II

The Art and Technology Thesis Workshop is a required class for the Art and Technology students. The class as a group will analyze and critique each student’s thesis project, from the proposal stage through conceptual development, production and to the final output. The students will present their proposal within a critique format to their peers and faculty for feedback and advisement on a regular basis. Production on the Thesis Project will commence with the approval of the student’s proposal to the Thesis Review Committee. Presentations of research, works-in-progress, technology applications, process reviews and critical analysis will all be a part of the discussions within the Thesis Workshop. Upon completion the students will present their Thesis Project and their associated body of work to the class for the final class review. The Thesis Review Committee will then meet for a final review of the student’s body of work for graduation.

#### **AT620 Art & Technology Critique**

3 units / Semester I

The Art and Technology Critique is held in the fall semester of the second year of residency and is required of all Art and Technology students. The Critique is based on an active method of learning and is designed to nurture experience through the development of critical thinking and collaborative dialogical skills. In this way the students will investigate new ways of approaching the issues of art, culture and technology through research, dialogue and practice. The Art and Technology experience is framed by an experimental, interdisciplinary and non-traditional approach to art-making while employing various combinations of digital and electronic media (sound and image), interactivity (social, relational or technical), hybridity, immersion (physical or virtual), network strategies and live performance. This approach will frame the context for the critique as we compare and contrast the artists work with his/her intent and motivation. The cultural, social and political issues that arise from the artist’s work will also be part of the discussions. Various critical methods will be employed throughout the class that allows for the most appropriate format for enabling discussion and critical analysis. The purpose of the class is to enable the student to form critical connections between their intent and the interpretations found in body of work.

- Required of all the Art and Technology students.

**AT690A&B Studio Research and Practice II**

3 units / Semester I, II

Studio: Research and Practice II is designed to allow the student concentrated studio time to continue their pursuit of advanced creative and technical practices and research in consultation with their Art and Technology faculty mentor. It is required for all MFA–2 Art and Technology students. The faculty mentor will be assigned to meet with the students on a weekly basis to discuss concepts, processes, technologies and critical issues in the continuing development of the student's body of work and working methodologies.

**CS721 Contemporary Aesthetic Theory**

3 units / Semester I

This course is a graduate level introduction to some key issues where language is analyzed in relation to aesthetic and philosophical problems. Special emphasis is devoted to art and its discursive treatments—involving such basics as power, representation, and truth. Language is said to be the primary medium of representation, communication, and signification or exchange; it is, today, rivaled by art, which is said to enrich sensory or aesthetic experience. There is a contest between discourse and art. This course will examine their relations and discuss critical models of the dominant Western thinking about language and art. Readings during the semester will include authors such as Tzvetan Todorov, Gerard Genette, Ludwig Wittgenstein, Martin Heidegger, Jacques Derrida, Juila Kristeva, Paul de Man, Gilles Deleuze, Felix Guattari, and Michel Foucault.

- Required of MA Aesthetics & Politics Students
- Permission of instructor required.

**CS723 Critical Discourse in the Arts**

3 units / Semester II

In the current visually saturated world how do images function? In what ways do they create densely articulated assemblages with political and ontological impact? How has the post-structuralist critique of representation created new theoretical approaches, and in what ways can a critical reading of the visual be addressed and enhanced? These issues will provide the principle questions for the course, a template for interrogating the construction and interpretation of the image. Beginning with Theodor Adorno's aesthetic theory and his analysis of the culture industry, the course will then examine Gilles Deleuze's time–image and Jacques Rancière's subsequent critique of Deleuze. This will be followed by Elizabeth Grosz's analysis of Bergson, with an emphasis on his concept of the pure past and the image. Finally, the work of N. Katherine Hayles will be used to analyze the transition from the analogue to the digital and the implications for political, aesthetic, and ontological issues. The second element of the course will be to focus on the image in contemporary culture, principally through film, and to address the manner in which these images have political frisson: among the filmmakers addressed will be Oscar Micheaux, Stanley Kubrick, Wong Kar–Wai, Claire Denis, and Carlos Reygadas.

- Required of MA Aesthetics & Politics Students