

SCHOOL OF ART

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 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

- A. Bachelor of Fine Arts degree candidates must complete forty-eight 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.
- B. 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 residency.
- C. Students must satisfactorily complete the program of study formulated by the mentor and student.
- D. Students must successfully complete a Mid-Residence and a Graduation Review. Details regarding review procedures and scheduling are available in the Art School office.
- E. As part of the Institute's Critical Studies requirements, eight units of art history and criticism are required. Of these, four must be Modern Art History in Review, CS370 (to be taken during the second or third year). The other four units are to be selected, with the mentor's approval, from the following:

AG111 MacIntosh for Designers	CS172 History of Photography
AH010 What Makes It Art?	CS175* Film History
AR230 Seminar: Critical Theory	CS251* European Studies
AP110 Visual Semiotics	CS143* The American Century
AP210 Topics/Photo:Theory & Crit.	CS270B* Art History 13th-18th Centuries
CS171* Hist Survey of Graphic Design	CS570K Topics in Photo History

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

II. PRACTICUM

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

III. MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS

- A. Students must complete the program of studies approved by the mentor and student each semester.
- B. Students must complete a graduate project by the end of the final year, to be reviewed by the Graduation Review Committee. Details of review procedures are available in the Art Office.
- C. The course of study for the MFA in all programs may be either two or three years, with two years the norm. A student may request a third year of study (particularly if working in Integrated Media or towards an Interschool degree). This proposal will be initiated during the month following the Mid-Residency Review, which ordinarily occurs in the Second Semester of the first year. The final decision, by the mentor, appropriate Program Director and the Dean, in consultation with the faculty, will be made by the end of the First Semester of the second year. Written notice will be sent to the Registrar for inclusion in the student's record.

IV. INTEGRATED MEDIA CURRICULUM (GRADUATE ONLY)

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

COURSE REQUIREMENTS

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

I. ART PROGRAM REQUIREMENTS

A. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS

First Year:

AR101A&B Foundation Seminar

AH010 What Makes It Art?

At least two classes from the following:

AR200A Drawing

AR200B Practical Painting

AR200C Sculpture: Expansive Objects

AR200D Alternative Practices

AR200E Time Based Studio

AR200F Print & Digital Media

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

Second Year:

AR215A&B Post Foundation Seminar and Critique

At least two classes from the following:

AR200A Drawing

AR200B Practical Painting

AR200C Sculpture: Expansive Objects

AR200D Alternative Practices

AR200E Time Based Studio

AR200F Print & Digital Media

Two workshops during the Practicum and at least one independent study (AR800)

Third Year

Two workshops during the Practicum and

Fourth Year

AR515 Getting Your Shit Together

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at least one Independent Study (AR800) A final thesis project or exhibition is required, details to be approved by the mentor
Two workshops during the Practicum and at least one Independent Study (AR800)

B. *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, and a requirement of such a presentation by the end of the second.

II. GRAPHIC DESIGN PROGRAM REQUIREMENTS

A. *BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS*

The program of required courses in Graphic Design assumes a structured initial training in concepts and skills integrated in the core studio classes (Graphic Design I & II), followed by an increasing emphasis on independent work. Required courses are:

First Year:

AG111 Macintosh for Designers
AG221B Basic Photo for Gr. Designers
AG101A&B Graphic Design I
AG110 Skills for Visualization
AG104 Design Issues

Second Year:

AG221A Basic Photography for G.D.
AG215A&B Typography I & II
AG201A&B Graphic Design II
AG310 Image Making I
AG275 Digital Production for G.D.

Third Year:

AG301A&B Graphic Design III
AG315A&B Typography III & IV
AG330A Beg Web Design or AG370,
Advanced Web Design
CS171* Historical Survey of Graphic Design
At least one program elective

Fourth Year:

AG401A&B Graphic Design IV
AG450 Prof Practice for G.D.
At least three program electives

B. *MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS*

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

First Year:

AG510A&B Graduate Seminar I
CS171* Historical Survey of Graphic Design
AG461B Graphic Design Theory
AG570 Typographics

Second Year:

AG461A Graphic Design Theory
AG520A&B Graduate Seminar II
At least one program elective

C. *PROVISIONAL MASTER OF FINE ARTS*

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Students who are provisionally accepted to the MFA program will spend a provisional first year preparing to continue in the regular two-year MFA program. Continuation in the two-year program is contingent upon successful completion of work in the provisional year, which includes a required core studio/seminar (AG550A&B Visual Literacy), elective courses in Graphic Design recommended by the mentor, and a year-end evaluation by the graduate faculty and core instructor. Students who successfully complete the provisional year as well as the regular two-year program will earn the MFA degree in three years.

III. PHOTOGRAPHY AND MEDIA PROGRAM REQUIREMENTS

A. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS.

First Year:

AP101A&B Foundation Photography
Technical Workshop Series:
AP010A Black & White Techniques
AP010H Camera & Film, Intro to Lab
AP010K Digital Photographic Imaging

Fourth Year:

AP490 Fourth Year Critique & Seminar
AR800 Undergraduate Independent Study

Second and Third Year:

Technical Workshop Series
AP010B Color (Printing)
AP110D Lighting Introduction
AP110J Large Format
AP110 Visual Semiotics
AP210 Topics/Photo Theory/Crit.
AP310 Undergraduate Critique
(at least twice)
CS370 Modern Art History
At least three semesters of:
CS172A&B* History of Photography **OR**
CS570K Photographic History
At least two semesters of Undergraduate
Independent Study (AR800)

NOTE: All Photography undergraduates are required to participate in group exhibitions in their third and fourth years. Students are expected to exhibit independently as well.

B. MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS

AR900 Graduate Independent Study (as preparation for MFA project)
AP510 Graduate Seminar (2 semesters)
AP520 Graduate Critique (2 semesters)

The following are required of any graduate without comparable undergraduate credits.
(To be decided by mentor.)

CS370 Modern Art History (2 semesters)
CS172A&B* History of Photography **OR**
CS570K Photographic History

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
ID200A&B	COLLABORATION LABORATORIES: ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS	2	I
	<p>A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process which is compatible with both the form and content which he/she is working with in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of ongoing projects, readings, and a L.A. field trip to a performance. Interdisciplinary projects can take the form of new theater works, installations, audio/soundworks, performances, film/ video, etc. and any number of unnamed forms.</p> <p>* Enrollment open to the Institute by permission of instructor. * Priority to graduate and upper division undergraduates.</p>		
	ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS	2	II
	<p>A workshop for evolving new performance work which crosses disciplines including but not exclusive to dance, theater, music, performance art, film/video or any combination of these disciplines. Through collaboration the class will develop one (or possibly several) performance project(s). Over the course of the semester each project will be taken through the various pre-production stages such as: research and development, outlining performance action, writing scripts, designing the performance, creating budgets, presenting work-in-progress versions, critique and evaluation, etc. The class will also include lecture, a guest speakers program, readings, and a L.A. field trip to a performance.</p> <p>* Enrollment open to the Institute by permission of instructor. * Priority to graduate and upper division undergraduates.</p>		
ID300A&B	INTERDISCIPLINARY CRITIQUE	2	II
	<p>A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists.</p> <p>* Enrollment required for Interschool Grant recipients. * Priority to graduate and upper division undergraduate students.</p>		
ID350	COLLUSIONS & COLLISIONS	2	I
	<p>When forms collide, there is an opportunity to work in uncharted territory. In a series of workshops students will explore various forms and their hybrid possibilities. Forms include text, image, sound, movement, object, etc. Workshops will be team-taught by two different faculty. Class will also include one to two visiting artists. Students may work in collaborative groups and will realize assignments both in and out of class.</p> <p>* Open to the entire Institute.</p>		
ID360	RE: INVENTING THE WHEEL AN INTERDISCIPLINARY HISTORY SURVEY	2	II
	<p>A 20th Century survey of interdisciplinary work from Dada to the present taught by a series of CalArts faculty (from various schools) and visiting artists. Class includes lectures and collaborative class projects. At each class meeting, a different subject is covered. Subjects vary but may cover artists and movements/genres that include Dada, Fluxus, Antonin Artaud, John Cage, performance art, installation art and interactivity, and dance theater.</p> <p>* Open to the entire Institute.</p>		
ID370	WHAT DID YOU JUST SAY?	2	II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>This will be an interdisciplinary, project-oriented critique, composed of faculty and students from art and music alike. We will direct analysis of the work of individual students towards cracking the codes of proprietary languages, leading to the production of collaborative works including both disciplines. There will be selected readings throughout. Although conceived for art and music students, this class is open to those in other disciplines.</p> <p>* By permission of instructor only.</p>		
ID550	<p>ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY</p> <p>This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.</p> <p>* Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.</p>	2	I,II
CS171A&B*	<p>HISTORICAL SURVEY OF GRAPHIC DESIGN</p> <p>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.</p> <p>* Enrollment limited to 30 by permission of instructor.</p>	2	I,II
CS172B*	<p>HISTORY OF PHOTOGRAPHY</p> <p>Two courses. The history of photography is studied through slide lectures, readings and class discussion. The second semester traces photographic modernism from 1917 to its present crisis. Both semesters 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.</p>	2	II
CS270A*	<p>INTRODUCTION TO THE VISUAL ARTS FROM ANCIENT TIMES TO THE 13TH CENTURY</p> <p>Was there a time without images? The course examines the turning points in the emergence of the early civilizations on all continents, the religious and political mobilization of space, image-making and decoration as acts of power and desire.</p>	2	I
CS270B*	<p>INTRODUCTION TO THE VISUAL ARTS FROM THE 13TH TO THE 18TH CENTURY</p> <p>A comparative examination of the visual arts in Europe, America, Africa and Asia. How rational was the Renaissance? The relation between representation and subjectivity, belief and disbelief, social status and cultural mobility, history and imagination. The uses of public space.</p>	2	II
CS352	<p>ART AND POSTCOLONIAL THEORY</p>	2	I,II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p>		
CS370A&B	MODERN ART HISTORY IN REVIEW	2	I,II
	<p>Fall 2002: The new definition of art emerging at the crossroads of social revolutions, modernization and wars. Major and minor turning points in late 18th and 19th century art, and the early 20th century avant-garde (the protagonists, the movements, the manifestoes). The relation to tradition and the new public. The presence of women in art.</p> <p>Spring 2003: The impact of the two World Wars. Art as commodity or as a weapon of change? Artists as art critics, the margins as center (gender, sexuality, ethnicity). The status of art and the artist’s role in the context of post-modernism, the digital revolution and globalism. Required of Art School students (second year or later).</p>		
CS670A	ART HISTORY & ITS OBJECTS	2	II
	<p>Art history is an undisciplined discipline in search for novelty while resisting drastic change. This seminar will explore the origins, the ideological motivations and methods, as well as the impact of cultural studies on the field. A wide range of examples selected from many periods and different cultures will be introduced, including both traditional and eccentric modes of writing. Some familiarity with art history is desirable. The seminar is directed to MFA students as well as upper level BFAs by permission of instructor.</p>		

ART PROGRAM COURSES

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
AH010	WHAT MAKES IT ART? A survey of Modernism and Postmodernism within the context of Western art history. We will start with an attempt to understand earlier artists and movements to see how various concepts have been developed, challenged and dropped. The main part of the course will look at the art of the modern period, and the radical changes made to the understanding of art and its place in the world. In the final weeks we will look more closely at the work of the last thirty years, in order to understand the currents of thought and action that push artists to make the decisions they make. The point of the course is to demonstrate how factors like geography and history shape the art made in a particular period, so that we can begin to analyze what might work as a viable art idea today.	2	I
AR010	INTRODUCTION TO VIDEO A praxis course on video/motion image art with some emphasis on historical relations to T.V. and theatrical film making, single channel stuff. Covers camera, lighting, some production sound and editing with Final Cut, and some basic effects in F.C.P. only. * Enrollment limited to 12 by permission of instructor.	2	I,II
AR012A	INDEPENDENT PROJECTS WORKSHOP: EDITING AND FINAL CUT PRO Students must have a project in some stage of production to be worked on throughout the course. This is a six-week workshop, which will provide the student with a thorough knowledge of Final Cut Pro editing software. Some editing technique will be presented and discussed with an emphasis on student project goals. * Limited to 12 students by permission of instructor.	1	I
AR012B	INDEPENDENT PROJECTS WORKSHOP: AFTER EFFECTS Students must have a project in some state of production to be worked on throughout the course. This is a six-week workshop, which will provide the student with a thorough knowledge of After Effects software. * Limited to 12 students by permission of instructor.	1	II
AR030A	PRINTMAKING WORKSHOPS Skills included in these workshops may cover lithography, etching, photographic processes, silk-screen, woodblock, and offset.	2	I,II (*)
AR050	SURVIVAL WORKSHOP A series of special subject workshops will be offered to meet the specific needs of artists for practical career development. The workshops will address such issues as copyrights, taxes, legal rights, grants, alternative funding sources, residencies, basic business, pricing and negotiation skills. Attendance at all sessions required.	1	II (*)
AR060	WELDING AND METAL FABRICATION WORKSHOP 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.	1	II (*)
AR101A&B	FOUNDATION SEMINAR Two-semester sequence. This team-taught class will address students' work by locating individual concerns within contemporary art practice. This will be accomplished primarily	3	I,II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	through group and individual critiques which encourage questioning and experimentation. Critical readings and informal slide lectures will provide a basis for becoming informed about art issues and history.		
AR125	PAINTING SEMINAR Special topics to be taught by regular and visiting faculty.	3	II
AR128	SUPER SHOP WORKSHOP		
	AR128A STRUCTURE FOR TEENS The basics on making things that don't fall over or apart or down. You have style and a big idea, but who has time to get an engineering degree when you really just need a means to an end. * Enrollment limited to 15 students.	1	I
	AR128B MUSICAL INSTRUMENTS OF TORTURE Workshop for building and developing new or custom musical instruments. * Permission of instructor and class proposal required at time of registration.	1	I
AR150	CONTENT AND FORM This course will study <u>Libidinal Economy</u> 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, grand narratives 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).	3	I
AR185	PAINTING LABORATORY	2	I,II
	AR185A This is a hands-on course, designed to familiarize students with the specific material possibilities of paint. Emphasis will be on technical and formal experimentation: various support structures, practical painting methods, and color theory will all be addressed as they relate to constructing paintings. Assignments and personal projects will challenge students to understand existing and new strategies in relation to their individual sensibility.		
	AR185B This course aims through practical, hands on, studio practice to understand the possibilities and limitations of painting. It is a STRUCTURED course that tries to deal with limited and specific issues. Time constraints necessitate this. The projects are arranged to enable you to devise and		

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	understand strategies, systems and constructs that might be possible in painting. To learn old possibilities and invent new ones.		
AR200A	DRAWING A wide ranging drawing course, with drawing defined as drawn by hand. Drawings will be experimental and diverse, including large and small scale; observational drawing; random; memory; dimensional and drawings with predetermined systems. Narrative drawing/Abstract drawing. Cartoon drawing/Drawing with tools.	2	II
AR200B	PRACTICAL PAINTING Description available at registration.	2	I
AR200C	SCULPTURE: EXPANSIVE OBJECTS This studio-based course is designed to expand students' knowledge and skills within the vernacular of sculpture and installation. We will look at the work of other artists, discuss assigned readings, and investigate elements of architecture, advertising, popular culture, science fiction, mechanical instruments, household objects, natural phenomena, and so on. These explorations will inform and define the conceptual basis for individual production. Students will work on projects both inside and outside of class. Individual interests will be encouraged, with an emphasis on fabrication of assigned projects incorporating the materials and techniques introduced in class. Students will be expected to share in class discussions of work in progress and participate in a class show at the end of the semester. * Enrollment limited to 18 students; permission of instructor required. * May be repeated for credit.	4	I
AR200D	ALTERNATIVE PRACTICES: CONTEXT REVOLT 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. You do not have to be already making this kind of work to participate in the class.	2	II
AR200E	TIME BASED STUDIO Throughout the semester we will discuss performance form, function, and strategies. Some history will be given; some critiques will take place. But most importantly, we want to expand the parameters which define performance art. Oh, by the way, we will make performance.	2	II
AR200F	PRINTMAKING: PRINT AND DIGITAL MEDIA This course will cover a wide range of matrix based print practices i.e. serigraphy, lithography, photo-polymer etching, and various alternative photo/print processes with the inclusion of digital media. The class will seek to help integrate printed media and discourse into the individuals current studio practice. This class is open to all levels of experience. * Limited to 16 students.	2	I
AR200G	PRINT AND DIGITAL MEDIA 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;	2	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	contextual analysis of studio practice outside of the studio will be a continuing theme, as will issues of "publishing".		
AR215A&B	POST-FOUNDATION PROGRAM I AND II (Required of all second year students and most undergraduate students.)		
	AR215A SKEPTICAL BELIEFS	3	I
	This seminar is an introduction to basic theories of modern and contemporary art. Readings will be assigned each week and then discussed in class. Attendance is mandatory and participation in discussions required. One paper on the readings will be assigned.		
	AR215B PASSIONATE PRACTICES	2	II
	We will discuss students work in progress in addition to viewing other artists' work through films, videos, and slides. When appropriate, we will take field trips to sites and exhibitions of special interest. This class is designed to constructively involve students in questioning and experimentation. Students will be expected to share in class discussions and participate in the class show at the end of the semester.		
AR220	PAINTING WORKSHOPS	1	II (*)
	Intensive critique for advanced painters. Each workshop will consist of seminar, discussion and individual studio visits.		
AR225	ADVANCED PAINTING SEMINAR	3	I,II
	AR225A		I
	This course explores certain "technological" shifts in the history of painting in order to understand painting in a contemporary and personal context. The course poses a simple question: to what extent does aesthetic production exist apart from a historical context, as Formalism asserted, and Structuralism contested? The course incorporates various historical and contemporary readings on aesthetics and semiotics. Readings, discussions, slide lectures, presentation and critique of student work will provide a structure for in-depth inquiry into this complicated question.		
	AR225B		II
	The class will cover the last thirty years with a focus on contemporary art. It will explore all aspects of the art making practice, with an emphasis on painting. The course will investigate the use of materials, ideas, and various methods in the art making process. During the semester, students will bring in their own current work for class critiques. In addition to class critiques, film screenings, handouts, and slide lectures, assignments will be given. Students will be encouraged to be productive and experimental.		
	* Permission of instructor required.		
	AR230M MERELY DETECTED	3	I,II
	This seminar will use film, fiction and critical texts, selected from genres of detection, to examine the pursuit of the not yet represented. The trope of the investigation will be applied to art practice as a speculative challenge to conventional knowledge. Project required at the end of the semester.		
	* Limited to 20 students (no exceptions).		
	* Permission of instructor required.		
	AR230R PLEASURE/TEXT;	3	II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	READINGS IN PSYCHOANALYSIS		
	Engaging certain fundamental ideas in psychoanalytic theory, we will delve deep into a group of writings, in order to examine closely the relations between meaning, identity, memory, and desire. It is my intention to read a small number of texts closely, and these texts will be determined in part by the needs, demands, and desires of the students. In any case, we will read parts of Freud and Lacan, as well as some Roland Barthes and others. Course requirements: attend seminar, complete readings, produce filing card with notes on readings, participate in discussion, and make final project, hopefully an art project that in some way demonstrates a grappling with the ideas we have encountered in the seminar. * Permission of instructor required.		
AR233	IS FEMME A FOUR LETTER WORD	3	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 20 th 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. * Permission of instructor required.		
AR240	THE OPEN SEMINAR/CRIT		
	AR240A OPEN SEMINAR	2	I
	Beginning with a short presentation by each student of work they are currently involved with, we will define areas of research that attend to relevant issues. The student will explore and then distill this research into a second presentation, open to various media such as slides, video, music, poetry, literature, which extends the initial inquiry into historical precedents as well as contemporary practices. Readings and group interaction will be essential to the success of the class.		
	AR240B OPEN CRIT	2	I
	AR240C OPEN SEMINAR: TBA	2	I
AR251	RECONSIDERATION: CRITIQUE/SEMINAR	3	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.		
AR300	ART SCHOOL MFA-1 INCOMING STUDENT WORKSHOP	0	I
	Two week 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 things will be discussed, such as studio sign-up, importance of the mentoring system, scholarship rankings, mid-semester reviews, etc. In addition, students will have the opportunity to talk to each other about their work and ideas. The workshop will be held the first two weeks of school with a total of six meetings. Times and places TBA. Check in the Art Office for posters.		
AR340	"OUR TOOLS, OURSELVES"	2	II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	From practical problem solving in fabrication to tantric building, the process of construction can bring up complex issues, both mechanical and philosophical. Though production intensive, this course will reflect on the relationship inherently captured in the manufactured object. * Enrollment limited to 12 students		
AR360A	VIEWPOINT AND VIEWPLANE: SEMINAR	3	II
AR360B	VIEWPOINT AND VIEWPLANE: CRITIQUE This working forum for artists will explore historical and contemporary studies involving perception, perspective, and ideology. Various philosophical points of view, including post-structuralism and psychoanalysis, will be illuminated by lectures, presentations and films. Students will develop their own work, as well as generate projects in response to class material. Mornings, the class will meet as a group, in an active seminar. After lunch, the class will reconvene for group critique of student generated projects and artwork. Late afternoons, the instructor will meet students individually in their studios for informal tutorials. This is a theory and practice course. Specific readings will be selected from the following texts among others: <u>Downcast Eyes</u> , <u>Fetishism as Cultural Discourse</u> , <u>The Optical Unconscious</u> . Attendance and participation are required. Curated exhibit at end of semester. * Enrollment limited to 12 by permission of instructor.	2	II
AR375A	POSTCRIT This class is designed for graduate students as a relaxed forum in which these artists will give talks on their work, each followed by a Q&A session. We will consider various strategies for presenting work in this format. A good time will be had by all. * Enrollment limited to 12-14 students. * Permission of instructor required.	2	I,II
AR395	OPEN CRITIQUE FOR UNDERGRADUATE ART STUDENTS A critique class especially for undergraduate art students. Come prepared to show and discuss work at all stages of development. Course requirements: regular attendance and passionate participation.	2	I
AR400	VISITING ARTIST FORUM 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, permission of instructor required. * Highly recommended for MFA-1 students entering the Art Program.	2	I,II
AR410	POST STUDIO ART 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. Further, 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. * Enrollment limit 25.	5	I,II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* May be repeated for credit. * Permission of instructor required.		
AR420	LOOKING FOR POLITICAL ECSTASY Feminist theorist Kaja Silverman provides a psychoanalytic examination of the field of vision in her book <u>The Threshold of the Visible</u> . While offering extended discussions of the gaze, the look, and the image, Silverman is concerned above all else with establishing what it means to see. She shows that our look is always impinged upon by our desires and our anxieties, and mediated in complex ways by the representations which surround us. These psychic and social constraints lead us to commit claims to “create an aesthetic model capable of assisting us in the seemingly impossible task of loving bodies which are both different from our own, and culturally despised.” Linking Benjamin’s notion of the aura with Brecht’s notion of alienation, she attempts a new set of formal parameters for political representation. At the heart of this model is a provocative rethinking of idealization; she argues that love has a crucial role to play not only in the psychic, but in the political domain as well. This course will use the above text as a guide for considering the relationship of theory to practice in the works of modern and contemporary artists as disparate as Duchamp, Ulrike Ottinger, Harun Farocki, Cindy Sherman, Isaac Julian, Mary Kelly, Theresa Hak Hyung Cha, Kara Walker, and others. This is an upper level and graduate seminar for visual artists of any medium. No papers assigned, but participation in readings and discussions required. We will view films and slides and look at student work when appropriate. * Prerequisite: Previous studies in Freud/Lacan & permission of instructor. * Enrollment limited to 12.	3	I
AR460	THE LOCAL SCENE, EXHIBITION PROBLEMS We will visit a variety of exhibitions in the Los Angeles area: commercial galleries, museums, alternative spaces, non-profits, community galleries and artist run spaces. The shows will be discussed in conjunction with detailed analysis of the context in which the exhibitions take place. We will approach the problems of showing visual art from a critical perspective with the idea of achieving a better understanding of the conditions we face in presenting artwork publicly. *Permission of instructor required.	2	I
AR510	SCULPTURE SEMINAR:		
	AR510E ARTICULATION This class is a forum for students to articulate their art practices through generative thinking, and also to examine the "articular" space both within and between language and arts. * Class limited to 18 students.	2	II
	AR510G LIGHT AND SPACEY Combining studio and seminar, we will study the recent phenomenon in sculpture, with focus on the shift from perception to attitude: how do we move from "light and space" to light (weightless) and spacey (disoriented/outer space)? * Permission of instructor required.	2	II
AR515	GETTING YOUR SHIT TOGETHER Everything you ever wanted to know about survival after art school. Loads of information, provocative discussions about issues such as ethics, curatorial practice and presentation spaces (galleries to alternative sites), and hints on how to negotiate the art world as well as the whole world. Visitors and guests, field trips and “behind the scenes” peeks. Attendance required, with some required projects that will enable you to become a very savvy exhibiting artist, curator, critic, organizer, arts administrator or other arts related endeavor. Professionalism and the responsibility of the artist will be addressed. * Enrollment limited to graduating MFAs and BFAs only.	2	I

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
AR520	MFA-1 CRITIQUE This course is designed for incoming MFA-1s, with the idea that we can view and discuss each other's work. The key concept is to experiment with various critical methods (e.g. the artist explains what s/he thought s/he was up to, we explain where the work exceeds or falls short of that intent; OR the artist says nothing at all, while we hypothesize about what the work might mean; OR someone else presents the artist's work; ETC.). These "methods" are arbitrarily assigned, and therefore the class changes its approach every week. In addition, Leslie Dick promises to produce a profoundly illuminating art historical anecdote each week. * Permission of instructor required.	3	I
AR620A&B	ISSUES IN CONTEMPORARY MEDIA:		
	AR620A CONSIDERING TIME This critique class provides a context for students to present time based work from various media including video, film, digital animation and sound. * Enrollment limited to 15 students. * Prerequisite: Intro to Video	3	I
	AR620B DOCUMENTARY? Experimental video and film documentaries by artists including Luis Bunuel, Trin T. Min-ha, Chris Marker, Jim McBride and Shirley Clarke as well as works referencing the documentary genre from contemporary artists such as Mark Rappaport, Johan Grimonprez and Sharon Lockhart will be screened and discussed. Weekly readings, both about the individual works as well as the genre of documentary will be assigned.	3	II
AR800	U/G INDEPENDENT STUDY: SCHOOL OF ART 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.	2-16	I,II
AR900	GRADUATE INDEPENDENT STUDY: SCHOOL OF ART 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.	2-16	I,II
CS352	ART AND POSTCOLONIAL THEORY 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.	2	I,II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
ID370	WHAT DID YOU JUST SAY? This will be an interdisciplinary, project-oriented critique, composed of faculty and students from art and music alike. We will direct analysis of the work of individual students towards cracking the codes of proprietary languages, leading to the production of collaborative works including both disciplines. There will be selected readings throughout. Although conceived for art and music students, this class is open to those in other disciplines. * By permission of instructors only.	2	II
<u>GRAPHIC DESIGN COURSES</u>			
AG101A&B	GRAPHIC DESIGN I Two-semester sequence. An introduction to the basic literacies necessary for creating public communications. This class trains beginning design students to see with eyes of a graphic designer; introduces essential skills for making and thinking about design; and engages students with the visual and verbal vocabulary of design. * Required class for first year Graphic Design Students. Not open to Institute.	6	I,II
AG104	DESIGN ISSUES 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.	2	I
AG110	SKILLS FOR VISUALIZATION 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.	2	I
AG111A	MACINTOSH FOR DESIGNERS	3	I
AG111B	MACINTOSH FOR ARTISTS A survey course with a hands-on approach toward developing a Macintosh literacy. Hardware and software instruction includes the operating system, scanners, digital still and video cameras, image manipulation, drawing, text & font management, page layout and a brief introduction to motion. * AG111A required of first year Graphic Design students. * Permission of instructors required.	3	II
AG201A&B	GRAPHIC DESIGN II Two semester sequence. This class furthers the basic design skills acquired in the first year by introducing conceptual thinking as the basis of design process. Students gain a deeper and broader understanding of how to make and manipulate meaning and to utilize design process and methodology to develop work that is both meaningful and compelling to an intended audience. * Required of second year Graphic Design students. * Not Open to Institute.	6	I,II
AG215A&B	TYPOGRAPHY I & II	3	I,II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p> <p>* Required class for second year Graphic Design Students. * Not open to Institute.</p>		
AG221A&B	BASIC PHOTOGRAPHY FOR GRAPHIC DESIGN	3	I,II
	<p>Two semester sequence. An introductory course in photography designed to foster technical competency and visual literacy in making photographs. Course will consist of lectures, discussions, readings, and laboratory work.</p> <p>* AG221A required of first year Graphic Design students. * AG221B required of second year Graphic Design students.</p>		
AG275	DIGITAL TYPE DESIGN	2	I,II
	<p>The objective of this class is to give students a general understanding of letterforms, typeface 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 Fontographer™ 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.</p> <p>* Permission of instructor required.</p>		
AG301A&B	GRAPHIC DESIGN III	6	I,II
	<p>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.</p> <p>* Required class for third year Graphic Design Students. * Not open to Institute.</p>		
AG315A&B	TYPOGRAPHY III & IV	3	I,II
	<p>An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition for print and interactive environments.</p> <p>* Required of third year Graphic Design students.</p>		
AG320	MUTANT DESIGN	2	I
	<p>Mutant Design is a series of classes that acknowledges and examines shifts that effect and shape contemporary communications practice. This semester's Mutant class will behave like a salon meets field trip. As a group we will gather ideas, perspectives, ways of thinking about and understanding the culture for which we make visual representations – and thus shape and give voice to. Through a series of actual field trips we'll probe, wonder, be curious about and analyze; we'll gather facts and imagine fictions in order to design a future – what it looks like as well as the one in which we want to practice.</p> <p>* Open to the Art School.</p>		
AG321A	IMAGEMAKING II	2	I
	<p>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</p>		

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	& art in attempt to utilize and supplement them. Attention to visual form, space, syntactical process, communication and interpretation is continued. Image Making II challenges the students ability to generate inventive images and visual form with the greatest range of mediums and styles.		
AG321B	IMAGEMAKING I 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.	2	II
AG330A&B	BEGINNING WEB DESIGN The class covers the essential methodologies, processes, conceptual skills, and knowledge of software vital to the design and development of websites. The class covers basic HTML, interactivity, animation and various programs such as BBEdit, Dreamweaver, GoLive Studio, and Flash as they apply to designing websites. * Class limited to 15 students. * Required of third year Graphic Design students.	2	I,II
AG350A&B	GRAPHIC DESIGN WORKSHOP 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.	2	I,II
AG370	ADVANCED WEB DESIGN 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.	2	II
AG401A&B	GRAPHIC DESIGN IV Two semester sequence. The class focus is on refining design work and preparation for the professional world. Projects focus on advanced issues of representation and communications that are also more independently motivated and driven. Emphasis in the second semester is placed on the development of both print-based and electronic/motion portfolios. * Required class for fourth year Graphic Design Students. Not open to Institute.	6	I,II
AG430	SOCIAL DESIGN Graphic design is explored as a medium of social and political activism. The course examines the cultural context within which design functions, and poses alternative strategies for understanding, advocating and visualizing social change.	2	I
AG440	PUBLICATION/INFORMATION DESIGN 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.	2	II
AG450	PROFESSIONAL PRACTICE FOR GRAPHIC DESIGNERS	2	II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	From contracts to job negotiation, this course covers essential practical information necessary to contemporary professional practice. The class includes guests and field trips to various Los Angeles design studios and printers in order to acquaint students with the many circumstances and environments in which design is practiced.		
AG461	GRAPHIC DESIGN THEORY		
	AG461A DESIGN THEORY II	2	I
	An examination of theoretical and critical practices relevant to design. The course will consist of readings, discussion, and written evaluations. This is not a studio class. * Prerequisite: AG461B * Required of MFA-2 students.		
	AG461B DESIGN THEORY I	2	II
	A survey course of design theories from the nineteenth century to the present. The focus is on making connections between philosophical investigations and the aesthetic foundations of design. Readings include essays on aesthetics, architecture, industrial design, modernism, postmodernism, popular culture and technology. * Required of MFA-1 Graphic Design students.		
AG475	DIGITAL PRODUCTION FOR GRAPHIC DESIGNERS	2	I
	This course will provide the information and techniques necessary to prepare pieces of graphic design for offset printing. Course projects will introduce traditional and digital pre-press procedures, techniques and nomenclature. The class will visit a range of companies who specialize in all areas of production and printing including high resolution out, separating, scanning, offset printing, paper, binding and die-cutting. Focus will be on all phases of creating and preparing digital files for high resolution output and offset printing, including specifying project requirements, obtaining cost estimates, paper selection and press checks. The history of printing and typography will be introduced. * Required of second year Graphic Design students.		
AG510A&B	GRADUATE SEMINAR I: GRAPHIC DESIGN	6	I,II
	Throughout the year, the seminar is structured around a sequence of studio projects intended to expand theoretical and practical approaches to design. Studio problems will become the focus of critiques, lectures, and presentations connecting class production to larger issues in design. The goal is not only to develop personal direction in terms of the problem, but to expand the student's understanding of the entire context of design. In the spring, the sequence of studio problems continues; students assume responsibility for making presentations based on research throughout the year. * Not Open to Institute.		
AG550A&B	VISUAL LITERACY	6	I,II
	An interdisciplinary approach to design studies which emphasizes the basic principles of graphic design, visual logic in terms of composition, typography, information design and meaning making. The course rapidly builds upon the basic foundations of design knowledge, leading to projects that involve complex concepts and methodologies. * Not open to the Institute		
AG560	BEGINNING MOTION GRAPHICS	2	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		

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	and digital methods, and is deliberately focussed on using graphic means to make graphic communication. * Permission of instructor required.		
AG570	TYPOGRAPHICS This studio course explores current issues in typographic practice - historic and contemporary typographic practice, as well as the relationship between typography and writing. * Required course for MFAs and PMFAs. * Permission of instructor required.	2	I,II
AG580	ADVANCED MOTION GRAPHICS This upper level class examines, and creates, highly sophisticated motion graphics for film and broadcast. The work produced for this class is examined, discussed and understood, in a critique environment. Students are encouraged to develop individual strategies and voices that can be used to convene compelling graphic narratives in unusual and unexpected ways. This is accomplished through the application of refined typographic and imagemaking skills, as they apply to the motion environment. * Prerequisite: Beginning Motion Graphics * Permission of instructor required.	2	I
AG590	WRITING FOR DESIGNERS This class introduces graphic design students to the skills necessary to become proficient and confident in verbal representation. The class will encourage students to become vocal in current debates in the design press and in using words as part of making interesting, compelling and effective messages. * Not Open to Institute.	2	I
AG601A&B	GRADUATE SEMINAR II: GRAPHIC DESIGN 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.	6	I,II

PHOTOGRAPHY AND MEDIA COURSES

AP010A-N	TECHNICAL WORKSHOP SERIES: PHOTOGRAPHY A series of ten 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.	1	I,II
	AP010A Black and White Techniques	I	
	AP010B Color (Printing)	(*)	
	AP010D Lighting – Introduction	II	
	AP010E Mural	(*)	

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
AP010H	Camera & Film, Intro to Lab	I	
AP010J	Large Format	(*)	
AP010K	Digital Photographic Imaging	I	
AP010M	Advanced Digital Photographic Imaging	II	
AP010N	Web Design Basics	(*)	
AP010P	Digital Imaging Projects	(*)	
AP020	VISITING ARTIST WORKSHOP		
	AP020B MORE THAN VOLUME: ADVANCED COLOR 10 weeks beginning TBA	1	II
	AP020C VISITING ARTIST LECTURE	2	II
AP101A&B	FOUNDATION PHOTOGRAPHY Two-semester sequence. For first year photography students. An intensive introduction to the art of photography. 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.	5	I,II
AP110	VISUAL (?) SEMIOTICS 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.	2	I
AP220	PROBLEMS IN PHOTOGRAPHIC PRACTICE These courses will focus on a particular photographic genre, theme, or presentational method. Relevant examples in historical and contemporary work will be presented, but emphasis will be placed on ongoing student work. Topics rotate, including documentary, portraiture, narrative, serial imagery, installation/projection, auto-biography, constructed image, text and image and the electronic image. * May be repeated for credit.	1-5	I,II
	AP220A DOCUMENTARY PRACTICE A course designed to encourage a critical, experimental approach to the documentary genre. This means taking on prevailing artworld assumptions about the inferior (i.e. "undertheorized" or "unaesthetic") status of documentary practices, and turning the game around. Students will develop a "long term investigation" on a topic or theme of their own choosing, moving from an	2	I

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	initial shooting script to a final edited photographic sequence or ensemble in either exhibition or book form. We will consider the possibilities of complex play between image and image, and between text and image.		
AP220F	EX-SITING ART: INSTALLATION AND AFTER	3	I
	Art is an experience that happens in time and space. Starting with a discussion of the two ideas that art objects are not eternally fixed works and that no site is either empty or neutral, we will spend the semester thinking about art making as a negotiation between expression and location. This is a class about installation, both as a discrete historical practice, and as a pragmatic component of any visual arts practice. We will read about the history of "Installation Art," and try to critically assess its aspirations, successes and failures. Texts will include <u>Inside the White Cube</u> , "Art and Objecthood," <u>The Built, the Unbuilt and the Unbuildable</u> , "Notes on the Index," <u>Chromophobia</u> , and selections from Situationist writings on the derive. We will also spend time honing our critical skills on meanders through the built environment paying special attention to narrativized sites – malls, theme parks, gardens, cemeteries and the like – as a related species of work, engaging in conspiracy theories about artistic authorship. Bring your thinking caps, walking shoes and recording devices: there will be a show of our findings.		
AP220J	OBJECT AND IMAGE: SOMETHING FOR NOTHING	2	I
	How do you make things to photograph them? And how does this differ from making an object to stand on its own? This course examines the photographic problem of illusionism. We will look at the difference between the representable and the real.		
AP220Q	PHOTOGRAPHIC IDEA: EXPERIMENTATION IN PRACTICE	3	I
	Moving the center of our interests to before the studio but after the laboratory, we will roughly split our attentions in half; one half production and review, the other historical inquiry readings. The goal of this class will be to use the photography lab as a physical and conceptual classroom; to chase down, design and produce works that have as their base presumption "photographic-ness". Part of our task will be to define, if possible, what it means to be a photographer or what it means to stake that claim. Meetings will be split between the Photography lab and an adjacent classroom for presentations and reading discussions. We will design and produce works during our class-time, using approximately half of our meeting sessions for production. In this we will rely on group engagement to rework, as we go, our ideas and its connection to presentation. We will be looking toward the formal, structural, informational and conceptual underpinnings of our interests as they might be expressed in an inherently photographic approach. We will design production strategies. We will review a series of works that have as their center a reliance on discernible presumptions about photography and examine them for our own use; works that range from ethnographic to modernist, from contemporary and distinctly historical to synthetic practices relying on cross disciplinary strategies. Come prepared to design a project or complete one you are working on.		
	* Enrollment is limited to 15 by permission of instructor..		
AP220S	FUZZY PICTURES	2	II
	This is a practice class that will work around the idea that a photograph's relation to its referent is, at the end of the 20th Century, under erasure. We will look at Pictorialism, mid-century photo abstractions, Gerhard Richter's paintings and the condition of the "photographic" in the computer age, as source and context for an exploration of this brave new world of "information".		
AP220V	GENDERED GEOGRAPHIES	2	II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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 real 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.</p>		
AP250	FILM/FOTO	2	I
	<p>The course is a historical, theoretical and critical survey of the relationship between film and still photography from the 1920's to the present. Emphasis in the first half of the course will be on the writing, photography and films of the European number of artists that have worked extensively in both film and still photography. Some artists whose work will be featured are, Raymond Depardon, Chris Marker, Agnes Varda, Gordon Parks, Johannes van der Keuken, Robert Frank, Ralph Steiner and Paul Strand.</p>		
AP310	UNDERGRADUATE CRITIQUE: PHOTOGRAPHY		
	AP310A	2	I
	<p>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. Preparation outside of class is required.</p> <p>* May be repeated for credit.</p>		
	AP310B	2	II
	<p>This course presents weekly group discussion and analysis of student work. The instructor determines the schedule of presentation. This is a somewhat more critical discussion and evaluation of on going student projects. Second and third year undergraduates are expected to develop autonomous and sustained bodies of work, and to share practical criticism with their classmates. The idea is to effect a utopian idea – an art world in which people communicate clearly and freely. Preparation outside of class is required.</p>		
AP320	PHOTOGRAPHY AND PAINTING:		
	AP 320A THE SAME BUT DIFFERENT	2	II
	<p>This introductory course will investigate the reciprocal relationship between the practices of painting and photography. Students without a background in studio painting will have an opportunity to explore the application of pigment as an extension and complement to their work in photography. Particular attention will be given to the often subtle shifts in meaning that occur when images are translated from one medium to the other. Studio work will focus on direct, literal interpretations of mechanical-based images in paint which frequently produces strangely defamiliarized results. This course will include three components: a studio practicum introducing basic materials and techniques, critiques in which students will present assignments and independent projects, and a seminar examining historical and theoretical issues.</p>		
AP350	VIDEO CRITIQUE	2	II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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. Preparation outside of class is required.</p>		
AP420	SHOWING AND TELLING/INTO THE FIELD	2	II
	<p>This class takes advantage of our proximity to artist and art sites in the greater Los Angeles area. We will explore exhibition sites, meet with the producers; we will review, cajole, interview and otherwise make our interests work for use while we set out to see the cultural landscape. We will be planning at least one two-day trip and one extended trip. We will perform research as part of the class obligation for preparation to the longer adventures. We will be spending more than half our time off campus. See the instructor for itinerary.</p> <p>* Limited to upper division BFA and MFA students. * Enrollment is limited.</p>		
AP490	PHOTOGRAPHY FOURTH YEAR SEMINAR/CRITIQUE	3	II
	<p>An intensive seminar on critical issues combined with critical discussion of final work toward the BFA degree.</p> <p>* Required of BFA-4 students, but may be taken by BFA-3 students.</p>		
AP510	GRADUATE SEMINAR: PHOTOGRAPHY		
	AP510C VISITING ARTIST/SCHOLAR	3	I
	<p>During Germany's political and social transition from Weimar to Third Reich, photography emerged as a new and significant form of documentation, communication and ultimately, with propaganda, miscommunication. Using a comparative approach, the class will examine the proliferation of montage techniques that popularized fascism. We will examine and dissect the published photomontages of Hitler's personal photographer, Heinrich Hoffmann and Leni Riefenstahl's cinematic re-enactments as evidence to support George Bataille's insightful essay, <i>Fascism as the Sovereign form of Sovereignty</i>. In addition to seminar discussions of critical texts and documents, we will consult the Stefan Lorant collection at the Getty Research Center. In the 1920's Stefan Lorant acted as editor and photo agent for the new breed of publications which introduced photography to journalism. He published the photographs of Felix Man, André Kertész, Alfred Eisenstadt, Dr. Eric Solomon, and Robert Capa and celebrated the right to explore the photographic interpretation of the theme rather than treat the photograph as a chronological depiction of an event. On March 14, 1933, just after Hitler seized the Bavarian Government, Lorant was imprisoned. He was first released to Hungary and then left for England to edit the <i>Weekly Illustrated</i> and later his most significant contribution to British photojournalism, <i>Picture Post</i>, recording the full extent of Hitler's atrocities up to that time. He immigrated to the United States, and became a naturalized citizen in 1948, known for his comment, "Hitler can't hang 50 million Englishmen from lamp-posts, but he can hang 50,000 bloody German Jews, and I don't want to be one them." In the United States Lorant produced many pictorial history books in the same style as his magazines, using sequences rather than single images, captions that "enhance rather than explain." Respected by photojournalists across party lines, Lorant even received material from propagandists, such as Hoffman, who maintained an entirely different approach to photography. Class participants might be encouraged to explore the significance of these different approaches in a wide range of image and text based mediums.</p>		
	AP510D VISITING ARTIST/SCHOLAR	3	II
AP520A&B	GRADUATE CRITIQUE: PHOTOGRAPHY	3	I,II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p> <p>* May be repeated for credit.</p>		
CS172B *	<p>HISTORY OF PHOTOGRAPHY</p> <p>Two courses. The history of photography is studied through slide lectures, readings and class discussion. The second semester traces photographic modernism from 1917 to its present crisis. Both semesters 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.</p>	2	I,II
IM1011A	<p>THE POWER OF THE LINE: PART A</p> <p>A Critical Studies, IM, Photo, Art, school wide (cross listed) course. Post-modern cybercultures have generated powerful new tools and spaces for artists (and others) to work, play and gather. These new sites foreground communication over representation, collaboration, impermanence, immediacy and performance over traditional object making. Mainstream and underground computer culture - hacking, software production, and performance, conceptual art and public art. Social and electronic networks are utilized for distribution, dissemination, creation of new alliances, direct communication and collaboration between geographically and politically dispersed groups of people. In this seminar we will investigate the possibilities, politics and problems of these new net spaces, historical precedents and future possibilities.</p> <p>May be taken for Grad Seminar (AP510) credit.</p>	2	II
IM1011B	<p>POWER OF THE LINE: PART B</p> <p>Post-modern cyberculture has generated powerful new tools and spaces for artists to work, play and gather. These new sites foreground communication over representation, impermanence, immediacy and performance over traditional object making and offer a range of alternative models of production, from hacking, to software and hardware production and deconstruction, to gaming, pranking and spamming. When information is (material) currency, and its distribution is horizontal rather than vertical, artists have more control over channels of communication, distribution, and promotion of their own work and can, in some instances be equal to a corporation or an institution. In this seminar, we will discuss the problems, politics and possibilities of these new net spaces and situations for artists.</p>	2	II
IM1012	<p>MEDIA THEORY</p> <p>This course will cover critical theories of mass media and twentieth and twenty first century technologies. We will read and discuss a variety of contemporary and historical essays including selections from the Frankfurt School, Walter Benjamin on photography and film, Bertolt on the radio, and a range of writings on new media and information technologies.</p> <p>* Limited to 15 by permission of instructor.</p>	3	I