

## 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

AR200D Alternative Practices

AR200E Time Based Studio

AR200F Print & Digital Media

AR200G Mac for Artists

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

##### Second Year:

AR215A&B Post Foundation Seminar  
and Critique

At least two classes from the following:

AR200A Drawing

AR200B Practical Painting

AR200C Sculpture

AR200D Alternative Practices

AR200E Time Based Studio

AR200F Print & Digital Media

AR200G Mac for Artists

AR200H Expansive Fields

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

##### Third Year

##### Fourth Year

## SCHOOL OF ART

---

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

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.

<u>First Year</u>	<u>Second Year</u>
AP101A&B    Foundation Photography & Media	AP210*    BFA Think Tank
AP101C*    New Lab	AP310*    Undergraduate Critique A,B
AP101 A-P    Two technical workshops each semester	AR800    Independent Study (one each semester)
Two Practicum workshops	Two Practicum workshops
<u>Third Year</u>	<u>Fourth Year</u>
AP362            Visual (?) Semiotics	AP410*    Critique and Exit
AP310A,B      Undergraduate Critique	AR800    At least two Independent Studies
AR800            At least two Independent Studies	Two Practicum workshops
Two Practicum workshops	

\* Required Courses

#### B. GENERAL BFA REQUIREMENTS (recommended sequentially)

One History of Photography– recommended in 2<sup>nd</sup> and 3<sup>rd</sup> year  
(CS172A&B)

AP360\*    Video History  
AP361\*    Network Culture

\* Required Courses

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

#### C. MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS)

AR900            Graduate Independent Study (at least four)

## SCHOOL OF ART

---

AP510	Graduate Seminar (at least two)
AP520	Graduate Critique (at least two)
AR950A&B	Graduate Independent Study (as preparation for MFA project) Taken in the 2 <sup>nd</sup> year

The following courses are highly recommended.

CS370	Modern Art History
AP360	Video History
AP361	Network Culture

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>ID200A&amp;B</b>	<b>COLLABORATION LABORATORIES: ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS</b>	2	I
	<p>A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process which is compatible with both the form and content which he/she is working with in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of ongoing projects, readings, and a L.A. field trip to a performance. Interdisciplinary projects can take the form of new theater works, installations, audio/soundworks, performances, film/ video, etc. and any number of unnamed forms.</p> <p>* Enrollment open to the Institute by permission of instructor. * Priority to graduate and upper division undergraduates.</p>		
	<b>ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS</b>	2	II
	<p>A workshop for evolving new performance work which crosses disciplines including but not exclusive to dance, theater, music, performance art, film/video or any combination of these disciplines. Through collaboration the class will develop one (or possibly several) performance project(s). Over the course of the semester each project will be taken through the various pre-production stages such as: research and development, outlining performance action, writing scripts, designing the performance, creating budgets, presenting work-in-progress versions, critique and evaluation, etc. The class will also include lecture, a guest speakers program, readings, and a L.A. field trip to a performance.</p> <p>* Enrollment open to the Institute by permission of instructor. * Priority to graduate and upper division undergraduates.</p>		
<b>ID300A&amp;B</b>	<b>INTERDISCIPLINARY CRITIQUE</b>	2	II
	<p>A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists.</p> <p>* Enrollment required for Interschool Grant recipients. * Priority to graduate and upper division undergraduate students.</p>		
<b>ID350</b>	<b>COLLUSIONS &amp; COLLISIONS</b>	2	I
	<p>When forms collide, there is an opportunity to work in uncharted territory. In a series of workshops students will explore various forms and their hybrid possibilities. Forms include text, image, sound, movement, object, etc. Workshops will be team-taught by two different faculty. Class will also include one to two visiting artists. Students may work in collaborative groups and will realize assignments both in and out of class.</p> <p>* Open to the entire Institute.</p>		
<b>ID360</b>	<b>RE: INVENTING THE WHEEL AN INTERDISCIPLINARY HISTORY SURVEY</b>	2	II
	<p>A 20th Century survey of interdisciplinary work from Dada to the present taught by a series of CalArts faculty (from various schools) and visiting artists. Class includes lectures and collaborative class projects. At each class meeting, a different subject is covered. Subjects vary but may cover artists and movements/genres that include Dada, Fluxus, Antonin Artaud, John Cage, performance art, installation art and interactivity, and dance theater.</p> <p>* Open to the entire Institute.</p>		
<b>ID550</b>	<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>CS172</b>	<p><b>HISTORY OF PHOTOGRAPHY</b></p> <p>The history of photography is studied through slide lectures, readings and class discussion. The class traces photographic modernism from 1917 to its present crisis. We will consider both the privileged and mundane uses of photography, paying special attention to the often problematic relationship between "fine art" and "applied" photography. The course will offer a close but contextual reading of photographic work, and will require attention to questions posed by aesthetics, art history, sociology, economics, semiotics, and social and intellectual history.</p> <p>* Required course.</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</b>
<b>CS370A&amp;B</b>	<p><b>MODERN ART HISTORY IN REVIEW</b></p>	<b>2</b>	<b>I,II</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

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

**Fall 2005:** 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.

**Spring 2006:** 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).

<b>CS372</b>	<b>RELATIONAL AESTHETICS: SOCIAL EXCHANGE AND POLITICS OF ALEATORY SPACE</b>	<b>2</b>	<b>II</b>
--------------	--	----------	-----------

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

### ART PROGRAM COURSES

<b>AH010</b>	<b>WHAT MAKES IT ART?</b>	<b>2</b>	<b>I</b>
--------------	---------------------------	----------	----------

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.

<b>AR010</b>	<b>INTRODUCTION TO THE MOVING IMAGE</b>	<b>2</b>	<b>II</b>
--------------	---	----------	-----------

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.



## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Enrollment limited to 12 by permission of instructor.		
<b>AR012A</b>	<b>INDEPENDENT PROJECTS WORKSHOP: EDITING AND FINAL CUT PRO</b>	<b>1</b>	<b>I</b>
	Students must have a project in some stage of production to be worked on throughout the course. This is a six-week workshop, which will provide the student with a thorough knowledge of Final Cut Pro editing software. Some editing technique will be presented and discussed with an emphasis on student project goals. * Limited to 12 students by permission of instructor.		
<b>AR030A-D</b>	<b>PRINTMAKING WORKSHOPS</b>	<b>1</b>	<b>II (*)</b>
	Skills included in these workshops may cover lithography, etching, photographic, processes, silk-screen, woodblock, and offset.		
<b>AR060</b>	<b>WELDING AND METAL FABRICATION WORKSHOP</b>	<b>1</b>	<b>II (*)</b>
	This workshop will provide a general overview of metal fabrication tools and fabrication possibilities. Welding and cutting demonstrations and lessons. * Enrollment limited to 12 students.		
<b>AR101A&amp;B</b>	<b>FOUNDATION SEMINAR</b>	<b>3</b>	<b>I,II</b>
	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.		
<b>AR111A-D</b>	<b>MACINTOSH FOR ARTISTS</b>	<b>1</b>	<b>II (*)</b>
	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.		
<b>AR128</b>	<b>SUPER SHOP WORKSHOP</b>		
<b>AR150</b>	<b>CONTENT AND FORM</b>	<b>3</b>	<b>I,II</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 bridge the theory/practice polarity. In this way the student will not only become familiar with the		

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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).		
<b>AR200A</b>	<b>DRAWING WITH COLOR/PAINTING ON PAPER</b> 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 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. * Course is limited to 14 students. * Permission of instructor required.	<b>2</b>	<b>II</b>
<b>AR200B</b>	<b>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,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 vision. This is a hands-on, assignment based class for beginners. Since most sculptures take more than 3 hours to complete, do prepare to work outside of class. It is imperative that students come to class with their own tools and materials ready. * Enrollment limited to 15 students.	<b>2</b>	<b>II</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 exposed to historical and theoretical issues specific to time-based works of art. Students will be required to complete assignments, present works in class and participate in critiques. Further requirements include weekly readings and writing. * Enrollment limited to 15 students. * Recommended for BFA2 and higher.	<b>2</b>	<b>I</b>
<b>AR200F</b>	<b>PRINTMAKING: PRINT AND DIGITAL MEDIA</b> 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;	<b>2</b>	<b>I,II</b>

## 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.		
<b>AR200G</b>	<b>MAC FOR ARTISTS...BOOKS TO WIDGETS</b> Hands-on, conceptual projects in Photoshop and InDesign will allow students to integrate Macintosh skills with individual studio practice and interests. Hardware and software instruction includes the Mac operating system, dock, apps & dashboard, cameras & image capture, scanning, file management, CD/DVD backup, image manipulation, fonts, page layout, and pdf export. Production and prepress of documents for wide-format and color printing will also be covered. Class is for first or second year art students with little or limited Mac experience. Regular attendance mandatory for working in class. Students must be productive, and willing to form personal views for content in their work. * Permission of instructor required. * Enrollment limited to 12 students.	<b>3</b>	<b>II</b>
<b>AR200H</b>	<b>EXPANSIVE FIELDS: THE WORKING PROCESS AND BEYOND</b> This studio class is designed to expand students' awareness of the materials and techniques of painting and drawing while developing a greater understanding of the current scene within contemporary art. We will use films and photographs as source material for drawings and paintings, explore advanced color mixing and painting techniques, fabricate a series of abstract drawings based on writings by Jorge Luis Borges and James Joyce, discuss assigned readings, look at the work of contemporary artists during informal slide lectures, video presentations, and field trips to galleries and artists' studios, and have ongoing discussions about ideas and art making. * Class limited to 16 students. * Permission of instructor required.	<b>2</b>	<b>I</b>
<b>AR215A&amp;B</b>	<b>POST-FOUNDATION PROGRAM I AND II</b> (Required of all second year students and most undergraduate students.)		
	<b>AR215A SKEPTICAL BELIEFS</b> 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.	<b>3</b>	<b>I</b>
	<b>AR215B PASSIONATE PRACTICES</b> 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.	<b>2</b>	<b>II</b>
<b>AR220</b>	<b>PAINTING WORKSHOPS</b> Intensive critique for advanced painters. Each workshop will consist of seminar, discussion and individual studio visits.	<b>1</b>	<b>II (*)</b>
<b>AR225</b>	<b>ADVANCED PAINTING STUDIO &amp; CRITIQUE</b>	<b>2</b>	<b>I</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>A course for advanced undergraduate students and graduate students working with the medium and ideas of painting. The class is a forum for peer critique of self-directed studio projects, with an emphasis on the role of painting within a contemporary art context and building one's individual practice. Field trips and critique of student work will provide a structure for in-depth inquiry.</p>		
<b>AR230</b>	<b>SEMINAR IN CRITICAL THEORY</b>		
	<b>AR230M THRILLERS</b>	<b>3</b>	<b>I,II</b>
	<p>The seminar will examine this 20<sup>th</sup> century meta-genre, which includes among others medical, political, legal and psychological thrillers. Particular attention will be paid to these films as texts which reflect the social/cultural anxieties of mid- to late century (post) modernity. This includes the discussion of the films as examples of representational strategies in the larger culture of visual production. Readings and screenings are mandatory.</p> <p>* Enrollment limited to 25 students, graduate students and upper level undergraduates only. * Permission of the instructor is required.</p>		
	<b>AR230R PLEASURE/TEXT: READINGS IN PSYCHOANALYSIS</b>	<b>3</b>	<b>II</b>
	<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>		
	<b>AR230W STARTING WITH ADRIAN PIPER</b>	<b>3</b>	<b>I</b>
	<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. There will be readings each week and students will be expected to actively participate in class discussions.</p> <p>* Enrollment limited to upper level undergraduate and graduate students. * Permission of instructor required.</p>		
<b>AR233A</b>	<b>IS FEMME A FOUR LETTER WORD</b>	<b>3</b>	<b>I</b>
	<p>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 21<sup>st</sup> century as we redefine the needs and desires of contemporary art as it relates to sex, gender, and the often contrary politics thereof. Final research project and presentation required. Fall semester "A" emphasis on history and theory.</p> <p>* Permission of instructor required. * Enrollment limited to 15.</p>		

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>AR233B</b>	<b>FEMME AS A FOUR LETTER WORD</b> The same as above for advanced students desiring a practice and critique emphasis.. Curatorial and exhibition venues developed. Student work to be examined and discussed. * AR233A required as prerequisite.	<b>2</b>	<b>II</b>
<b>AR233C</b>	<b>ART &amp; FEMINISM</b> This seminar will approach the topic of feminism and art from both the theoretical and the historical points of view. It is important to look again at the work of the 1960's and 1970's, in order to have a common ground for discussing the relevance of that work today.. There will be particular emphasis given to the intersections of conceptual art practice and feminist thinking, in a reconsideration of conceptualism that underlines its political dimension. We will look at the work of a very diverse group of women artists (including but not limited to: Judy Chicago, Mary Kelly, Nikki de St. Phalle, Eva Hesse, Barbara Kruger, Adrian Piper, Hannah Wilke, Francesca Woodman, Ana Mendieta, Martha Rosier, and more) and read some theoretical and critical texts that will illuminate and problematize the work we are examining. The primary emphasis will be to enable students to relate these ideas and concerns to their own art practice, and to help them understand the work of others. * Permission of instructor required.	<b>3</b>	<b>II</b>
<b>AR240</b>	<b>THE OPEN SEMINAR/CRIT</b>	<b>2</b>	<b>I,II</b>
	<b>AR240A OPEN SEMINAR: TEXT AND THE (VIDEO-) IMAGE</b> This seminar will examine the relationship between text and image in video-work as well as commercial film and television programming. We will try to understand the effect of silent film inter-titles, news reports or sound clips on the accompanying image. We will also work directly with found texts and collectively explore their use with different video images. Variations including the reading of text, improvised speech, and text images—e.g. subtitles and text blocks—will be tested in combination with different video images. Through specific exercises texts will also be developed and combined with images. These independent projects will be discussed by the class as a group—i.e. we'll have crits.	<b>3</b>	<b>II</b>
	<b>AR240B OPEN CRIT</b> Need description. * Class limited to 20 students. * Permission of instructor required.	<b>2</b>	<b>II</b>
	<b>AR240D EYE CANDY/HEAD GAME</b> 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.	<b>3</b>	<b>II</b>
	<b>AR240E RIGOR OR VIGOR?</b> Using vigor/rigor as framework, this class provides an opportunity to survey contemporary practices alongside with students' projects, with focus on issues of coherence, inner logic, lived experience, use of history, among other things. Monthly philosophical texts are assigned to	<b>2</b>	<b>I</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	augment discussion on these issues. Other course requirements include a documentation assignment and an in-class mid-term examination. * Prerequisite: BFA-3 or higher. * Enrollment limited to 15 students by permission of instructor.		
<b>AR240F</b>	<b>ANDY: ISSUES IN CONTEMPORARY ART</b> Using the diverse practices of Andy Warhol as a point of entry into various art issues, this course will engage questions of everyday life, queer performance, celebrity, the fascination of the mistake, collecting, the idea of the artists as automaton, the studio as factory, time, politics, writing, and shoes, among other things.	<b>2</b>	<b>I</b>
<b>AR240G</b>	<b>ARTIST THE TRAVELER</b> “Travel”, “journey”, “navigate” and “unpack” are common words artists resort to use when they articulate their practice. In this class, we will share our traveling stories and discuss how they impact our work. In other words, we will “navigate” through notions of process, temporality, change, movement, context, translation and boundary and hopefully to “unpack” some subtext and deeper meanings therein. Student’s presentations of research projects are required. * Enrollment limited to 15 students. * Prerequisite: BFA-3 or higher.	<b>2</b>	<b>II</b>
<b>AR240H</b>	<b>PARADES, PAGEANTS &amp; SALONS</b> This seminar will explore diverse models for socially created and experienced art. We will consider the nature of the ephemeral communal event within the context of an art practice, viewing these events both as works of art, and as catalysts for larger movements in local cultural communities and the broader world of the arts. We will do case studies of both contemporary & historic, local & international examples.	<b>3</b>	<b>I</b>
<b>AR240I</b>	<b>THE VALENCIA GARDENLAB</b> This multidisciplinary studio will create a cultivated green space on the CalArts campus. As an alternative to the computer lab, this space will provide students with a location to experiment with organic processes. The design will respond to the particular qualities of the climate, history, site and school community. The project may become a permanent feature of the campus that takes into account its future use, life and maintenance.	<b>2</b>	<b>I</b>
<b>AR240J</b>	<b>THE FINE ART OF RADICAL GARDENING</b> This seminar will survey contemporary and historic examples of the garden as a fine art from monastic Pre-Renaissance gardens to the work of contemporary artists (such as Mel Chin, Nils Norman and Meg Webster). We will look at the diverse roles of the garden, from the world-view story-telling narratives of the Italian Renaissance garden to the radical political potential for the garden to engage current issues of land use, food production and public space.	<b>3</b>	<b>II</b>
<b>AR240K</b>	<b>THIS RIVER IS OUR PARADE</b> This multidisciplinary art studio will put on a parade along (or in) the Los Angeles river at the end of the spring term 2006. Students from all schools at CalArts will collaborate on the creation of a site responsive ephemeral event. It will celebrate and attract attention to the industrial spine of the city that is now in the process of becoming a public green amenity.	<b>2</b>	<b>II</b>
<b>AR240L</b>	<b>OPEN SEMINAR</b> Description available at registration.	<b>3</b>	<b>I</b>
<b>AR240M</b>	<b>DRAWING/EXPERIMENTAL METHODS IN ART</b>	<b>3</b>	<b>II</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>This course deals with experimentation with drawing and other modes of expression like text and collage perhaps also in regard to painting, photo, and video. Concrete exercises that hinder controlled work will be used such as blind drawing, drawing for shortened periods, drawing living animals, in the landscape, etc. In conjunction there will also be simple written exercises such as describing a face. Concurrently we will investigate the unconscious through the analysis and examination of children's drawings and those of the mentally disturbed (art brut). How much reflection is necessary for an artist? How far can associative and spontaneous work be meaningful and which artists use it as a controlled strategy? We'll look at a variety of very different artistic approaches from Jean Debuffet, Jonathan Meese, Henry Darger, Jonas Mekas, Robert Crumb, Mirjam Cahn, Stanley Brown, John Baldesarri, etc. A requirement of participants will be that they choose an artist whose work they will present in relation to a judgment of that artists apparent attitude or stance.</p>		
<b>AR251</b>	<p><b>RECONSIDERATIONS: CRITIQUE/SEMINAR</b></p> <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>3</b>	<b>II</b>
<b>AR300</b>	<p><b>ART SCHOOL MFA-1 INCOMING STUDENT WORKSHOP</b></p> <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 at the beginning of the semester. Times and places TBA. Check in the Art Office for posters.</p>	<b>0</b>	<b>I</b>
<b>AR360</b>	<p><b>VIEWPLANE: THE ARTIST AS EYE WITNESS</b></p> <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>2</b>	<b>II</b>
<b>AR375A</b>	<p><b>POSTCRIT</b></p> <p>The class is set up to allow open discussions with other artists about work in progress, in studios and in galleries. There are no limits on the discourse used in presenting work. Participants should be prepared to be open-minded and collegial. This is a forum which anticipates insights and digressions.</p> <p>* Enrollment limited to 13 students by permission of instructor.</p> <p>* Enrollment limited to upper level undergraduate and graduate students only.</p>	<b>2</b>	<b>I,II</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>AR385</b>	<b>CONSIDERING TIME</b> 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. Students are required to submit a comprehensive written statement of their work and submit it for review by the class. * Enrollment limited to 15 students. * BFA-3 or higher * Permission of instructor required.	<b>2</b>	<b>II</b>
<b>AR386</b>	<b>CRITIQUE</b> 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.	<b>2</b>	<b>I,II</b>
<b>AR390</b>	<b>WRITING WORKSHOP</b> A writing workshop which will proceed along traditional lines. Writers will hand out hard copy a week preceding discussion. We will discuss the work of two writers per permission. No writing or exercises will be done during class time. We will accommodate fiction and non-fiction, but no poetry. * Open to all schools, but serious writers only, please. * Permission of instructor.	<b>3</b>	<b>I</b>
<b>AR395</b>	<b>OPEN CRITIQUE FOR UNDERGRADUATE ART STUDENTS</b> 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.	<b>2</b>	<b>I</b>
<b>AR400</b>	<b>VISITING ARTIST FORUM</b> Purpose: to create a lively reading and discussion group which will explore ideas raised by contemporary visual artists and theorists. This forum will preview and discuss materials that visitors provide about their work prior to each visitor's lecture. Ideally this will generate informed and thoughtful participation during the lecture responses. Attendance and participation required, with some written commentary. * Enrollment limited, permission of instructor required. * Highly recommended for MFA-1 students entering the Art Program.	<b>2</b>	<b>I,II</b>
<b>AR410</b>	<b>POST STUDIO ART</b> The focus of the class is on group and individual analysis of theory as it is applied to each student's practice. The course, therefore, is dependent upon enrolled students' production. Relevant aspects of critical theory will be addressed by the group in order that specific issues may be developed. In this process sources such as readings will be used. The class is open to both static and non-static forms of art. * May be repeated for credit. * Permission of instructor required.	<b>5</b>	<b>I</b>



## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>AR505</b>	<b>R &amp; D: RESEARCH AND DEVELOPMENT</b> Research and Development, Reflection and deployment, Reinvention and defense... This working forum for visual artists prepares CalArtians to be the best authority on their own work. Students will learn several ways to answer the time-honored and very scary cocktail party, art opening question, “So you’re an artist...and what do you do?” Recommended for first year graduate students and seniors preparing for their graduation reviews. Students will debate critical positions, reconsider context issues relating to the influence of contemporary artists, and analyze student work as presented in the class. * Enrollment limited to 15. * Permission of instructor required.	<b>2</b>	<b>I</b>
<b>AR515</b>	<b>GETTING YOUR SHIT TOGETHER</b> 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.	<b>3</b>	<b>I</b>
<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>AR620C</b>	<b>SPATIALIZING NARRATIVE/NARRATIVIZING SPACE</b> This class examines the phenomenon of moving image artists utilizing conventional modes of narrative in installation format, particularly in the 90’s. Each class is devoted to the work of one contemporary artist and involves screenings, artist presentations and in-depth discussion. Artists considered include Eija-Liisa Ahtila, Doug Aitken, Stan Douglas, Catherine Sullivan and Jane and Louise Wilson. Students are assigned weekly readings and occasional screenings. A fully researched mid-term project and final 10 page paper are required. * Enrollment limited to 25 students. * BFA-3 or higher * Permission of instructor required.	<b>3</b>	<b>II</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>AR950A&amp;B</b>	<b>GRADUATE INDEPENDENT STUDY</b>	<b>5</b>	<b>I,II</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>(AS PREPARATION FOR MFA PROJECT)</b>			
<p>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.</p>			
<b>CS352</b>	<b>ART AND POSTCOLONIAL THEORY</b>	<b>2</b>	<b>I</b>
<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><u>GRAPHIC DESIGN COURSES</u></b>			
<b>AG101A&amp;B</b>	<b>GRAPHIC DESIGN I</b>	<b>6</b>	<b>I,II</b>
<p>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.</p> <p>* Required class for first year Graphic Design Students. Not open to Institute.</p>			
<b>AG104</b>	<b>DESIGN ISSUES</b>	<b>2</b>	<b>I</b>
<p>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.</p> <p>* Required of first year Graphic Design students.</p>			
<b>AG110</b>	<b>SKILLS FOR VISUALIZATION</b>	<b>2</b>	<b>I</b>
<p>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.</p> <p>* Required of first year Graphic Design students.</p>			
<b>AG111A</b>	<b>MACINTOSH FOR DESIGNERS</b>	<b>3</b>	<b>I</b>
<p>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,</p>			

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>image manipulation, drawing, text &amp; font management, page layout and an introduction to motion.</p> <p>* AG111a required of first year Graphic Design students.</p> <p>* Permission of instructors required.</p>		
<b>AG201A&amp;B</b>	<p><b>GRAPHIC DESIGN II</b></p> <p>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.</p> <p>* Required of second year Graphic Design students.</p> <p>* Not Open to Institute.</p>	<b>6</b>	<b>I,II</b>
<b>AG215A&amp;B</b>	<p><b>TYPOGRAPHY I &amp; II</b></p> <p>Two semester sequence. An introduction to the fundamentals of typography. Projects will focus on the understanding of: hierarchy through letter, word, and line spacing; traditional and modern page structure and proportion; book and magazine layout design.</p> <p>* Required class for second year Graphic Design Students.</p> <p>* 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></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> <p>* AG221A required of first year Graphic Design students.</p> <p>* AG221B required of second year Graphic Design students.</p>	<b>3</b>	<b>I,II</b>
<b>AG275A&amp;B</b>	<p><b>DIGITAL TYPE DESIGN</b></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> <p>* Permission of instructor required.</p>	<b>2</b>	<b>I,II</b>
<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>	<b>3</b>	<b>I,II</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<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>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, 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>	<b>2</b>	<b>I,II</b>
<b>AG350A&amp;B</b>	<p><b>GRAPHIC DESIGN WORKSHOP</b></p> <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>	<b>2</b>	<b>I,II</b>
<b>AG370</b>	<p><b>ADVANCED WEB DESIGN</b></p> <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>	<b>2</b>	<b>II</b>
<b>AG401A&amp;B</b>	<p><b>GRAPHIC DESIGN IV</b></p> <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>	<b>6</b>	<b>I,II</b>
<b>AG405</b>	<p><b>WEB DESIGN STUDIO: THE GRAPHIC DESIGN PROGRAM WEBSITE</b></p>	<b>2</b>	<b>I</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>Operating more like a design studio than a classroom the participants will work together under the instructor's direction to complete the design and production of the Graphic Design Program's adventurous new website. The studio will go through all the steps necessary – from scheduling, mapping, interaction + interface design, programming, testing, to actual implementation – to create a real site in a real working environment.</p> <p>* Prerequisites: Beginning Web Design or equivalent experience. * Permission of the instructors required.</p>		
<b>AG450</b>	<b>PROFESSIONAL PRACTICE FOR GRAPHIC DESIGNERS</b>	<b>2</b>	<b>II</b>
	<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>		
<b>AG461</b>	<b>GRAPHIC DESIGN THEORY</b>		
	<b>AG461A DESIGN THEORY II</b>	<b>3</b>	<b>I</b>
	<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 * Required of MFA-2 students. * Approved for Critical Studies credit.</p>		
	<b>AG461B DESIGN THEORY I</b>	<b>3</b>	<b>II</b>
	<p>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.</p> <p>* Required of MFA-1 Graphic Design students. * Approved for Critical Studies credit.</p>		
<b>AG475</b>	<b>DIGITAL PRODUCTION FOR GRAPHIC DESIGNERS</b>	<b>2</b>	<b>I</b>
	<p>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.</p> <p>* Required of second year Graphic Design students.</p>		
<b>AG510A&amp;B</b>	<b>GRADUATE SEMINAR I: GRAPHIC DESIGN</b>	<b>6</b>	<b>I,II</b>
	<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>AG550A&amp;B</b>	<b>VISUAL LITERACY</b>	<b>6</b>	<b>I,II</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<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                      * Required of all 3 year MFA students.</p>		
<b>AG560A&amp;B</b>	<b>BEGINNING MOTION GRAPHICS</b>	<b>2</b>	<b>I,II</b>
	<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>AG570</b>	<b>TYPOGRAPHICS</b>	<b>3</b>	<b>I,II</b>
	<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 or by permission of instructor.</p>		
<b>AG580</b>	<b>ADVANCED MOTION GRAPHICS</b>	<b>2</b>	<b>I</b>
	<p>This class will be a semester-long project creating videos to be projected in the REDCAT café before and after performance. The semester will be devoted to design process that allows for careful development of a highly finished work that is carefully thought, exquisitely designed, and beautifully crafted.</p> <p>* Prerequisite: Beginning Motion Graphics or equivalent.                      * Permission of instructor required.</p>		
<b>AG601A&amp;B</b>	<b>GRADUATE SEMINAR II: GRAPHIC DESIGN</b>	<b>6</b>	<b>I,II</b>
	<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>		

### PHOTOGRAPHY AND MEDIA COURSES

#### WORKSHOPS

<b>AP010A-N</b>	<b>TECHNICAL WORKSHOP SERIES</b>	<b>1</b>	<b>I,II</b>
	<p>A series of workshops offering a range of problems, exercises, and demonstrations in specialized photographic and digital media techniques. Topics include, but are not limited to, printing, camera technique, lighting, digital imaging, and digital video. See program requirements.</p>		
	<b>AP010A Black and White Techniques</b>		<b>I</b>
	<b>AP010B Color (Printing)</b>		

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
AP010C	View Camera (4X5)		
AP010D	Basic Lighting		
AP010E	Mural – Photo Printing		
AP010F	Video/Final Cut Pro		I
AP010G	Advanced Studio Lighting		
AP010H	Digital Photographic Imaging		I
AP010I	Advanced Color		
AP010J	Advanced Digital Imaging		
AP010K	Internet Workshop		I
AP010L	Medium Format & Studio Lighting		
AP010M	Advanced Lighting		
<b>AP020</b>	<b>VISITING ARTIST WORKSHOP</b>		
AP020 A	TBA	2	I
	10 weeks		
AP020B	TBA	2	II
	10 weeks		
AP020C	TBA	2	II
<b>AP101C</b>	<b>NEW LAB</b>	2	I
	<p>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.</p> <ul style="list-style-type: none"> <li>* Required for BFA-1 students and BFA-2 transfer students.</li> <li>* Open to others if space allows.</li> <li>* Permission of instructor required.</li> <li>* Required course.</li> </ul>		
<b><u>FOUNDATION: PHOTOGRAPHY AND MEDIA</u></b>			
<b>AP101A&amp;B</b>	<b>FOUNDATION PHOTOGRAPHY AND MEDIA</b>	<b>5</b>	<b>I,II</b>
	<p>Two-semester sequence. For first year photography and media students. An intensive introduction to the arts of photography and media. Basic technical and aesthetic introduction leads to groundwork for independent work, class discussion, lectures, group critiques and individual consultation. Technical Workshop: Printing to be taken concurrently.</p> <ul style="list-style-type: none"> <li>* Required course.</li> </ul>		

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b><u>UNDERGRADUATE CRITIQUE</u></b>			
<b>AP210</b>	<b>BFA THINK TANK</b> 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. * Required course.	<b>2</b>	<b>I</b>
<b>AP310A</b>	<b>UNDERGRADUATE CRITIQUE</b> This course presents weekly group discussion and analysis of student work. Each student is expected to present new work. The instructor determines the schedule of presentation. All students will be required to discuss their own work and the work of their classmates. Students are expected develop autonomous and sustained bodies of work. Preparation outside of class is required. * May be repeated for credit. * Required course.	<b>2</b>	<b>I</b>
<b>AP310B</b>	<b>UNDERGRADUATE CRITIQUE</b> 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 participate in critiques with their classmates. Preparation outside of class is required. * Required course.	<b>2</b>	<b>II</b>
<b>AP410</b>	<b>CRITIQUE AND EXIT</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>2</b>	<b>II</b>
<b><u>PRACTICE</u></b>			
<b>AP320A</b>	<b>SPILL YOUR GUT! (VIDEO DIARY)</b> We will explore ways to spill your guts without messing up the floor through the mediating forms of video and film. There will be an emphasis on the video diary form, but any kind of personal filmmaking will be welcome. We will be viewing tapes by George Kuchar, Sadie Benning, Robert Frank and others.	<b>2</b>	<b>I</b>
<b>AP320B</b>	<b>INTO THE FIELD</b> Into the field is a pre-studio, in the field, research based course. As a group, we are looking to gain firsthand knowledge of art, cultural, anthropological and historical sites through visits. The goal of this course is to supply a primary experience with locations that relate to contemporary interests and represent the hybridized associations and concepts connected to art production. The course aims to materialize the relationship between art, photography and the (often) abstract sources of inspiration. As a group we are looking to build a physical, experiential and intellectual link between our work and the complex environment that influences our experience and work. We will meet as a class on a scheduled basis to develop itineraries predicated on our interests and on opportunities that present themselves through our research. The class requires group presentations, short readings, organization and attendance on the trips. Remember this is a filed	<b>2</b>	<b>II</b>



## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	trip based course requiring some weekend trips and some time away from campus. The course is limited in space and priority is given to graduating students.		
<b>AP320C</b>	<b>PROJECTION LABORATORY</b> Given the impending obsolescence of the slide projector, this is a good time to reexamine the projected image in terms of older and newer methods of throwing images (mostly still but sometimes moving) across space and onto surfaces. We will experiment with a range of devices, photographic materials, and working tactics: ordinary projectors, high intensity projectors, sound and image combinations, opaque projection, shadow casting, "guerrilla" projection. We will also consider changing philosophical meanings of the image thrown across empty space, which lies at the basis of Renaissance perspective theory, but which now may still point the way for photography to move toward cinema and away from painting. Although it is difficult to actually see historically important projected works, we will do our best to consider projection pieces by Robert Smithson, Lothar Baumgarten, James Coleman, Nan Goldin, Jakob Holdt, Helen Levitt, Connie Hatch, and Krzysztof Wodiczko.	<b>2</b>	<b>I</b>
<b>AP320D</b>	<b>PORTRAIT LAB</b> Examination of the pictorial and socially interactive basis of portraiture. Includes comparisons with painting, literary biography, and the biographical documentary film.	<b>2</b>	<b>I</b>
<b>AP320E</b>	<b>THE DENATURALIZATION OF MEANING: CASE STUDIES IN CONTEMPORARY ART</b> Henri Focillon has argued that the progress of art is compelled by stylistic reversals of traditional forms, in essence, "denaturalizing" the assumptions inherent in earlier practices. Through in-depth slide lectures and discussion focusing on one or two artists a week, this class will examine the possibilities inherent in the reworking of traditional forms as a basis for the discussion of student work. Whether working in response to photography, painting, cinema, specific art movements, or mass media, this course will emphasize how works of art alter the assumed meanings of existing forms of production. Students working in all media are encouraged to participate. The course will involve slide lectures, readings, and extended critiques of student work.	<b>2</b>	<b>I</b>
<b>AP320F</b>	<b>BETWEEN SIMULATION AND SYSTEM: MODELS OF PHOTOGRAPHIC DEPICTION</b> This production and critique seminar focuses on the various conditions of meaning at work in photographic production, and through the discussion of contemporary practices form a basis for the critique and production of photography. Using the models of spectacle and empiricism derived from historical antecedents, we will consider contemporary photographic production and the possibilities they provide, touching upon typology, staging, documentary, perceptual, and conceptual approaches. Through slide lectures, readings, and group critique, questions surrounding the politics of representation, and viewer ship will also be addressed.	<b>2</b>	<b>II</b>
<b>AP320G</b>	<b>DOCUMENTING SPACE</b> Whether it is the beginning of a narrative, the depiction of architecture or the documentation of an exhibition, in this practice oriented class we will look at different media and its usage according to various subject matters as shown in the work of artists, photographers and filmmakers, historically and current. We will investigate how a place is transformed through media. Using photography, video and film and other media, students will discuss the private and the public. The class will include local fieldtrips to places that we know primarily through photographs or films.	<b>2</b>	<b>II</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b><u>THEORY AND CONTEMPORARY ISSUES</u></b>			
<b>CS172</b>	<b>HISTORY OF PHOTOGRAPHY</b>	<b>2</b>	<b>II</b>
	<p>The history of photography is studied through slide lectures, readings and class discussion. The class traces photographic modernism from 1917 to its present crisis. We will consider both the privileged and mundane uses of photography, paying special attention to the often problematic relationship between “fine art” and “applied” photography. The course will offer a close but contextual reading of photographic work, and will require attention to questions posed by aesthetics, art history, sociology, economics, semiotics, and social and intellectual history.</p> <p>* Required course.</p>		
<b>CS570</b>	<b>SPECIAL TOPICS IN PHOTO AND MEDIA HISTORY</b>	<b>2</b>	<b>TBA</b>
<b>AP360</b>	<b>VIDEO HISTORY</b>	<b>3</b>	<b>I</b>
	<p>Students will acquire practical and critical skills through studying and analyzing the development of theoretical discourses that frame past and current issues surrounding the production and interpretation of the electronic image by artists. Videotapes addressing cultural, ethnic, and social concerns throughout the world will be screened, analyzed, compared and contrasted. Includes lectures, screenings, and an introduction to production skills in the basic practices of video techniques. Examples will be shown of the earliest origins of video art and “alternative media” by artists who participated in its evolution--which in many ways started as a revolution-- to the current trend of installation art. Includes lectures, readings, and screenings, including seminal and often unseen videos.</p> <p>* Required course.</p>		
<b>AP361</b>	<b>NETWORK CULTURE</b>	<b>2</b>	<b>II</b>
	<p>Network Culture is a core seminar course addressing the theory and history of information, its transfer and dispersal. It is a course that follows the mutations and manipulations of both image and information as it used broadly by artists, libraries, the government, the military, hackers, political groups and pranksters. The course has its roots in the uses of photography and media information distribution and as it is linked to a widening array of applications and strategies. Network Culture connects historical, ideological and conceptual applications of image and information transfer with results as varied as net gaming, popular (official and unofficial, legitimate and suspect) news sites, and information portals that represent the complexity of image and information site and distribution. Specific topics will vary given the expertise of the instructor. It is advised that a student get the particular course description for this Photography &amp; Media core course from the art office or instructor.</p> <p>Photography &amp; Media requires one semester of this course before graduation. It is recommended in the first year for MFA and in the third year for BFA students. This Course may be repeated.</p> <p>* Required course.</p>		
<b>AP362</b>	<b>VISUAL (?) SEMIOTICS</b>	<b>3</b>	<b>I</b>
	<p>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.</p>		

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p> <p>* Approved for Critical Studies credit.</p>		
<b>AP370A</b>	<p><b>FOTO AND FILM</b></p> <p>This course is an historical, theoretical, and critical survey of the relationship between film and still photography from the 1920s to the present. Emphasis in the first half of the course will be on the writing, photography, and films of a number of European artists who have worked extensively in both film and photography. Some artists whose work will be featured are Raymond Depardon, Chris Marker, Agnès Varda, Gordon Parks, Johannes van der Keuken, Robert Frank, Ralph Steiner, and Paul Strand.</p>	<b>2</b>	<b>I</b>
<b>AP370B</b>	<p><b>THE TERRITORIAL IMAGINATION: MASTERFUL SUBJECTS, UTOPIAN CITIES, AND APOCALYPTIC FANTASIES</b></p> <p>Since it surfaced in the late 16th Century, the seemingly innocuous pictorial form of landscape has been a powerful expression of the highest social aspirations and greatest cultural anxieties. During the rise of mercantile exchange, and colonial power, it provided a means to tame the rapidly expanding world, and disseminate expansionist programs. Now, as anxieties about globalization and the loss of the local take hold of the cultural imagination, this class seeks to investigate the contemporary reimagining of the landscape, and artistic interventions in the city. The class will use primary sources from art, literature, film, and architecture (including site visits) to develop an understanding of the genre's historical conditions and contemporary implications. Students will be responsible for short reading responses, and an end of term visual project dealing with the questions associated with a contemporary landscape tradition.</p>	<b>2</b>	<b>I</b>
<b>AP370C</b>	<p><b>CRITICAL RESPONSES: WRITING AND ARTISTIC PRACTICE</b></p> <p>There is a long tradition of artists who, in writing about their own work and that of their peers, have made deep contributions to our understanding of art. In taking on the role of critic/theorist, these artists have expanded the scope and comprehension of their own practices and the context that surrounded them. This class focuses on the relationship between art making and the critical discourse that frames it, through a discussion of popular criticism and the writings of individual artists. Close attention will be given to the way the writings of artists, and their work, inform one another. Through the course of the term, students will examine their own work, and that of their peers through writing and critique, in addition to addressing cultural phenomena from the position of the artist.</p>	<b>2</b>	<b>II</b>
<b>AP370D</b>	<p><b>MEDIATING ARCHITECTURE</b></p> <p>In 1928 the architecture critic Siegfried Gideon stated that "only film can make architecture visible". His proposal of film as the ideal media to transfer the three dimensional to a two dimensional document will guide the discussion of both the success and failure of the historical attempt to mediate architecture. This course will survey the history of architectural photography and film and its implications on the perception of the Modern in everyday life. We will start with documentations of LeCorbusier houses, Man Ray's architecture films, proceed to the filmic description of the "Frankfurt Kitchen", and to the examination of the transformation of sub-urban planning after it has been pre-mediated through film, graphics and photographic methods.</p>	<b>2</b>	<b>I</b>

## SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b><u>GRADUATE SEMINAR</u></b>			
<b>AP510A</b>	<b>GRADUATE SEMINAR: PHOTO INFO</b> Today we are more watched and represented (and watching and representing more) than ever before in history with cheap digital video and still cameras, web cams, cell phone cams, school cams, jail cams, nanny cams, satellite imaging, and security cameras. Databases store the images, global networks distribute them, and these photographic documents circulate faster and more widely than ever before. We will look at historical precedents ranging from Walker Evan's subway photographs to Michael Klier's The Giant, and contemporary examples, from the circulation of pictures of tortured Iraqi prisoners, beheadings of political prisoners, to the daily lives of soldiers and just about anyone else with a camera and a blog. We will examine the ways this phenomenon has been appropriated by pop culture, with a surveillance aesthetic showing up in television, news, and pornography. We will also discuss how the legal concepts of privacy, property, and copyright are being impacted. The class will address these and related issues with readings, screenings, and discussions.	<b>3</b>	<b>I</b>
<b>AP510B</b>	<b>GRADUATE SEMINAR: ORIGINS, COPIES, AND STRANGE CREATURES</b> This seminar will survey broad-based ideas around originality, narratives of origin, artistic genius, authorship, photographic reproduction of art and reality, natural history, and religious and cultish narratives of strange creatures	<b>3</b>	<b>II</b>
<b><u>GRADUATE CRITIQUE</u></b>			
<b>AP520A&amp;B</b>	<b>GRADUATE CRITIQUE</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>3</b>	<b>I,II</b>
<b><u>INDEPENDENT STUDY</u></b>			
<b>AR800</b>	<b>U/G INDEPENDENT STUDY</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</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>AR950A&amp;B</b>	<b>GRADUATE INDEPENDENT STUDY (AS PREPARATION FOR MFA PROJECT)</b> 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.	<b>5</b>	<b>I, II</b>