

## SCHOOL OF ART

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### STATEMENT OF PURPOSE

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

### RESIDENCE REQUIREMENTS

The four year, 120 unit Bachelor of Fine Arts and Certificate of Fine Arts programs require a minimum of one year full-time study. The 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 residence.
- 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 School Office. Practicum workshops are represented by (\*) in the Art School section of this catalog.

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

- 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-Residence Review, which ordinarily occurs in the second semester of the first year. The final decision, by the mentor, appropriate Program Director and the Dean, in consultation with the faculty, will be made by the end of the first semester of the second year.

### **IV. INTEGRATED MEDIA CURRICULUM (GRADUATE ONLY)**

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

## **COURSE REQUIREMENTS**

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

### **I. ART PROGRAM REQUIREMENTS**

#### **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: Becoming Sculpture

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: Becoming Sculpture

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 year.

## 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:

AG111A Macintosh for Designers BFA-1  
AG221B Basic Photo for Gr. Designers I  
AG101A&B Graphic Design I  
AG110 Skills for Visualization  
AG104 Design Issues

#### Second Year:

AG111B Macintosh for Designs BFA-2  
AG221A Basic Photography for G.D. II  
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	<b>COLLABORATION LABORATORIES:</b>		
	<b>ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS</b>	2	I
	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.		
	* Enrollment open to the Institute by permission of instructor. * Priority to graduate and upper division undergraduates.		
	<b>ID200B MULTIPLE PERSONALITIES:</b>	2	II
	<b>INTERDISCIPLINARY COLLABORATIVE PROCESS</b>		
	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.		
	* Enrollment open to the Institute by permission of instructor. * Priority to graduate and upper division undergraduates.		
ID300A&B	<b>INTERDISCIPLINARY CRITIQUE</b>	2	II
	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.		
	* Enrollment required for Interschool Grant recipients. * Priority to graduate and upper division undergraduate students.		
ID350	<b>COLLUSIONS &amp; COLLISIONS</b>	2	I
	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.		
	* Open to the entire Institute.		
ID360	<b>RE: INVENTING THE WHEEL</b>	2	II
	<b>AN INTERDISCIPLINARY HISTORY SURVEY</b>		
	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.		
	* Open to the entire Institute.		
ID550	<b>ARTS PEDAGOGY: ARTISTS PREPARING</b>	2	I,II

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p><b>TO TEACH IN THE COMMUNITY</b></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>		
<b>CS171A&amp;B</b>	<p><b>HISTORICAL SURVEY OF GRAPHIC DESIGN</b></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>	<b>2</b>	<b>I,II</b>
<b>CS270A</b>	<p><b>INTRODUCTION TO THE VISUAL ARTS FROM ANCIENT TIMES TO THE 13TH CENTURY</b></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>	<b>2</b>	<b>I</b>
<b>CS270B</b>	<p><b>INTRODUCTION TO THE VISUAL ARTS FROM THE 13TH TO THE 18TH CENTURY</b></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>	<b>2</b>	<b>II</b>
<b>CS352</b>	<p><b>ART AND POSTCOLONIAL THEORY</b></p> <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>	<b>2</b>	<b>I,II</b>
<b>CS370A&amp;B</b>	<p><b>MODERN ART HISTORY IN REVIEW</b></p>	<b>2</b>	<b>I,II</b>

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p><b>Fall 2003:</b> 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><b>Spring 2004:</b> 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>		
<b>CS570G</b>	<p><b>L.A. GRAVEYARD OF DOCUMENTARY</b></p> <p>This course will examine the relationship between urban space and representational genre, arguing that normative notions of documentary are derived from urban spaces very unlike L.A. Thus the widely held notion that documentary is an exhausted and epistemologically suspect genre is worth re-examining in relation to a particularly recalcitrant object, the vast, often represented, but socially "unpicturable" space of urban and suburban and industrial Southern California. Photographic (and related "documentary") work considered will include Edward Weston, Max Yavno, Weegee, Gary Winogrand, Lewis Baltz, Robert Adams, Judy Fiskin, Michael Asher, Ed Ruscha, Eleanor Antin. The course readings will tend strongly toward fiction, not because of any belief in the notion that the fictional staging of photographs is a way around the apparent dead-end of documentary. Rather, we will examine novels—ganging from Chester Himes to Thomas Pynchon—for their spatial lessons, which often intersect in interesting ways with those available from photographs and films. Other readings will include urban and architectural history, notably Mike Davis and Reyner Banham. Field trips will be scheduled.</p> <p>* Permission of instructor required.</p>	<b>2</b>	<b>I</b>
<b>CS670A</b>	<p><b>ART HISTORY &amp; ITS OBJECTS</b></p> <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>	<b>2</b>	<b>II</b>
<b><u>ART PROGRAM COURSES</u></b>			
<b>AH010</b>	<p><b>WHAT MAKES IT ART?</b></p> <p>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.</p>	<b>2</b>	<b>I</b>
<b>AR010</b>	<p><b>INTRODUCTION TO VIDEO</b></p>	<b>2</b>	<b>I,II</b>

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p> <p>* Enrollment limited to 12 by permission of instructor.</p>		
<b>AR012A</b>	<p><b>INDEPENDENT PROJECTS WORKSHOP: EDITING AND FINAL CUT PRO</b></p> <p>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.</p> <p>* Limited to 12 students by permission of instructor.</p>	<b>1</b>	<b>I</b>
<b>AR012B</b>	<p><b>INDEPENDENT PROJECTS WORKSHOP: AFTER EFFECTS</b></p> <p>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.</p> <p>* Limited to 12 students by permission of instructor.</p>	<b>1</b>	<b>II</b>
<b>AR030A&amp;B</b>	<p><b>PRINT AND DIGITAL MEDIA PRINTMAKING I&amp;II</b></p> <p>These classes will introduce students to the Print and Media Lab resources. Various printmaking, pre-press and output options in will be the basic technical skills covered during the semester. Discussion and criticism will be a component of the class; contextual analysis of studio practice outside of the studio will be a continuing theme, as will issues of "publishing".</p>	<b>1</b>	<b>II</b>
<b>AR030C&amp;D</b>	<p><b>PRINTMAKING WORKSHOPS</b></p> <p>Skills included in these workshops may cover lithography, etching, photographic, processes, silk-screen, woodblock, and offset.</p>	<b>1</b>	<b>II (*)</b>
<b>AR050</b>	<p><b>SURVIVAL WORKSHOP</b></p> <p>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.</p>	<b>1</b>	<b>II (*)</b>
<b>AR060</b>	<p><b>WELDING AND METAL FABRICATION WORKSHOP</b></p> <p>This workshop will provide a general overview of metal fabrication tools and fabrication possibilities. Welding and cutting demonstrations and lessons.</p> <p>* Enrollment limited to 12 students.</p>	<b>1</b>	<b>II (*)</b>
<b>AR101A&amp;B</b>	<p><b>FOUNDATION SEMINAR</b></p> <p>Two-semester sequence. This team-taught class will address students' work by locating individual concerns within contemporary art practice. This will be accomplished primarily through group and individual critiques which encourage questioning and experimentation. Critical readings and informal slide lectures will provide a basis for becoming informed about art issues and history.</p>	<b>3</b>	<b>I,II</b>
<b>AR111A-D</b>	<p><b>MACINTOSH FOR ARTISTS</b></p>	<b>1</b>	<b>II (*)</b>

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	A survey course with a hands-on approach toward developing a Macintosh literacy. Hardware and software instruction includes the operating system, scanners, digital still and video cameras, image manipulation, drawing, text & font management, page layout and a brief introduction to motion. * Permission of instructors required.		
<b>AR125</b>	<b>PAINTING SEMINAR</b> Readings, discussions and critiques centered around core painting issues.	<b>3</b>	<b>II</b>
<b>AR128</b>	<b>SUPER SHOP WORKSHOP</b>		
	<b>AR128A CURVATURE: DELIGHTS AND CHALLENGES</b> "right angle, square, straight, plumb, perpendicular, level,"...if these words and concepts seem unappealing to you, perhaps you would enjoy a workshop devoted to construction and techniques related to "curvy, round, cylindrical, wavy, undulating, radial, spiral, arching, etc." NOTE: DUE TO TIME CONSTRAINTS WE WILL NOT BE ABLE TO COVER ANYTHING 'ORB, GLOBULAR, SPHERICAL,' OR OTHERWISE COMPOUNDLY CURVED NATURE. * 5 week workshop	<b>1</b>	<b>I</b>
	<b>AR128C ELECTRONICS FOR ARTISTS</b> Electronics for artists is a hands on, seven-week workshop in building and modifying electronic circuits. Topics covered will include basic dc electronics, soldering, sensors, motors, and hacking existing commercial electronics. And building giant killer robots to conquer the planet*. This class can be taken in conjunction with "Lowly Mechanism", AR128D. * Enrollment limited to 16 students.	<b>1</b>	<b>I</b>
	<b>AR128D LOWLY MECHANISM</b> Your computer is fast, but can it open a tin of cat food? This workshop has materialized to find ways to change impulses into some kind of action in the un-virtual world. This workshop is meant to compliment AR128C but can be taken separately. * Enrollment limited to 16 students.	<b>1</b>	<b>I</b>
	<b>AR128E WHY NOT MICROCONTROLLERS?</b> This workshop is an introduction to programmable electronics, such as "The Basic Stamp" that use software to control a logic based system. AR128C Electronics for Artists is not a pre-requisite but is suggested.	<b>1</b>	<b>II</b>
<b>AR150</b>	<b>CONTENT AND FORM</b> 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	<b>3</b>	<b>I</b>

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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).</p>		
<b>AR200A</b>	<b>DRAWING</b> A studio and critique class centered around drawing and its relevancy as a practice.	<b>2</b>	<b>I,II</b>
<b>AR200B</b>	<b>PRACTICAL PAINTING</b>	<b>2</b>	<b>I,II</b>
	<b>AR200B PRACTICAL PAINTING</b> A traditional how-to class in painting. We will discuss and implement stretcher building, stretching and preparing the canvas, underpainting, final coat, glazes, varnishes. As a dividend, we will discuss perception along the way, i.e., how to see what you're looking at. The class will decide the extent to which we discuss content.	<b>2</b>	<b>I</b>
	<b>AR200B PAINTING LABORATORY</b> This is a hands-on course, designed to familiarize students with the specific material possibilities of paint within a critical context. Emphasis on technical and formal issues such as support structures, painting methods, and color theory, will be addressed as they relate to the meaning of using such methods within a contemporary context. Be prepared to do assignments and work within a structured setting. Class projects and critiques, as well as personal projects will challenge students to understand existing strategies in relation to their individual sensibility. * Enrollment limited to 14 students.	<b>2</b>	<b>II</b>
<b>AR200C</b>	<b>SCULPTURE: BECOMING SCULPTURE</b> Understanding basic sculptural processes and manipulating materials are means to build confidence in carving our own visions. It will be an "event" (perhaps not an easy one) in which we turn our feelings into affects, perceptions into percepts. Assigned studio projects are required. They are designed to develop methods of research and of realization in substance. We will be working both inside and outside of the classroom. Our resources are, but not limited to, slides, video, readings, field trips. * Enrollment limited to 16 students by permission of instructor.	<b>2</b>	<b>I</b>
<b>AR200D</b>	<b>ALTERNATIVE PRACTICES: CONTEXT REVOLT</b> 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.	<b>2</b>	<b>II</b>
<b>AR200E</b>	<b>TIME BASED STUDIO</b> This praxis course introduces students to various time-based media including video, film, performance, and sound art. While learning basic practical aspects of each medium, students are	<b>2</b>	<b>II</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>exposed to historical and theoretical issues specific to time-based works of art. Students will be required to complete assignments, present works in class and participate in critiques. Further requirements include weekly readings and writing.</p> <p>* Enrollment limited to 15 students.</p> <p>* Recommended for BFA2 and higher.</p>		
<b>AR200F</b>	<p><b>PRINTMAKING: PRINT AND DIGITAL MEDIA</b></p> <p>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".</p> <p>* Limited to 16 students.</p>	<b>2</b>	<b>I</b>
<b>AR215A&amp;B</b>	<p><b>POST-FOUNDATION PROGRAM I AND II</b> (Required of all second year students and most undergraduate students.)</p>		
	<p><b>AR215A SKEPTICAL BELIEFS</b></p> <p>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.</p>	<b>3</b>	<b>I</b>
	<p><b>AR215B PASSIONATE PRACTICES</b></p> <p>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.</p>	<b>2</b>	<b>II</b>
<b>AR220</b>	<p><b>PAINTING WORKSHOPS</b></p> <p>Intensive critique for advanced painters. Each workshop will consist of seminar, discussion and individual studio visits.</p>	<b>1</b>	<b>II (*)</b>
<b>AR222</b>	<p><b>EXPANSIVE FIELDS</b></p> <p>This class is recommended for mid- to upper-level undergraduates interested in exploring the methodologies of artistic production. Students working in all forms of media are encouraged to participate. Class meetings will include discussions of assigned readings, presentations by students of assigned projects, slide and video lectures, individual studio visits, and group critiques of work in progress. Sections of some classes will involve informal drawing sessions focused on the consideration of drawing as a tool integral to the working process and the development of ideas. Each student will be expected to demonstrate an active involvement in their work and to participate in class discussions and critiques.</p> <p>* Enrollment is limited to 16 students by permission of instructor.</p>	<b>2</b>	<b>I</b>
<b>AR225</b>	<p><b>ADVANCED PAINTING SEMINAR</b></p>	<b>3</b>	<b>I,II</b>
	<p><b>AR225A EYE CANDY/HEAD GAME</b></p>		<b>I</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>This is a graduate level seminar that focuses on the theoretical debate surrounding the function of artistic production. Should artwork be made for sensory and aesthetic experience, or should it address specific socio-political ideas? Can it do both? To what extent does artistic production exist apart from a historical context, as Formalism asserted, and Structuralism contested? The course incorporates various historical and contemporary readings on aesthetic and semiotics. Readings, discussions, slide lectures, and student presentation and writing will provide a structure for in-depth inquiry into these questions.</p> <p>* Enrollment limited to 14 students by permission of instructor.</p>		
	<p><b>AR225B STRUCTURES AND SYSTEMS</b></p> <p>In 1969, Sol Lewitt, wrote: "irrational thoughts should be followed absolutely and logically". This class will explore systematic approaches to making art, including historical precedents such as the invention of perspective, various color theories, and archiving strategies within conceptual art practice. Through a series of open-ended assignments, students will explore self-imposed systems as a means of expression and even intuition. Issues surrounding time, repetition, accumulation, classification, mechanical process, permutation, chance, rationality/irrationality will be central. The challenge, of course, is to keep the process surprising and expansive, even within tight restrictions. This is a course designed for any student who is looking for direction, focus, and a means to develop his/her own artistic process.</p> <p>* Enrollment limited to 14 students by permission of instructor.</p>		<b>II</b>
<b>AR230</b>	<b>SEMINAR IN CRITICAL THEORY</b>		
	<p><b>AR230D THE AVANT-GARDE: A LECTURE, READING AND DISCUSSION COURSE</b></p> <p>Through a series of lectures and discussions this course will examine a variety of avant-garde practices as they have occurred at different times during this century in different parts of Europe and the USA. The intent will be to study how a particular method of working and thinking, as it has developed historically, effects change in the prevailing modes of culture production. This in turn will raise questions regarding the continued validity of the idea of the avant-garde as some kind of guide to thinking about making art now. Active participation is essential; each class member will be expected to make a presentation.</p>	<b>3</b>	<b>II</b>
	<p><b>AR230I FASHION AND ART</b></p> <p>Fashion is the site of the public presentation of a private self and body; it can be seen both as a visual art and as a mode of behavior, a kind of performance of the self. Taking clothes seriously necessarily raises questions of identity, sexuality, gender and pleasure. The aim of the course will be to relate critical and theoretical writings about sexual difference, femininity, and masquerade to specific visual material—fashion photography, magazines, fashion design, and art work which uses clothes and other fashion elements. A basic component of the course will take the form of slide lectures and discussion of fashion through history—beginning in 1789. Topics include; revolutionary dress, dandyism, fetishism and the corset, Paul Poiret, Coco Chanel, Elsa Schiaparelli, zoot suit, mods and other subcultures, punk, Japan, ethnic plunder, and dressing up. Students will be required to complete a final project on a topic of their choice. Requirements are: attend class, complete readings (approximately 20 pages per week), take part in class discussion, and final project.</p>	<b>3</b>	<b>I</b>
	<p><b>AR230N MONTAGE AND MEMORY</b></p> <p>This course will examine the historical and contemporary use of montage effects in still photography, film related photography and video, collage, assemblage and contemporary installation. Slide lectures, videos and films will be presented by the instructor. Each student</p>	<b>3</b>	<b>I</b>

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	will work with the instructor to produce their own relative body of work responding to class discussions and assigned readings. This is an intensive theory/practice course that will explore the implications of montage technique. * Enrollment limited to 15 students.		
	<b>AR230R PLEASURE/TEXT: READINGS IN PSYCHOANALYSIS</b>	<b>3</b>	<b>II</b>
	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.		
	<b>AR230T ART AND POLITICS</b>	<b>3</b>	<b>I</b>
	What does a political art practice mean? This seminar will be a search for possibilities and their contestations. Focus will be on contemporary conditions and current practices. A wide range of cultural production can be engaged, music performance, direction action, journalism, etc. Students will make presentations and propose arguments based on research. Field trips to exhibitions and relevant events will be scheduled. * Enrollment limited to upper level undergraduate and graduate students only. Permission of instructor required.		
<b>AR231A</b>	<b>FEMMES FATALES: FASHIONING MODERNISM</b>	<b>3</b>	<b>I</b>
	This seminar will investigate the construction of femininity as a significant, determining aspect of modernism and modernity. Topics will include Baudelaire, the Symbolists, evil women, mass couture, fashion, shopping, and mechanical reproduction. Readings and screenings of visual materials are required. Full participation as a seminar member is expected. Projects due at the end of the semester. * Recommended for fourth year and graduate students. * Enrollment limited to 15 students by permission of instructor.		
<b>AR231B</b>	<b>FEMMES FATALES: NOIR AND ITS DOUBLE</b>	<b>3</b>	<b>II</b>
	By looking at film noir from different points of view, this seminar will investigate modernism and its foundational dependence on the representation of femininity as perverse and dangerous. Topics will include the political, social, economic and cultural contexts for both films and femmes. Readings and screenings are required. Full participation as a seminar member is expected. Projects due at the end of the semester. * Recommended for fourth year and graduate students. * Enrollment limited to 15 students by permission of instructor.		
<b>AR233</b>	<b>IS FEMME A FOUR LETTER WORD</b>	<b>3</b>	<b>II</b>
	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 <sup>th</sup> 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.		

## SCHOOL OF ART COURSE DESCRIPTIONS

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<b>AR240</b>	<b>THE OPEN SEMINAR/CRIT</b>		
	<b>AR240B OPEN CRIT</b>	<b>2</b>	<b>I</b>
	<b>AR240C STUDIO/CRIT</b>	<b>2</b>	<b>I</b>
<b>AR251</b>	<b>RECONSIDERATION: CRITIQUE/SEMINAR</b>	<b>3</b>	<b>II</b>
	<p>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.</p> <p>* Permission of instructor required.</p>		
<b>AR300</b>	<b>ART SCHOOL MFA-1 INCOMING STUDENT WORKSHOP</b>	<b>0</b>	<b>I</b>
	<p>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 the first two weeks of school with a total of three meetings. Times and places TBA. Check in the Art Office for posters.</p>		
<b>AR340</b>	<b>"OUR TOOLS, OURSELVES"</b>	<b>2</b>	<b>II</b>
	<p>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.</p> <p>* Enrollment limited to 12 students</p>		
<b>AR360</b>	<b>VIEWPLANE: THE ARTIST AS EYE WITNESS</b>	<b>2</b>	<b>II</b>
	<p>This working forum for visual artists of all disciplines seeks to investigate and encourage artwork that belies the denial of innocent-bystander. Assuming the arrogance of artist as "expert witness" we will examine material from real life including but not limited to; personal documents, diaries, testimonies, legal briefs, family portraits, mug shots, confessions, case histories, and laundry lists. Feminist strategies and other historical art precedents will be analyzed and debated</p> <p>* Enrollment limited to 12 by permission of instructor.</p>		
<b>AR365</b>	<b>BEING AN INDIVIDUAL IS EXHAUSTING:</b>	<b>?</b>	<b>II</b>
	<p>Nothing clarifies issues of authorship like collaboration. This class will be composed of a number of aggregate groups, arranged previously by the students themselves. The groups may range from a pair to a collective composed of the whole class, perhaps to produce a <i>Gesamtkunstwerk</i>, the totalizing, epic work of art. Interdisciplinary participation by students in other schools is encouraged.</p>		
<b>AR372</b>	<b>MODE OF OPERATION</b>	<b>?</b>	<b>II</b>
	<p>This seminar style class, co-taught by two faculty members, examines "mode of operation" as a platform to consider contemporary discourses around issues including abstraction, formal structure, appropriation, narrative, medium specificity, etc. Faculty will have individual meetings</p>		

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	<p>with students in the class. Students are required to do readings, writing assignments and in class presentations as well as participate in class discussions.</p> <ul style="list-style-type: none"> <li>* Enrollment limited to 30 students.</li> <li>* Prerequisite: BFA-3 or higher.</li> <li>* Permission of instructors required.</li> </ul>		
<b>AR375A</b>	<p><b>POSTCRIT</b></p> <p>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&amp;A session. We will consider various strategies for presenting work in this format. A good time will be had by all.</p> <ul style="list-style-type: none"> <li>* Enrollment limited to 12-14 students by permission of instructor.</li> </ul>	<b>2</b>	<b>I,II</b>
<b>AR395</b>	<p><b>OPEN CRITIQUE FOR UNDERGRADUATE ART STUDENTS</b></p> <p>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.</p>	<b>2</b>	<b>I,II</b>
<b>AR400</b>	<p><b>VISITING ARTIST FORUM</b></p> <p>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.</p> <ul style="list-style-type: none"> <li>* Enrollment limited, permission of instructor required.</li> <li>* Highly recommended for MFA-1 students entering the Art Program.</li> </ul>	<b>2</b>	<b>I,II</b>
<b>AR410</b>	<p><b>POST STUDIO ART</b></p> <p>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.</p> <ul style="list-style-type: none"> <li>* Enrollment limit 25.</li> <li>* May be repeated for credit.</li> <li>* Permission of instructor required.</li> </ul>	<b>5</b>	<b>I,II</b>
<b>AR420</b>	<p><b>LOOKING FOR POLITICAL ECSTASY</b></p> <p>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</p>	<b>3</b>	<b>I</b>

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	<p>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.</p> <p>* Prerequisite: Previous studies in Freud/Lacan &amp; permission of instructor.</p> <p>* Enrollment limited to 12.</p>		
<b>AR485</b>	<b>EXTREME NATURE</b>	<b>2</b>	<b>I</b>
	<p>This class will explore historic and current possibilities for artwork derived from experiences in nature. Daytrips to the mountains, the desert and the coast will be required on 3 different Saturdays. Emphasis will be on the development of work from interaction with these locations. Class will explore site-specific art (from Cristo to crop circles), the branding of nature, poetic interpretations of nature, myths, current environmental issues and other related topics. Data and ideas collected onsite and in class will culminate in projects executed in various disciplines. You will need your own transportation for daytrips.</p> <p>* Enrollment limited to 12 students.</p>		
<b>AR510</b>	<b>SCULPTURE SEMINAR:</b>		
	<b>AR510A NOTES ON SCULPTURE</b>	<b>2</b>	<b>II</b>
	<p>Each student presents work to the class and leads the discussion during the presentation. Work presented should be within the realm of sculpture. What is presented could take different forms (i.e. a single piece, a show, a curatorial effort, collaborative project, etc.). The class will explore theories of sculpture while interpreting and critiquing the work presented. Two short writings on the presentations will be required.</p> <p>* Enrollment limited to upper level undergraduate and graduate students only.</p> <p>* Permission of instructor required.</p>		
	<b>AR501B SITE VISITS: THE EXPANDED FIELD</b>	<b>2</b>	<b>II</b>
	<p>We will drive a lot (keeping in mind Tony Smith's experience on the New Jersey Turnpike) to visit both remote and local sites. Our sites will range from Michael Heizer's <u>Double Negative</u> in the Nevada desert near Las Vegas to Noguchi's California Plaza at the South Coast Mall in Costa Mesa. Particular emphasis will be placed on the work of artists who built the first earthworks (Nancy Holt, Robert Smithson, Michael Heizer, etc.). Films and videos made during this time will be screened and pertinent texts will be read and discussed. There will be some expenses for field trips.</p> <p>* Enrollment limited to 12 MFA students (upper level BFA if space available).</p> <p>* Permission of instructor required.</p>		
	<b>AR510E ARTICULATION</b>	<b>2</b>	<b>II</b>
	<p>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.</p> <p>* Class limited to 18 students.</p>		
<b>AR515</b>	<b>GETTING YOUR SHIT TOGETHER</b>	<b>2</b>	<b>I</b>
	<p>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.</p> <p>* Enrollment limited to graduating MFAs and BFAs only.</p>		

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<b>AR520</b>	<b>MFA-1 CRITIQUE</b> 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.	<b>3</b>	<b>I</b>
<b>AR620A&amp;B</b>	<b>ISSUES IN CONTEMPORARY MEDIA:</b>		
	<b>AR620B ADVANCED VIDEO CRIT</b> This praxis class provides a context for students to present and critique time-based work from various media including video, film, digital animation and sound. Reading, research and writing will be required during the course of the semester. Additionally, students will work together to propose and organize a time-based group exhibition to be realized at the end of the semester. * Enrollment limited to 15 students. * Prerequisite: Intro to video or equivalent. * Permission of instructor required.	<b>3</b>	<b>I</b>
<b>AR800</b>	<b>U/G INDEPENDENT STUDY: SCHOOL OF ART</b> 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.	<b>2-16</b>	<b>I,II</b>
<b>AR900</b>	<b>GRADUATE INDEPENDENT STUDY: SCHOOL OF ART</b> 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.	<b>2-16</b>	<b>I,II</b>
<b>CS352</b>	<b>ART AND POSTCOLONIAL THEORY</b> 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.	<b>2</b>	<b>I,II</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

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<b><u>GRAPHIC DESIGN COURSES</u></b>			
<b>AG101A&amp;B</b>	<b>GRAPHIC DESIGN I</b> 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.	<b>6</b>	<b>I,II</b>
<b>AG104</b>	<b>DESIGN ISSUES</b> 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.	<b>2</b>	<b>I</b>
<b>AG110</b>	<b>SKILLS FOR VISUALIZATION</b> 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.	<b>2</b>	<b>I</b>
<b>AG111A</b>	<b>MACINTOSH FOR DESIGNERS WORKSHOPS FOR BFA-1</b> Students must take all three workshop sessions (some of which will meet twice a week) to receive 1.0 unit credit. Upon completion of AG111A and AG111B students will meet the quantitative Critical Studies requirement of 2.0 units.  BFA-1 Overview Workshop Week 1, 2 (September 9 and 16) Includes essential skills for working with the Mac hardware and software, as well computer-use protocols for CalArts and the Graphic Design Program including: OS X operating system; file organization; printing operations at CalArts; scanning; memory; file sizes and resolution; font management: use of peripherals and cameras; burning CDs and DVDs.  BFA-1 Illustrator Workshop Week 3 (September 23) Understanding and working with Beziers and other skills required for essential competency using Illustrator as required for Graphic Design I and Graphic Design II projects.  BFA-1 Photoshop Workshop Week 5 (October 7) Understanding and work with clipping paths and other skills required for essential competency using Photoshop as required for Graphic Design I and Graphic Design II projects.  BFA-1 Mac Skills + Practices Review Workshop Week 10 (November 10) Review and refinement of computer skills and practices acquired during the semester.	<b>1</b>	<b>I</b>
<b>AG111B</b>	<b>MACINTOSH FOR DESIGNERS WORKSHOPS FOR BFA-2</b> Students must take all three workshop sessions to receive 1.0 unit credit.	<b>1</b>	<b>I</b>

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	<p>Prerequisite for AG111B is AG111A or the former AG111 Mac for Designers.            Upon completion of AG111A and AG111B students will meet the quantitative Critical Studies requirement of 2.0 units.            * Permission of instructor required.</p> <p>BFA-2 In Design Workshop            Week 4 (September 30)            Overview of the program including setting ups docs, pages, margins, style sheets, flight check, etc.</p> <p>BFA-2 Acrobat Workshop            Weeks 6+&amp; (October 14 and 21)            Tutorials in use of Acrobat for proffing and printing as required for Digital Production class.</p> <p>BFA-2 After Effects Workshop            Week 8+9 (October 28 and November 3)            Program overview and introduction to basic animation. The workshop will also include an intro to working with sound and sound software.</p> <p>BFA-2 Mac Skills + Practices Review Workshop            Week 11 (November 17)            Review and refinement of computer skills and practices acquired during the semester.</p>		
<b>AG201A&amp;B</b>	<p><b>GRAPHIC DESIGN II</b>            Two semester sequence. This class furthers the basic design skills acquired in the first year by introducing conceptual thinking as the basis of design process. Students gain a deeper and broader understanding of how to make and manipulate meaning and to utilize design process to develop work that both communicates and is compelling to an intended audience.            * Required of second year Graphic Design students.            * Not Open to Institute.</p>	<b>6</b>	<b>I,II</b>
<b>AG215A&amp;B</b>	<p><b>TYPOGRAPHY I &amp; II</b>            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.</p>	<b>3</b>	<b>I,II</b>
<b>AG221A&amp;B</b>	<p><b>BASIC PHOTOGRAPHY FOR GRAPHIC DESIGN</b>            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.            * AG221A required of first year Graphic Design students.            * AG221B required of second year Graphic Design students.</p>	<b>3</b>	<b>I,II</b>
<b>AG275</b>	<p><b>DIGITAL TYPE DESIGN</b>            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</p>	<b>2</b>	<b>I,II</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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>		
<b>AG301A&amp;B</b>	<p><b>GRAPHIC DESIGN III</b></p> <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.</p> <p>* Not open to Institute.</p>	<b>6</b>	<b>I,II</b>
<b>AG315A&amp;B</b>	<p><b>TYPOGRAPHY III &amp; IV</b></p> <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>	<b>3</b>	<b>I,II</b>
<b>AG320</b>	<p><b>MUTANT DESIGN RETHINKING EXHIBITIONS/ RETHINKING IDENTITY</b></p> <p>This semester's offering will undertake a hypothetical identity design for the soon-to open REDCAT (Roy and Edna Disney CalArts Theatre) gallery. This class, treated as a design laboratory, will investigate rationales and hypothetical approaches for creating an institution identity appropriate to the moment and place.</p> <p>* Open to the Art School.</p>	<b>2</b>	<b>I</b>
<b>AG321A</b>	<p><b>IMAGEMAKING II</b></p> <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 &amp; 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.</p>	<b>2</b>	<b>I</b>
<b>AG321B</b>	<p><b>IMAGEMAKING I</b></p> <p>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 &amp; 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.</p> <p>* Required of second year Graphic Design students.</p>	<b>2</b>	<b>II</b>
<b>AG330A&amp;B</b>	<p><b>BEGINNING WEB DESIGN</b></p> <p>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.</p>	<b>2</b>	<b>I,II</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Class limited to 15 students. * Required of third year Graphic Design students.		
<b>AG350A&amp;B</b>	<b>GRAPHIC DESIGN WORKSHOP</b> 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.	<b>2</b>	<b>I,II</b>
<b>AG370</b>	<b>ADVANCED WEB DESIGN</b> 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.	<b>2</b>	<b>II</b>
<b>AG401A&amp;B</b>	<b>GRAPHIC DESIGN IV</b> 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.	<b>6</b>	<b>I,II</b>
<b>AG450</b>	<b>PROFESSIONAL PRACTICE FOR GRAPHIC DESIGNERS</b> 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.	<b>2</b>	<b>II</b>
<b>AG461</b>	<b>GRAPHIC DESIGN THEORY</b>		
	<b>AG461A DESIGN THEORY II</b> 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.	<b>2</b>	<b>I</b>
	<b>AG461B DESIGN THEORY I</b> A survey course of design theories from the 19 <sup>th</sup> 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.	<b>2</b>	<b>II</b>
<b>AG475</b>	<b>DIGITAL PRODUCTION FOR GRAPHIC DESIGNERS</b> 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	<b>2</b>	<b>I</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>project requirements, obtaining cost estimates, paper selection and press checks. The history of printing and typography will be introduced.</p> <p>* Required of second year Graphic Design students.</p>		
<b>AG510A&amp;B</b>	<p><b>GRADUATE SEMINAR I: GRAPHIC DESIGN</b></p> <p>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.</p> <p>* Not Open to Institute.</p>	<b>6</b>	<b>I,II</b>
<b>AG550A&amp;B</b>	<p><b>VISUAL LITERACY</b></p> <p>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.</p> <p>* Not open to the Institute</p> <p>* Required of all PMFA students.</p>	<b>6</b>	<b>I,II</b>
<b>AG560</b>	<p><b>BEGINNING MOTION GRAPHICS</b></p> <p>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.</p> <p>* Permission of instructor required.</p>	<b>2</b>	<b>I,II</b>
<b>AG570</b>	<p><b>TYPOGRAPHICS</b></p> <p>This studio course explores current issues in typographic practice - historic and contemporary typographic practice, as well as the relationship between typography and writing.</p> <p>* Required course for MFAs and PMFAs by permission of instructor.</p>	<b>2</b>	<b>I,II</b>
<b>AG580</b>	<p><b>ADVANCED MOTION GRAPHICS</b></p> <p>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.</p> <p>* Prerequisite: Beginning Motion Graphics</p> <p>* Permission of instructor required.</p>	<b>2</b>	<b>I</b>
<b>AG601A&amp;B</b>	<p><b>GRADUATE SEMINAR II: GRAPHIC DESIGN</b></p> <p>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.</p>	<b>6</b>	<b>I,II</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b><u>PHOTOGRAPHY AND MEDIA COURSES</u></b>			
<b>AP010A-N</b>	<b>TECHNICAL WORKSHOP SERIES: PHOTOGRAPHY</b> 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.	<b>1</b>	<b>I,II</b>
	<b>AP010A Black and White Techniques</b>	<b>I</b>	
	<b>AP010B Color (Printing)</b>	(*)	
	<b>AP010C View Camera (4&amp;5)</b>	(*)	
	<b>AP010D Lighting – Basic</b>	(*)	
	<b>AP010E Mural – Photo Printing</b>	(*)	
	<b>AP010H Camera &amp; Film, Intro to Lab</b>	<b>I</b>	
	<b>AP010K Digital Photographic Imaging</b>	<b>I</b>	
	<b>AP010M Advanced Digital Photographic Imaging</b>	<b>II</b>	
	<b>AP010O Medium Format &amp; Studio Lighting</b>	<b>II</b>	
<b>AP020</b>	<b>VISITING ARTIST WORKSHOP</b>		
	<b>AP020 TBA</b> 10 weeks	<b>2</b>	<b>I</b>
	<b>AP020B MORE THAN VOLUME: ADVANCED COLOR</b> 10 weeks	<b>2</b>	<b>II</b>
	<b>AP020C VISITING ARTIST LECTURE</b>	<b>2</b>	<b>II</b>
<b>AP101A&amp;B</b>	<b>FOUNDATION PHOTOGRAPHY</b> 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.	<b>5</b>	<b>I,II</b>
<b>AP110</b>	<b>VISUAL (?) SEMIOTICS</b> 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.	<b>2</b>	<b>I</b>
<b>AP204</b>	<b>RACE AND REPRESENTATION</b>	<b>3</b>	<b>II</b>

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>The construction of racial stereotypes and racism will be examined through readings, class discussion, and analysis of cultural production in a number of disciplines. Oriented to upper-level and graduate students.</p> <p>* Open to the Institute. * Permission of instructor required.</p>		
<b>AP210</b>	<b>TOPICS IN PHOTOGRAPHIC THEORY &amp; CRITICISM</b>		
	<p><b>AP210M COMPUTER GAMES PEOPLE PLAY</b></p> <p>Computer games are a major art and entertainment genre. As a new form of cultural storytelling, games present complex virtual worlds that elicit sustained participation and emotional investment from participants. A game can be a participatory story that actively involves players in the production of its texts. Some of the questions we will address in this class include: what can we learn from interactive narratives in games? How is playing a computer game different than watching a movie? How can playing reflect, reinforce or subvert cultural and political ideologies? How are games gendered? We will study different genres of computer games, artist's games, hacks and game modifications, and consider the potential of experimental, non-profit, and alternative game production.</p>	<b>2</b>	<b>I</b>
<b>AP220</b>	<b>PROBLEMS IN PHOTOGRAPHIC PRACTICE</b>	<b>1-5</b>	<b>I,II</b>
	<p>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.</p> <p>* May be repeated for credit.</p>		
	<p><b>AP220A DOCUMENTARY PRACTICE LOS ANGELES AS SUBJECT</b></p> <p>To be taken in conjunction with the history/criticism course Los Angeles: Graveyard of Documentary. Student projects can include photography, filmmaking, video and non-fiction writing on themes related to the urban and suburban environment of Southern California.</p> <p>* Permission of instructor required.</p>	<b>2</b>	<b>I</b>
	<p><b>AP220J OBJECT AND IMAGE: SOMETHING FOR NOTHING</b></p> <p>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.</p>	<b>2</b>	<b>I</b>
	<p><b>AP220Q PHOTOGRAPHIC IDEA: EXPERIMENTATION IN PRACTICE</b></p> <p>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</p>	<b>3</b>	<b>I</b>

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p> <p>* Enrollment is limited to 15 by permission of instructor..</p>		
	<b>AP220S FUZZY PICTURES</b>	<b>2</b>	<b>II</b>
	<p>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".</p>		
<b>AP250</b>	<b>FILM/FOTO</b>	<b>2</b>	<b>I</b>
	<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>		
<b>AP310</b>	<b>UNDERGRADUATE CRITIQUE: PHOTOGRAPHY</b>		
	<b>AP310A</b>	<b>2</b>	<b>I</b>
	<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>		
	<b>AP310B</b>	<b>2</b>	<b>II</b>
	<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>		
<b>AP320</b>	<b>PHOTOGRAPHY AND PAINTING:</b>		
	<b>AP 320A THE SAME BUT DIFFERENT</b>	<b>2</b>	<b>II</b>
	<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,</p>		

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
<b>AP490</b>	<b>PHOTOGRAPHY FOURTH YEAR SEMINAR/CRITIQUE</b>	<b>3</b>	<b>II</b>
	An intensive seminar on critical issues combined with critical discussion of final work toward the BFA degree. * Required of BFA-4 students, but may be taken by BFA-3 students.		
<b>AP510</b>	<b>GRADUATE SEMINAR: PHOTOGRAPHY</b>		
	<b>AP510D VISITING ARTIST/SCHOLAR: TBA</b>	<b>3</b>	<b>II</b>
	This seminar will survey broad-based ideas about originality, narratives of origin, artistic genius, authorship, photographic reproduction of art and reality, natural history, religious and cultish narratives of strange creations.		
<b>AP520A&amp;B</b>	<b>GRADUATE CRITIQUE: PHOTOGRAPHY</b>	<b>3</b>	<b>I,II</b>
	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.		
<b>AP NEW</b>	<b>ARTIST AS CURATOR; A PRACTICAL AND CRITICAL WORKSHOP</b>	<b>2</b>	<b>II</b>
	A practical and theoretical approach to presenting art as an artist/curator. The class will work as a team using the concept of criticality to focus on a selection of artworks and concepts, in particular the shifting relationships between artwork, object, and audience that it engenders. Different presentation methodologies and contexts, including historical antecedents will be shared and analyzed. Lectures and assignments will provide insight into administrative applications such as research and development, creating a budget, writing grants, fundraising, loan forms, registrarial procedures, and publication and installation planning. The assignment will be to realize an exhibition and present it at the end of the class		
<b>CS570G</b>	<b>L.A. GRAVEYARD OF DOCUMENTARY</b>	<b>2</b>	<b>I</b>
	This course will examine the relationship between urban space and representational genre, arguing that normative notions of documentary are derived from urban spaces very unlike L.A. Thus the widely held notion that documentary is an exhausted and epistemologically suspect genre is worth re-examining in relation to a particularly recalcitrant object, the vast, often represented, but socially "unpicturable" space of urban and suburban and industrial Southern California. Photographic (and related "documentary") work considered will include Edward Weston, Max Yavno, Weegee, Gary Winogrand, Lewis Baltz, Robert Adams, Judy Fiskin, Michael Asher, Ed Ruscha, Eleanor Antin. The course readings will tend strongly toward fiction, not because of any belief in the notion that the fictional staging of photographs is a way around the apparent dead-end of documentary. Rather, we will examine novels—ganging from Chester Himes to Thomas Pynchon—for their spatial lessons, which often intersect in interesting ways with those available from photographs and films. Other readings will include urban and architectural history, notably Mike Davis and Reyner Banham. Field trips will be scheduled.		
<b>CS570O</b>	<b>ARTISTS VIDEO – A LOOK BACK</b>	<b>2</b>	<b>II</b>

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	<p>The term Video Art is a metonym since it continually compares a medium to its status. Video killed the radio star but did it ever really have a place in art history? This course will focus on the history and current status of Video Art. This class will discuss the earliest origins of "alternative media" and those who participated in its evolution—which in many ways started as a revolution—up to now as the manufacturing of video technologies is coming to a short lived end. Includes lectures, readings, and screening, including seminal and often unseen videos by Vito Acconci, Lynda Benglis, John Baldessari, Gary Hill, Joan Jonas, Nam June Paik, Martha Rosler, Steina and Woody Vasulka</p>		
<b>IM1011</b>	<p><b>PIRATES, HACKERS, FREE NETWORKS, AND THE CULTURE AND POLITICS OF THE COMMONS</b></p> <p>A Critical Studies, IM, Photography and Media Art, topics in Photography and Media History school wide (cross listed) course. A beginner's guide to open source and copyleft, the digital commons, the culture of peer to peer technologies, the gift economy, artists' games and software hacks and mods, free software, net art, and wireless freenets. We will study the social networks formed through the Internet, and their impact on art, culture, and politics. The class will take a close look at current debates and trends in and around network cultures. Currently this includes an examination of new restrictive technologies and laws, driven by fear and greed, equating openness with danger, and attempting to create scarcity out of abundance. Students will be introduced to countercultures of artists, activists, writers, programmers, and scholars working against these trends with a plethora of collaborate efforts. (see last years syllabus at <a href="http://calarts.edu/~line">http://calarts.edu/~line</a>).</p>	<b>2</b>	<b>II</b>
<b>IM1012</b>	<p><b>MEDIA THEORY</b></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>	<b>3</b>	<b>I</b>