

SCHOOL OF ART

STATEMENT OF PURPOSE

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

RESIDENCE REQUIREMENTS

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

CURRICULUM REQUIREMENTS

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

I. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS

- 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

SCHOOL OF ART

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 and Media 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 and paper by the end of the final year, to be reviewed by the Graduation Review Committee. Details of review procedures are available in the Art Office.
- 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 supplemental curriculum will consist of (1) Integrated Media seminars and critiques and (2) specified courses in the student's program of entry. In addition to these core requirements, students will be expected to take electives chosen from a wide-ranging list of courses currently offered throughout the Institute. It is recommended that a student in this course of study commit to three years.

COURSE REQUIREMENTS

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

I. ART PROGRAM REQUIREMENTS

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: What's At Hand
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: What's At Hand
AR200D Alternative Practices
AR200E Time Based Studio
AR200F Print & Digital Media

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

Third Year

Fourth Year

SCHOOL OF ART

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

AR515 Getting Your Shit Together
A final thesis project or exhibition is required, details to be approved by the mentor
Two workshops during the Practicum and at least one Independent Study (AR800) each semester

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. In the final two semesters of residency, the student is required to participate in a two-semester independent study sequence (AR950A&B) in order to prepare for a final exhibition or project.

AR900 Graduate Independent Study

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

II. GRAPHIC DESIGN PROGRAM REQUIREMENTS

A. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS

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

First Year:

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

Second Year:

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 Beginning 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 two program electives

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

At the start of the third 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. MASTER OF FINE ARTS THREE YEAR PROGRAM

SCHOOL OF ART

Students who are 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:
AP101C New Lab
AP010A Black & White Techniques
AP010H Camera & Film, Intro to Lab
AP010K Digital Photographic Imaging
Two workshops in the Practicum
(Photo and Media offerings)

Second Year

AP201 BFA Think Tank
AP010 At least one workshop each
semester from the
AP010 Series (A-M)
AR800 Undergrad Independent Studies
Two workshops in the Practicum
(Art School wide choice)

Third Year

AP110 Visual Semiotics
AP310A,B, or C Undergraduate Critique
CS172A&B History of Photography or
CS570 (series) Photo or Media History
AR800 Undergrad Independent Studies
Two workshops in the Practicum
(Art School wide choice)
CS370 Modern Art History
At least three semester of:
CS172A&B History of Photography or
CS570K Photographic History
At least two semesters of
Undergraduate Independent Study (AR800)

Fourth Year

AP490 Fourth Year Critique \
and Seminar
AR800 Undergraduate Independent
Studies
Two workshops in the Practicum
(Photo and Media offerings)

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

SCHOOL OF ART

AR950A&B	Graduate Independent Study (as preparation for MFA project)	
AP510	Graduate Seminar	(2 semesters)
AP520	Graduate Critique	(2 semesters)

The following courses are required but may be waived if an equivalent undergraduate course has been taken. Release from these requirements required the approval of the mentor and director(s).

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
	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.		
	ID200B MULTIPLE PERSONALITIES:	2	II
	INTERDISCIPLINARY COLLABORATIVE PROCESS		
	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	INTERDISCIPLINARY CRITIQUE	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	COLLUSIONS & COLLISIONS	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	RE: INVENTING THE WHEEL AN INTERDISCIPLINARY HISTORY SURVEY	2	II
	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	ARTS PEDAGOGY: ARTISTS PREPARING	2	I,II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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>		
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
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> <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>	2	I
CS370A&B	<p>MODERN ART HISTORY IN REVIEW</p>	2	I,II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>Fall 2004: 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 2005: 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>		
CS475	<p>FIGURING THE ANIMAL, RETHINKING THE SUBJECT</p> <p>This course will explore issues of animal representation in the visual arts across the continents from the earliest manifestations to the present. Stressing the expression and content plane rather than the familiar art historical concept of "style," this course will pay attention to the specific forms of imagination, belief systems and natural histories characteristic to the time when the images or artifacts were produced. A wide selection of examples ranging from alchemical symbols to African masks as well as more recent art will be introduced. Connecting past and present, the course addresses questions about human subjectivity, species identity and language.</p> <p>* Permission of instructor required.</p>	2	II
CS570G	<p>L.A. GRAVEYARD OF DOCUMENTARY</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>	3	I
CS570H	<p>MONTAGE</p> <p>“montage practice sought not merely to represent the real...but, also, to extend the idea of the real to something not yet seen.” In the 1930's montage strategies were used in filmmaking, photography, and writing for the purposes of art, advertising, criticism, journalism and propaganda. In this course we will study the expanded vision and the radical realignments of the models of authority and influence which resulted from the disruptions of perspectival and political space. Course may be used for photo history requirement. We will discuss the methodology and application of montage in the 1990's for the manifestation of the not yet seen as well as its uses for criticisms of the already seen.</p> <p>* Permission of the instructor required.</p>	2	I
CS670A	<p>ART HISTORY & ITS OBJECTS</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</p>	2	II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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>		
<u>ART PROGRAM COURSES</u>			
AH010	WHAT MAKES IT ART?	2	I
	<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>		
AR010	INTRODUCTION TO THE MOVING IMAGE	2	I
	<p>A praxis course on motion image based art forms with emphasis on historical relations to early “video art”, “underground film” and the European avant-garde. We’ll also cover basic technical aspects and concepts relating to video production specially (shooting and editing with video tape). Required assignments include a 5 page minimum paper, two videos and several short readings. Full participation in discussion, consistent attendance and completion of all assignments is expected.</p> <p>* Enrollment limited to 12 by permission of instructor.</p>		
AR012A	INDEPENDENT PROJECTS WORKSHOP: EDITING AND FINAL CUT PRO	1	I
	<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>		
AR030A-D	PRINTMAKING WORKSHOPS	1	II (*)
	<p>Skills included in these workshops may cover lithography, etching, photographic, processes, silk-screen, woodblock, and offset.</p>		
AR050	SURVIVAL WORKSHOP	1	II (*)
	<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>		
AR060	WELDING AND METAL FABRICATION WORKSHOP	1	II (*)
	<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>		

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
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 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.	3	I,II
AR111A-D	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. * Permission of instructors required. * Approved for Critical Studies credit.	1	II (*)
AR128	SUPER SHOP WORKSHOP		
	AR128D LOWLY MECHANISM 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. * Enrollment limited to 16 students.	1	II
	AR128F KIDDEE POOL FOUNTAIN 6 week workshop experimenting with the fountainsque, with strong emphasis on safety, but an eye toward style, we will take advantage of economical, off-the-shelf products to produce liquid sculpture.	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,II
AR200A	DRAWING WITH COLOR/PAINTING ON PAPER This is <u>A BEGINNING PAINTING and DRAWING CLASS</u> , where the formal and technical issues of painting and drawing are emphasized. This is a hands-on course, designed to familiarize students with the specific material possibilities of the medium. Support structures, painting	2	I

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>methods, observational drawing and painting, and color theory will be addressed. Be prepared to work in class within structured parameters. Attendance and promptness is crucial: working in the classroom is required. Emphasis is on quick technical exercises not individual finished products.</p> <p>* Course is limited to 14 students. * Permission of instructor required.</p>		
AR200B	<p>PRACTICAL PAINTING</p> <p>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.</p>	2	I,II
AR200C	<p>SCULPTURE: WHAT'S AT HAND</p> <p>Cutting, nailing, splicing, adapting, mingling, gluing, joining, tearing, paring...and so the list goes. This course will proceed from the basic aspects of making sculpture in order to understand how newly created objects form meaning by their physical attributes. Part studio course, part critique, we will work on assignments in the Supershop in order to familiarize ourselves with tools and construction methodologies while pondering the meaning of what's at hand. This course is part of the AR200 series and is therefore limited to BFA 1 and 2 students unless space is available.</p> <p>* Enrollment limited to 15 students by permission of instructor.</p>	2	I
AR200D	<p>ALTERNATIVE PRACTICES: CONTEXT REVOLT</p> <p>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.</p>	2	II
AR200E	<p>TIME BASED STUDIO</p> <p>This praxis course introduces students to various time-based media including video, film, performance, and sound art. While learning basic practical aspects of each medium, students are exposed to historical and theoretical issues specific to time-based works of art. Students will be required to complete assignments, present works in class and participate in critiques. Further requirements include weekly readings and writing.</p> <p>* Enrollment limited to 15 students. * Recommended for BFA2 and higher.</p>	2	II
AR200F	<p>PRINTMAKING: PRINT AND DIGITAL MEDIA</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;</p>	2	I,II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	contextual analysis of studio practice outside of the studio will be a continuing theme, as well as issues of "publishing". * Limited to 16 students.		
AR215A&B	POST-FOUNDATION PROGRAM I AND II (Required of all second year students and most undergraduate students.)		
	AR215A SKEPTICAL BELIEFS 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.	3	I
	AR215B PASSIONATE PRACTICES 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.	2	II
AR220	PAINTING WORKSHOPS Intensive critique for advanced painters. Each workshop will consist of seminar, discussion and individual studio visits.	1	II (*)
AR222	EXPANSIVE FIELDS: THE WORKING PROCESS This class is recommended for upper-level undergraduates interested in developing their working process and exploring new modes and methods available to their art production. Students working in all forms of media are encouraged to participate. Class meetings will include student presentations, slide and video lectures, studio visits, group critiques of work in progress, discussions of assigned readings, and field trips to local museums and galleries. In class drawing sessions will add to the mix, focusing on drawing as a tool for formulating new ideas. The requirements of the class include an active involvement in your work and participation in class discussions. At the end of the semester, there will be a class show incorporating drawings, work in progress, and completed works. This is a two semester class and may be taken for one or both semesters. * Enrollment is limited to 16 students by permission of instructor.	2	I,II
AR225	ADVANCED PAINTING SEMINAR	3	II
	AR225A EYE CANDY/HEAD GAME 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 Post-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. * Enrollment limited to 14 students by permission of instructor.		II
AR230	SEMINAR IN CRITICAL THEORY		
	AR230C UNSEEN, UNSAID, UNDONE: LIMITED CATALOG OF ENDLESS THINGS This seminar will investigate the spaces between existing representations, and will speculate on the methods of finding those useful gaps and margins which allow us to counter the given with	3	II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>other models of knowledge. Materials will include cinema, readings, and the practices of certain artists. Various aspects of visual culture will be considered, including those located in sites of display. Active participation is expected. Informal projects will be presented at the end of the semester.</p> <p>* Limited to 20 students, preference given to graduate students and upper level undergraduates. * Permission of instructor required.</p>		
AR230R	PLEASURE/TEXT: READINGS IN PSYCHOANALYSIS	3	II
	<p>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.</p> <p>* Permission of instructor required. * Approved for Critical Studies credit.</p>		
AR230V	TACTICS AND STRATEGIES	3	I
	<p>This is a continuation of Research, Action and Aesthetics (Spring 2004). This class will focus on activism and action. Guest speakers and field trips (possibilities include non-violent training, activists, lawyers, journalists, artists, curators, etc.) will help develop a variety of models for engaged practices. Exhibitions and agitprop inside and outside of CalArts will be organized, carried out and then discussed.</p> <p>* Enrollment limited to upper level undergraduate and graduate students only. * Permission of instructor required.</p>		
AR230W	STARTING WITH ADRIAN PIPER	3	I
	<p>Starting from Adrian Piper's work and writing recent practices in art and culture will be researched and examined. This class is primarily concerned with the period from the late 1980's to today's pluralistic and globalized art world. We will look at identity politics and multiculturalism as manifested in shows like the 1993 Whitney biennial with an eye toward understanding these tactics as necessitated by historical conditions. The subsequent anti-intellectual backlash of the mid-nineties found in un-critical uses of beauty, design, relational aesthetics and the market will be addressed. With this recent history in mind we will discuss out contemporary context of post colonial, post-black, post postmodern practices as advanced by shows like Documenta 11 and Thelma Golden's Freestyle.</p> <p>* Enrollment limited to upper level undergraduate and graduate students. * Permission of instructor required.</p>		
AR230X	CAMERA ON, CAMERA OFF	3	I
	<p>This seminar class is structured like a think-tank in which we will study the genre of performance and consider nuances of public and private human gesture and behavior. We will consider how distinctions between life and art have been questioned and blurred through the medium of performance. We will look at "performance" in a range of areas, including art movements, politics, the circus, comedy, and personal accounts. We will consider how and what these</p>		

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	performances reveal about our culture and ourselves. The class is divided between (1) lectures and screenings, (2) readings and discussions, and (3) three projects and critiques.		
AR233	IS FEMME A FOUR LETTER WORD 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. * Suggested for graduate and upper division undergraduates. * Permission of instructor required. * Open to the Institute	3	I
AR240	THE OPEN SEMINAR/CRIT	2	I,II
	AR240A OPEN SEMINAR 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.	2	TBA
	AR240B OPEN CRIT WHO DO YOU THINK YOU ARE? Open critique of works that begin with the study of the self – all mediums. This open-crit class is structured like a think-tank in which we will consider character, persona, identity, and self from several perspectives, including artwork, psychology, philosophy, and personal account. We will begin with a study of “the self” from psychological perspectives, followed by experimental projects, screenings, and discussions of work from various mediums. Then, the class will be devoted to critiques during which substantial attention will be given to intention and process, theoretical perspective, art-historical context, and objective description. Each student must present three works. Students will learn to critique, present, and write about others’ work. Each student is required to attend class sessions, present three pieces, participate in critiques, write about other students’ work, read assigned essays and write brief responses. * Class limited to 20 students. * Permission of instructor required.	2	II
AR251	RECONSIDERATIONS: CRITIQUE/SEMINAR 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.	3	II
AR300	ART SCHOOL MFA-1 INCOMING STUDENT WORKSHOP 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,	0	I

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	scholarship rankings, mid-residence reviews, etc. In addition, students will have the opportunity to talk to each other about their work and ideas. The workshop will be held at the beginning of the semester. Times and places TBA. Check in the Art Office for posters.		
AR360	VIEWPLANE: THE ARTIST AS EYE WITNESS 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 * Enrollment limited to 12 by permission of instructor.	2	II
AR372	MODE OF OPERATION 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 with students in the class. Students are required to do readings, writing assignments and in class presentations as well as participate in class discussions. * Enrollment limited to 30 students. * Prerequisite: BFA-3 or higher. * Permission of instructors required.	3	II
AR375A	POSTCRIT This class is set up to allow exchanges with other artists, about work/in progress. There are no limits on the kinds of discourse used in presenting work. Participants should be prepared to be open-minded and collegial. This is a forum which anticipates insights, digressions, and detours. * Enrollment limited to 14 students by permission of instructor.	2	I,II
AR385	CONSIDERING TIME This critique class provides a context for upper term students to present and discuss time-based work from various media including video, film, digital animation and sound. * Enrollment limited to 14 students. * BFA-4 or higher * Permission of instructor required.	2	II
AR386	POWER OF CRITIQUE Each student presents work to the class and leads the discussion during the presentation. * Enrollment limited to upper level undergraduate and graduate students only. * Permission of instructor required.	2	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.	2	I,II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	AR510E ARTICULATION	2	II
	Through students' presentations, this class provides a forum for them to articulate their art practices through generative thinking, and also to examine the "articular" space both within and between language and art. * Enrollment limited to 12 students by permission of instructor.		
	AR510F RIGOR OR VIGOR?	2	I
	Rigor and vigor as descriptive qualities will be used as the framework to survey contemporary art practices in this seminar class. We will look at examples of artists and essays that allow us to speculate on concepts of inner logic, coherence, consistency, experiment, subjectivity, lived experience and chaos. * Upper level BFAs and MFAs only. * Enrollment limited to 16 students by permission of instructor.		
AR515	GETTING YOUR SHIT TOGETHER	2	I
	Everything you ever wanted to know about survival after art school. Loads of information, provocative discussions about issues such as ethics, curatorial practice and presentation spaces (galleries to alternative sites), 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.		
AR520	MFA-1 CRITIQUE	3	I
	This course is designed for incoming MFA-1s, with the idea that we can view and discuss each other's work. The key concept is to experiment with various critical methods (e.g. the artist explains what s/he thought s/he was up to, we explain where the work exceeds or falls short of that intent; OR the artist says nothing at all, while we hypothesize about what the work might mean; OR someone else presents the artist's work; ETC.). These "methods" are arbitrarily assigned, and therefore the class changes its approach every week. In addition, Leslie Dick promises to produce a profoundly illuminating art historical anecdote each week. * Permission of instructor required.		
AR530	GOING PUBLIC	2	II
	What happens to the work of art after it leaves the studio? How does it circulate, get distributed, exhibited? How is it received? Is the discourse of the art idea and of the art object significantly different once they move into a larger world? What roles do curators, critics, gallerists, collectors, non-paying viewers play in the construction of what is currently visible and understandable as art? Does the existence of hybrid actors like artist-critics and artist-curators function as a corrective to the system, or as an enabling factor? These are some of the questions discussed in this class, based at the gallery at REDCAT (Roy and Edna Disney/CalArts Theater) The class will consider various forms of distribution, different types of gallery, exhibition and journal, and will include a variety of visiting speakers. * Recommend for upper level BFA and MFA. * Permission of instructor required.		
AR620A&B	ISSUES IN CONTEMPORARY MEDIA:		
	AR620A ADVANCED MOVING IMAGE CRITIQUE	3	I

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	IN CONTEMPORARY MEDIA		
	In this praxis course, students are, first, required to individually produce and present moving image work. Second, students are required to work together as a class to develop a theme for a group exhibition to be realized at the end of the semester. Contemporary moving image discourse and curatorial practices are examined throughout the semester as well as practical considerations in mounting an exhibition.		
	* Enrollment limited to 15 students.		
	* Prerequisite: Intro to Video (AR010) or equivalent.		
	* Permission of instructor required.		
	AR620B EIGHTIES VIDEO ART	3	I
	For this seminar class, single channel videos and video installation produced by various artists in the eighties are closely studied as a means to consider the evolution of video art and its movement into mainstream art in the eighties. Each class is organized around a particular theme such as identity, media theory or conceptual art. Screenings both addressing and complicating these themes occur in class. A portion of class is reserved for in-depth discussions of screened material and texts read prior to class. Students are encouraged to introduce new topics as they pertain to the subject at hand.		
	* Enrollment limited to 30 students.		
	* BFA-3 or higher.		
	* Permission of instructor required.		
AR800	U/G INDEPENDENT STUDY: SCHOOL OF ART	2-16	I,II
	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * May be repeated for credit.		
AR900	GRADUATE INDEPENDENT STUDY: SCHOOL OF ART	2-16	I,II
	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * May be repeated for credit.		
AR950A&B	GRADUATE INDEPENDENT STUDY (AS PREPARATION FOR MFA PROJECT)	5	II
	Beginning with the incoming class of Fall 2004. In the final two semesters of residency, Graduate students are required to participate in a two-semester Independent Study sequence in order to prepare for a final exhibition or project. AR950A is centered on developing a thesis statement and on developing a historical/theoretical context in which to recognize their work. AR950B is specifically aimed at developing this thesis further in conjunction with a final exhibition or project and is to be considered in the graduation review process.		
CS352	ART AND POSTCOLONIAL THEORY	2	I
	Especially designed for students who can believe that there is no conflict in discussing aesthetic and social ideas, this critical theory course will study the development of postcolonial theory from its beginnings found in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one hand, and aesthetic judgments on the other. We will show how such strategies perpetuate age old binary oppositions that privilege insular theories of artistic production, and how postcolonialism, being a radical critique of culture, undermines such hierarchies by functioning as an ethics of radicalism in general, especially as it applies to art. Included in this investigation is a		

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
<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 A survey course with a hands-on approach toward developing a Macintosh literacy. Hardware and software instruction includes the operating system, scanners, digital still and video cameras, image manipulation, drawing, text & font management, page layout and an introduction to motion. * AG111a required of first year Graphic Design students. * Permission of instructors required.	3	I
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 to develop work that both communicates and is compelling to an intended audience. * Required of second year Graphic Design students. * Not Open to Institute.	6	I,II
AG215A&B	TYPOGRAPHY I & II Two semester sequence. An introduction to the fundamentals of typography. Projects will focus on the understanding of: hierarchy through letter, word, and line spacing; traditional and modern page structure and proportion; book and magazine layout design.	3	I,II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<ul style="list-style-type: none"> * Required class for second year Graphic Design Students. * Not open to Institute. 		
AG221A&B	<p>BASIC PHOTOGRAPHY FOR GRAPHIC DESIGN</p> <p>Two semester sequence. An introductory course in photography covering the practical application of technical skills toward making concepts visual. Course content will include lectures and demonstrations of technical information, slide presentations of important historic and contemporary work, along with class discussions of readings covering various theoretical schools of thought. Students will make analog and/or digital photographs, which will be critically discussed in group critiques.</p> <ul style="list-style-type: none"> * AG221A required of first year Graphic Design students. * AG221B required of second year Graphic Design students. 	3	I,II
AG275	<p>DIGITAL TYPE DESIGN</p> <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 Font Lab™ in creating an identity concept. In the second semester the student creates an original typeface design and produces a full character set with spacing and kerning. Seminal developments in type design are discussed in the form of a survey of important type designers as each student researches an assigned type designer.</p> <ul style="list-style-type: none"> * Permission of instructor required. 	2	I,II
AG301A&B	<p>GRAPHIC DESIGN III</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> <ul style="list-style-type: none"> * Required class for third year Graphic Design Students. * Not open to Institute. 	6	I,II
AG315A&B	<p>TYPOGRAPHY III & IV</p> <p>An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition for print and interactive environments.</p> <ul style="list-style-type: none"> * Required of third year Graphic Design students. 	3	I,II
AG321A	<p>IMAGEMAKING II</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 & 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>	2	I
AG321B	<p>IMAGEMAKING I</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</p>	2	II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p> <p>* Required of second year Graphic Design students.</p>		
AG330A&B	BEGINNING WEB DESIGN	2	I,II
	<p>The class covers the essential methodologies, processes, conceptual skills, and knowledge of software vital to the design, programming, and implementation of websites. The class covers user interface (navigation issues), interactivity, and animation using Macromedia's Flash and Dreamweaver as the primary development tools.</p> <p>* Required of third year Graphic Design students.</p>		
AG350A&B	GRAPHIC DESIGN WORKSHOP	2	I,II
	<p>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.</p> <p>* Prerequisite: Third year, fourth year or graduate status in Graphic Design program.</p>		
AG370	ADVANCED WEB DESIGN	2	II
	<p>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.</p>		
AG401A&B	GRAPHIC DESIGN IV	6	I,II
	<p>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.</p> <p>* Required class for fourth year Graphic Design Students. Not open to Institute.</p>		
AG450	PROFESSIONAL PRACTICE FOR GRAPHIC DESIGNERS	2	II
	<p>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.</p>		
AG461	GRAPHIC DESIGN THEORY		
	AG461A DESIGN THEORY II	2	I
	<p>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.</p> <p>* Prerequisite: AG461B</p> <p>* Required of MFA-2 students.</p> <p>* Approved for Critical Studies credit.</p>		
	AG461B DESIGN THEORY I	2	II
	<p>A survey course of design theories from the 19th Century to the present. The focus is on making connections between philosophical investigations and the aesthetic foundations of design. Readings include essays on aesthetics, architecture, industrial design, modernism, postmodernism, popular culture and technology.</p>		

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Required of MFA-1 Graphic Design students. * Approved for Critical Studies credit.		
AG475	DIGITAL PRODUCTION FOR GRAPHIC DESIGNERS 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.	2	I
AG510A&B	GRADUATE SEMINAR I: GRAPHIC DESIGN 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.	6	I,II
AG550A&B	VISUAL LITERACY 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 * Required of all 3 year MFA students.	6	I,II
AG560	BEGINNING MOTION GRAPHICS This course explores basic concepts and methods for creating motion graphics for broadcast and cinema. Through a series of hands-on projects the techniques and tools of motion are examined and conquered, but also questioned and experimented with. Work is created using both analogue and digital methods, and is deliberately focussed on using graphic means to make graphic communication. * Permission of instructor required.	2	I,II
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 or by permission of instructor.	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	2	I

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
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
<u>PHOTOGRAPHY AND MEDIA COURSES</u>			
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)	I,(*)	
	AP010C View Camera (4&5)	(*)	
	AP010E Mural – Photo Printing	(*)	
	AP010F Final Cut Pro	I,II	
	AP010K Digital Photo (Photo Shop)	I	
	AP010M Advanced Digital Photo (Photo Shop)	II	
	AP010O Medium Format & Studio Lighting	(*)	
AP020	VISITING ARTIST WORKSHOP		
	AP020 A TBA 10 weeks	2	I
	AP020B TBA 10 weeks	2	II
	AP020C VISITING ARTIST, EXAMPLE AND PRACTICE	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

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
AP101C	NEW LAB New Lab is a semester long Technical Workshop for BFA-1 and BFA-2 transfer students in the Photography and Media Program. It is a course that provides the critical base for making work in the facility. The intent of this workshop is to orient incoming students to the CalArts Photography Facility and its production possibilities. The coursework includes a hands-on approach to photographic and image techniques widely used in the Program. All aspects of production from image techniques widely used in the Program. All aspects of production from 35mm to Medium Format cameras will be presented, digital orientation and production and support techniques designed to offer a base of support in the area. Inclusive in coursework: camera technique, darkroom technique, film characteristics, format choice, exposure controls, introduction to lighting and documentation. The intent of New Lab is to expedite student access to the culture of technical production within the Photography and Media Program. * Required for BFA-1 students and BFA-2 transfer students. * Open to others if space allows. * Permission of instructor required.	2	I
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. * Approved for Critical Studies credit.	2	I
AP201	BFA THINK TANK Think Tank is a studio and contemporary issues forum for Undergraduates. It is a course in which the faculty and students will present contemporary issues in Photography & Media practices and is centered on developing student’s individual interests and work. Think Tank is a BFA-2 requirement, open to BFA-3 students and highly recommended for transfer students.	2	I

TOPICS IN PHOTOGRAPHY AND MEDIA:

AP210Q ANTI-ILLUSION	Through extensive historical survey of the use of alternative media, this seminar course traces the influences of the seminal 1969 radical exhibition Anti-Illusion: Procedures/Materials, presented at the Whitney Museum of American Art, and alternative film and video of the same era, establishing links between contemporary ideas and their origins to current use. Anti-Illusion: Procedures/Materials introduced a new generation of artists: Michael Asher, Carl André, Lynda Benglis, Phillip Glass, Eva Hesse, Robert Morris, Bruce Nauman, Richard Serra, Keith Sonnier, Richard Tuttle, Joel Shapiro, and Michael Snow, to name a few. The artists “deny a viewing of their works outside the non-illusionistic limits they have prescribed”, the curators, perhaps for the	2	I
-----------------------------	--	----------	----------

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>first time in a museum, had no presumptions about how the work should be seen. The class will be structured into small groups, each assigned an area of research to examine and compare the positioning and interpretation of such works within the context of contemporary art, turning an eye towards the resurgence of works made by a new generation of artists.</p>		
	PROBLEMS IN PHOTOGRAPHIC PRACTICE:	1-5	I,II
	<p>AP220J OBJECT AND IMAGE: SOMETHING FOR NOTHING</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>	2	I
	<p>AP220L MONTAGE</p> <p>We will discuss the methodology and application of montage for the manifestation of the not yet seen (example: science fiction dystopias) as well as its uses for criticism of the already seen (example: activist cultural criticism). This studio course will investigate multiple techniques for the production of montage (cut and paste, editing, computer technologies, etc.) Students using film, video, writing, installation or photography are encouraged.</p>	2	I
	<p>AP220V GENDERED GEOGRAPHIES</p> <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 image 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>	2	II
	<p>AP220W COMPONENTS</p> <p>Designed for students working in photography & image media who are looking to incorporate time-based media into their work, this course will provide an innovative forum for interdisciplinary research in the arts while using the classroom as an opportunity for studies in theory and technique of the components of an installation. Each student will focus on their independent practice, by way of incorporating the process of invention to create new aesthetic experiences. The creation and manipulation of moving images, sound, text, music, voice, performance, and new methods of integration with other technologies will be discussed. Each student will create an installation for exhibition and will document the process as a record of their practice.</p>	2	II
	UNDERGRADUATE CRITIQUE:		
	<p>AP310A</p> <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</p>	2	I

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
---------------	--------------	----------------	------------------

students will be required to discuss their own work and the work of their classmates. Preparation outside of class is required.

* May be repeated for credit.

AP310B **2** **II**

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.

AP310C OLD-NEW-DIGITAL-NETWORK-PHOTO **2** **I**

A critique class for students to present and discuss and critique a cross section of media practices including photography and video installation digital and analog media, Internet, screen-based and flat work. The class is open to all students across the institute, however it is oriented towards 2nd through 4th year undergraduates & graduate students in Photography and Media, & Integrated Media students. The course fulfills an Undergraduate Critique requirement in the Photography & Media Program.

PROBLEMS IN PHOTOGRAPHIC PRACTICE:

AP320B **INTERVENTIONS** **2** **II**

An IM, Photography and Media Art, school wide (cross listed) course. A practice class where students apply the strategies of the software hack and game “mods” (altering the existing code in a game engine to alter elements such as the look of the space, the gender of characters, or environment), as the latest iteration of the Situationists’ concept of “Detournment”, to the larger cultural arena – the gallery, the mall, the Internet, the museum, the city, the suburbs, or the streets, in turn, making art out of their interventions.

AP401 **PHOTOGRAPHY FOURTH YEAR SEMINAR/CRITIQUE** **3** **II**

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.

TOPICS IN PHOTOGRAPHY AND MEDIA:

AP410A **PRACTICING EXHIBITION** **2** **I**

This is a class that will treat contemporary exhibition practice as a set of options and effects. After a look at some histories of exhibition and installation practices, we will, using the textbook of the season’s exhibits on view in L.A., critically consider the effects of site, order, array and finish on the experience of artwork in public.

PROBLEMS IN PHOTOGRAPHIC PRACTICE:

AP420A **SPILL YOUR GUT! (VIDEO DIARY)** **2** **II**

Open crit for makers of film and/or video works.

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
AP420B	GLOBALIZATION AS A DOCUMENTARY CHALLENGE A practical course on the detection and representation of global systems, flows, and crisis points. * Permission of instructor required.	2	I
AP510	GRADUATE SEMINAR: PHOTOGRAPHY:		
	AP510A GLOBALIZATION AND THE WORLD IMAGE Course will begin with consideration of the contemporary implications of the German literary historian Michael Nerlich's idea of a premodern and precapitalist "ideology of adventure." In this context, we will consider medieval texts such as Chretien de Troyes <i>Perceval</i> (as well as Eric Rohmer's film adaptation of this early romance) in relation to the recent war film <i>Three Kings</i> . Photographic works discussed will include Ed van der Elsken's <i>Sweet Life</i> , David Duncan's <i>Yankee Nomad</i> , Edward Steichen's <i>Family of Man</i> , and other works by Albert Renger-Patzsch, Tacita Dean, Fischli and Weiss, and Armin Linke. These works all refract notion of the <i>global</i> . Additional theoretical readings will include excerpts from Hegel's <i>Philosophy of History</i> , and from Adam Smith, Marx, Heidegger and Buckminster Fuller.	3	I
	AP510B GRADUATE SEMINAR ON BEAUTY AND THE SUBLIME IN THE VISUAL ARTS We will consider the recent rehabilitation of "Beauty" and the Sublime" in light of their historical antecedents. The main texts under consideration will be <i>The Invisible Dragon</i> , by Dave Hickey, <i>Beauty and the Contemporary Sublime</i> , by Jeremy Gilbert-Rolfe, and <i>Chromophobia</i> , by David Batchelor. We also draw from writers such as Immanuel Kant, John Ruskin, Adolph Loos, Amelia Jones, among others. Participants will be responsible for guiding the group" discussion of the readings with supporting materials such as slides and additional readings that extend or contradict the positions in the main text. * Open to upper division undergraduates by permission of instructor.	3	II
	AP510D VISITING ARTIST/SPECIAL TOPICS	3	II
AP520A&B	GRADUATE CRITIQUE: PHOTOGRAPHY 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.	3	I,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
AR950A&B	GRADUATE INDEPENDENT STUDY (AS PREPARATION FOR MFA PROJECT) Beginning with the incoming class of Fall 2004. In the final two semesters of residency, Graduate students are required to participate in a two-semester Independent Study sequence in	5	II

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>order to prepare for a final exhibition or project. AR950A is centered on developing a thesis statement and on developing a historical/theoretical context in which to recognize their work. AR950B is specifically aimed at developing this thesis further in conjunction with a final exhibition or project and is to be considered in the graduation review process.</p>		
CS570G	<p>L.A. GRAVEYARD OF DOCUMENTARY</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>	2	II
CS570H	<p>MONTAGE</p> <p>“montage practice sought not merely to represent the real...but, also, to extend the idea of the real to something not yet seen.” In the 1930’s montage strategies were used in filmmaking, photography, and writing for the purposes of art, advertising, criticism, journalism and propaganda. In this course we will study the expanded vision and the radical realignments of the models of authority and influence which resulted from the disruptions of perspectival and political space. We will discuss the methodology and application of montage in the 1990’s for the manifestation of the not yet seen as well as its uses for criticisms of the already seen.</p> <p>* Permission of the instructor required. * Course may be used for photo history requirement.</p>	2	I
IM1011A	<p>PIRATES, HACKERS, FREE NETWORKS, AND THE CULTURE AND POLITICS OF THE COMMONS</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 the cultures of open source, free software, and copyleft, the digital commons, peer to peer activities, software hacks, computer game modifications, and net art. The class will take a close look at these and other current Internet related trends, and will examine their impact on art, culture, and politics. Currently this includes a look at new restrictive technologies and laws that equate openness with danger, and attempt to create scarcity out of abundance, and projects by artists, activists, writers, programmers, and scholars working against these efforts. (see previous syllabus at http://calarts.edu/~line).</p> <p>* Approved for Critical Studies credit.</p>	2	II