

# School of Art Academic Requirements

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## Statement of Purpose

The School of Art offers professional training for artists, photographers, media-makers and graphic designers by providing both the studio environment and the intellectual context that encourages artistic experimentation. Graduates of the School become innovators and leaders in their disciplines by learning to challenge preconceptions -- both personal and institutional -- and to engage fully in the contemporary discourse of their fields.

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## 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 in residence. The 60 unit Master of Fine Arts and Advanced Certificate of Fine Arts require a minimum of two years full-time study in residence.

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## Curriculum Requirements

Each Program in the School has a different set of requirements, outlined below. Within the constraints of these separate frameworks students are expected to forge an individualized course of study in order to create an independent body of work. As a consequence of this, students are encouraged to work with a range of faculty in their Program, in the School, and, where

appropriate, across the Institute.

Students must successfully complete a Mid-Residence Review, for undergraduates this is usually scheduled at the beginning of the Third Year of study and is intended to assess progress; for graduate students this is scheduled during the second semester of the first year and is predicated on a public presentation of a body of work. To graduate all students must complete a final project and present it in a public forum. This project will be subject to a final Graduation Review. Details regarding review procedures and scheduling are available on the School website.

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## I. Bachelor of Fine Arts and Certificate of Fine Arts

Bachelor of Fine Arts degree candidates must complete forty-six units of Critical Studies coursework: Certificate of Fine Arts candidates do not complete Critical Studies courses. All other requirements for the Certificate of Fine Arts are identical to those for the BFA. Critical Studies requirements are detailed in the Critical Studies section of this Course Catalog.

Students are required to formulate a course of study in discussion with their mentor; this plan must fulfill the requirements laid out in the following pages. There is a mandatory meeting with the mentor at the beginning of each semester designed to check on progress towards the degree, and to plan and design the work of the semester.

Third year students are encouraged to develop a project that is fit for review by a committee of faculty during the Mid-Residence Review. All fourth year students must present finished work in a public forum: an exhibition, screening, site-specific installation, publication design, or equivalent approved format. This work must be presented at a Graduation Review for discussion and approval.

In order to graduate all students must demonstrate an understanding of the history of their art form, and of the theoretical discussions that animate it. This means they must successfully complete eight units of history or criticism (classes identified by the prefix AIC). It is recommended that students take one course in Art History or Criticism per semester until the requirement is met. The following are particularly recommended, and in some programs required:

- AAIC103 What Makes it Art?
- AAIC265 and AAIC266 Modern Art History in Review
- AAIC275 and AAIC276 Historical Survey of Graphic Design
- AAIC300 Visual Semiotics
- AAIC310 History of Photography
- APHM420 a-z Theory and Contemporary Issues
- FAIC420 Film History
- FAIC400 Film Today
- FAIC475 History of Experimental Film
- FAIC421 Film History II 1950-Present
- FAIC170 or FAIC171 History of Animation BFA1
- MAIC425 Survey of Sound Art
- DAIC174 or DAIC175 Modern Dance History

We also expect students to look beyond their chosen métier and experiment with a different view, and to that end all students must take at least two units outside of the School of Art (courses starting with the letter "A") and School of Critical Studies (courses starting with the letter "C").

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## II. Practicum

The first three weeks of instruction in the Spring semester are devoted to technical workshops and studio production. BFA 1, 2 and 3 students in the Art School are required to take a minimum of two workshops during this period. BFA 4 students in the Art School are required to take a minimum of one workshop and should plan on using the rest of the time to prepare final projects and exhibitions. Graduate students are expected to use these weeks as a serious block of studio time and studio meetings. Some technical workshops may be open to graduate students without credit, by permission of instructor. Two practicum workshops are recommended for Graphic Design PMFA students for no credit.

Registration for these classes takes place online during the last couple of weeks of the Fall Semester.

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

Students are required to formulate a course of study in discussion with their mentor; this plan must fulfill the requirements laid out in the following pages. There is a mandatory meeting with the mentor at the beginning of each semester designed to check on progress towards the degree, and to plan and design the work of the semester.

Students must develop and complete a project during their first year, and present it in a public forum. This project will be subject to faculty review during a Mid-Residence Review.

During their final year students must develop and complete another, more ambitious project, again for public presentation. The School does not limit the type or context, but students must develop the project in consultation with their mentor, according to Institute guidelines. This project will be subject to faculty review during a Graduation Review in the final semester of residence.

The course of study for the MFA in the Art, Photography and Media and Art and Technology programs may be either two or three years, with two years the norm.

A student may request a third year of study (particularly if working in Integrated Media, or towards an Interschool degree). A proposal requesting a third year must be initiated during the month following the Mid-residence Review. A final decision will be made by the end of the second semester of the first year by a committee consisting of mentor, appropriate Program Director and Dean, in consultation with the faculty.

Graphic Design offers a two year MFA program and a three year program for candidates who lack the minimum requirements for graduate study in graphic design.

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

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

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## Program Requirements

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

# I. Art Program Requirements

## Art Program Learning Goals

By the time students graduate from the Program in Art (BFA and MFA), they should have:

- Conceptualized and created works which evolve from the students' personal vision and purpose, in their own voice and on their own terms.
- Understood the relationship of an artwork's formal, conceptual and historical properties in relation to the context of their chosen audience.
- Acquired experience with a broad range of mediums and options for the creation of work, in order to make specific choices.
- Developed a foundation of problem solving skills and concepts which support the intention of the artist in their artistic practice.
- Achieved the technical and conceptual ability to interpret the works of other artists through the understanding of visual language.
- Successfully completed a mid-residency review and a graduation review.

The BFA Program in Art is structured to provide a strong foundation for achieving these goals, leading to individualized studio practice. The MFA Program in Art is designed to achieve these goals while providing a great degree of individualized instruction from the outset.

## Bachelor of Fine Arts and Certificate of Fine Arts

Each student will fashion a course of study in consultation with the mentor. The first two BFA years are intended to create a strong foundation for art making and critical thinking; the final two BFA years are intended to allow more personal exploration, grounded in one-on-one study, exhibitions or projects, and corresponding reviews.

To complete the BFA, an undergraduate must complete a total of 15 units of 'independent study' – including five units of Directed Study in the first semester of the BFA3 year, and five units of Directed Study in the first semester of the BFA4 year.

It is recommended that BFA students take one Independent Study within the Art Program each semester, beginning in the second year. The maximum number of independent studies with Art Program faculty per semester is two, including the required Directed Studies.

BFA1 students are assigned an Independent Study in the second semester, however they can take Independent Study in the first semester if they wish.

To complete the BFA, an undergraduate must complete a total of 8 units in 'studio' classes. These classes can be selected from the Studio Series, or other classes designated as 'studio classes'. The Studio Series classes are designed for undergraduates, and it is recommended that BFA1 and BFA2 take at least one class each semester from the Studio Series.

### FIRST YEAR

Required Courses:

- AART101 and AART102 Foundation: Certainty and Doubt
- AAIC103 What Makes it Art?
- One assigned Independent Study (AART199) during the Spring Semester
- Practicum: One workshop and the Art Hazards workshop (AART010) during the Practicum with a third workshop recommended.

One class each semester from the Studio Series (see below). Note: not all Studio Series classes are offered each semester.

- AART211 Drawing
- AART212 Painting
- AART213 Sculpture
- AART214 Print & Digital Media
- AART215 Video
- AART216 Social Practice
- AART217 Ceramics
- AART218 Open Studio
- AART219 Performance
- ACOM218 Digital Skills for Artists

## SECOND YEAR

Required Courses:

- AART201 Post Foundation Seminar: Skeptical Beliefs (Fall)
- AART202 Post Foundation Critique: Passionate Practice (Fall)
- AART203 Post Foundation: Visiting Artists Forum (Spring)
- Both sections of Modern Art History in Review (AAIC265 and AAIC266) must be completed during the second year.
- Practicum: Two workshops during the Practicum

Recommended Courses:

- One Independent Study Each Semester (AART299)

One class each semester from the Studio Series: (see below). Note: not all Studio Series classes are offered each semester.

- AART211 Drawing
- AART212 Painting
- AART213 Sculpture
- AART214 Print & Digital Media
- AART215 Video
- AART216 Social Practice
- AART217 Ceramics
- AART218 Open Studio
- AART219 Performance
- ACOM218 Digital Skills for Artists

## THIRD YEAR

Required Courses:

A 5 unit Directed Study (AART398) in the fall semester coinciding with the mid-residence review.

- Practicum: Two workshops during the Practicum

Recommended Courses:

- Two Art Program classes each semester
- At least one Independent Study (AART399) each semester

## FOURTH YEAR

### Required Courses:

A final project or exhibition is required, in consultation with the mentor.

- A 5 unit Directed Study (AART498) for the preparation of the final exhibition or project in the Fall semester
- Practicum: One workshop during the Practicum

### Recommended Courses:

- Two Art Program classes each semester
- At least one Independent Study (AART499) each semester

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

Each student will fashion a course of study in consultation with the mentor. Each MFA student will present a project or exhibition during the first and second year. In the final two semesters of residency, the student is required to pass a two-semester Directed study sequence (AART698) in order to prepare for a final exhibition or project.

### MFA1

#### Required Courses:

It is highly recommended for MFA1 students to take at least one Graduate Independent Study (AART 599) per semester. The maximum number of independent studies with Art Program faculty per semester is two.

### MFA 2

#### Required Courses:

- AART698 Directed Study

It is highly recommended for MFA2 students to take at least one Graduate Independent Study (AART 699) per semester. The maximum number of independent studies with Art Program faculty per semester is two, not including the required Directed Study.

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## II. Graphic Design Program Requirements

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

#### LEARNING GOALS FOR THE GRAPHIC DESIGN BFA PROGRAM

During their time in the program students should have:

- Created work that demonstrates a mastery of the principles of design.
- Understood and explored design within different contextual situations.

- Applied research and analysis to create thoughtful and inventive design.
- Addressed a variety of design briefs while expressing a compelling point of view in the work.
- Critically evaluated their own work and that of others.
- Created visually and conceptually imaginative work.
- Encouraged collaboration with other designers as well as students from other disciplines at the Institute.

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

#### FIRST YEAR

Required Courses:

- AGRA101 and AGRA103 Graphic Design I (Lecture)
- AGRA102 and AGRA104 Graphic Design I (Studio)
- AGRA105 Design Issues
- AGRA110 Skills for Visualization
- ACOM111 Digital Design Lab I
- ACOM112 Digital Design Lab II
- AGRA121 Intro to Digital Photography
- Practicum: One workshop and the Basic Screenprinting Survival Workshop (AGRA001) during the Practicum with a third workshop recommended.

#### SECOND YEAR

Required Courses:

- AGRA201 and AGRA203 Graphic Design II (Lecture)
- AGRA202 and AGRA204 Graphic Design II (Studio)
- AGRA215 Typography I
- AGRA216 Typography II
- AGRA421 Image Making I
- AAIC275 and AAIC276 Historical Survey of Graphic Design
- Practicum: Two workshops during the Practicum

#### THIRD YEAR

Required Courses:

- AGRA301 and AGRA303 Graphic Design III (Lecture)
- AGRA302 and AGRA304 Graphic Design III (Studio)
- AGRA315 Typography III
- AGRA316 Typography IV
- AGRA430 Beginning Web Design or
- AGRA460 Beginning Motion
- At least one program elective each semester.
- Practicum: Two workshops during the Practicum

#### FOURTH YEAR

Required Courses:

- AGRA401 and AGRA403 Graphic Design IV (Lecture)
- AGRA402 and AGRA404 Graphic Design IV (Studio)
- AGRA451 Professional Practice for Graphic Design
- At least one program elective each semester.
- Practicum: One workshop during the Practicum

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

### LEARNING GOALS FOR THE GRAPHIC DESIGN MFA PROGRAM

During their time in the program students should have:

- Realized conceptually and formally imaginative work.
- Contextualized a project within design history and theory.
- Articulated the intentions and context for a project, and critically evaluate its outcome.
- Conducted independent research and developed of a methodology for exploration, elaboration and refinement of ideas.

At the start of the third semester of residence, MFA2 and Advanced Certificate candidates will submit a thesis proposal for approval by the faculty. The major portion of graduate students' time and energy during the Fall Semester of their final year of residence will be spent working on the thesis project, which should be directed toward both practical investigation and theory. The Spring Semester of the final year is spent applying/exploring what has been learnt from the thesis in a body of work, or completing/developing the thesis.

### PMFA YEAR

Required Courses:

- AGRA551 and AGRA553 Visual Literacy (Lecture)
- AGRA552 and AGRA554 Visual Literacy (Studio)
- AAIC575 and AAIC576 Historical Survey of Graphic Design
- AGRA674 Typographics IA, IB

### FIRST YEAR

Required Courses:

- AGRA501 and AGR503 Graduate Seminar I (Lecture)
- AGRA502 and AGRA504 Graduate Seminar I (Studio)
- AAIC575 and AAIC576 Historical Survey of Graphic Design
- AGRA662 Graphic Design Theory I
- AGRA674 Typographics IA, IB

### SECOND YEAR

Required Courses:

- AGRA601 and AGRA603 Graduate Seminar II (Lecture)
- AGRA602 and AGRA604 Graduate Seminar II (Studio)
- At least one program elective each semester.

### SPECIALIZATION IN MOTION GRAPHICS



## FIRST YEAR

### Required Courses:

- AGRA581 Motion Graphics Seminar 1 (Lecture)
- AGRA582 Motion Graphics Seminar 1 (Studio)
- AGRA583 Motion Graphics Seminar 2 (Lecture)
- AGRA584 Motion Graphics Seminar 2 (Studio)
- AAIC575 and AAIC576 Historical Survey of Graphic Design
- AGRA680 Advanced Motion Design
- AGRA642 Mutant Design: History of Motion Graphics

## SECOND YEAR

### Required Courses:

- AGRA681 Motion Graphics Seminar 3 (Lecture)
- AGRA682 Motion Graphics Seminar 3 (Studio)
- AGRA683 Motion Graphics Seminar 4 (Lecture)
- AGRA684 Motion Graphics Seminar 4 (Studio)

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## III. Photography and Media Program Requirements

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

#### LEARNING GOALS FOR THE PHOTOGRAPHY AND MEDIA BFA PROGRAM

By the time students graduate from the BFA Program, they should have:

- Developed a foundation for making art within the context of contemporary photography and media practices. Students examine these practices in relation to a theoretical analysis of representation, through a sequence of seminars and lectures covering history and theory.
- Explored, experimented with, and developed a series of art projects and should be able to contextualize the work historically, conceptually, and personally.
- Developed and sustained an idea over a number of projects.
- Presented finished work in a public forum: exhibition, screening, or equivalent approved format.
- Successfully completed a mid-residency faculty review and a graduation review, including written artist's statements that demonstrate an ability to articulate intention and context.

## FIRST YEAR

### Required Courses:

- APHM101 and APHM102 Foundation Seminar and Critique
- APHM103 New Lab
- AAIC 110 Basics of History of Photography
- APHM001-099, one technical workshop each semester
- Practicum: Art Hazards Workshop (AART010) and one additional workshop during the Practicum with a third workshop

recommended.

## SECOND YEAR

Required Courses:

- APHM201 Undergraduate Seminar
- APHM305 Undergraduate Critique
- APHM299 Independent Study, one each semester
- APHM001 - 099, one technical workshop each semester
- Practicum: Two Practicum workshops

## THIRD YEAR

Required Courses:

- APHM305 Undergraduate Critique
- AAIC300 Visual Semiotics
- AAIC310 History of Photography
- APHM399 Independent Study, one each semester
- APHM001 - 099, one technical workshop each semester
- Practicum: Two Practicum workshops

## FOURTH YEAR

Required Courses:

- APHM415 Critique and Exit (second semester)
- APHM499 Independent Study (one each semester)
- A final thesis project or exhibition is required, developed in consultation with the mentor.
- APHM001-009, one technical workshop each semester
- Practicum: One Practicum workshop

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# Master of Fine Arts and Advanced Certificate of Fine Arts

## LEARNING GOALS FOR THE PHOTOGRAPHY AND MEDIA MFA PROGRAM

By the time students graduate from the MFA Program, they should have:

- Developed a distinctive and substantive body of work.
- Contextualized an individual art practice in historical, conceptual, and personal terms.
- Developed and sustained a critical dialogue about artworks--one's own and others--in relation to contemporary and historical discourse, and a theoretical analysis of representation
- Gained the ability to conceptualize and execute a professional exhibition or other presentation of work, as demonstrated through at least two public presentations in the form of gallery exhibitions or other approved sites or venues.
- Developed the ability to maintain a professional studio practice, supported by the completion of a yearlong Directed Study with their mentor during the second year of residence, resulting in a thesis work.
- Successfully completed a mid-residency faculty review and graduation review, including written artist's statements that demonstrate an ability to articulate intention, context and reception.

## REQUIRED COURSES

The overall requirements for graduate students in the Photography and Media program include: A total of two Graduate Critique courses and two Graduate Seminars within the Program over their two years; one exhibition or other public presentation of their work per year; and two semesters of Directed Study with their mentor in their second year. A recommended break down of this follows:

#### FIRST YEAR

Required Courses:

Graduate Critique (APHM515) (first semester)  
Independent Study with student's Mentor (APHM599) (first semester)  
1 Exhibition or other public presentation of work

Recommended Courses:

It is highly recommended that MFA1s take at least one Independent Study (APHM599) per semester and one Graduate Seminar (APHM525) within the Program (the latter to add up to two Grad Seminars by graduation). Students can also take a second Graduate Critique course their second semester.

#### SECOND YEAR

Required Courses:

2 semesters of Directed Study (APHM698) with the student's Mentor  
1 Exhibition or other public presentation of work

Recommended Courses:

During their second year, it is highly recommended that MFA2s take at least one Independent Study (APHM699) per semester, one Graduate Critique (APHM515) and one Graduate Seminar (APHM525) within the Program (the latter adding up to 2 of each by graduation).

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## IV. Art and Technology

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

#### LEARNING GOALS FOR THE ART AND TECHNOLOGY MFA PROGRAM

By the time that students graduate from the MFA Program in Art and Technology, they should have:

- Developed a substantial body of work that articulates a distinct personal vision using a broad range of practical, conceptual and technical problem solving skills;
- Actualized the complex dialectic between the creative process and emerging forms of new technologies;
- Forged an informed multidisciplinary art practice through physical and intellectual effort, creative research and critical analysis;
- Demonstrated an ability to think critically and communicate persuasively to a chosen audience about the cultural, historical and political issues inherent in technology and culture; and

- Successfully completed a mid-residency and graduation faculty review of work that exhibits a personal artistic expression and a critical point of view.

Students enrolled in the MFA Program in Arts and Technology must demonstrate competency through their Graduate Project, which consists of an exhibition of a final body of work and a presentation of their critical research with accompanying documentation. The Graduate Project is supervised by an individual mentor and a faculty committee. The student's Graduate Project must demonstrate an innovative and creative use of new forms of media and technologies within the context of a cogent critical premise.

## FIRST YEAR

Required Courses:

- ATEK510 Art and Technology Studio I
- ATEK511 Art and Technology Studio II
- ATEK520 Conversations on Technology Media and Culture
- ATEK530 The Networked Studio
- ATEK531 Research and Practice: Seminar
- ATEK599 Two Independent Studies

## SECOND YEAR

Required Courses:

- Technical Elective
- Studio Elective
- ATEK620 Technology, Culture and Critique
- ATEK630 Research Development
- ATEK640 Creative Research Group
- ATEK699 Two Independent Studies (Fall Semester)
- ATEK699 Two Independent Studies (Spring Semester)

## IN ADDITION:

4 Approved Critical Theory Courses (over the course of the 2 yr. Residency)

The Independent Study requirements in the second year can be substituted with an elective.

There is also a group exhibition in the MFA1 year and a final thesis exhibition in the MFA2 years.

There is also a research and presentation requirement for the Thesis Workshop.

There are 2 reviews that are required for graduation, one at the end of the MFA 1 year and one at the end of the MFA 2 year.

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Title	Course Name	Description	Academic Level	Course Types
<a href="#">What Makes It Art? (AAIC-103)</a>	AAIC-103	Open to Art Program BFA1 only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. What should a work of art be or do right now? In what ways has the nature or notion of art changed, and why? Who or what makes those determinations? This course will consider a series of "case studies" from the Renaissance to the present that have challenged, undermined, or expanded the definition and understanding of art and its relationship to the surrounding culture. In doing this we will look at the ways ideas change over time, and we will also investigate the influence of technology on art, from oil paint to reproducible media. The course is historically-minded, asking how artists might think about their practice as a "conversation" with a wide range of art from the past-whether that practice focuses on narrative, realist depiction, expression, media and mediation, reproduction, or appropriation. Each week's meeting will focus on a specific topic with lecture, readings and discussion organized around that topic. Course requirements will include active engagement in discussions, participation in a group conversation or project and one or two class presentations to be determined in dialogue with the instructors. The course will include practical instruction on research methodologies.	Undergraduate	Arts in Context
<a href="#">Intro to Photo History (AAIC-110)</a>	AAIC-110	Course open to BFA1 Photo/Media students only. Basics of a History of Photography. This course will provide a basic introduction to the history of photography. By charting out influential photographers, photographic works, and technological and cultural inventions that have helped to shape the discipline, this lecture class will offer students a working understanding of the medium and its development.	Undergraduate	Arts in Context
<a href="#">Modern Art History in Review 1 (AAIC-265)</a>	AAIC-265	Open to Art Program BFA2. Art Program BFA2 students will be pre-enrolled in this class. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will investigate the development of modernity and modern art in relation to the social, political, technological, and cultural shifts and upheavals of the 19th and early 20th centuries. We will consider multiple points of origin for modernism, as well as the crucial concepts and terminology underlying it, including the notion of the avant-garde. The class will engage influential artists and movements (such as Realism, Impressionism, Cubism, Suprematism, Dada, and Surrealism) alongside contemporaneous advances and ideas in literature, music, architecture and design, as well as the invention and popularization of photographic and cinematic technologies.	Undergraduate	Arts in Context
<a href="#">Modern Art History in Review 2 (AAIC-266)</a>	AAIC-266	Open to Art Program BFA2. Art Program BFA2 students will be pre-enrolled in this class. This course will interrogate the contentious shifts from high modernism to postmodernity to the present understanding of an art world situated within the larger framework of global culture. Along the way, we will consider the emergence (and, in some cases, the continued resonance) of movements such as Abstract Expressionism, Pop, Minimalism, and Conceptual Art within a broader cultural context. The course will examine the significant role played by critics and criticism, including the writing of artists in articulating the dominant aspirations and values of art in the second half of the 20th Century, as well as the ways in which feminism, globalism, and poststructural theories have continued to shape artistic discourse into the present.	Undergraduate	Arts in Context
<a href="#">Historical Survey of GD A (AAIC-275)</a>	AAIC-275	Open to BFA2 Graphic Design students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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.	Undergraduate	Arts in Context
<a href="#">Historical Survey of GD B (AAIC-276)</a>	AAIC-276	Open to BFA2 Graphic Design students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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.	Undergraduate	Arts in Context
<a href="#">Visual Semiotics (AAIC-300)</a>	AAIC-300	Open to Art School BFA 3 and BFA4. 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.	Undergraduate	Arts in Context

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.

History of Photography (AAIC-310)	AAIC-310	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.	Undergraduate	Arts in Context
Luminous Worlds: Art Pilots (AAIC-323)	AAIC-323	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Luminous Worlds: Art Pilot's Experience. In this collaborative Art School / CAP class, participants will gain experience and develop teaching abilities within an interactive social practice environment. This hands-on workshop, taught at a local elementary school, will be aligned with a seminar module where we will explore approaches to pedagogy, view artwork, and discuss readings. Designing projects that emphasize the importance of play and inventive thinking, we will activate drawing, color, sound, collage, writing, object making, and other experimental practices. The flow of this working process offers momentum for the CalArts students to mine the experience as an impetus to their personal work, regardless of individual disciplines. Works by artists using strategies of play and chance / order and chaos, including Helen Mirra's walking/printmaking practice, Eva Hesse's drawing process, and Allan Kaprow's performance work will provide a background for discussion. This dialogue will be further invigorated with readings from Hannah Higgins's The Fluxus Experience, Robert Nickas's Theft Is Vision, Rosemary Peterson's Why Piaget?, John Dewey's Experience and Education, Mignon Nixon's 'Child' Drawing on Eva Hesse, and Richard Schiff's writing on Richard Tuttle's drawing process and Katy Seigal's essay on Tuttle's use of language. This is a cross-disciplinary class; students from all metiers are welcome. Prior teaching experience or visual art background is not necessary. . Session A: Art Pilots Workshop Mondays 1:00-4:00 . Session B: Seminar Alternate Tuesdays 6-8, and first Mondays 1:00-4:00	Undergraduate	Arts in Context
Routine Pleasures (AAIC-419)	AAIC-419	Open to Art Program BFA3 and BFA4. "For the rustle," asserts Roland Barthes, "implies a community of bodies: in the sounds of the pleasure which is 'working,' no voice is raised, guides, or swerves, no voice is constituted; the rustle is the very sound of plural delectation - plural but never massive (the mass, quite the contrary, has a single voice, and terribly loud)." This course will consider "the individual" and "the collective" as tactical and historically charged positions, with critical implications for notions of labor and pleasure, as well as agency and authorship. We will begin and end with Jean-Pierre Gorin's 1986 film-essay Routine Pleasures, an elliptical meditation on plural delectation, among other things. Along the way, we will also consider the Dziga Vertov Group, Manny Farber's "White Elephant Art vs. Termite Art," Andy Warhol's Factory production, Edouard Leve's Autoportrait, the Art Workers' Coalition (AWC), Womanhouse, Group Material, Asco, Henry David Thoreau's Walden, Land Art, and the Center for Land Use Interpretation. This class will function as a reading and discussion group. Students will work on assigned projects individually and collectively.	Undergraduate	Arts in Context
Modes & Forms of Criticism (AAIC-420)	AAIC-420	Open to Art School BFA3 and 4. What is a work of criticism, and what is the role of criticism in shaping or framing art discourse in the present moment? Writing about art can assume many modes and forms of criticism, many of which are neglected in the discussion of a genre frequently assumed to be in crisis. This course will interrogate the contingent, contentious object of criticism while considering a diverse selection of ambitious critical writing. We will examine formal limits and economic contingencies of criticism, the context provided by art magazines and websites, and the overlapping discourses of art history and theory. This is a reading-intensive class, and students will be asked to write several texts over the course of the semester.	Undergraduate	Arts in Context
Design Theory I (AAIC-462)	AAIC-462	Permission of Instructor only. Open to Art School only. In the words of a former student, theory is the thinking that advances the discipline. Theory works hand-in-hand with design history, criticism, and practice to support the realization of relevant and meaningful design work that challenges, plays with, or advances what things get made and what they look like.	Undergraduate	Arts in Context
Design Theory II (AAIC-463)	AAIC-463	Course available by Permission of Instructor only. BFA4 Graphic Design only. This course is intended for designers that view writing and curatorial activity as an essential part of their design process, and invites meditation on contemporary and historical design discourse and encourages students to develop a strong curatorial/authorial point of view. Must have taken Design Theory I AGRA662.	Undergraduate	Arts in Context
Visual Semiotics (AAIC-500)	AAIC-500	Open to the Art School only. This course is designed to introduce basic ideas of structuralism (and some of its discontents) as they have been	Graduate	

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.

History of Photography (AAIC-510)	AAIC-510	Course available by Permission of Instructor only. 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.	Graduate
Luminous Worlds: Art Pilots (AAIC-523)	AAIC-523	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Luminous Worlds: Art Pilot's Experience. In this collaborative Art School / CAP class, participants will gain experience and develop teaching abilities within an interactive social practice environment. This hands-on workshop, taught at a local elementary school, will be aligned with a seminar module where we will explore approaches to pedagogy, view artwork, and discuss readings. Designing projects that emphasize the importance of play and inventive thinking, we will activate drawing, color, sound, collage, writing, object making, and other experimental practices. The flow of this working process offers momentum for the CalArts students to mine the experience as an impetus to their personal work, regardless of individual disciplines. Works by artists using strategies of play and chance / order and chaos, including Helen Mirra's walking/printmaking practice, Eva Hesse's drawing process, and Allan Kaprow's performance work will provide a background for discussion. This dialogue will be further invigorated with readings from Hannah Higgins's The Fluxus Experience, Robert Nickas's Theft Is Vision, Rosemary Peterson's Why Piaget?, John Dewey's Experience and Education, Mignon Nixon's 'Child' Drawing on Eva Hesse, and Richard Shiff's writing on Richard Tuttle's drawing process and Katy Seigal's essay on Tuttle's use of language. This is a cross-disciplinary class; students from all metiers are welcome. Prior teaching experience or visual art background is not necessary. . Session A: Art Pilots Workshop Mondays 1:00-4:00 . Session B: Seminar Alternate Tuesdays 6-8, and first Mondays 1:00-4:00	Graduate
Historical Survey of GD A (AAIC-575)	AAIC-575	Open to MFA Graphic Design students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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.	Graduate
Historical Survey of GD B (AAIC-576)	AAIC-576	Open to MFA Graphic Design students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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.	Graduate
Routine Pleasures (AAIC-619)	AAIC-619	Open to Art School only. "For the rustle," asserts Roland Barthes, "implies a community of bodies: in the sounds of the pleasure which is 'working,' no voice is raised, guides, or swerves, no voice is constituted; the rustle is the very sound of plural delectation - plural but never massive (the mass, quite the contrary, has a single voice, and terribly loud)." This course will consider "the individual" and "the collective" as tactical and historically charged positions, with critical implications for notions of labor and pleasure, as well as agency and authorship. We will begin and end with Jean-Pierre Gorin's 1986 film-essay Routine Pleasures, an elliptical meditation on plural delectation, among other things. Along the way, we will also consider the Dziga Vertov Group, Manny Farber's "White Elephant Art vs. Termite Art," Andy Warhol's Factory production, Edouard Leve's Autoportrait, the Art Workers' Coalition (AWC), Womanhouse, Group Material, Asco, Henry David Thoreau's Walden, Land Art, and the Center for Land Use Interpretation. This class will function as a reading and discussion group. Students will work on assigned projects individually and collectively.	Graduate
Modes & Forms of Criticism (AAIC-620)	AAIC-620	Open to Art School only. What is a work of criticism, and what is the role of criticism in shaping or framing art discourse in the present moment?	Graduate

Writing about art can assume many modes and forms of criticism, many of which are neglected in the discussion of a genre frequently assumed to be in crisis. This course will interrogate the contingent, contentious object of criticism while considering a diverse selection of ambitious critical writing. We will examine formal limits and economic contingencies of criticism, the context provided by art magazines and websites, and the overlapping discourses of art history and theory. This is a reading-intensive class, and students will be asked to write several texts over the course of the semester.

Design Theory I (AAIC-662)	AAIC-662	Course available by Permission of Instructor only. Required of MFA1 Graphic Design students. In the words of a former student, theory is the thinking that advances the discipline. Theory works hand-in-hand with design history, criticism, and practice to support the realization of relevant and meaningful design work that challenges, plays with, or advances what things get made and what they look like.	Graduate	
Design Theory II (AAIC-663)	AAIC-663	Course available by Permission of Instructor only. Graphic Design MFA only. This course is intended for designers that view writing and curatorial activity as an essential part of their design process, and invites meditation on contemporary and historical design discourse and encourages students to develop a strong curatorial/authorial point of view. Must have taken Design Theory I AGRA662.	Graduate	
Heavy Metal (AART-001)	AART-001	Open to Art School only. This is a 6-week intensive workshop, built around metalworking fundamentals in order to execute small-scale objects. M.I.G., T.I.G. and fabricating basics will be covered.	Undergraduate	Practicum
Practical Plinth (AART-002)	AART-002	Open to Art School only. This six-week workshop intensive is based around the building and consideration of formal presentations. The emphasis is on the support structure rather than the object.	Undergraduate	
High Definition Video Prod. (AART-003)	AART-003	Open to Art School only. High Definition Video Production. This crash course is designed to provide the skills necessary to quickly go from camera to display. The beginning video maker will learn how to acquire, transcode, archive, edit and properly and safely display video in the gallery. This workshop is designed to help the student meet their video-based project goals.	Undergraduate	Practicum
Art Hazards (AART-010)	AART-010	This workshop is restricted to and mandatory for Art School, Art and Photography & Media Programs BFA1 students. Workshop meets on January 14 & 15 from 1-3:50 p.m. in F200. Attendance is required both days. The National Institutes for Health found that artists die of cancer two to three times more often than the public. Nevertheless, death from exposure to artists' materials is not the primary hazard to an artist. It is repeated, small exposures causing debilitating illnesses that affect the quality and not just the length of life. The tragedy is that most artist hazards can be reduced to nearly the level of those found in our everyday environment and households. This workshop is about becoming aware of the problems and the solutions regarding protecting our health. Day 1: Artists Materials and Photochemical Hazards and Solutions. Day 2: Hazards to Your Artwork and Framing and Storage, plus directed studies.	Undergraduate	Practicum
Visiting Artist Lectures (AART-011)	AART-011	This practicum workshop is restricted to Art School BFA students. Workshop lectures meet on January 12, 14, 19, 21, 26 and 28 from 7-9:50 p.m. in F200. Attendance required at all lectures. Presentation of work by visiting artists, designers, and visiting faculty. Lecturers will include Scott Benzel, Candice Lin, Karen Miranda Rivadeneira, Ron Athey, and Louise Sandhaus.	Undergraduate	Practicum
Welding (AART-012)	AART-012	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19th from 9-11:50 a.m. in the Super Shop. Attendance at all sessions is required. Learn the magic of working with steel in a hands-on intensive workshop for beginners. This class will provide you with the basic understanding of the processes and techniques of welding and metal fabrication. Whether you are interested in building large steel sculptures or delicate internal structures, learning to work with steel will change your life. Demonstrations will cover MIG welding, plasma cutting, and some basic cold-working equipment located in the Super Shop's Metal Area. Unlock the mysteries of what those machines under the capes in the metal room are capable of, while learning how to build things you never thought were possible. There will be a materials fee and some supplies provided but depending on the project undertaken each student can expect additional material fees of \$5 - 75.	Undergraduate	Practicum
Drawing (AART-013)	AART-013	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19th from 9-11:50 a.m. in JBSB. Attendance at all sessions is required. How can the stone-age art of figure drawing be contemporary? Students will discover for themselves via the heightened perceptive and psychological sensitivities gained through practice how representations of the body make visible our constantly shifting cultural values, serve as an autobiographical record, and reflect the collective social conscience. Students will conjure the essentials of a subject by developing a personal language of mark making, experimenting with projectors and other imaging technologies, and completing fully realized large-scale projects. Through exposure to and critical appraisal of art historical and contemporary images, explorations	Undergraduate	Practicum



of media such as graphite monoliths, jumbo charcoal, and ink wash, and physical performances using their body's kinetic energy via the use of both hands and various extension tools, students will come to embody the humanistic values that emanate from the core of our physical being. Some supplies provided. We will work with basic dry and wet drawing materials. Depending on what is additionally needed, the cost could be anywhere from \$25 to maximum \$60.

Sound (AART-014)	AART-014	This practicum workshop is restricted to Art School BFA students. The precise focus of each workshop will change from year to year. Students are required to have an external hard drive to store files. Attendance required at all sessions.	Undergraduate	Practicum
Movement (AART-015)	AART-015	This practicum workshop is restricted to Art School BFA students. The precise focus of each workshop will change from year to year. Attendance required at all sessions.	Undergraduate	Practicum
Sculpture (AART-016)	AART-016	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19 from 9-11:50 a.m. in the Super Shop. Attendance at all sessions is required. This workshop will introduce students to printmaking with hydrocal plaster. We will look at and make a series of prints as well as flat sculptures. Classes will begin with a 15 minute guided meditation to create a space of vulnerability, presence, and hunger. This will be followed by hands-on technical lessons and experiments. Students will bring physical, psychical, and emotional debris from their daily lives to incorporate into their pieces. As the hydrocal heats and cools and waits, students will practice being open to a creative unfolding. Grounds will be set up and tested, with an eye towards critique discussions. The goal is that experiences exercised in class will contribute to one's own curiosity and generosity in one's art and life. Students will need to bring one 50 lb. bag of hydrocal and can expect additional material fees of \$5 - 75 depending on the project undertaken.	Undergraduate	Practicum
Video Installation (AART-017)	AART-017	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 9-11:50 a.m. in A211h. Attendance at all sessions is required. This workshop will focus on video installation using appropriated footage. We will learn techniques of researching images, ripping, archiving and editing existing content to be transformed in a new context. There will be screenings of work inspired by our subject, such as that of Mark Leckey, Hito Steyerl, Stan Douglas, and Michele O'Marah. We will learn about programs available for ripping disks and downloading existing Internet content. We will learn techniques using programs, Handbrake, Compressor, Final Cut 7, and MPEG Streamclip amongst others. The last two meetings of class will be practice installing multi-channel works in A402. We will experiment, determine the differences and benefits of using media players, projectors, computers and DVD players. Required materials: Portable hard drive.	Undergraduate	Practicum
Performance (AART-018)	AART-018	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, 29 from 9-11:50 a.m. in F200. Attendance at all sessions is required. This is a practical course on how to feel, something we should have been taught in grade school. Where do feelings come from, how do we feel our feelings, how do we express our feelings, how do our feelings govern our behavior, do we judge our feelings, is there a hierarchy of feelings, are there "good" feelings and "bad" feelings, are we ashamed of having feelings? This class lays out the basics of what emotions are and what we can do with them, and addresses the question of how to feel without fear. The material for this class will include Principle 1 of The Revolution: Definition of Abundance, The Work of Byron Katie, Brene Brown's Listening to Shame and The Power of Vulnerability, along with scientific research on gene expression, the second brain in our gut, and dark matter. A portion of each class will be dedicated to processing feelings and exorcising belief entities.	Undergraduate	Practicum
Mold-Making (AART-019)	AART-019	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19 from 1-3:50 p.m. in the Super Shop. Attendance at all sessions is required. This workshop will be both reading and technique heavy. Students will gain a basic introduction to moldmaking and lifecasting alongside readings that challenge traditional biases in representation of the body. We will read classic feminist texts by Linda Nochlin and Laura Mulvey while looking forward with discussions of prosthetics and post-modernism. Students will learn how to lifecast using alginate and body- safe silicones, create and apply small scale prostheses, and then use their newly won skills to create individual projects that subvert the tired formats of the gaze, the odalisque, and the muse. Some supplies provided, but students can expect additional material fees of \$25 - 75 depending on the project undertaken.	Undergraduate	Practicum
Video (AART-020)	AART-020	This practicum workshop is restricted to Art School BFA students. The precise focus of each workshop will change from year to year. Students are required to have an external hard drive to store files. Attendance required at all sessions.	Undergraduate	Practicum
Ceramics (AART-021)	AART-021	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 1-3:50 p.m. in Ceramics. Attendance at all sessions is required. In each class students will investigate divergent surface treatments and optical effects possible	Undergraduate	Practicum

with clay and employ these techniques through sculpture and/or functional ware. For example, students will experiment with pigmenting clay bodies using mason stains, study the chemistry of some highly textured glazes, learn how to control firing temperatures to create crystalline glazes, and create metallic surfaces through lusters. Each class will emphasize how these techniques have been employed both historically across cultures and in contemporary art. Students will need to provide two 25 lb. bags of Laguna Greystone clay, sketchbook/notebook, and up to \$30 additional material costs.

Painting (AART-022)	AART-022	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 9-11:50 a.m. in JBSB. Attendance at all sessions is required. Taking inspiration from an episode of "Chopped" about culinary upcycling, Waste Not reimagines what we discard as raw material for art making, specifically in the expanded field of painting. "Chefs make use of ingredients that are usually thrown out. Appetizers are made with juicer pulp and tea bags; salad dressing and remnants of poultry for entrees; desserts are made with vegetable peels and discarded portions of fruit." From Cubist collages with yesterday's newspaper through Bay Area Funk to James Castle's works made from cardboard, soot and spit, Waste Not double takes on the paper trail in our lives and the rest of the flotsam and jetsam that crosses our path. Might not a future museum on Mars display the Great Pacific garbage patch suspended in a super-sized vitrine? An emphasis on generating multiples through mono printing, collaborative work, and paintings that push the boundaries of the canvas will also be encouraged. An introduction to contemporary artists exploring environmental issues in relation to art production will serve as a guide to map the relationship between artist, student, artwork, and trash. Some supplies provided, but students can expect additional material fees of \$5 - 75 depending on the project undertaken.	Undergraduate	Practicum
Printmaking (AART-023)	AART-023	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 1-3:50 p.m. in the Print and Media Lab. Attendance at all sessions is required. In this workshop we will create a print edition or multiple (a series of the same object) and explore different ways of disseminating it. We will take into account how the meaning of the piece is affected, by both its charter as an object, and the mode that it is distributed. The workshop will also look at past examples of multiples and artist that worked with them. Attention also will be given to the traditional role of the multiple calling into question the value of the art object, its accessibility and mode it is distributed. The course will utilize the print lab but students will not be limited to what is producible in the print facility. Participants are encouraged to draw on their own interests in the creation of a well-considered work that will be presented on the final day of class. Some supplies provided, but students can expect additional material fees of \$5 - 75 depending on the project undertaken.	Undergraduate	Practicum
Touring Exhibitions (AART-024)	AART-024	The practicum workshop is restricted to Art Program and Photography and Media BFA4 students. Students will visit a variety of exhibition spaces in Los Angeles. A van will be provided. Attendance at all sessions is required.	Undergraduate	Practicum
Digital: Sketch-up for 3D (AART-025)	AART-025	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19 from 7-9:50 p.m. in the MacLab. Attendance at all sessions is required. SketchUp is a highly versatile 3D modeling software that can be used by artists to design works in progress (such as sculpture, installations, or components) or for virtual prototyping. This easy to use and free program is an economical means to mock-up ideas for fabricators, associates, or could be used to create final imagery. Through step-by-step instruction students will learn the correct methodology to using SketchUp effectively within their own practice. Recommended reading: Google SketchUp: The Missing Manual ISBN-13: 978-0596521462 ISBN-10: 0596521464.	Undergraduate	Practicum
Weaving: Conceptual Weaving (AART-026)	AART-026	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, 29 from 1-3:50 p.m. in JBSB. Attendance at all sessions is required. This is a multidisciplinary workshop that considers some possible intersections of textiles, choreography, sculpture, therapeutics, physics, and mathematics. The workshops are intended to allow art students to learn and discuss scientific concepts that can then be connected to each student's art practice. There will be an emphasis on experimental approaches and group dynamics. Some supplies provided, but students can expect additional material fees of \$5 - 75 depending on the project undertaken.	Undergraduate	Practicum
Installation: Site and Install (AART-028)	AART-028	Workshop meets on January 11, 12, 14, 15 and 19 from 1-3:50 p.m. in JBSB. Attendance at all sessions is required. This practicum workshop is restricted to Art School BFA students and will be a hands-on class that reflects on the history of feminism and installation at CalArts as its starting point. Students will create installation using unconventional spaces and materials and investigate concepts around visibility, labor, domesticity, and the personal. Students will create an installation that considers the influence of meaning through the interaction of various elements (objects, images, projections, collections etc.) with each other and their surrounding place. Students will complete several assignments	Undergraduate	Practicum

and explore installation and site-specific art through lectures, readings, research, presentations, guest artists, and site visits. Experimentation with multimedia and performance approaches will be encouraged. The structure of this course will reflect the hybridized practices of much feminist art, through combining research, writing, and culminating in installation. A plurality of feminisms and attention to the intersections of race, class, and sexuality with gender and sex will shape thematic investigations of practices including institutional critique, performance, craft, and collaboration. Some supplies provided, but students can expect additional material fees of \$5 - 75 depending on the project undertaken.

Foundation A (AART-101)	AART-101	BFA1 Art Program students will be pre-enrolled in this class, along with What Makes it Art(AAIC-103). In order to have a better understanding of the work you make and how that work interacts with culture, it is important to begin to grapple with the relationship between your art and art history, the divide between the type of work you now make and the art practice you wish to build, and your awareness of the variety of contemporary art practices. In this course you will wrestle with these and other ideas as you begin your course of study in the Art Program. This course includes lectures, discussions, readings, critiques, in-class projects, and an expectation that you will produce artwork that reflects your interests and ideas. Introduction to the program's labs (production facilities), course advisement, and field trips are also part of the course curriculum. In short, this 2-part course sequence is an introduction to the Art Program - both as a practical primer to help you navigate the Institute and a conceptual introduction as to how artwork is produced, analyzed and critiqued in a myriad of ways. AART-101 is offered in the Fall Semester.	Undergraduate
Foundation B (AART-102)	AART-102	BFA1 Art Program students will be pre-enrolled in this class. In order to have a better understanding of the work you make and how that work interacts with culture, it is important to begin to grapple with the relationship between your art and art history, the divide between the type of work you now make and the art practice you wish to build, and your awareness of the variety of contemporary art practices. In this course you will wrestle with these and other ideas as you begin your course of study in the Art Program. This course includes lectures, discussions, readings, critiques, in-class projects, and an expectation that you will produce artwork that reflects your interests and ideas. Introduction to the program's labs (production facilities), course advisement, and field trips are also part of the course curriculum. In short, this 2-part course sequence is an introduction to the Art Program - both as a practical primer to help you navigate the Institute and a conceptual introduction as to how artwork is produced, analyzed and critiqued in a myriad of ways. AART-102 is offered in the Spring Semester.	Undergraduate
Independent Study (AART-199)	AART-199	Permission of Instructor only. Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.	Undergraduate
Post-Foundation Sem: What's Goin' On? (AART-201)	AART-201	Post Foundation Seminar/Critique: What's Goin' On? This required course invites students to articulate and develop relationships between theory and practice. Seminar-style reading discussions will be conducted, alternating with individual presentations in which students constructively critique each other's work. Attendance is mandatory and participation in discussions required.	Undergraduate
Post-Foundation Critique (AART-202)	AART-202	Course open to BFA2 Art Program students only, and must also register for AART-201. A course required by all 2nd year Art Program students. This critique was imagined to work hand-in-hand with the Skeptical Beliefs portion of the Post-foundation curriculum. Employing insights gained from the seminar section, students will individually present and constructively critique each other's work. Attendance is mandatory and participation in discussions required.	Undergraduate
Post-Foundation Visiting Artist (AART-203)	AART-203	BFA2 Art Program students will be pre-enrolled in this class. This required course is in tandem with the Visiting Artist's Lecture Series. BFA 2 Art Program students are expected to attend the weekly lectures and to participate in this weekly seminar, where each student will present an overview of their practice in class. The seminar portion critically and creatively explores different methodologies by which artists present their practice in public contexts.	Undergraduate
Studio Series (AART-210)	AART-210	The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by different faculty. Multiple sessions are offered in each semester. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details.	Undergraduate
Drawing (AART-211)	AART-211	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by	Undergraduate

different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.

Painting (AART-212)	AART-212	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Sculpture (AART-213)	AART-213	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Print & Digital Media (AART-214)	AART-214	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Video (AART-215)	AART-215	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Social Practice (AART-216)	AART-216	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Ceramics (AART-217)	AART-217	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Performance: OK ANIMALS (AART-219)	AART-219	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Writing (AART-220)	AART-220	Open to BFA1 Art Program students only. Open to BFA2, BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Students will be guided through a series of exercises that are designed to support expression, confidence and creativity using language as the primary medium. Students will be introduced to a wide variety of source material which deals in varying ways with the issues in writing and art made from language. A setting will be provided in which students discuss and further their understanding	Undergraduate

and knowledge of the weekly assignments, so they can make links to it with regard to their own artistic practice. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.

Independent Study (AART-299)	AART-299	Permission of Instructor only. Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.	Undergraduate	
Open Critique Series (AART-300)	AART-300	Open Critique is a venue for students to examine their work critically in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor which specify how the individual critique sessions will be structured.	Undergraduate	
Open Critique (AART-300A)	AART-300A	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Open Critique is a venue for students to critically examine their work in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course will be offered in the same semester. Please refer to course descriptions by each instructor which specify how the individual critique session will be structured. This course will push the work of the serious artist with thorough, rigorous critique. The intention of each student will be the beginning point from which we, as a group, will investigate and interrogate the results of works both in-progress and newly completed. Contemporary discourse will revolve around the interplay of ideas and the materials from which they are realized. In a world where any material can be considered as a source for artistic production, this course will place special emphasis on why particular materials are chosen, their histories and inherent meanings, how they are manipulated, and their successes or failures in conveying the intention of the maker. Beyond intention, we will also leave room to examine and discuss the importance of how the "unexpected" or "accidental" plays into artistic production and the development of new ideas. Participation and attendance from everyone is mandatory. Two to three students will present their work each week.	Undergraduate	
Open Critique (AART-300B)	AART-300B	Course open to Art School only BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will be a critique and dialog-type class with an emphasis on belief, faith and spirituality. Religion may be the last taboo in the art world. Can sacred works of art be taken seriously in contemporary galleries and museums? Nonetheless, any object (such as Duchamp's urinal) displayed in the temple of the white cube becomes holy. Topics of discussion include the function of rites, rituals, relics and dogma. The belief systems of major religions (Christianity, Judaism, Islam, Zen Buddhism) will be discussed together with Native American beliefs, Mormonism, Taoism, etc. Alternatively, the significance of cults, fringe groups and conspiracy theories will be explored. Students will write their own personal versions of sacred scriptures or gospels. An aura of openness will be fostered in the classroom where students will be encouraged to speak honestly about the beliefs that inform their art practice.	Undergraduate	
Open Studio Series (AART-310)	AART-310	Open Studio is comprised of discipline-specific studio-based courses that provide MFA and BFA students the opportunity to learn both technically and conceptually through hands-on experience. In order for students to take advantage of the diversity of approaches offered by our regular and visiting instructors and multiple sections may be offered in the same semester. Open Studio courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details.	Undergraduate	
Persona: Performing Yourself (AART-310A)	AART-310A	Open to all BFA3 and BFA4 students. Persona: Performing Yourself is designed to help students create a persona that serves as an outlet for creative, political, emotional, and formal desire. The exercises involve personal excavation of joy, rage, and humor, in order to get to the dirty and the shiny diamonds of personal experience. The assignments are intended to help access experience and passion to act as a platform for a development of persona. We will also research and discuss a number of performance personas, from abstract artists (Leigh Bowery) to pop icons (Madonna), and their sociopolitical impact. A research paper on a persona is required. This course also explores basic tactics used to get the performance out of the brain and onto its feet. We will look at ways of navigating outside elements that you may encounter once you are in the world with your work. We will also review traditional acting and staging techniques that may be helpful with the general execution of any live performance. This class demands active participation and students will be required to create numerous small performance works and to	Undergraduate	Open to the Institute

engage in critical discussion. There will be a final class performance of works developed throughout the course that will be open to outside viewers (!)

Sound in Art, Art in Sound (AART-310N)	AART-310N	Sound in Art, Art in Sound Open to students in the Art Program. Not open to BFA1 students. This course will involve the creation and implementation of sound in performance, recording, and installation contexts. In addition, we will examine the history of Sound in Art (with an emphasis on sound in art contexts) through lectures and screenings and Art in Sound (with an emphasis on sound in popular and experimental music) through listening sessions and readings. This will be a studio/lecture hybrid with class time split between employing software platforms and analog methods to produce sound work; and lectures, screenings, readings, and listening periods. Participants will generate single or multichannel sound works for installation, performance, or recording with an emphasis on augmenting or expanding existing practices. Open Seminar is a series of seminars of special topics chosen by the instructor.	Undergraduate
Open Seminar Series (AART-320)	AART-320	Open Seminar is a series of seminars of special topics chosen by the instructor. Reading, discussion, assigned projects and/or field trips may be used to invite students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor that specify the topic of the seminar.	Undergraduate
Open Seminar (AART-320A)	AART-320A	This course is open to Art School students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is a studio class in which students will work on independent projects around the theme of childishness. The essentialism and free expression of a childish spirit has been a central tool in art throughout the twentieth century. From the Primitive Child of Early Modernism to the Adolescent Appropriations of Post-Modernism, artists have exploited a range of such affectations in their work. The cultural histories and meanings of the childish will be explored through readings, discussions and group activities. Following the premise put forth by historian Philip Aries - who argued that the child as we know it did not exist until the late eighteenth century- we will approach childhood as a cultural construction, and in turn consider childishness as its enactment. Students will experiment with what childishness means to their own art practices through the independent projects that they develop in and out of class time.	Undergraduate
Open Seminar (AART-320B)	AART-320B	Open to Art School students BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. In making art we are constantly imbuing things with presence, but how do we approach absence? Why does absence have such psychological potency? Why does it grip our imagination? This class presents the status, the methods, and the history of absence in art and related fields. We will ground abstract ideas of absence and nothingness in the cultural and philosophical milieu in which they were born and study the impact those ideas had on the arts in times of modernism, post-modernism, and the contemporary. Through the contemplation of absence we approach related qualities as loss, omissions, blankness, disappearances, erasures, subtractions, voids, negations, invisibility and nothingness. The techniques and figures of absence in the creative arts will be examined through short lectures, readings, discussions, group presentations, and through close study of artworks. The final assignment is to present an idea for an art work, grounded in a theoretical notion of absence.	Undergraduate
Open Seminar (AART-320C)	AART-320C	Open to Art School students BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. New Financial Architectures for Creative Communities (NFACC) is a 13-14 week course that will enable students to make purpose driven decisions when building a productive architecture for their practices, careers and financial structure, that is based on their own personal temperaments and values. Students will be getting out in the field, doing research and creating solutions amongst some of the most creative people in the arts, technology and finance communities across the greater LA region. NFACC is an investigation into understanding the relationship between where artists get their support from and the effects that it has on the content of their work. What new tools need to exist that are reflective of a more just and equitable economic architecture for today's creative community? The best way to think about what we need tomorrow is to understand directly what we are all doing today.	Undergraduate
Open Seminar (AART-320D)	AART-320D	Open to the Art School. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The Some Place Chronicles is a practice-based studio and fieldwork course that links CalArts artists and designers to five specific communities in the unincorporated areas in the Second District of Los Angeles County. These are neighborhoods that sit between established cities, sometimes with very blurred boundaries and public identities, and yet they are named	Undergraduate

and claimed nonetheless by the people who live there. The Some Place Project will engage and work together with community members to converse and question each other, to map, inventory, record and transcribe, facilitating art in community and putting words and images to page in the form of distinctive artists' books that affirm and preserve the particular social and cultural character of each unincorporated project area. Students will work with lead artists (CalArts faculty and alumni) to develop each neighborhood project, while also investigating the histories and theories of community-based work. The project will not be completed in one semester. There is the possibility of summer internships for interested and committed students.

Writing After Art (AART-320E)	AART-320E	Is art criticism over? No. We've simply moved well past Greenbergian pronouncements into something less familiar, more peevish and poetic-not to say contemporary. This course disputes the idea that art writing comes "after" art-as in secondary to, or chasing after-asserting criticism as a rich form in its own right. Class discussions will center on close readings of recent art criticism, with an ear toward style rather than value judgements. Drawing examples from a range of cultural critics from the past fifty years, with an emphasis on art writing of the past two decades, we will propose that a critic's style might serve their argument just as well as theories, opinions, and trends. In addition to weekly readings provided by the instructor, students will be expected to keep up with leading art periodicals. Each student will produce a number of informal written responses to weekly readings and, by the end of the semester, will write their own timely, original example of art criticism. Through this intensive mix of reading and writing, students will leave the course with a sophisticated understanding both of what art criticism is, and how it works.	Undergraduate
The Historical Abyss (AART-320F)	AART-320F	History is always being imaginatively figured as it is seemingly figured out. This course will proceed from the notion that history is not written from the certitude of concrete facts, but rather in the productive unreliability of lived and invested memories, myths, ideologies, stories, and dreams. It will also seek to recognize that these errors, myths and confabulations lead us through and beyond facts to their meanings and that the dubious reliability of such wrong tales enhance their historical value in that they allow us to recognize the objectives of the tellers and the intentions and desires behind them. Some topics of discussion will include: art forgeries, abandoned film sets, theme parks, and casino designs. Through a triangulation of past, present, and possible future interactions the synthesis of these sites and objects will be examined for potentially constituting more authentic versions of the histories they seemingly approximate. The course will take on a myriad of forms but include lectures and discussions with Clifford Irving (Elmyr de Hory's biographer who wrote the fake biography of Howard Hughes and was the subject of Orson Welles' last film F For Fake), and FBI special agent who operates the FBI's art forgery department for Los Angeles, and Doug Jenzen who is currently director of the Dunes Center in Guadalupe, CA, where the remains of Cecil B. Demille's 1923 version of The Ten Commandments film set pieces are currently being stored.	Undergraduate
Comedy and Performance (AART-320G)	AART-320G	In this class we will explore the myriad possibilities of communications through the use of comedy in performance. We will look at the important role of the comedian as messenger from the Greeks to the geeks. How do performers use comedy to successfully (and often unsuccessfully) communicate political views, emotions, and world views? How and why do issues of race, class, and gender become accessible in media through comedy? How does the trope of humorous self-deprecation help us to break down our ego-driven society? How do non-comedian performers utilize humor to communicate to their audience? What does comedy from specific cultures have to say about the cultures themselves, to outsiders, to insiders? Why is funny "loose" and not funny uptight? What does the climate of humor in specific decades have to tell us about the climate off the culture at that time? All this and a few trips to see some funny funny stuff and some meant-to-be-funny-but-not-so-funny stuff. This course will require students to complete a research paper and to engage in critical discussion.	Undergraduate
Talking Bact, Disc Bodies, Sex of Stones (AART-320M)	AART-320M	Talking Bacteria, Discrepant Bodies, and the Sex Life of Stones Open to BFA3 and BFA4 students in the Art Program. This course reconsiders the notion of animacy and agency through the intersection of visual art, science fiction, queer theory, crip theory, speculative philosophy, medieval studies, science, popular movies, anthropology and colonialism. Students will be expected to read and discuss a variety of texts ranging in topic and tone, from the medieval to the contemporary, from the populist to the obscure. We will also watch and analyze popular and ethnographic films, listen and meditate to lectures from optimistic bacteriologists to curmudgeonly queers, as we seek to understand how power and agency are authorized or resisted through a variety of bodies-gendered, a/sexualized, non able-bodied, inanimate, or racialized. Students will be expected to create visual, performative and written responses to the ideas discussed from the reading and visual prompts. Open Seminar is a series of seminars of special topics chosen by the instructor.	Undergraduate
Liminal Spaces (AART-320N)	AART-320N	Open to BFA3 and BFA4 students in the Art Program. I grew up in Nigeria playing with plastic representations of a white girl holding a	Undergraduate

bunny rabbit. These Clonette dolls, mass-produced in Ghana, were ubiquitous in Western Africa; they supposedly came out of the Ghanaian tradition of Akuaba wooden fertility dolls. These African-produced figurines of a white girl, which are rooted in African traditions and intended for the African market, are now collector's items in Europe. This complex and evolving history exemplifies the constant cultural transactions at play in various in-between spaces, be they in a post-colonial, immigrant, or other scenarios. This seminar will focus on hybridity, mimicry, and mimesis by examining loaded objects such as the Clonette dolls as well as through reading seminal texts on the subject, including Homi K. Bhabha's *Location of Culture*, Michael Taussig's *Mimesis and Austerity*, Kwame Anthony Appiah's *Cosmopolitanism*, Abdelkebir Khatibi's *Love in Two Languages*, and Chinua Achebe's *Arrow of God*. Our discussion of these objects and texts will raise topics related to hybridity, mimicry, and mimesis-translation, writing back through the space of bilingue, contrapuntal reading, intertextuality, and diaspora. Open Seminar is a series of seminars of special topics chosen by the instructor.

<a href="#">In the Weeds (AART-330)</a>	AART-330	Course open to BFA2 and BFA3 students in the Art Program only. This is a crit course intended for BFAs. Working in a group dynamic, students will gain the ability to better articulate their work and the work of their peers. Open to BFA2 and BFA3 through online enrollments, other BFA students by permission of instructor.	Undergraduate
<a href="#">Reconsiderations (AART-352)</a>	AART-352	Permission of Instructor only. Open to Art School only. 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 individually with the instructor to discuss the issues and ideas raised during the presentations. There will also be assigned readings and discussion of topical issues.	Undergraduate
<a href="#">Independent Study (AART-399)</a>	AART-399	Permission of Instructor only. Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.	Undergraduate
<a href="#">Getting Your Sh*t Together BFA (AART-400)</a>	AART-400	Open to BFA4 Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Everything you ever wanted to know about survival after art school. Loads of information, provocative discussions about issues such as ethics, curatorial practice and presentation spaces (galleries to alternative sites), finding a job, resumes, artist statements, presenting yourself, legal and business issues, studio visits, raising money with and without grantwriting, DIY strategies and much more. Professionalism and the responsibility of the artist will be addressed. Visitors and guests, field trips and 'behind the scenes' peeks. Attendance required, with some required projects that will benefit your career. GYST software is provided as part of the class, (you can download it at <a href="http://www.gyst-ink.com">http://www.gyst-ink.com</a> as a free trial). You will be presenting your portfolio to a group of local curators at the end of the class. Students who take this class are less frazzled when they graduate, know the ins and outs of the artworld, and have their sh*t together. If you are not sure if you need this class or not, come on by and have a chat with Karen. She will give you a survey to find out what you need to know as an artist.	Undergraduate
<a href="#">Advanced Critical Ceramics (AART-401)</a>	AART-401	Open to Art School Only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Exploring ceramic and related materials as a form for creating critical art projects. Basic and advanced skills will be taught as well as problem solving for specific projects. Handbuilding, wheel throwing, firing techniques, molds, repetitive objects and multiples, glazing and raku will be addressed.	Undergraduate
<a href="#">Freud &amp; Lacan: An Intro Workshop (AART-402)</a>	AART-402	Permission of Instructor only. Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course plans to introduce certain key psychoanalytic concepts through a series of readings of the work of Sigmund Freud and Jacques Lacan. Beginning with Freud's early case histories, we will engage critically with his theories of dreams, jokes and slips, as well as his views on sexuality and the fundamental structures of the psyche. With Lacan, we will explore the significance of language as a structuring principle, and contend with his basic work on the "mirror phase" and the orders of the imaginary, the symbolic, and the real.	Undergraduate
<a href="#">Andy: Issues in Contemporary Art (AART-403)</a>	AART-403	Open to Art School BFA 3 and BFA 4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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 artist as automaton, the studio as factory, time, politics, writing, cinema, and shoes, among other things. There will be a particular emphasis on banality and repetition, especially in the context of thinking about representations of death and in the context of minimalism.	Undergraduate
<a href="#">Feminist Art: Theory &amp; Practice (AART-</a>	AART-404	Open to Art School BFA3 and BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of	Undergraduate



404)		Instructor. This seminar will approach the topic of feminism and art from both the theoretical and the historical points of view. It is crucial to look again at the work of the 1960s and 1970s, 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, Miriam Schapiro, Mary Kelly, Eva Hesse, Barbara Kruger, Adrian Piper, Hannah Wilke, Francesca Woodman, Ana Mendieta, Martha Rosler, 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.	
...Or Something (AART-405)	AART-405	Permission of Instructor only. Art and Photography & Media Programs only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Beginning a statement with the phrase 'I think' is an almost excessively explicit acknowledgement of the subjective dimension of discussion and debate. Ending a statement with the tag '...Or something...' invites listeners to throw their views into the mix, marking the statement as something like a question. Or it distances the speaker from what was stated, functioning as a shorthand form for 'I'm not certain about what I just said...'; emphasizing its status as a proposition. Or it avoids confrontation, suggesting there may be or must be another way of saying this, or another set of ideas to invoke, another true statement. It's a way of saying, 'do you feel me?' and simultaneously a way of saying, 'whatever.' Invested in the practice of discussing artworks hypothetically, provisionally, and with respect for multiplicity of meaning and interpretation, this class will be both rigorous and open. Two students will present their work each week.	Undergraduate
Getting to Third (AART-406)	AART-406	Open to Art School BFA3 and BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is a seminar/studio class in which we will journey in an (idiosyncratic) history of thought and art which has dealt with living, making and thinking that not only moves beyond dualisms, but also lays the groundwork for the practice of an impassioned and productive indeterminacy. Student projects fueled by readings and discussion will be presented at intervals through the semester.	Undergraduate
Keeping It Real (AART-407)	AART-407	Open to Art School BFA3 and BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will bring students into an up-to-date conversation about "source materials" that influence and direct one another, while also undertaking an investigation into the nature of relationship itself. Students will become familiar with a variety of flows/forms/forces which may be pertinent to art process via false or veritable analogy. Arrive ready to read, think and participate with your peers. Critique will focus on student work and interest especially as it connects with a renewed attention to structure/relation-making. Consistent attendance is mandatory. Each student presents twice during semester. MFA-oriented but not exclusive.	Undergraduate
Intensive Painting Workshop (AART-408)	AART-408	Open to Art School BFA3 and BFA4. An advanced painting class. Experimentation is encouraged. Involves class critiques, readings, image presentations, field trips, and in class studio work.	Undergraduate
Hand in Glove (AART-409)	AART-409	Open to Art School BFA3 and BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Advanced class in which we examine the relationship between desire and one's art practice. Involves readings, film screenings, studio-based assignments, class critiques, and 30 minute student presentations.	Undergraduate
Scrap Work (AART-410)	AART-410	Open to Art School BFA3 and BFA4. An advanced class. Investigating the significance of collecting materials relevant to our practices. During the course, each student will create either a series of collages, a scrapbook, or a film. Involves readings, lectures, film screenings, field trips, and class critiques.	Undergraduate
Critique (AART-411)	AART-411	Permission of Instructor only. Each student will present their work to the class at least once during the semester. The student presenting work can determine some of the parameters for her/his critique. S/he may either opt to introduce the work before the discussion begins or s/he may chose to remain quiet, letting the class explore the work's meaning without the artist's input. The class will deeply investigate the meaning of each artwork within a generative and consensus building discourse. Students are encouraged to fully consider all aspects of the work in question, to take nothing for granted, and to find clear but non-hierarchical modes of expressing their discoveries. Sometimes this takes the form of a comparison between the student's intent and the actual meaning produced by the work, with the goal of helping each student close the gap between intent and result.	Undergraduate
Art & Politics (AART-412)	AART-412	Open to Art School BFA3 and BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. What does a political art practice mean? This seminar will be a search	Undergraduate

for possibilities and their contestations. Focus will be on contemporary conditions and current practices. Students will make presentations and propose arguments based on research. A wide range of cultural production can be engaged, music, performance, direct action, journalism, etc. Field trips to exhibitions and relevant events will be scheduled.

Content & Form (AART-413)	AART-413	Open to the Art School or Film/Video School BFA2, BFA3, BFA4. This course will explore the relationship between modernism and its theories of aesthetics and postmodernism and its theories of culture, politics and representation. We will explore the history of art and aesthetics from classical to the modern, and the history of art and culture and politics from Marxist theory to Semiotics. We will study the debate between art as a universalist practice and art as a cultural political practice. This debate is based on a current conflict today among critical theorists: a tension between the notions of art as an aesthetic experience and art as a field of signs describes in a fundamental way the relationship between the modern and the postmodern. We will undertake a discussion of the value of each position, whether each is exclusive or inclusive of the other, and speculate on how or whether either of these positions reflects our ideas of the role of art in society. A series of readings will frame our discussion. In addition, art projects will be assigned and class critiques will be conducted that will allow the students to produce works that address these issues critically.	Undergraduate
Metonymy (AART-414)	AART-414	Open to Art School BFA2, BFA3, BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The metaphor is the semiotic function essential to aesthetic practices. At least this has been the basic position of art theory and criticism. The metaphor changes ordinary speech to poetry. And as it applies to art, it universalizes expression by converting it to form, hence realizing pathways that allow for the communication of meaning. Metaphor, it is claimed, provides the mechanism that makes works of art possible. However, much of recent art suggests that the metonym has increasingly become more important. The metonym allows both an aesthetic and a critical practice. It permits discourses on difference and culture as part of art; it is arguably the structure that makes political and other forms of critical content possible. It provides its own pathways of communication and realizes meaning from its uncertainties and contingencies. Metonymy elevates the role of culture and difference (social, racial, gender) in artistic practice by locating criticism at the heart of artistic expressions. This class will explore the history and traditions of both systems and show how they have marked the change from modern to postmodern art and criticism.	Undergraduate
Looking for Political Ecstasy (AART-416)	AART-416	Permission of Instructor only. Feminism and Erotica in art and culture. This is a pro-sex seminar for visual artists. By reading assigned texts and responding to class discussion, we will examine 20th century feminism and its discontents. We will look towards our 21st century as we re-define 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.	Undergraduate
Viewplane-Artist As Eyewitness (AART-417)	AART-417	Open to Art School BFA3 and BFA4. This working forum for artists of all disciplines seeks to investigate 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 and public documents, diaries, testimonials, legal briefs, family portraits, mug shots, confessions, case histories, receipts, and laundry lists. Feminist strategies and other historical art precedents will be analyzed and debated as art is made, and then presented in class.	Undergraduate
Montage & Memory (AART-418)	AART-418	Open to Art School BFA3 and BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will examine historical and contemporary use of montage effects in still photography, film, video, painting, collage, assemblage, performance, and installation art. Slide lectures, videos, and films will be reviewed, as well assigned readings. Hands on demonstrations will generate experimentation and innovation. Student artwork will be critiqued in class and studio, responding to ongoing discussions. This is an intensive theory/practice course that will explore the artistic and social implications of montage technique.	Undergraduate
Performing Life (AART-421)	AART-421	Open to Art School BFA3 and BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course takes its title from a 1979 essay by Allan Kaprow, and provides a critical survey of contemporary performance in a wide variety of forms, including happenings, actions, body art, dance, video art, and social interventions - from transgressive eruptions to privatized gestures. The class will be loosely divided into four topical sections: "Space/Time," "Event/Document," "Public Body/Private Body," and "Recovery/Residue." Along the way we will consider performance as both a live event and a historical event, and therefore will also investigate the role of mediation and documentation of performance, including photography and video, text, rumor, and the residual exhibition of props and other performance relics.	Undergraduate
The Contemporary	AART-422	Open to Art School BFA3 and BFA4. This course may be open to	Undergraduate

Exhibition (AART-422)		students at other year levels, and in other Schools, by Permission of Instructor. This course will consider the exhibition as a/the primary context for defining the objectives and parameters of contemporary art discourse. Among our concerns will be the shifting roles of artists and curators, sites of production (museum, exhibition catalogue or website), and sites of critical and historical reception. We will examine groundbreaking and controversial exhibitions, such as Anti-Illusion: Procedures/Materials, Live in Your Head: When Attitudes Become Form, Information, Bad Painting, Pictures, the 1993 Whitney Biennial of American Art, Utopia Station, and Documenta 11, alongside the work of influential curators, such as Nicolas Bourriaud, Okwui Enwezor, Thelma Golden, Lucy Lippard, Hans Ulrich Obrist, Harald Szeemann, and Marcia Tucker. The course will be driven by individual and group research projects, conversations with local or visiting curators, and lively class discussion.	
Expansive Fields (AART-424)	AART-424	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. During this course, we will explore the relationships between walking and drawing and painting. There can be a subtle balance between getting lost (in looking), and keeping your bearings in both your practice and on the trail. In this class, experimentation will be encouraged in order to gain familiarity with the physical properties of liquid media, dirt, and rocks. We will look closely at what constitutes these landscapes through readings on geology, natural patterns, and artists who implement critical wandering in their work (eg. Robert Smithson, Agnes Martin, Vija Celmins, and Michelangelo Antonioni). This technical and conceptual exploration will involve studio work, readings, image presentations, and, indeed, long walks in natural areas.	Undergraduate
Undergraduate Open Critique (AART-425)	AART-425	Art School only. Critical discussion of students' artwork. Two presentations per 3-hour class.	Undergraduate
Writing Workshop (AART-426)	AART-426	Art School only. Critical discussion of students' writing. Presentations are e-mailed to the group early in the week. Two presentations are considered and critiqued each session.	Undergraduate
People's Theory (AART-427)	AART-427	Open to Art and Music BFA3 or BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Co-taught by John Mandel and Michael Fink, Music School faculty. An interdisciplinary seminar for Art School students and composers and performers in the Music School, it includes participants from other disciplines as well. This virtual critique aims to crack the proprietary codes inherent in the exclusive critical languages of each discipline to find analogies and mutual interests. Readings are offered, and collaboration is encouraged.	Undergraduate
Pedagogy As Art (AART-433)	AART-433	Open to Art School only BFA 3 and BFA4. This class will examine various educational models and techniques while linking these strategies to a dialogical art-making process committed to research, visual inquiry, and collaboration. The work of many artists/art collectives/educators will serve as a generative element for this class including the writings of Paulo Freire - one of the most influential educators of the 20th century. Freire regards the transmission of knowledge as an exchange of worlds requiring mutual respect and an epistemological curiosity about the nature of dialogue to develop a better comprehension about the object of knowledge. Employing this relational model, the main assignment for this class will be to design a workshop/event/social sculpture for a chosen site in Los Angeles, which responds to the needs and the mindsets of the location and facilitates the creation of collaborative encounters and conversations among diverse communities.	Undergraduate
Mode of Operation (AART-434)	AART-434	Permission of Instructors only. Open to Art Program only. Co-taught by Jessica Bronson and Shirley Tse, this field trip-heavy class emphasizes learning outside the classroom, research and finding resources in Los Angeles area. Guest speakers on site and special tours are designed to expose students to divergent contemporary practices and discourses.	Undergraduate
Articulation (AART-435)	AART-435	Permission of Instructor only. Open to Art School BFA3 or BFA4. This class is a forum for students to articulate their art practices through generative thinking, and also to examine the "articular" space both within and between language and art.	Undergraduate
Next Exit (AART-436)	AART-436	Open to Art Program BFA 3 and BFA4. The course is planned to be an open discussion of what it means to be a professional artist, and how to use the final year to prepare for entering that life. Topics covered will range from record-keeping to studio visit etiquette, from networking to self-presentation. Interspersed with this will be discussions of current art practice as seen in the galleries and various magazines, and practically-oriented crits of works in progress.	Undergraduate
Work in Context (AART-437)	AART-437	Open to Art Program and Photography & Media Program BFA3 and BFA4. Artworks are understood within the terms of the histories and traditions of the various media in play, and also as they intersect with the larger context of contemporary culture. In presenting work for critique, students will provide the class with a point of reference from outside their studio - a piece of writing, or some music, art, film, video, advertising, news. The class will have a week to consider this frame, and	Undergraduate

an excerpt will be re-presented with the work to initiate discussion. There will be two presentations each week.

Drawing Culture (AART-440)	AART-440	Open to Art School BFA 2, 3, 4. This class examines drawing not as production but a research methodology and a way to envision embodied relations with things in our proximity. Dismissing any quality criteria, drawing will be considered in the way the word is used in the English language - to unravel, to deduce, to attract and be attracted. We will be drawing twice. We will draw first by putting pen to paper or by making media sketches and then we will draw out the content and the context of the drawings by examining the socio-political dynamics of our site, discussing our embodied experiences at the site, and by considering relevant critical theory. To this end, every other week we will visit various pre-selected sites in LA and record life at these locations. These sites may include an ethnic grocery store, a screening in a movie theatre, a chicken slaughterhouse, a park, a restaurant kitchen, etc.	Undergraduate
How to Do Things With Words (AART-441)	AART-441	Open to Art School BFA 3 and BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The in-between space when an artwork comes into being as an object, but before it reaches completion, will be the focus of this class. What happens after an art object gets made? How does artistic research impact the production and presentation of a work? What are the responsibilities and challenges of putting art in the world? How do the dynamics of presentation in specific contexts, to specific audiences, change the work? What does it mean for an artwork to culminate? By relying on dialogue, experiences and knowledge of all the participants, and close readings of texts of common interest, we will seek multiple paths towards the production of meaning in art. Students will be required to present their work twice during the course of the semester. The whole community of the class will be implicated in resolving and actualizing each project presented. Works will be assessed based on form, content, intent, proficiency with materials and processes, and overall effectiveness. Each member of the class will be responsible for sustaining an atmosphere where new ideas can emerge by promoting rigor, experimentation, playfulness and invention in an atmosphere of trust and mutual respect.	Undergraduate
Streetwork (AART-442)	AART-442	Open to Art School BFA 2, 3, 4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Taking the title and inspiration from anarchist theorist Colin Ward's book, this course will consider Los Angeles as our classroom. During the course of the semester, we will visit various pre-selected sites and neighborhoods in LA. The instructor will develop an agenda and a research methodology for each location, including but not limited to conducting interviews, taking walks, mapmaking, collecting found objects, drawing, media sketches, etc. to uncover new ways of understanding the dynamics of our location. Our time in the CalArts classroom will be spent unpacking our fieldwork, discussing our embodied experiences at the site, considering relevant critical theory, and looking at the work of various artists/art collectives from varied cultural contexts to examine the possibilities of a dialogical, research-based art practice. This research will culminate in a collaborative installation at the end of the semester.	Undergraduate
Resistance to Work (AART-443)	AART-443	Art School only. BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. What constitutes work? When is an artist not working? This course will consider both the imperative and resistance to work--as well as related concepts of idleness, sleep, procrastination, waste, and pleasure--with particular emphasis on the labor (and refusal) of artistic production, historically and in the present. If art making has shifted from producing objects to providing services, as many have argued, what are the implications for artists? We will discuss critical texts by authors including Julia Bryan-Wilson, Jonathan Crary, Bruce Hainley, Caroline Jones, Maurizio Lazzarato, and Sarah Lehrer-Graiwer, alongside the work of artists such as Charlie Chaplin, Marcel Duchamp, Lee Lozano, Yvonne Rainer, Frances Stark, Sturtevant, and Andy Warhol. Students will be expected to participate in class discussion and maintain a written account of their time and relation to course materials throughout the semester.	Undergraduate
Tuff Luxe Crit (AART-444)	AART-444	Course open to BFA4 Art Program students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. "Tuff Luxe Crit" is a critique class for the serious artist who is ready for an extreme close-up. That is, this course offers a concrete/exploratory, personal/political, historical/philosophical analysis of each student's chosen body of work done while at CalArts. Positions will be taken, shaken, reassembled and repositioned. Each student will present her or his own work in class or studio, after a prep session with the instructor. The class will respond as a peer group determined to mine the intelligence of each artwork as presented. Proverbial blood, sweat, and tears are expected. Excellence in thought and discussion will be admired and encouraged. Dangerously subjective hyperboles will be taken to task. Hopefully each artist will finish the course with ample survival skills, ready to thrive in any competitive climate in or outside of CalArts. Participation required; no spectators allowed. Mandatory professionalism and mutual respect emphasized.	Undergraduate

Collisions Explain Everything (AART-446)	AART-446	Open to Art School BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. "[The] body itself...is both biological and psychological. This understanding of the body as a hinge or threshold between nature and culture makes the limitations of a genetic, or purely anatomical or physiological, account of bodies explicit." - Elizabeth Grosz. This will be an idiosyncratic survey class in which we undertake close readings of articles both foundational and contemporary in critical/ artistic discourse on embodiment, bodies, and sensibility. One focus will be on the body as explored in recent affect theory (i.e., the ongoing-ness or "bloom" of a processual materialism); we will also touch upon issues of labor, incarceration, perception, image making and circulation, performance, surveillance, optimism, virtuality, "other-ized" bodies, and intersubjectivity. Readings may include work by Eve Sedgwick, Brian Massumi, Judith Butler, Fred Moten, Merleau-Ponty, Lauren Berlant, Ruth Wilson Gilmore, Michelle Alexander, Sylvan Tomkins, Hito Steyerl, Donna Haraway, and Beatriz Preciado. Throughout the semester we will relate these readings to art historical and contemporary art practices, as well as our own. Students may benefit from having taken my class "Beyond the Binary" but are not required to have done so.	Undergraduate
Advanced Drawing (AART-447)	AART-447	This course is open to Art School students BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. An understanding of content and form relationships, which can be either symmetrical (metaphorical) or asymmetrical (metonymic) will enable us to move beyond illustrative correlations between ideas and their material formations. We will work through the formal techniques of drawings in hopes of understanding how techniques and methods have content (meaning) inherent to them. A list of need materials will be in the syllabus. However the materials cost will be in the range of \$50.00 to \$100.00.	Undergraduate
Ask Shirley (AART-448)	AART-448	BFA seminar style class with topics chosen by enrolled students that are relevant to their own practices. As young artists learn of the many approaches or models they may choose to base their practices on, it is both liberating and intimidating at the same time. Questions and puzzles are inevitable. There will be no predetermined topics or issues devised by the instructor. Questions will be collected from students and put in a structure that encourages exploration, research, and independent thinking. Students are expected to be self-motivated and willing to generate content for discussion. Informal lectures, visual aids, student presentations, and field trips will be facilitated by the instructor.	Undergraduate
Video Zoom: 1958 to Now (AART-449)	AART-449	A survey of Video Art from the late 50s to current work, this seminar pairs historical single channel and installation videos with moving image works by contemporary artists. Pairings are based upon artists' employment of analogous strategies and/or investigation of similar subjects. The aim is to view contemporary works in a historical context and review seminal (and marginalized) videos from the perspective of current moving image artworks.	Undergraduate
Bruce Conner (AART-450)	AART-450	Over the course of his life, Bruce Conner produced a remarkable body of work, which is the focus of the forthcoming major retrospective at MoMA and SFMoMA in Summer 2016. Conner's art practice, though not easily categorized, is characterized by a range of disciplines and subject matter. Frequently described as a polymath, Conner may be considered a predecessor to many contemporary artists whose compelling and fluid practices simultaneously flow and lurch among a range of disparate subjects. Like Conner, many of these artists complicate notions of subjectivity and authorship while casting an indeterminate (humorous? earnest?) eye toward complicated topics such as spirituality. As we closely examine Conner's seminal body of work, we will consider the socio-political context in which the works were made as well as the prevalent art and critical discourses at the time. As artists, we will use these discussions as a device for considering contemporary discourse and practice.	Undergraduate
Thinking About Painting (AART-451)	AART-451	Beginning with an in-depth consideration of "The Forever Now" exhibition at MoMA, NY in winter 2015/16, that museum's first survey of painting in 30 years, the class will study and discuss various current trends in painting. There will be general discussion of various historical moments and individual practices, along with several field trips to pertinent exhibitions in Los Angeles. Students will each make one lengthy presentation to the class, and may be called on to present shorter prepared contributions to the discussion as it unfolds. The format of the class is a seminar, and full participation is expected. This course may be open to students at other year levels and in other schools by permission of instructor.	Undergraduate
Rays of Relation (AART-452)	AART-452	Rays of Relation: Intersubjectivity + Interdependence in Recent Thought While Western thought has a long tradition of isolating self from other, individual from collectivity, there have always been strands of thought that complicate, refuse, or upend this model, and focus instead on the intersubjectivity or interdependence of our minds, bodies, and the world. Some of these strands are feminist; some anticolonial; some psychoanalytic, some art-based; some ecological; some neurological; some ethical; and so on. This upper-level class will undertake an idiosyncratic survey of texts which take up this problem as their focus,	Undergraduate

and may include work by Hito Steyerl, Christina Crosby, Michelle Alexander, Judith Butler, Rosi Braidotti, Jane Bennett, Hegel, Husserl, Brian Massumi, Fred Moten, Merleau-Ponty, Eula Biss, Jose Munoz, Paul Preciado, D.W. Winnicott, and others. Along the way we will touch on issues of labor, disability, incarceration, agency, perception, technophilia, subjective currents, welfare, and sovereignty, difference in solidarity, power, care, and love. We will also relate our readings to art historical and contemporary art practices, including our own.

Advanced Time Based Studio (AART-453)	AART-453	<p>Course open to Art Program students only. Not open to BFA1 students. This is a comprehensive class on video and post-modern narrative that includes a historical survey and technical instruction. The student will learn to operate the School of Art's production and exhibition equipment including camera, lighting, editing and basic effects, green-screen, and display with a focus on video installation in the gallery using projectors, media players, speakers, etc. The class will survey video art, avant-garde cinema, video installation and performance for video with an emphasis on post-modern narrative, cyberpunk, (post)apocalyptic sci-fi. Students are required to read and discuss one assigned theoretical essay, complete one video project, and participate in critique and discussion. Completion of Video (AART-215/715) recommended and required for online enrollment.</p>	Undergraduate
Independent Study (AART-499)	AART-499	<p>Permission of Instructor only. Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.</p>	Undergraduate
Open Critique Series (AART-500)	AART-500	<p>Open Critique is a venue for students to examine their work critically in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor which specify how the individual critique sessions will be structured.</p>	Graduate
Open Critique (AART-500A)	AART-500A	<p>Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Open Critique is a venue for students to examine their work critically in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor which specify how the individual critique sessions will be structured. This course will push the work of the serious artist with thorough, rigorous critique. The intention of each student will be the beginning point from which we, as a group, will investigate and interrogate the results of works both in-progress and newly completed. Contemporary discourse will revolve around the interplay of ideas and the materials from which they are realized. In a world where any material can be considered as a source for artistic production, this course will place special emphasis on why particular materials are chosen, their histories and inherent meanings, how they are manipulated, and their successes or failures in conveying the intention of the maker. Beyond intention, we will also leave room to examine and discuss the importance of how the "unexpected" or "accidental" plays into artistic production and the development of new ideas. Participation and attendance from everyone is mandatory. Two to three students will present their work each week.</p>	Graduate
Open Critique (AART-500B)	AART-500B	<p>Course open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Open Critique is a venue for students to examine their work critically in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor which specify how the individual critique sessions will be structured. This course will be a critique and dialog-type class with an emphasis on belief, faith and spirituality. Religion may be the last taboo in the art world. Can sacred works of art be taken seriously in contemporary galleries and museums? Nonetheless, any object (such as Duchamp's urinal) displayed in the temple of the white cube becomes holy. Topics of discussion include the function of rites, rituals, relics and dogma. The belief systems of major religions (Christianity, Judaism, Islam, Zen Buddhism) will be discussed together with Native American beliefs, Mormonism, Taoism, etc. Alternatively, the significance of cults, fringe groups and conspiracy theories will be explored. Students will write their own personal versions of sacred scriptures or gospels. An aura of openness will be fostered in the classroom where students will be encouraged to speak honestly about the beliefs that inform their art practice.</p>	Graduate
Open Studio Series	AART-510	<p>Open Studio is comprised of discipline-specific studio-based courses that</p>	Graduate

(AART-510)		provide MFA and BFA students the opportunity to learn both technically and conceptually through hands-on experience. In order for students to take advantage of the diversity of approaches offered by our regular and visiting instructors and multiple sections may be offered in the same semester. Open Studio courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details.		
Persona: Performing Yourself (AART-510A)	AART-510A	Open to all MFA1 and MFA2 students. Persona: Performing Yourself is designed to help students create a persona that serves as an outlet for creative, political, emotional, and formal desire. The exercises involve personal excavation of joy, rage, and humor, in order to get to the dirty and the shiny diamonds of personal experience. The assignments are intended to help access experience and passion to act as a platform for a development of persona. We will also research and discuss a number of performance personas, from abstract artists (Leigh Bowery) to pop icons (Madonna), and their sociopolitical impact. A research paper on a persona is required. This course also explores basic tactics used to get the performance out of the brain and onto its feet. We will look at ways of navigating outside elements that you may encounter once you are in the world with your work. We will also review traditional acting and staging techniques that may be helpful with the general execution of any live performance. This class demands active participation and students will be required to create numerous small performance works and to engage in critical discussion. There will be a final class performance of works developed throughout the course that will be open to outside viewers (!)	Graduate	Open to the Institute
Sound in Art, Art in Sound (AART-510N)	AART-510N	Sound in Art, Art in Sound Open to MFA 1 and MFA2 students in the Art Program. This course will involve the creation and implementation of sound in performance, recording, and installation contexts. In addition, we will examine the history of Sound in Art (with an emphasis on sound in art contexts) through lectures and screenings and Art in Sound (with an emphasis on sound in popular and experimental music) through listening sessions and readings. This will be a studio/lecture hybrid with class time split between employing software platforms and analog methods to produce sound work; and lectures, screenings, readings, and listening periods. Participants will generate single or multichannel sound works for installation, performance, or recording with an emphasis on augmenting or expanding existing practices. Open Seminar is a series of seminars of special topics chosen by the instructor.	Graduate	
Open Seminar Series (AART-520)	AART-520	Open Seminar is a series of seminars of special topics chosen by the instructor. Reading, discussion, assigned projects and/or field trips may be used to invite students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor that specify the topic of the seminar.	Graduate	
Open Seminar (AART-520A)	AART-520A	Open to Art School students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is a studio class in which students will work on independent projects around the theme of childishness. The essentialism and free expression of a childish spirit has been a central tool in art throughout the twentieth century. From the Primitive Child of Early Modernism to the Adolescent Appropriations of Post-Modernism, artists have exploited a range of such affectations in their work. The cultural histories and meanings of the childish will be explored through readings, discussions and group activities. Following the premise put forth by historian Philip Aries - who argued that the child as we know it did not exist until the late eighteenth century- we will approach childhood as a cultural construction, and in turn consider childishness as its enactment. Students will experiment with what childishness means to their own art practices through the independent projects that they develop in and out of class time.	Graduate	
Open Seminar (AART-520B)	AART-520B	Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. In making art we are constantly imbuing things with presence, but how do we approach absence? Why does absence have such psychological potency? Why does it grip our imagination? This class presents the status, the methods, and the history of absence in art and related fields. We will ground abstract ideas of absence and nothingness in the cultural and philosophical milieu in which they were born and study the impact those ideas had on the arts in times of modernism, post-modernism, and the contemporary. Through the contemplation of absence we approach related qualities as loss, omissions, blankness, disappearances, erasures, subtractions, voids, negations, invisibility and nothingness. The techniques and figures of absence in the creative arts will be examined through short lectures, readings, discussions, group presentations, and through close study of artworks. The final assignment is to present an idea for an art work, grounded in a theoretical notion of absence.	Graduate	
Open Seminar (AART-520C)	AART-520C	Open to Art School students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. New	Graduate	

Financial Architectures for Creative Communities (NFACC) is a 13-14 week course that will enable students to make purpose driven decisions when building a productive architecture for their practices, careers and financial structure, that is based on their own personal temperaments and values. Students will be getting out in the field, doing research and creating solutions amongst some of the most creative people in the arts, technology and finance communities across the greater LA region. NFACC is an investigation into understanding the relationship between where artists get their support from and the effects that it has on the content of their work. What new tools need to exist that are reflective of a more just and equitable economic architecture for today's creative community? The best way to think about what we need tomorrow is to understand directly what we are all doing today.

Open Seminar (AART-520D)	AART-520D	Open to the Art School. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The Some Place Chronicles is a practice-based studio and fieldwork course that links CalArts artists and designers to five specific communities in the unincorporated areas in the Second District of Los Angeles County. These are neighborhoods that sit between established cities, sometimes with very blurred boundaries and public identities, and yet they are named and claimed nonetheless by the people who live there. The Some Place Project will engage and work together with community members to converse and question each other, to map, inventory, record and transcribe, facilitating art in community and putting words and images to page in the form of distinctive artists' books that affirm and preserve the particular social and cultural character of each unincorporated project area. Students will work with lead artists (CalArts faculty and alumni) to develop each neighborhood project, while also investigating the histories and theories of community-based work. The project will not be completed in one semester. There is the possibility of summer internships for interested and committed students.	Graduate
Writing After Art (AART-520E)	AART-520E	Is art criticism over? No. We've simply moved well past Greenbergian pronouncements into something less familiar, more peevish and poetic-not to say contemporary. This course disputes the idea that art writing comes "after" art-as in secondary to, or chasing after-asserting criticism as a rich form in its own right. Class discussions will center on close readings of recent art criticism, with an ear toward style rather than value judgements. Drawing examples from a range of cultural critics from the past fifty years, with an emphasis on art writing of the past two decades, we will propose that a critic's style might serve their argument just as well as theories, opinions, and trends. In addition to weekly readings provided by the instructor, students will be expected to keep up with leading art periodicals. Each student will produce a number of informal written responses to weekly readings and, by the end of the semester, will write their own timely, original example of art criticism. Through this intensive mix of reading and writing, students will leave the course with a sophisticated understanding both of what art criticism is, and how it works.	Graduate
The Historical Abyss (AART-520F)	AART-520F	History is always being imaginatively figured as it is seemingly figured out. This course will proceed from the notion that history is not written from the certitude of concrete facts, but rather in the productive unreliability of lived and invested memories, myths, ideologies, stories, and dreams. It will also seek to recognize that these errors, myths and confabulations lead us through and beyond facts to their meanings and that the dubious reliability of such wrong tales enhance their historical value in that they allow us to recognize the objectives of the tellers and the intentions and desires behind them. Some topics of discussion will include: art forgeries, abandoned film sets, theme parks, and casino designs. Through a triangulation of past, present, and possible future interactions the synthesis of these sites and objects will be examined for potentially constituting more authentic versions of the histories they seemingly approximate. The course will take on a myriad of forms but include lectures and discussions with Clifford Irving (Elmyr de Hory's biographer who wrote the fake biography of Howard Hughes and was the subject of Orson Welles' last film F For Fake), and FBI special agent who operates the FBI's art forgery department for Los Angeles, and Doug Jenzen who is currently director of the Dunes Center in Guadalupe, CA, where the remains of Cecil B. DeMille's 1923 version of The Ten Commandments film set pieces are currently being stored.	Graduate
Comedy and Performance (AART-520G)	AART-520G	In this class we will explore the myriad possibilities of communications through the use of comedy in performance. We will look at the important role of the comedian as messenger from the Greeks to the geeks. How do performers use comedy to successfully (and often unsuccessfully) communicate political views, emotions, and world views? How and why do issues of race, class, and gender become accessible in media through comedy? How does the trope of humorous self-deprecation help us to break down our ego-driven society? How do non-comedian performers utilize humor to communicate to their audience? What does comedy from specific cultures have to say about the cultures themselves, to outsiders, to insiders? Why is funny "loose" and not funny uptight? What does the climate of humor in specific decades have to tell us about the climate of the culture at that time? All this and a few trips to see some funny funny stuff and some meant-to-be-funny-but-not-so-funny stuff. This course will	Graduate



require students to complete a research paper and to engage in critical discussion.

Talking Bact. Disc Bodies, Sex of Stones (AART-520M)	AART-520M	Talking Bacteria, Discrepant Bodies, and the Sex Life of Stones Open to MFA1 and MFA2 students in the Art Program. This course reconsiders the notion of animacy and agency through the intersection of visual art, science fiction, queer theory, crip theory, speculative philosophy, medieval studies, science, popular movies, anthropology and colonialism. Students will be expected to read and discuss a variety of texts ranging in topic and tone, from the medieval to the contemporary, from the populist to the obscure. We will also watch and analyze popular and ethnographic films, listen and meditate to lectures from optimistic bacteriologists to curmudgeonly queers, as we seek to understand how power and agency are authorized or resisted through a variety of bodies-gendered, a/sexualized, non able-bodied, inanimate, or racialized. Students will be expected to create visual, performative and written responses to the ideas discussed from the reading and visual prompts. Open Seminar is a series of seminars of special topics chosen by the instructor.	Graduate
Liminal Spaces (AART-520N)	AART-520N	Open to MFA1 and MFA2 students in the Art Program. I grew up in Nigeria playing with plastic representations of a white girl holding a bunny rabbit. These Clonette dolls, mass-produced in Ghana, were ubiquitous in Western Africa; they supposedly came out of the Ghanaian tradition of Akuaba wooden fertility dolls. These African-produced figurines of a white girl, which are rooted in African traditions and intended for the African market, are now collector's items in Europe. This complex and evolving history exemplifies the constant cultural transactions at play in various in-between spaces, be they in a post-colonial, immigrant, or other scenarios. This seminar will focus on hybridity, mimicry, and mimesis by examining loaded objects such as the Clonette dolls as well as through reading seminal texts on the subject, including Homi K. Bhabha's Location of Culture, Michael Taussig's Mimesis and Austerity, Kwame Anthony Appiah's Cosmopolitanism, Abdelkebir Khatibi's Love in Two Languages, and Chinua Achebe's Arrow of God. Our discussion of these objects and texts will raise topics related to hybridity, mimicry, and mimesis-translation, writing back through the space of bilingue, contrapuntal reading, intertextuality, and diaspora. Open Seminar is a series of seminars of special topics chosen by the instructor.	Graduate
MFA Critique (AART-550)	AART-550	Course open to MFA1 Art Program students only. This critique class is designed for incoming MFA-1 students in the Art Program. In class, we will view and discuss each other's work, and begin to develop a discourse specific to the concerns of the group. One result is the exchange of ideas between peers in the Program is enriched and deepened. Future collaborations and ongoing debates are facilitated. An essential introduction to the ongoing critical conversations at CalArts, this class is as near as we get to a 'required course'. Requirements: attend class, show work, and participate actively. ADMISSION GUARANTEED TO MFA-1 ART PROGRAM.	Graduate
Beyond Spatial Imaginary (AART-551)	AART-551	Permission of Instructor. Art School only. Beyond Spatial Imaginary: LA Here & Now. We will be joined by urban planner and sociologist Maria Jackson (of the Urban Institute) in multi-sensory encounters with various communities in the city of Los Angeles. Every other week we will meet in a local restaurant in a different neighborhood of the city. Discussions will be led by restaurant owners, workers, local artists and community organizers during our meals. Through looking, listening and hearing, tasting and smelling come to more nuanced understandings of the multiple places that make up our city. We will move along a major boulevard from one end of the city to the other, stopping in various neighborhoods along the way. On a typical thoroughfare, one can move through multiple distinct neighborhoods with radically different cultural traditions, languages and histories, for instance, immigrant groups of Ukranian, Armenian, Korean and Salvadoran origin along side long standing minority groups like African American, Chinese American, Jewish and Mexican American and so forth. There will be readings assigned to give context to the visits along with texts on urban planning, social, public and collaborative practices, and critical race theory. Students can undertake collaborative projects along the way, working in a variety of ways; recording sound, collecting recipes, creating situations for interaction. The idea will not be to produce finished works but to experiment with new ways of working, to make notes and try out ideas outside or the gallery based practice.	Graduate
Reconsiderations (AART-552)	AART-552	Permission of Instructor only. Open to Art School only. Reconsideration: 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 individually with the instructor to discuss the issues and ideas raised during the presentations. There will also be assigned readings and discussion of topical issues.	Graduate
Independent Study (AART-599)	AART-599	Permission of Instructor only. Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an	Graduate

Independent Study Contract.

Getting Your Sh*t Together MFA (AART-600)	AART-600	Open to Art School MFA only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Everything you ever wanted to know about survival after art school. Loads of information, provocative discussions about issues such as ethics, curatorial practice and presentation spaces (galleries to alternative sites), finding a job, resumes, artist statements, presenting yourself, legal and business issues, studio visits, raising money with and without grantwriting, DIY strategies and much more. Professionalism and the responsibility of the artist will be addressed. Visitors and guests, field trips and 'behind the scenes' peeks. Attendance required, with some required projects that will benefit your career. GYST software is provided as part of the class, (you can download it at <a href="http://www.gyst-ink.com">http://www.gyst-ink.com</a> as a free trial). You will be presenting your portfolio to a group of local curators at the end of the class. Students who take this class are less frazzled when they graduate, know the ins and outs of the artworld, and have their sh*t together. If you are not sure if you need this class or not, come on by and have a chat with Karen. She will give you a survey to find out what you need to know as an artist.	Graduate
Advanced Critical Ceramics (AART-601)	AART-601	Art School only. Exploring ceramic and related materials as a form for creating critical art projects. Basic and advanced skills will be taught as well as problem solving for specific projects. Handbuilding, wheel throwing, firing techniques, molds, repetitive objects and multiples, glazing and raku will be addressed.	Graduate
Freud & Lacan: An Intro Wrkshp (AART-602)	AART-602	Permission of Instructor only. Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course plans to introduce certain key psychoanalytic concepts through a series of readings of the work of Sigmund Freud and Jacques Lacan. Beginning with Freud's early case histories, we will engage critically with his theories of dreams, jokes and slips, as well as his views on sexuality and the fundamental structures of the psyche. With Lacan, we will explore the significance of language as a structuring principle, and contend with his basic work on the "mirror phase" and the orders of the imaginary, the symbolic, and the real.	Graduate
Andy: Issues in Contemporary Art (AART-603)	AART-603	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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 artist as automaton, the studio as factory, time, politics, writing, cinema, and shoes, among other things. There will be a particular emphasis on banality and repetition, especially in the context of thinking about representations of death and in the context of minimalism.	Graduate
Feminist Art: Theory & Practice (AART-604)	AART-604	Art School only. Feminist Art: Theory & Practice. This seminar will approach the topic of feminism and art from both the theoretical and the historical points of view. It is crucial to look again at the work of the 1960s and 1970s, 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 underlies its political dimension. We will look at the work of a very diverse group of women artists (including but not limited to: Judy Chicago, Miriam Shapiro, Mary Kelly, Eva Hesse, Barbara Kruger, Adrian Piper, Hannah Wilke, Francesca Woodman, Ana Mendieta, Martha Rosler, 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.	Graduate
...Or Something (AART-605)	AART-605	Permission of Instructor only. Art and Photography & Media Programs only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Beginning a statement with the phrase 'I think' is an almost excessively explicit acknowledgement of the subjective dimension of discussion and debate. Ending a statement with the tag '...Or something...' invites listeners to throw their views into the mix, marking the statement as something like a question. Or it distances the speaker from what was stated, functioning as a shorthand form for 'I'm not certain about what I just said...,' emphasizing its status as a proposition. Or it avoids confrontation, suggesting there may be or must be another way of saying this, or another set of ideas to invoke, another true statement. It's a way of saying, 'do you feel me?' and simultaneously a way of saying, 'whatever.' Invested in the practice of discussing artworks hypothetically, provisionally, and with respect for multiplicity of meaning and interpretation, this class will be both rigorous and open. Two students will present their work each week.	Graduate
Getting to Third (AART-606)	AART-606	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is a seminar/studio class in which we will journey in an (idiosyncratic) history of thought and art which has dealt with living, making and thinking that not only moves beyond dualisms, but also lays the groundwork for the practice of an impassioned and productive indeterminacy. Student	Graduate

projects fueled by readings and discussion will be presented at intervals through the semester.

Keeping It Real (AART-607)	AART-607	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will bring students into an up-to-date conversation about "source materials" that influence and direct one another, while also undertaking an investigation into the nature of relationship itself. Students will become familiar with a variety of flows/forms/forces which may be pertinent to art process via false or veritable analogy. Arrive ready to read, think and participate with your peers. Critique will focus on student work and interest especially as it connects with a renewed attention to structure/relation-making. Consistent attendance is mandatory. Each student presents twice during semester. MFA-oriented but not exclusive.	Graduate
Intensive Painting Workshop (AART-608)	AART-608	Open to Art School only. An advanced painting class. Experimentation is encouraged. Involves class critiques, readings, image presentations, field trips, and in class studio work.	Graduate
Hand in Glove (AART-609)	AART-609	Open to Art School only. Advanced class in which we examine the relationship between desire and one's art practice. Involves readings, film screenings, studio-based assignments, class critiques, and 30 minute student presentations.	Graduate
Scrap Work (AART-610)	AART-610	Open to Art School only. An advanced class. Investigating the significance of collecting materials relevant to our practices. During the course, each student will create either a series of collages, a scrapbook, or a film. Involves readings, lectures, film screenings, field trips, and class critiques.	Graduate
Critique (AART-611)	AART-611	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Each student will present their work to the class at least once during the semester. The student presenting work can determine some of the parameters for her/his critique. S/he may either opt to introduce the work before the discussion begins or s/he may chose to remain quiet, letting the class explore the work's meaning without the artist's input. The class will deeply investigate the meaning of each artwork within a generative and consensus building discourse. Students are encouraged to fully consider all aspects of the work in question, to take nothing for granted, and to find clear but non-hierarchical modes of expressing their discoveries. Sometimes this takes the form of a comparison between the student's intent and the actual meaning produced by the work, with the goal of helping each student close the gap between intent and result.	Graduate
Art & Politics (AART-612)	AART-612	Open to Art School only. What does a political art practice mean? This seminar will be a search for possibilities and their contestations. Focus will be on contemporary conditions and current practices. Students will make presentations and propose arguments based on research. A wide range of cultural production can be engaged, music, performance, direct action, journalism, etc. Field trips to exhibitions and relevant events will be scheduled.	Graduate
Content and Form (AART-613)	AART-613	Course open to School of Art, Film/Video, or Critical Studies only. This course will explore the relationship between modernism and its theories of Aesthetics and postmodernism and its theories of culture, politics and representation. We will explore the history of art and aesthetics from classical to the modern and the history of art and culture and politics from Marxist theory to Semiotics. We will study the debate between art as a universalist practice and art as a cultural political practice. This debate is based on a current conflict today among critical theorists: a tension between the notions of art as an aesthetic experience and art as a field of signs describes in a fundamental way the relationship between the modern and the postmodern. We will undertake a discussion of the value of each position, whether each is exclusive of inclusive or the other, and speculate on how or whether either of these positions reflects our ideas of the role of art in society. A series of readings will frame our discussion. In addition, art projects will be assigned and class critiques will be conducted that will allow the students to produce works that address these issues critically.	Graduate
Metonymy (AART-614)	AART-614	Open to Art School only. The metaphor is the semiotic function essential to aesthetic practices. At least this has been the basic position of art theory and criticism. The metaphor changes ordinary speech to poetry. And as it applies to art, it universalizes expression by converting it to form, hence realizing pathways that allow for the communication of meaning. Metaphor, it is claimed, provides the mechanism that makes works of art possible. However, much of recent art suggests that the metonym has increasingly become more important. The metonym allows both an aesthetic and a critical practice. It permits discourses on difference and culture as part of art; it is arguably the structure that makes political and other forms of critical content possible. It provides its own pathways of communication and realizes meaning from its uncertainties and contingencies. Metonymy elevates the role of culture and difference (social, racial, gender) in artistic practice by locating criticism at the heart of artistic expressions. This class will explore the history and traditions of both systems and show how they have marked	Graduate

the change from modern to postmodern art and criticism.

Looking for Political Ecstasy (AART-616)	AART-616	Permission of Instructor. Art School only. Feminism and Erotica in art and culture. This is a pro-sex seminar for visual artists. By reading assigned texts and responding to class discussion, we will examine 20th century feminism and its discontents. We will look towards our 21st century as we redefine the needs and desires of contemporary art, as it relates to sex, gender, and the often contrary politics thereof. Final research project and presentation required.	Graduate
Viewplane - Artist As Eyewitness (AART-617)	AART-617	Viewplane: Artist as EyeWitness. Open to Art School only. This working forum for artists of all disciplines seeks to investigate 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 and public documents, diaries, testimonials, legal briefs, family portraits, mug shots, confessions, case histories, receipts, and laundry lists. Feminist strategies and other historical art precedents will be analyzed and debated as art is made, and then presented in class.	Graduate
Montage and Memory (AART-618)	AART-618	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will examine historical and contemporary use of montage effects in still photography, film, video, painting, collage, assemblage, performance, and installation art. Slide lectures, videos, and films will be reviewed, as well assigned readings. Hands on demonstrations will generate experimentation and innovation. Student artwork will be critiqued in class and studio, responding to ongoing discussions. This is an intensive theory/practice course that will explore the artistic and social implications of montage technique.	Graduate
Performing Life (AART-621)	AART-621	Open to Art School only. This course takes its title from a 1979 essay by Allan Kaprow, and provides a critical survey of contemporary performance in a wide variety of forms, including happenings, actions, body art, dance, video art, and social interventions - from transgressive eruptions to privatized gestures. The class will be loosely divided into four topical sections: "Space/Time," "Event/Document," "Public Body/Private Body," and "Recovery/Residue." Along the way we will consider performance as both a live event and a historical event, and therefore will also investigate the role of mediation and documentation of performance, including photography and video, text, rumor, and the residual exhibition of props and other performance relics.	Graduate
The Contemporary Exhibition (AART-622)	AART-622	Open to Art School only. This course will consider the exhibition as a the primary context for defining the objectives and parameters of contemporary art discourse. Among our concerns will be the shifting roles of artists and curators, sites of production (museum, exhibition catalogue or website), and sites of critical and historical reception. We will examine groundbreaking and controversial exhibitions, such as Anti-Illusion: Procedures/Materials, Live in Your Head: When Attitudes Become Form, Information, Bad Painting, Pictures, the 1993 Whitney Biennial of American Art, Utopia Station, and Documenta 11, alongside the work of influential curators, such as Nicolas Bourriaud, Okwui Enwezor, Thelma Golden, Lucy Lippard, Hans Ulrich Obrist, Harald Szeemann, and Marcia Tucker. The course will be driven by individual and group research projects, conversations with local or visiting curators, and lively class discussion.	Graduate
Expansive Fields (AART-624)	AART-624	Open to Art School students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Expansive Fields: The Ramble. During this course, we will explore the relationships between walking and drawing and painting. There can be a subtle balance between getting lost (in looking), and keeping your bearings in both your practice and on the trail. In this class, experimentation will be encouraged in order to gain familiarity with the physical properties of liquid media, dirt, and rocks. We will look closely at what constitutes these landscapes through readings on geology, natural patterns, and artists who implement critical wandering in their work (ie, Robert Smithson, Agnes Martin, Vija Celmins, and Michelangelo Antonioni). This technical and conceptual exploration will involve studio work, readings, image presentations, and, indeed, long walks in natural areas.	Graduate
Undergraduate Open Critique (AART-625)	AART-625	Permission of Instructor. Art School only. Critical discussion of students' artwork. Two presentations per 3-hour class.	Graduate
Writing Workshop (AART-626)	AART-626	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Conventional writing workshop. Presentations are e-mailed to the group early in the week. Two presentations are considered and critiqued each session.	Graduate
People's Theory (AART-627)	AART-627	Section open to the Art School or Music School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Co-taught by John Mandel, and Michael Fink, Music School faculty. An interdisciplinary seminar for art school students and composers and performers in the music school, but invites participants from other disciplines as well. This virtual critique aims to crack the proprietary codes inherent in the exclusive critical languages of each discipline to find analogies and mutual interests. Readings are offered,	Graduate

and collaboration is encouraged.

Pedagogy As Art (AART-633)	AART-633	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class will examine various educational models and techniques while linking these strategies to a dialogical art-making process committed to research, visual inquiry, and collaboration. The work of many artists/art collectives/educators will serve as a generative element for this class including the writings of Paulo Freire - one of the most influential educators of the 20th century. Freire regards the transmission of knowledge as an exchange of worlds requiring mutual respect and an epistemological curiosity about the nature of dialogue to develop a better comprehension about the object of knowledge. Employing this relational model, the main assignment for this class will be to design a workshop/event/social sculpture for a chosen site in Los Angeles, which responds to the needs and the mindsets of the location and facilitates the creation of collaborative encounters and conversations among diverse communities.	Graduate
Mode of Operation (AART-634)	AART-634	How can artists devise a mode of operating on their own terms? Co-instructors Jessica Bronson and Shirley Tse will take students out of the classroom to visit individuals and sites from which we may explore how one may leverage their resources/knowledge/experience to create a support system for a practice that may have no pre-existing model. Enrollment limited to 16 Art Program students only, BFA 3 or above.	Graduate
Articulation (AART-635)	AART-635	Course open to Art School only, by Permission of Instructor only. This class is a forum for students to articulate their art practices through generative thinking, and also to examine the "articular" space both within and between language and art.	Graduate
Next Exit (AART-636)	AART-636	Open to Art Program, Photography and Media Program and Art and Technology Program. The course is planned to be an open discussion of what it means to be a professional artists, and how to use the final year to prepare for entering that life. Topics covered will range from record-keeping to studio visit etiquette, from networking to self-presentation. Interspersed with this will be discussions of current art practice as seen in the galleries and various magazines, and practically-oriented crits of works in progress.	Graduate
Work in Context (AART-637)	AART-637	Art and Photo and Media Programs only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Art works are understood within the terms of the histories and traditions of the various media in play, and also as they intersect with the larger context of contemporary culture. In presenting work for critique, students will provide the class with a point of reference from outside their studio - a piece of writing, or some music, art, film, video, advertising, news. The class will have a week to consider this frame, and an excerpt will be re-presented with the work to initiate discussion. There will be two presentations each week.	Graduate
Drawing Culture (AART-640)	AART-640	Open to Art school only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class examines drawing not as production but a research methodology and a way to envision embodied relations with things in our proximity. Dismissing any quality criteria, drawing will be considered in the way the word is used in the English language-to unravel, to deduce, to attract and be attracted. We will be drawing twice. We will draw first by putting pen to paper or by making media sketches and then we will draw out the content and the context of the drawings by examining the socio-political dynamics of our site, discussing our embodied experiences at the site, and by considering relevant critical theory. To this end, every other week we will visit various pre-selected sites in LA and record life at these locations. These sites may include an ethnic grocery store, a screening in a movie theatre, a chicken slaughterhouse, a park, a restaurant kitchen, etc.	Graduate
How to Do Things With Words (AART-641)	AART-641	Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The in-between space of when an artwork comes into being as an object, but before it reaches completion will be the focus of this class. What happens after an art object gets made? How does artistic research impact the production and presentation of a work? What are the responsibilities and challenges of putting art in the world? How do the dynamics of presentation in specific contexts, to specific audiences change the work? What does it mean for an artwork to culminate? By relying on dialogue, experiences and knowledge of all the participants, and close readings of texts of common interest, we will seek multiple paths towards the production of meaning in art. Students will be required to present their work twice during the course of the semester. The whole community of the class will be implicated in resolving and actualizing each project presented. Works will be assessed based on form, content, intent, proficiency with materials and processes, and overall effectiveness. Each member of the class will be responsible for sustaining an atmosphere where new ideas can emerge by promoting rigor, experimentation, playfulness and invention in an atmosphere of trust and mutual respect.	Graduate
Streetwork (AART-	AART-642	Open to Art School students only. This course may be open to students	Graduate

at other year levels, and in other Schools, by Permission of Instructor. Taking the title and inspiration from anarchist theorist Colin Ward's book, this course will consider LA as our classroom. During the course of the semester, we will visit various pre-selected sites and neighborhoods in LA. The instructor will develop an agenda and a research methodology for each location, including but not limited to conducting interviews, taking walks, mapmaking, collecting found objects, drawing, media sketches, etc. to uncover new ways of understanding the dynamics of our location. Our time in the CalArts classroom will be spent unpacking our fieldwork, discussing our embodied experiences at the site, considering relevant critical theory, and looking at the work of various artists/art collectives from varied cultural contexts to examine the possibilities of a dialogical, research based art practice. This research will culminate in a collaborative installation at the end of the semester.

Resistance to Work (AART-643)	AART-643	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. What constitutes work? When is an artist not working? This course will consider both the imperative and resistance to work--as well as related concepts of idleness, sleep, procrastination, waste, and pleasure--with particular emphasis on the labor (and refusal) of artistic production, historically and in the present. If art making has shifted from producing objects to providing services, as many have argued, what are the implications for artists? We will discuss critical texts by authors including Julia Bryan-Wilson, Jonathan Crary, Bruce Hainley, Caroline Jones, Maurizio Lazzarato, and Sarah Lehrer-Graiwer, alongside the work of artists such as Charlie Chaplin, Marcel Duchamp, Lee Lozano, Yvonne Rainer, Frances Stark, Sturtevant, and Andy Warhol. Students will be expected to participate in class discussion and maintain a written account of their time and relation to course materials throughout the semester.	Graduate
Tuff Luxe Crit (AART-644)	AART-644	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. "Tuff Luxe Crit" is a critique class for the serious artist who is ready for an extreme close-up. That is, this course offers a concrete/exploratory, personal/political, historical/philosophical analysis of each student's chosen body of work done while at CalArts. Positions will be taken, shaken, reassembled and repositioned. Each student will present her or his own work in class or studio, after a prep session with the instructor. The class will respond as a peer group determined to mine the intelligence of each artwork as presented. Proverbial blood, sweat, and tears are expected. Excellence in thought and discussion will be admired and encouraged. Dangerously subjective hyperboles will be taken to task. Hopefully each artist will finish the course with ample survival skills, ready to thrive in any competitive climate in or outside of CalArts. Participation required; no spectators allowed. Mandatory professionalism and mutual respect emphasized.	Graduate
Beta Critical (AART-645)	AART-645	Course open to Art School MFA only. This course is designed as a critical context for students who are researching and developing their final projects. Borrowing from various frames of reference, the concept of "beta" permits the inclusion of different methodologies with an aim to produce a more inclusive and generative critique of work in progress. Playfully drawing upon the phenomena of beta-releases, the course operates as a means to encourage students to "test" their projects in progress in conversation with their peers, as well as each project's "readiness" for presentation. In class, viewers will become "beta readers" and will be charged with openly and deeply examining the structure and content of each project as well as their peers' intentions for constructing meaning. While intentions are crucial, intuition will be regarded as playing an equally important role in one's art practice.	Graduate
Collisions Explain Everything (AART-646)	AART-646	This course is open to Art School students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. "[The] body itself...is both biological and psychical. This understanding of the body as a hinge or threshold between nature and culture makes the limitations of a genetic, or purely, anatomical or physiological, account of bodies explicit."- Elizabeth Grosz. This will be an idiosyncratic survey class in which we undertake close readings of articles both foundational and contemporary in critical/ artistic discourse on embodiment, bodies, and sensibility. One focus will be on the body as explored in recent affect theory (i.e., the ongoing-ness or "bloom" of a processual materialism); we will also touch upon issues of labor, incarceration, perception, image making and circulation, performance, surveillance, optimism, virtuality, "other-ized" bodies, and intersubjectivity. Readings may include work by Eve Sedgwick, Brian Massumi, Judith Butler, Fred Moten, Merleau-Ponty, Lauren Berlant, Ruth Wilson Gilmore, Michelle Alexander, Sylvan Tomkins, Hito Steyerl, Donna Haraway, and Beatriz Preciado. Throughout the semester we will relate these readings to art historical and contemporary art practices, as well as our own. Students may benefit from having taken my class "Beyond the Binary" but are not required to have done so. practices, as well as our own. Students may benefit from having taken my class "Beyond the Binary" but are not required to have done so.	Graduate
Advanced Drawing (AART-647)	AART-647	This course is open to Art School students. This course may be open to students at other year levels, and in other Schools, by Permission of	Graduate

Instructor. An understanding of content and form relationships, which can be either symmetrical (metaphorical) or asymmetrical (metonymic) will enable us to move beyond illustrative correlations between ideas and their material formations. We will work through the formal techniques of drawings in hopes of understanding how techniques and methods have content (meaning) inherent to them. A list of need materials will be in the syllabus. However the materials cost will be in the range of \$50.00 to \$100.00.

<a href="#">Video Zoom: 1958 to Now (AART-649)</a>	AART-649	A survey of Video Art from the late 50s to current work, this seminar pairs historical single channel and installation videos with moving image works by contemporary artists. Pairings are based upon artists' employment of analogous strategies and/or investigation of similar subjects. The aim is to view contemporary works in a historical context and review seminal (and marginalized) videos from the perspective of current moving image artworks.	Graduate
<a href="#">Bruce Conner (AART-650)</a>	AART-650	Over the course of his life, Bruce Conner produced a remarkable body of work, which is the focus of the forthcoming major retrospective at MoMA and SFMoMA in Summer 2016. Conner's art practice, though not easily categorized, is characterized by a range of disciplines and subject matter. Frequently described as a polymath, Conner may be considered a predecessor to many contemporary artists whose compelling and fluid practices simultaneously flow and lurch among a range of disparate subjects. Like Conner, many of these artists complicate notions of subjectivity and authorship while casting an indeterminate (humorous? earnest?) eye toward complicated topics such as spirituality. As we closely examine Conner's seminal body of work, we will consider the socio-political context in which the works were made as well as the prevalent art and critical discourses at the time. As artists, we will use these discussions as a device for considering contemporary discourse and practice.	Graduate
<a href="#">Thinking About Painting (AART-651)</a>	AART-651	Beginning with an in-depth consideration of "The Forever Now" exhibition at MoMA, NY in winter 2015/16, that museum's first survey of painting in 30 years, the class will study and discuss various current trends in painting. There will be general discussion of various historical moments and individual practices, along with several field trips to pertinent exhibitions in Los Angeles. Students will each make one lengthy presentation to the class, and may be called on to present shorter prepared contributions to the discussion as it unfolds. The format of the class is a seminar, and full participation is expected. This course may be open to students at other year levels and in other schools by permission of instructor.	Graduate
<a href="#">Rays of Relation (AART-652)</a>	AART-652	Rays of Relation: Intersubjectivity + Interdependence in Recent Thought While Western thought has a long tradition of isolating self from other, individual from collectivity, there have always been strands of thought that complicate, refuse, or upend this model, and focus instead on the intersubjectivity or interdependence of our minds, bodies, and the world. Some of these strands are feminist; some anticolonial; some psychoanalytic, some art-based; some ecological; some neurological; some ethical; and so on. This upper-level class will undertake an idiosyncratic survey of texts which take up this problem as their focus, and may include work by Hito Steyerl, Christina Crosby, Michelle Alexander, Judith Butler, Rosi Braidotti, Jane Bennett, Hegel, Husserl, Brian Massumi, Fred Moten, Merleau-Ponty, Eula Biss, Jose Munoz, Paul Preciado, D.W. Winnicott, and others. Along the way we will touch on issues of labor, disability, incarceration, agency, perception, technophilia, subjective currents, welfare, and sovereignty, difference in solidarity, power, care, and love. We will also relate our readings to art historical and contemporary art practices, including our own.	Graduate
<a href="#">Advanced Time Based Studio (AART-653)</a>	AART-653	Course open to Art Program students only. This is a comprehensive class on video and post-modern narrative that includes a historical survey and technical instruction. The student will learn to operate the School of Art's production and exhibition equipment including camera, lighting, editing and basic effects, green-screen, and display with a focus on video installation in the gallery using projectors, media players, speakers, etc. The class will survey video art, avant-garde cinema, video installation and performance for video with an emphasis on post-modern narrative, cyberpunk, (post)apocalyptic sci-fi. Students are required to read and discuss one assigned theoretical essay, complete one video project, and participate in critique and discussion. Completion of Video (AART-215/715) recommended and required for online enrollment.	Graduate
<a href="#">Independent Study (AART-699)</a>	AART-699	Permission of Instructor only. Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.	Graduate
<a href="#">Heavy Metal (AART-701)</a>	AART-701	Open to Art School only. This is a 6-week intensive workshop, built around metalworking fundamentals in order to execute small-scale objects. M.I.G., T.I.G. and fabricating basics will be covered.	Graduate
<a href="#">Practical Plinth (AART-702)</a>	AART-702	Open to Art School only. This six-week workshop intensive is based around the building and consideration of formal presentations. The	Graduate

emphasis is on the support structure rather than the object.

High Definition Video Prod. (AART-703)	AART-703	Open to Art School only. High Definition Video Production. This crash course is designed to provide the skills necessary to quickly go from camera to display. The beginning video maker will learn how to acquire, transcode, archive, edit and properly and safely display video in the gallery. This workshop is designed to help the student meet their video-based project goals.	Graduate
Drawing (AART-711)	AART-711	Course open to Art School only, by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Drawing provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Drawing differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits.	Graduate
Painting (AART-712)	AART-712	Course open to Art School only, by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. During this course, students will be expected to work in class on assignments which develop the following basic painting skills: observation, composition and color theory, material exploration, and critique. Throughout this class, our preconceptions of what a painting should be or do will be challenged and experimentation will be encouraged.	Graduate
Sculpture (AART-713)	AART-713	Course open to Art School only, by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Sculpture provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Sculpture differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits.	Graduate
Print & Digital Media (AART-714)	AART-714	Course open to Art School only, by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Print and Digital Media provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Print and Digital Media differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8	Graduate



units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits. This class will introduce students to the Print and Media Lab resources. It will be project driven, meaning that the integration of individual students studio practice will be stressed technically and critically. Screenprinting, pre-press and output options in will be the basic technical skills covered during the semester. Discussion and criticism will be a large component of the class; contextual analysis of studio practice outside of the studio will be a continuing theme, as well as issues of "publishing".

Video (AART-715)	AART-715	<p>Course open to Art School only, by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Video provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Video differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits.</p>	Graduate
Social Practice (AART-716)	AART-716	<p>The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Social Practice provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Social Practice differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This seminar will focus on the exploration of contemporary art practices both inside and outside of institutional formats, that (pro)actively engage their socio-political-critical contexts. The class will be a forum for dialog on politics, ethics, social responsibility, activism, community engagement, and collaborative interdisciplinary models as they concern the "making" of art. We will explore ways of creating/finding/engaging/defining a context for your art practice. All of the above will be guided and inspired by the work of an eclectic group of manifesto pushers, border crossers, enlightened artists of every kind, curators, trouble-makers and practices that defy traditional definitions. The focus will be on finding inspiration for self-empowerment as we engage the world as professional artists. Open to all students, but geared toward undergraduates.</p>	Graduate
Ceramics (AART-717)	AART-717	<p>Course open to Art School only, by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Ceramics provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Ceramics differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits. Critical Ceramics. Exploring ceramic and related materials as a form for creating critical art projects. Basic and advanced skills will be taught as well as problem solving for specific projects. Handbuilding, wheel throwing, firing techniques, molds, repetitive objects and multiples, glazing and raku will be addressed.</p>	Graduate

Performance: OK ANIMALS (AART-719)	AART-719	Course available by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Taught by Harry Dodge - Using the framework of a studio-based course, Performance provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Ceramics differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits. A course exploring the role of the body in art via a guided practice in performance and performative video. The course will offer a number of different things at once, including exposure to recent and contemporary performance and performative video; opportunities to learn and employ performance strategies; familiarity with formal concepts in performativity, including costuming, pacing, duration, movement, humor, and editing; experiments and strategies for generating and performing text; and meditation on the possible roles and deployments of the body and materiality in our time. Such questions have been made all the more urgent by a cultural and artistic environment increasingly tied to and formed by the internet and the digital, 'virtual' world. Related concepts will include abjection, transgression, solidarity, queering, broader theories of flesh (phenomenological, holographic, fantasy), dissensus, conjunction, and physical limitations as a source of artistic inspiration and political resistance. Readings may include work by Rosi Braidotti, Henri Bergson, Franco 'Bifo' Berardi, Gloria Anzaldua, and others.	Graduate	
Writing (AART-720)	AART-720	Course open to Art School only, by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Writing, Painting, Sculpture, Print Lab, Time-Based Studio, Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Writing provides students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Writing differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits.	Graduate	
Independent Study (AART-799)	AART-799	Permission of Instructor only. Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.	Graduate	
Digital Design Lab I (ACOM-111)	ACOM-111	Digital Design Lab I is open to BFA1 Graphic Design students only. This course may be open to students at other year levels, and in other schools, by permission of instructor. An introduction to basic Mac and Adobe software for graphic designers including Photoshop, Illustrator and InDesign. Course projects and tutorials will provide a structure from which to learn essential digital tools, techniques and their appropriate applications. Projects involve topic research, critical thinking and problem solving. Class time will be used for tutorials, work time and one-on-one, hands-on assistance.	Undergraduate	Computing & Research
Digital Design Lab II (ACOM-112)	ACOM-112	Digital Design Lab II is open to BFA1 Graphic Design students only. This course may be open to students at other year levels, and in other schools, by permission of instructor. A continuation of basic Mac and Adobe software for graphic designers including AfterEffects, Cinema 4D and basic web coding. Course projects and tutorials will provide a structure from which to learn essential digital tools, techniques and their appropriate applications. Projects involve topic research, critical thinking and problem solving. Class time will be used for tutorials, work time and one-on-one, hands-on assistance.	Undergraduate	Computing & Research
Artlab: Digital Skills for Artists (ACOM-118)	ACOM-118	This section is open to BFA1 Art Program students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. ArtLab: Digital Skills for Artists. BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-	Undergraduate	Computing & Research

Based Studio, Expansive Fields, Art Pilots, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Digital Skills for Artists provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Digital Skills for Artists differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits. Hands-on, conceptual projects which allow students to integrate Mac and Adobe software skills with individual studio practice and critical thinking. Working on project driven assignments involving topic research and development of themes, students create wide-format posters with political, social, or cultural content and a hand bound artist's book or zine. This class is for first or second year students with little or limited Mac and software experience. Regular attendance is mandatory for working in class on projects and researching content. Students must be punctual, productive, and willing to form personal views for content in their work.

Digital Skills for Artists (ACOM-218)	ACOM-218	<p>Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. ArtLab: Digital Skills for Artists. BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, Expansive Fields, Art Pilots, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Digital Skills for Artists provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Digital Skills for Artists differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits. Hands-on, conceptual projects which allow students to integrate Mac and Adobe software skills with individual studio practice and critical thinking. Working on project driven assignments involving topic research and development of themes, students create wide-format posters with political, social, or cultural content and a hand bound artist's book or zine. This class is for first or second year students with little or limited Mac and software experience. Regular attendance is mandatory for working in class on projects and researching content. Students must be punctual, productive, and willing to form personal views for content in their work.</p>	Undergraduate
Artlab: Digital Skills for Artists (ACOM-718)	ACOM-718	<p>Registration by Permission of Instructor only. The opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, Expansive Fields, Art Pilots, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Digital Skills for Artists provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Digital Skills for Artists differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits. Hands-on, conceptual projects which allow students to integrate Mac and Adobe software skills with individual studio practice and critical thinking. Working on project driven assignments involving topic research and development of themes, students create wide-format posters with political, social, or cultural content and a hand bound artist's book or zine. This class is for first or second year students with little or limited Mac and software experience. Regular attendance is mandatory for working in class on projects and researching content. Students must be punctual, productive, and willing to form personal views for content in their work.</p>	Graduate

Art & Post-Colonial Theory (ACST-415)	ACST-415	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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 had, 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.	Undergraduate	Cultural Studies
Art & Race: Black to Postblack (ACST-446)	ACST-446	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will consider the ways that race has been addressed as a subject and an ideology in contemporary art practice since 1970. We will consider the impact this had on black artists as they responded to the influences of modernist, post modernist and post-colonial ideas. We will investigate the effect that racism has had on art and how various ideas of art and aesthetics may perpetuate institutional racism or create an environment of insensitivity to the questions of race. Beginning with the Black Arts Movement we will pay particular attention to the problems of difference and sameness. We will follow this through a range of aesthetic practices from Adrian Piper to Martin Puryear, and events such as the 1993 Whitney Biennial and Thelma Golden's "Black Male." As well as topics such as post-colonialism and post black.	Undergraduate	Cultural Studies
Art & Post-Colonial Theory (ACST-615)	ACST-615	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 had, 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.	Graduate	
Art & Race: Black to Postblack (ACST-646)	ACST-646	This course will consider the ways that race has been addressed as a subject and an ideology in contemporary art practice since 1970. We will consider the impact this had on black artists as they responded to the influences of modernist, post modernist and post-colonial ideas. We will investigate the effect that racism has had on art and how various ideas of art and aesthetics may perpetuate institutional racism or create an environment of insensitivity to the questions of race. Beginning with the Black Arts Movement we will pay particular attention to the problems of difference and sameness. We will follow this through a range of aesthetic practices from Adrian Piper to Martin Puryear, and events such as the 1993 Whitney Biennial and Thelma Golden's "Black Male." As well as topics such as post-colonialism and post black.	Graduate	
Basic Screenprinting Survival (AGRA-001)	AGRA-001	This practicum workshop is restricted to Art School Graphic Design Program BFA1 students. Workshop meets on January 11, 12, 14, 15, 19 from 9-11:50 a.m. in the Print and Media Lab. Attendance at all sessions is required. Limited to 19 students. This practicum will guide students through all aspects of screenprinting. Areas covered include filmwork, output solutions, screen prep, vacuum exposure, basic matrix set-up (flatwork and 3-D), inks and additives, registration and printing techniques. Materials needed can be purchased from the cage, including ink, emulsion,	Undergraduate	Practicum

mylar, and paper. Please bring your own screen(s)!

Strategic Design (AGRA-003)	AGRA-003	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, 19 from 7-9:50 p.m. in A112d. Attendance at all sessions is required. This strategy practicum starts with the fundamentals of research and ends with design that answers the dictates of a strategic brief, and we'll be making all the stops along the way! Participants will learn how to develop a strategy from multiple research inputs, how to formulate a coherent and practical strategic brief that addresses messaging needs in a variety of media, and how to judge work based on strategic briefs. Group work in and out of class will be required, along with limited reading in the field. Currently Andrew is lead strategist at David & Goliath and previously worked on Apple at Media Arts Lab.	Undergraduate	Practicum
Letterpress (AGRA-004)	AGRA-004	This practicum workshop is restricted to Graphic Design Program BFA students. Workshop meets on January 11, 12th 9-11:50 a.m. in A107i and January 14, 15, and 19th 1-5:50 p.m. at Church of Type, 3215 Pico Blvd, Santa Monica. A van will be provided. Attendance at all sessions is required. This is a unique opportunity to work with letterpress printer and designer Kevin Bradley (churchoftype.com) in his studio in Los Angeles. Kevin is one of America's most prolific letterpress printmakers. From his early days at Hatch Show Print in Nashville to his 15 year run as the founder of Yee Haw Industries in Knoxville, Tennessee, his work has been instrumental in redefining the idea of contemporary letterpress. This workshop provides an introduction to letterpress printing and the general operation of a Vandercook, hand-cranked, proofing press. Students will be taught the technical aspects of letterpress printing, including a general overview of printing with hand-set type and basic skills required to print a small edition of your own design. Students can expect materials costs of \$35-\$50 depending on the project undertaken.	Undergraduate	Practicum
Workshop With Visiting Artist (AGRA-005)	AGRA-005	This practicum workshop is restricted to Graphic Design BFA 2, 3, and 4 students. Workshop meets on January 21, 22, 25, 26, and 28th from 9:00-11:50 a.m. in A112d. Attendance at all sessions is required. Limited to 14 students. Sonnenzimmer is the Chicago-based studio of Nick Butcher and Nadine Nakanishi. Merging backgrounds in typography, printmaking, graphic design and fine art, they produce hand-crafted posters, books, music packaging, publications, public art, and commissioned images for a wide array of clients. Most projects are screen printed in-house. "Our work is rooted in investigation of idiosyncratic imagery, systems, and material. This is explored through many lenses-collaborative, experimental, and commercial in nature." Sonnenzimmer has exhibited at the Museum of Contemporary Art Chicago, and in the Art Institute of Chicago. Their work can be found in collections of the Art Institute of Chicago, Design and Architecture Department; the Museum of Design Zurich, Plakatraum; and the University of Maryland, The Art Gallery.	Undergraduate	Practicum
Sign Painting (AGRA-006)	AGRA-006	This practicum workshop is restricted to Art School BFA students. This workshop will cover the basics of hand-lettering and the production of hand-painted signs. The class will provide hands-on instruction, including the construction of basic sign alphabets and the production of hand-lettered signs. Students will also be introduced to the history, techniques and work of prominent sign painters, past and present, and examines sign painting as a vehicle for personal statement. Students can expect materials costs of approximately \$60 depending on the project undertaken. Colt Bowden is a sign-painter, illustrator and letterpress printmaker from Utah. Attendance at all sessions is required. January 12, 13, 15, 16, 20	Undergraduate	Practicum
Adv Tech for AfterEffects & C4D (AGRA-007)	AGRA-007	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29th from 7-9:50 p.m. in the MacLab. Attendance at all sessions is required. This workshop provides an advanced look into motion design and animation. Classes will feature a balance of software instruction, experimental design exercises, and assisted project time. Students will be informed on a variety of motion techniques and instructed on how to execute common tips and tricks. The workshop will include integration of Cinema4D with After Effects and the basic design elements available in C4D. John is an Emmy nominated artist and director specializing in 3D animation and compositing. His work includes award-winning music videos for Coldplay, Katy Perry, and Gnarls Barkley, as well as dozens of commercials for clients such as Apple, IBM, Samsung, Coke, and AT&T. Recently he directed 4 commercials for Nike's 2015 golf campaign.	Undergraduate	Practicum
Experience Design (AGRA-008)	AGRA-008	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 9-11:50 a.m. in A107i. Attendance at all sessions is required. This workshop examines the practice of designing memorable experiences using architecture, content, light and technology. Participants will review current examples within the field as an introduction to conceptual and aesthetic possibilities. The course will examine the process involved in creating an immersive storytelling environment, including research, concept & storyboarding, UX design, technology & architectural considerations, and animation. Students will work in teams dimensionalizing concepts for compelling and informative narratives. Group work in and out of class will be required. A CalArts alumnus, Jesse Lee Stout is the creative lead in Moment Factory's	Undergraduate	Practicum

Los Angeles office. Jesse has recently worked with Rihanna, Jay Z, Drake, Beck, The xx, Florence + the Machine, and The Weeknd.

Intro to Building Native iOS Apps (AGRA-009)	AGRA-009	Intro to Building Native iOS Apps with Swift and xCode. This practicum workshop is restricted to Art School BFA students. This workshop provides a basic overview of how native apps are created with Apple's Xcode: an integrated development environment where designers/developers can write code by hand, create visual user interfaces, and test their creations in the built-in iPhone/iPad simulator. The workshop will introduce various principles of software engineering, including object oriented programming, various programming languages, native code vs. web-based apps, and an overview of APIs and web services. Students will create a simple app that takes advantage of various iPhone features and demonstrates a variety of Apple's suggested UI principles. Will has worked at GOOD Magazine, Surflin, and is now the principal of Ruby on Rails. Attendance is required at all sessions. January 22, 23, 26, 27, 29, 30.	Undergraduate	Practicum
Storytelling for Designers (AGRA-010)	AGRA-010	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 1-3:50 p.m. in A112d. Attendance at all sessions is required. We will explore the importance of storytelling: how to think like a storyteller and how storytelling relates to your art+design practice. Students will have the opportunity to write and perform a personal, true story based on in-class prompts and writing exercises. Additionally, each storyteller will develop a visual backdrop (video, audio, typography, maps, diagrams, photographs, objects) to intensify your 5 minute story performance. No emotional withholding permitted.	Undergraduate	Practicum
Social Design (AGRA-011)	AGRA-011	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19 from 1-3:50 p.m. in A107i. Attendance at all sessions is required. Rosten Woo is a designer, writer, and educator living in Los Angeles. He produces civic-scale artworks and works as a collaborator and consultant to a variety of grassroots and non-profit organizations including the Advancement Project, the American Human Development Project, the Black Workers Center, Los Angeles Alliance for a New Economy, and Esperanza Community Housing Corporation, as well as the city of Los Angeles and Los Angeles County.	Undergraduate	Practicum
Graphic Design I Lecture (AGRA-101)	AGRA-101	Required for BFA1 students in Graphic Design, and must also register for AGRA-102. Course open to BFA Graphic Design students only. An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. Focus will be on, developing a sound understanding of all components related to visual form, process and making. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Undergraduate	
Graphic Design I Studio (AGRA-102)	AGRA-102	Required for BFA1 students in Graphic Design, and must also register for AGRA-101. Course open to BFA Graphic Design students only. The studio component for AGRA101. Concepts generated in AGRA101 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Undergraduate	
Graphic Design I Lecture (AGRA-103)	AGRA-103	Required for BFA1 students in Graphic Design, and must also register for AGRA-104. Course open to BFA Graphic Design students only. An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. Focus will be on, developing a sound understanding of all components related to visual form, process and making. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Undergraduate	
Graphic Design I Studio (AGRA-104)	AGRA-104	Required for BFA1 students in Graphic Design, and must also register for AGRA-103. Course open to BFA Graphic Design students only. The studio component for AGRA103. Concepts generated in AGRA103 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Undergraduate	
Design Issues (AGRA-105)	AGRA-105	Course open to BFA1 Graphic Design students only. Required for BFA1 Graphic Design students. 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.	Undergraduate	
Skills for Visualization (AGRA-110)	AGRA-110	Course open to BFA1 Graphic Design students only. A workshop in fundamental color theory; including basic color perception and vocabulary. Exercises will focus on color mixing, color harmony and color contrast. This course also addresses developing an individualized sketch book practice utilizing traditional drawing techniques and less traditional image making processes. Concepts and techniques are explored with a focus on their application to graphic design.	Undergraduate	
Intro to Digital Photography (AGRA-121)	AGRA-121	Required for BFA1 students in Graphic Design. With a focus on the needs of the contemporary graphic designer, this course is an introduction to the essential technical skills and information needed to produce high quality digital images. Through exercises, lectures and demonstrations, students will explore the basic functions of digital still cameras, lighting procedures, image manipulation software.	Undergraduate	

Digital Production (AGRA-175)	AGRA-175	Course open to Graphic Design BFA1 students only. This course is a practical introduction to the technologies of production and distribution—both physical and online—that define, mediate, and enable our work as graphic designers. Through exercises, presentations, research, field trips, and studio projects, students will engage the processes of print production and of web coding. We will explore offset printing technology, digital pre-production, paper, binding, and the printer-designer relationship—as well as the structure of the web, basic HTML, CSS, and JQUERY, content management systems, and the logistics of building and maintaining a website. Our focus will be practical, but will also include a look at the history of production technology and at its influence on graphic design, past and present.	Undergraduate
Independent Study (AGRA-199)	AGRA-199	Course available by Permission of Instructor only. Graphic Design Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate
Graphic Design II Lecture (AGRA-201)	AGRA-201	Required for BFA2 students in Graphic Design, and must also register for AGRA-202. Course open to BFA Graphic Design students only. This course builds on the basic design skills introduced in the first year by introducing conceptual thinking as the basis of the design process. Students gain a deeper and broader understanding of how to create and control meaning and to utilize design process to generate ideas and visual work that is compelling and communicative. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion. Two semester sequence.	Undergraduate
Graphic Design II Studio (AGRA-202)	AGRA-202	Required for BFA2 students in Graphic Design, and must also register for AGRA-201. Course open to BFA Graphic Design students only. The studio component for AGRA201. Concepts generated in AGRA201 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued	Undergraduate
Graphic Design II Lecture (AGRA-203)	AGRA-203	Required for BFA2 students in Graphic Design, and must also register for AGRA-204. Course open to BFA Graphic Design students only. This course builds on the basic design skills introduced in the first year by introducing conceptual thinking as the basis of the design process. Students gain a deeper and broader understanding of how to create and control meaning and to utilize design process to generate ideas and visual work that is compelling and communicative. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Undergraduate
Graphic Design II Studio (AGRA-204)	AGRA-204	Required for BFA2 students in Graphic Design, and must also register for AGRA-203. Course open to BFA Graphic Design students only. Concepts generated in AGRA203 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Undergraduate
Typography I (AGRA-215)	AGRA-215	Required for BFA2 students in Graphic Design. Course open to BFA2 Graphic Design students only. Two semester sequence. Projects explore type terms and anatomy, classic and contemporary typography, and formal systems for composition and layout. Projects investigate expression and meaning-making using typographic form.	Undergraduate
Typography II (AGRA-216)	AGRA-216	Required for BFA2 students in Graphic Design. Course open to BFA2 Graphic Design students only. Second semester in two semester sequence. An introduction to the fundamentals of typography. Projects explore type terms and anatomy, classic and contemporary typography, and formal systems for composition and layout projects investigate expression and meaning-making using typographic form.	Undergraduate
Independent Study (AGRA-299)	AGRA-299	Course available by Permission of Instructor only. Graphic Design Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate
Graphic Design III Lecture (AGRA-301)	AGRA-301	Required for BFA3 students in Graphic Design, and must also register for AGRA-302. Course open to BFA Graphic Design students only. Building on and advancing the objectives of GD I and II, this course challenges students to apply their design skills to more complex and open-ended challenges across a variety of print and digital media. Students are encouraged to develop their voices as designers and to broaden the scope of their authorship, from form-making to research, writing, editing, curation, and entrepreneurship. Students are also challenged to explore the intellectual and visual landscape of the contemporary professional field of graphic design, become more literate in the discourse of the field, and learn to more convincingly articulate and position their work within broader conversations. The lecture component of the course focuses on	Undergraduate

the presentation, interpretation, analysis, and discussion of projects.

Graphic Design III Studio (AGRA-302)	AGRA-302	Required for BFA3 students in Graphic Design, and must also register for AGRA-301. Course open to BFA Graphic Design students only. Building on and advancing the objectives of GD I and II, this course challenges students to apply their design skills to more complex and open-ended challenges across a variety of print and digital media. Students are encouraged to develop their voices as designers and to broaden the scope of their authorship, from form-making to research, writing, editing, curation, and entrepreneurship. Students are also challenged to explore the intellectual and visual landscape of the contemporary professional field of graphic design, become more literate in the discourse of the field, and learn to more convincingly articulate and position their work within broader conversations. The studio component of the course focuses on critique, workshops, and guided studio work.	Undergraduate
Graphic Design III Lecture (AGRA-303)	AGRA-303	Required for BFA3 students in Graphic Design, and must also register for AGRA-302. Course open to BFA Graphic Design students only. Building on and advancing the objectives of GD I and II, this course challenges students to apply their design skills to more complex and open-ended challenges across a variety of print and digital media. Students are encouraged to develop their voices as designers and to broaden the scope of their authorship, from form-making to research, writing, editing, curation, and entrepreneurship. Students are also challenged to explore the intellectual and visual landscape of the contemporary professional field of graphic design, become more literate in the discourse of the field, and learn to more convincingly articulate and position their work within broader conversations. The lecture component of the course focuses on the presentation, interpretation, analysis, and discussion of projects.	Undergraduate
Graphic Design III Studio (AGRA-304)	AGRA-304	Required for BFA3 students in Graphic Design, and must also register for AGRA-301. Course open to BFA Graphic Design students only. Building on and advancing the objectives of GD I and II, this course challenges students to apply their design skills to more complex and open-ended challenges across a variety of print and digital media. Students are encouraged to develop their voices as designers and to broaden the scope of their authorship, from form-making to research, writing, editing, curation, and entrepreneurship. Students are also challenged to explore the intellectual and visual landscape of the contemporary professional field of graphic design, become more literate in the discourse of the field, and learn to more convincingly articulate and position their work within broader conversations. The studio component of the course focuses on critique, workshops, and guided studio work.	Undergraduate
Typography III (AGRA-315)	AGRA-315	Required for BFA3 students in Graphic Design. Course open to BFA3 Graphic Design students only. An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition.	Undergraduate
Typography IV (AGRA-316)	AGRA-316	Required for BFA3 students in Graphic Design. Course open to BFA3 Graphic Design students only. An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition.	Undergraduate
Independent Study (AGRA-399)	AGRA-399	Course available by Permission of Instructor only. Graphic Design Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate
Graphic Design IV Lecture (AGRA-401)	AGRA-401	Required for BFA4 students in Graphic Design, and must also register for AGRA-402. Course open to BFA Graphic Design students only. The focus of this course is on refining design work and preparation for the professional world. Projects focus on advanced issues of representation and communications that are also more independently motivated. Emphasis in the second semester is placed on the development of both print and electronic portfolios. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Undergraduate
Graphic Design IV Studio (AGRA-402)	AGRA-402	Required for BFA4 students in Graphic Design, and must also register for AGRA-401. Course open to BFA Graphic Design students only. Concepts generated in AGRA401 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Undergraduate
Graphic Design IV Lecture (AGRA-403)	AGRA-403	Required for BFA4 students in Graphic Design, and must also register for AGRA-404. Course open to BFA Graphic Design students only. The focus of this course is on refining design work and preparation for the professional world. Projects focus on advanced issues of representation and communications that are also more independently motivated. Emphasis in the second semester is placed on the development of both print and electronic portfolios. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Undergraduate
Graphic Design IV	AGRA-404	Required for BFA4 students in Graphic Design, and must also register for	Undergraduate



Studio (AGRA-404)		AGRA-403. Course open to BFA Graphic Design students only. Concepts generated in AGRA403 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.		
Publication Design (AGRA-410)	AGRA-410	Students write, design, edit and product PUB, the CalArts design student publication. This course will emphasize both practical and formal aspects of publication design. The publication's concept and content will be generated through writing assignments and visual explorations.	Undergraduate	
Imagemaking I (AGRA-421)	AGRA-421	Required for BFA2 students in Graphic Design. Imagemaking I provides a structure for an introduction to essential image-making materials and techniques. The course is centered on the divide between hand and digital processes and styles, and offers a platform to explore and experiment in all directions and combinations. Image I pays close attention to current trends in art and graphic design for inspiration and resistance. The course is fast paced and designed to be an starting point for working processes that can be mastered later in Imagemaking II and/or independently.	Undergraduate	
Imagemaking II (AGRA-422)	AGRA-422	Course open to BFA3 or BFA4 Art School students only. Image Making II provides a structure for an exploration and practice of traditional and digital image making techniques. Image II allows for more time, freedom and individuality than Imagemaking I. Students will have the opportunity to practice techniques, styles and materials in greater depth. Focus is on making images with a high level of investment and detail.	Undergraduate	
Beginning Web (AGRA-430)	AGRA-430	Course open to BFA2 and above Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The class covers the essential methodologies, processes, conceptual skills, and knowledge of software vital to the design, programming, and implementation of websites. The class covers user interface (navigation issues), interactivity, and animation using Macromedia's Dreamweaver as the primary development tool.	Undergraduate	
Mutant Design Series (AGRA-440)	AGRA-440	Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class	Undergraduate	
Future of Publications (AGRA-440A)	AGRA-440A	Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class. The Mutant Design series of classes offers studies that extend beyond traditional disciplinary boundaries of graphic design. This Future of Publications class will take the form of a design think-tank to imagine potential compelling 'publication' experiences given the increasing sophistication and diversity of modes and means. We'll explore what forms these encounters might take, what might be different motivations, what they might look like, and where and how they might happen.	Undergraduate	
Making History (AGRA-440B)	AGRA-440B	Course open to BFA4 Art School students only. Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class. Course open to BFA4 Art School students only. Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class. What's missing from design history that's right in our own backyards? Working individually or in collaboration, class members will learn methodologies for identifying, researching, and documenting overlooked California designers and their work. As an outcome, students will present narrative documentation of their subject on their on a website dedicated to California design history. Where needed, the subject will also be documented on Wikipedia.	Undergraduate	
History of Motion Graphics (AGRA-442)	AGRA-442	Course open to BFA3 and BFA4 students. This course is comprised of multimedia lectures covering the development of the field of motion graphics design and includes presentations by visiting scholars and practitioners. Class discussion and assigned readings focus on the meaning and significance of theory and practice, on individual works, and the larger role of motion graphics in today's culture. In addition, original research will also be undertaken by class participants to expand the existing body of knowledge.	Undergraduate	Open to the Institute
Graphic Design	AGRA-450	Course open to BFA3 or BFA4 Graphic Design students only. With	Undergraduate	

Workshop (AGRA-450)		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.	
Professional Practice (AGRA-451)	AGRA-451	Course open to BFA3 or BFA4 Graphic Design students only, by Permission of Instructor only. 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.	Undergraduate
Beginning Motion Graphics (AGRA-460)	AGRA-460	Course open to BFA2 and above Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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 focused on using graphic means to make graphic communication.	Undergraduate
Advanced Web Design (AGRA-470)	AGRA-470	Course open to BFA3 or BFA4 Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course covers a broad spectrum of contemporary coding techniques that will enable students to create standard-compliant, responsive websites. The central focus will be on front-end development: HTML, CSS, JavaScript (and jQuery) and WordPress integration. Prerequisites: A basic understanding of HTML and CSS. Students should have coded a website before and be comfortable using a text-based code editor.	Undergraduate
Advanced Web Design II (AGRA-471)	AGRA-471	Course open to BFA3 or BFA4 Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class covers the user experience design process for creating websites. All steps necessary for planning a successful website will be explored in great detail: determining strategy, scope and structure, user research, site mapping, wire framing, and creating visual mockups. A broader conversation about contemporary web design issues is encouraged through readings, discussions, and presentations.	Undergraduate
Typographics I A (AGRA-474)	AGRA-474	Course open to BFA4 Graphic Design students only, by Permission of Instructor only. This studio course explores current issues in typographic practice - historic and contemporary typographic practice, as well as the relationship between typography and writing.	Undergraduate
Digital Type Design A (AGRA-475)	AGRA-475	Course open to BFA4 Graphic Design students only and by Permission of Instructor only. The objective of this class is to give students a general understanding of letterforms, typeface design and how to draw with bezier 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 LabT 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.	Undergraduate
Digital Type Design B (AGRA-476)	AGRA-476	Course open to BFA4 Graphic Design students only and by Permission of Instructor only. The objective of this class is to give students a general understanding of letterforms, typeface design and how to draw with bezier 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 LabT 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.	Undergraduate
Typographics I B (AGRA-477)	AGRA-477	Course open to BFA4 Graphic Design students only, by Permission of Instructor only. This studio course explores current issues in typographic practice - historic and contemporary typographic practice, as well as the relationship between typography and writing.	Undergraduate
Typographics II (AGRA-479)	AGRA-479	This studio course explores experimental approaches to typographic practice for print and screen media. Students investigate conceptual and formal ways to make meaning through the intersection of language and typography. Each student invents a theme through which they explore a series of short open-ended writing/typographic projects during the semester	Undergraduate
Advanced Motion	AGRA-480	Course open to BFA3 and above Graphic Design students. This course	Undergraduate

Graphics I (AGRA-480)		may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course emphasizes the process of making Motion Graphics from rough ideas to finished storyboards. Realizing conceptually smart and formally engaging, polished work of professional quality. Critique, ethical responsibilities, along with several projects including tutorials in Cinema4D, Photoshop as tool for motion works, and approaches to making a personal portfolio will be included in the class.	
Motion Seminar I Studio (AGRA-482)	AGRA-482	Required for MFA1 Motion Graphics Specialization students. Must also register for AGRA-581. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This seminar class is comprised of a series of short structured projects intended as vehicles to learn and develop idiosyncratic yet pragmatic skills through experimentation, and discover formal, conceptual and ideological areas of focus within the larger field of Motion Graphics. The short time period of each project encourages risk-taking and imaginative responses. This section of the class is critique-based with students presenting work every week.	Undergraduate
Advanced Motion Graphics II (AGRA-486)	AGRA-486	Course open to BFA3 and above Graphic Design students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course emphasizes the process of making Motion Graphics from storyboards through finished motion pieces. Realizing conceptually smart and formally engaging, polished work of professional quality. Critique, ethical responsibilities, along with several projects including tutorials in Cinema4D, Photoshop, AfterEffects, and approaches to making a personal reel will be included in the class.	Undergraduate
Special Topics Series (AGRA-490)	AGRA-490	Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course may be offered in the same semester.	Undergraduate
Cavorting With the Devils (AGRA-490A)	AGRA-490A	Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course may be offered in the same semester. Cavorting with the devil describes one designer's perception of working with other disciplines. This class is about de-mystifying these demons. IDEO describes the design professional in today's climate of complex, large-scale design projects as one that is shaped like a T. The vertical stroke represents our deep professional skills as graphic designers, while the horizontal stroke is our ability to speak the language of and understand other professions with whom we must collaborate. If we're going to have meaningful and useful partnerships to create interesting, engaging, and useful work then this field trip/studio/seminar class will "try on" several collaborations with outside partners like anthropologists, programmers, information specialists, interpretive developers and finding out more about what they do and how they work in ways that impact our roles. Open to the Institute.	Undergraduate
Zombie Modernism (AGRA-490B)	AGRA-490B	This graduate seminar revisits a watershed term in the history of graphic design first coined by Jeffrey Keedy in a 1995 issue of Emigre Magazine: "Zombie Modernism." Examining the figure of the zombie as a rhetorical trope and locating it within recent critical debates, the seminar will consider various returns of modernism in contemporary design. These include recent reconsiderations of abstraction, utopian residue, and the quasi-rationalism of computational systems. Students will pursue their own investigations in the form of three short projects to be accompanied by in-class presentations, critical readings, and discussion.	Undergraduate
Designing for Spaces (AGRA-493)	AGRA-493	Designing for Spaces (EoYS). Course open to BFA Graphic Design students by permission of instructor only. What type of encounters and experiences do physical spaces vs. digital spaces afford? And how can these be imaginatively, yet pragmatically, conceived to give our friends, family, other CalArtians and potential future employers and collaborators an experience of the CalArts Graphic Design graduate students' work? This class will be about the challenge/opportunity of the End of the Year show while we learn in general the modes and means of developing conceptual systems that take advantage of the affordances the particular "space" or "media." Teams and individuals of students will focus on different creative aspects of realizing a collective vision for the show. Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to	Undergraduate

engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course may be offered in the same semester.

2D/3D (AGRA-495)	AGRA-495	Section 1 open to Graphic Design Program MFA1s and 2s, and BFA4s. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class investigates translation between two to three dimensions, as practical technique, as rhetorical device, and as increasingly rich subject for critical inquiry. Through readings, viewings, discussions, and studio projects, we question and expand the way we conceive of, articulate, and work with space as graphic designers; we apply the strategies and methodologies of visual communication in new contexts; and we employ graphic design as a medium and tool for question-asking and speculation. The course's format combines a structured diet of readings, viewings, discussions, and lectures, with a series of self-directed, open-format studio projects. Our efforts culminate in an online and physical class exhibition at the end of the term.	Undergraduate
Independent Study (AGRA-499)	AGRA-499	Course available by Permission of Instructor only. Graphic Design Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate
Graduate Seminar I Lecture (AGRA-501)	AGRA-501	Required for MFA1 students in Graphic Design, and must also register for AGRA-502. Course open to MFA Graphic Design students only. The MFA1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. MFA students have the option to experiment with a range of different media and ideas, or focus on different ideas within the same medium, or pursue similar concepts/agendas within different media. This flexibility accommodates students with a wide range of educational needs and prepares them with the formal and conceptual skills to produce a thesis. The lecture component of this class focuses on group discussion, led by faculty, surrounding areas of interest pertaining to each specific project.	Graduate
Graduate Seminar I Studio (AGRA-502)	AGRA-502	Required for MFA1 students in Graphic Design, and must also register for AGRA-501. Course open to MFA Graphic Design students only. The MFA1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. MFA students have the option to experiment with a range of different media and ideas, or focus on different ideas within the same medium, or pursue similar concepts/agendas within different media. This flexibility accommodates students with a wide range of educational needs and prepares them with the formal and conceptual skills to produce a thesis. The studio component of this class focuses on group critique of work produced weekly for each specific project.	Graduate
Graduate Seminar I Lecture (AGRA-503)	AGRA-503	Required for MFA1 students in Graphic Design, and must also register for AGRA-504. Course open to MFA Graphic Design students only. The MFA1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. The lecture component of this class focuses on group discussion, led by faculty, surrounding areas of interest pertaining to each specific project.	Graduate
Graduate Seminar I Studio (AGRA-504)	AGRA-504	Required for MFA1 students in Graphic Design, and must also register for AGRA-503. Course open to Graphic Design MFA Program only. The MFA1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. The studio component of this class focuses on group critique of work produced weekly for each specific project.	Graduate
Typography I (AGRA-515)	AGRA-515	Course open to MFA Graphic Design students only, by Permission of Instructor only. 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.	Graduate
Typography II (AGRA-516)	AGRA-516	Course open to MFA Graphic Design students only, by Permission of Instructor only. 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.	Graduate

Visual Literacy Lecture (AGRA-551)	AGRA-551	Required for MFA1 Graphic Design students in the 3-year track and must also register for AGRA-552. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. Focus will be on, developing a sound understanding of all components related to visual form, process and making. Attention will be given to communication, concept and meaning as well as image-making, composition and typography. Throughout the semester, students will be exposed to a range of design related practitioners, both historical and contemporary. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Graduate
Visual Literacy Studio (AGRA-552)	AGRA-552	Required for MFA1 Graphic Design students in the 3-year track and must also register for AGRA-551. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The studio component for AGRA551. Concepts generated in AGRA551 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Graduate
Visual Literacy Lecture (AGRA-553)	AGRA-553	Required for MFA1 Graphic Design students in the 3-year track and must also register for AGRA-554. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course builds on the fall semester Visual Literacy Lecture and Studio courses, and is an introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. Focus will be on, developing a sound understanding of all components related to visual form, process and making. Attention will be given to communication, concept and meaning as well as image-making, composition and typography. Throughout the semester, students will be exposed to a range of design related practitioners, both historical and contemporary. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Graduate
Visual Literacy Studio (AGRA-554)	AGRA-554	Required for MFA1 Graphic Design students in the 3-year track and must also register for AGRA-553. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The studio component for AGRA553. Concepts generated in AGRA553 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Graduate
Motion Seminar I Lecture (AGRA-581)	AGRA-581	Required for MFA1 Motion Graphics Specialization students. Must also register for AGRA-582. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This seminar class is comprised of a series of short structured projects intended as vehicles to learn and develop idiosyncratic yet pragmatic skills through experimentation, and discover formal, conceptual and ideological areas of focus within the larger field of Motion Graphics. The short time period of each project encourages risk-taking and imaginative responses. This section of the class is comprised of lectures, discussions, screenings and presentations by faculty and guests.	Graduate
Motion Seminar I Studio (AGRA-582)	AGRA-582	Required for MFA1 Motion Graphics Specialization students. Must also register for AGRA-581. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This seminar class is comprised of a series of short structured projects intended as vehicles to learn and develop idiosyncratic yet pragmatic skills through experimentation, and discover formal, conceptual and ideological areas of focus within the larger field of Motion Graphics. The short time period of each project encourages risk-taking and imaginative responses. This section of the class is critique-based with students presenting work every week.	Graduate
Motion Seminar II Lecture (AGRA-583)	AGRA-583	Required for MFA1 Motion Graphics Specialization students. Must also register for AGRA-584. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This seminar class is comprised of a series of medium length projects designed as prompts for students to create a series of short motion graphics pieces. Students work independently through a process of ideation, storyboards, animatics, production and post production. This section of the class is comprised of lectures, discussions, screenings and presentations by faculty and guests.	Graduate
Motion Seminar II Studio (AGRA-584)	AGRA-584	Required for MFA1 Motion Graphics Specialization students. Must also register for AGRA-583. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This seminar class is comprised of a series of medium length projects designed as prompts for students to create a series of short motion graphics pieces. Students work independently through a process of ideation, storyboards, animatics, production and post production. This section of the class is critique-based with students presenting work every week.	Graduate
Independent Study (AGRA-599)	AGRA-599	Course available by Permission of Instructor only. Graphic Design Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement	Graduate

developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.

Graduate Seminar II Lecture (AGRA-601)	AGRA-601	Required for MFA2 students in Graphic Design, and must also register for AGRA-602. Course open to MFA Graphic Design students only. The MFA2 year of Graduate Seminar focuses on defining, researching and producing a graphic design thesis. In the Fall semester, Graduate Seminar provides a formal structure for research and exploration in deciding upon (and testing out) a thesis topic. The faculty work closely with each individual student in developing and discussing their thesis in group critique and individual meetings. The lecture component of this class focuses on group discussion, led by faculty, surrounding areas of interest pertaining to each specific thesis project.	Graduate
Graduate Seminar II Studio (AGRA-602)	AGRA-602	Required for MFA2 students in Graphic Design, and must also register for AGRA-601. Course open to MFA Graphic Design students only. The MFA2 year of Graduate Seminar focuses on defining, researching and producing a graphic design thesis. In the Fall semester, Graduate Seminar provides a formal structure for research and exploration in deciding upon (and testing out) a thesis topic. The faculty work closely with each individual student in developing and discussing their thesis in group critique and individual meetings. The Studio component of this class focuses on group critique of work produced weekly for thesis, and also individual desk critiques.	Graduate
Graduate Seminar II Lecture (AGRA-603)	AGRA-603	Required for MFA2 students in Graphic Design, and must also register for AGRA-604. Course open to Graphic Design MFA Program only. In the Spring semester, Graduate Seminar provides a formal structure for continuing exploration, investigation, extension and application of Fall's thesis topic. The faculty work closely with each individual student in contextualizing and applying their thesis in group critique and individual meetings. Students also produce an end of the year book collecting their body of work produced at CalArts along with self-analysis and reflective writing concerning their development as a designer. The Seminar component of this class focuses on group discussion, led by faculty, surrounding areas of interest pertaining to each specific thesis project and end of year book.	Graduate
Graduate Seminar II Studio (AGRA-604)	AGRA-604	Required for MFA2 students in Graphic Design, and must also register for AGRA-603. Course open to MFA Graphic Design students only. In the Spring semester, Graduate Seminar provides a formal structure for continuing exploration, investigation, extension and application of Fall's thesis topic. The faculty work closely with each individual student in contextualizing and applying their thesis in group critique and individual meetings. Students also produce an end of the year book collecting their body of work produced at CalArts along with self-analysis and reflective writing concerning their development as a designer. The Studio component of this class focuses on group critique of work produced for thesis and the end of year book.	Graduate
Publication Design (AGRA-610)	AGRA-610	Students write, design, edit and product PUB, the CalArts design student publication. This course will emphasize both practical and formal aspects of publication design. The publication's concept and content will be generated through writing assignments and visual explorations.	Graduate
Typography III (AGRA-615)	AGRA-615	Course open to MFA Graphic Design students only, by Permission of Instructor only. An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition.	Graduate
Typography IV (AGRA-616)	AGRA-616	Course open to MFA Graphic Design students only, by Permission of Instructor only. An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition.	Graduate
Imagemaking I (AGRA-621)	AGRA-621	Imagemaking I provides a structure for an exploration of basic techniques and processes used to create images. Traditional techniques such as drawing, printmaking and collage are intertwined with photography and digital technology. The course pays special attention to current trends in graphic design & art in attempt to utilize and supplement them. Attention to visual form, space, syntactical process, communication and interpretation is continued. Imagemaking I challenges the students ability to generate inventive images and visual forms.	Graduate
Imagemaking II (AGRA-622)	AGRA-622	Course open to MFA Graphic Design students only. 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.	Graduate
Beginning Web (AGRA-630)	AGRA-630	Course open to MFA Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The class covers the	Graduate

essential methodologies, processes, conceptual skills, and knowledge of software vital to the design, programming, and implementation of websites. The class covers user interface (navigation issues), interactivity, and animation using Macromedia's Dreamweaver as the primary development tool.

Mutant Design Series (AGRA-640)	AGRA-640	Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class	Graduate	
Future of Publications (AGRA-640A)	AGRA-640A	Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class The Mutant Design series of classes offers studies that extend beyond traditional disciplinary boundaries of graphic design. This Future of Publications class will take the form of a design think-tank to imagine potential compelling 'publication' experiences given the increasing sophistication and diversity of modes and means. We'll explore what forms these encounters might take, what might be different motivations, what they might look like, and where and how they might happen.	Graduate	
Making History (AGRA-640B)	AGRA-640B	Course open to Art School only. Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class. Course open to Art School only. Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class. What's missing from design history that's right in our own backyards? Working individually or in collaboration, class members will learn methodologies for identifying, researching, and documenting overlooked California designers and their work. As an outcome, students will present narrative documentation of their subject on their on a website dedicated to California design history. Where needed, the subject will also be documented on Wikipedia.	Graduate	
History of Motion Graphics (AGRA-642)	AGRA-642	Required of Motion Graphics Specialization students. This course is comprised of multimedia lectures covering the development of the field of motion graphics design and includes presentations by visiting scholars and practitioners. Class discussion and assigned readings focus on the meaning and significance of theory and practice, on individual works, and the larger role of motion graphics in today's culture. In addition, original research will also be undertaken by class participants to expand the existing body of knowledge.	Graduate	Open to the Institute
Graphic Design Workshop (AGRA-650)	AGRA-650	Course open to MFA Graphic Design students only. 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.	Graduate	
Professional Practice (AGRA-651)	AGRA-651	Course open to Graphic Design Program only, by Permission of Instructor only. 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.	Graduate	
Beginning Motion Graphics (AGRA-660)	AGRA-660	Course open to MFA Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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 focused on using graphic means to make graphic communication.	Graduate	
Advanced Web Design I (AGRA-670)	AGRA-670	Course open to MFA Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course covers a broad spectrum of contemporary coding techniques that will enable students to create standard-compliant, responsive websites. The central focus will be	Graduate	

on front-end development: HTML, CSS, JavaScript (and jQuery) and WordPress integration. Prerequisites: A basic understanding of HTML and CSS. Students should have coded a website before and be comfortable using a text-based code editor.

Advanced Web Design II (AGRA-671)	AGRA-671	Course open to MFA Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class covers the user experience design process for creating websites. All steps necessary for planning a successful website will be explored in great detail: determining strategy, scope and structure, user research, site mapping, wire framing, and creating visual mockups. A broader conversation about contemporary web design issues is encouraged through readings, discussions, and presentations.	Graduate
Typographics I A (AGRA-674)	AGRA-674	Course open to MFA Graphic Design students only, by Permission of Instructor only. Required of MFA1 Graphic Design students. This studio course explores current issues in typographic practice - historic and contemporary typographic practice, as well as the relationship between typography and writing.	Graduate
Digital Type Design A (AGRA-675)	AGRA-675	Course open to MFA Graphic Design students only and by Permission of Instructor only. The objective of this class is to give students a general understanding of letterforms, typeface design and how to draw with bezier 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 LabT 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.	Graduate
Digital Type Design B (AGRA-676)	AGRA-676	Course open to MFA Graphic Design students only and by Permission of Instructor only. The objective of this class is to give students a general understanding of letterforms, typeface design and how to draw with bezier 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 LabT 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.	Graduate
Typographics I B (AGRA-677)	AGRA-677	Course open to MFA Graphic Design students only, by Permission of Instructor only. Required of MFA1 Graphic Design students. This studio course explores current issues in typographic practice - historic and contemporary typographic practice, as well as the relationship between typography and writing.	Graduate
Typographics II (AGRA-679)	AGRA-679	This studio course explores experimental approaches to typographic practice for print and screen. Students investigate conceptual and formal ways to make meaning through the intersection of language and typography. Each student invents a theme through which they explore a series of short open-ended writing/typographic projects during the semester.	Graduate
Advanced Motion Graphics (AGRA-680)	AGRA-680	Course open to MFA Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course emphasizes the process of making Motion Graphics from rough ideas to finished storyboards. Realizing conceptually smart and formally engaging, polished work of professional quality. Critique, ethical responsibilities, along with several projects including tutorials in Cinema4D, Photoshop as tool for motion works, and approaches to making a personal portfolio will be included in the class.	Graduate
Motion Seminar III Lecture (AGRA-681)	AGRA-681	Required for MFA2 Motion Graphics Specialization students. Must also register for AGRA-682. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This seminar class is comprised of a series of self initiated short motion graphics pieces. Students work independently, alone, or in groups, to produce highly finished pieces. This section of the class is comprised of lectures, discussions, screenings and presentations by faculty and guests, with students working on critical research/writing to accompany their studio practice.	Graduate
Motion Seminar III Studio (AGRA-682)	AGRA-682	Required for MFA2 Motion Graphics Specialization students. Must also register for AGRA-681. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Students work independently, to produce a longer, highly finished piece of motion graphics. This section of the class is critique-based with students presenting work every week, either to the group or in individual meetings.	Graduate
Motion Seminar IV Lecture (AGRA-683)	AGRA-683	Required for MFA2 Motion Graphics Specialization students. Must also register for AGRA-684. This course may be open to students at other year	Graduate



levels, and in other Schools, by Permission of Instructor. Students work independently, to produce a critical component related to their final motion graphics piece. The component should contain historical research, creative or critical writing and reflection, and should take a digital form. This section of the class is supported by lectures, discussions, screenings and presentations.

Motion Seminar IV Studio (AGRA-684)	AGRA-684	Required for MFA2 Motion Graphics Specialization students. Must also register for AGRA-684. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Students work independently, to produce a critical component related to their final motion graphics piece. The component should contain historical research, creative or critical writing and reflection, and should take a digital form. This section of the class is supported by lectures, discussions, screenings and presentations.	Graduate
Advanced Motion Graphics II (AGRA-686)	AGRA-686	Course open to MFA Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course emphasizes the process of making Motion Graphics from storyboards through finished motion pieces. Realizing conceptually smart and formally engaging, polished work of professional quality. Critique, ethical responsibilities, along with several projects including tutorials in Cinema4D, Photoshop, AfterEffects, and approaches to making a personal reel will be included in the class.	Graduate
Special Topics Series (AGRA-690)	AGRA-690	Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course may be offered in the same semester. Please refer to the course descriptions by each instructor that specify the topic of the seminar.	Graduate
Cavorting With the Devils (AGRA-690A)	AGRA-690A	Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course may be offered in the same semester. Cavorting with the devils describes one designer's perception of working with other disciplines. This class is about de-mystifying these demons. IDEO describes the design professional in today's climate of complex, large-scale design projects as one that is shaped like a T. The vertical stroke represents our deep professional skills as graphic designers, while the horizontal stroke is our ability to speak the language of and understand other professions with whom we must collaborate. If we're going to have meaningful and useful partnerships to create interesting, engaging, and useful work then this field trip/studio/seminar class will "try on" several collaborations with outside partners like anthropologists, programmers, information specialists, interpretive developers and finding out more about what they do and how they work in ways that impact our roles. Open to the Institute.	Graduate
Zombie Modernism (AGRA-690B)	AGRA-690B	This graduate seminar revisits a watershed term in the history of graphic design first coined by Jeffrey Keedy in a 1995 issue of Emigre Magazine: "Zombie Modernism." Examining the figure of the zombie as a rhetorical trope and locating it within recent critical debates, the seminar will consider various returns of modernism in contemporary design. These include recent reconsiderations of abstraction, utopian residue, and the quasi-rationalism of computational systems. Students will pursue their own investigations in the form of three short projects to be accompanied by in-class presentations, critical readings, and discussion.	Graduate
Designing for Spaces (AGRA-693)	AGRA-693	Designing for Spaces (EoS). Course open to MFA Graphic Design students by permission of instructor only. What type of encounters and experiences do physical spaces vs. digital spaces afford? And how can these be imaginatively, yet pragmatically, conceived to give our friends, family, other CalArtians and potential future employers and collaborators an experience of the CalArts Graphic Design graduate students' work? This class will be about the challenge/opportunity of the End of the Year show while we learn in general the modes and means of developing conceptual systems that take advantage of the affordances the particular "space" or "media." Teams and individuals of students will focus on different creative aspects of realizing a collective vision for the show. Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to engage students to examine their work in the context of a focused	Graduate

dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course may be offered in the same semester.

2D/3D (AGRA-695)	AGRA-695	Section 1 open to Graphic Design Program students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class will investigate translation from two to three dimensions, and from three to two dimensions, as practical technique, as rhetorical device, and as increasingly rich subject for critical enquiry. Our studio work will explore 3D printing, 3D modeling, paper folding, model making, mapping, and photography. Our research, reading, and conversation will address mid-century ideas of 'flatness'; discourses of space in sculpture and architecture; the problematic quasi-dimensional realm of virtual 3D; and the challenges and potentials of bringing the flat world of the page and screen into three dimensions. The course will be organized as a research-based studio, with open-format, largely self-directed studio projects emerging from and responding to research and discussion. Two studio projects will culminate in a pop-up online and physical exhibition of final work!	Graduate	
Independent Study (AGRA-699)	AGRA-699	Course available by Permission of Instructor only. Graphic Design Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract. .	Graduate	
A Printmaking Workshop (AGRA-702)	AGRA-702	A workshop introducing basic prep, imaging, materials management and printing skills with some additional instruction in digital process. Students will, upon completion, be completely comfortable with associated equipment and software used in these processes by end of the workshop, as well as competence in high quality printing techniques as an extension of the student's studio practice.	Graduate	
Independent Study (AGRA-799)	AGRA-799	Course available by Permission of Instructor only. Graphic Design Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract. .	Graduate	
Image Archives in Practice (AHMN-300)	AHMN-300	Open to Art School BFA 3 and above. This course will be open to students at other year levels, and in other Schools, by Permission of Instructor. When artists, or photographers approach an archive, we are concerned with two activities: working with existing archives for research or inspiration, and making work that will itself be archived. Both of these activities can become complicated as the archive has established an organization that often hinders a more complex dealing with images. We will start with the assumption that the archive is not only a place of storage but also a place of production, where our relation to the past is materialised and where our present writes itself into the future; thus, that the archive can be understood as a place of negotiation and writing. Along the reading of seminal texts on the topic, we will look at photographic and artistic works that challenge the notion of the archive and propose a different dealing with it.	Undergraduate	Humanities
Image Archives in Practice (AHMN-600)	AHMN-600	Open to Art School MFA. This course will be open to students at other year levels, and in other Schools, by Permission of Instructor. When artists, or photographers approach an archive, we are concerned with two activities: working with existing archives for research or inspiration, and making work that will itself be archived. Both of these activities can become complicated as the archive has established an organization that often hinders a more complex dealing with images. We will start with the assumption that the archive is not only a place of storage but also a place of production, where our relation to the past is materialised and where our present writes itself into the future; thus, that the archive can be understood as a place of negotiation and writing. Along the reading of seminal texts on the topic, we will look at photographic and artistic works that challenge the notion of the archive and propose a different dealing with it.	Graduate	
Art - Internship (AINT-199)	AINT-199		Undergraduate	
Art - Internship (AINT-299)	AINT-299		Undergraduate	
Art - Internship (AINT-399)	AINT-399		Undergraduate	
Art - Internship (AINT-499)	AINT-499		Undergraduate	
Art - Internship (AINT-599)	AINT-599		Graduate	

(AINT-599)				
Art - Internship (AINT-699)	AINT-699		Graduate	
Art - Internship (AINT-799)	AINT-799		Graduate	
Technical Workshop Series (APHM-001)	APHM-001	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.	Undergraduate	
Black & White (APHM-002)	APHM-002	Open to Photography and Media Program BFA 1 and 2. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to black and white photography, covering a basic workflow from exposure to film processing and printing.	Undergraduate	
Color Printing (APHM-003)	APHM-003	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 9-11:50 a.m. in the Photo Lab. Attendance at all sessions is required. This workshop provides an introduction to analog color photography, covering film exposure and printing. Students can expect additional material costs of approximately \$20.	Undergraduate	Practicum
View Camera (APHM-004)	APHM-004	Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to the 4 x 5 with large format film and an emphasis on exposure and development.	Undergraduate	
Basic Lighting (APHM-005)	APHM-005	Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop introduces students to basic lighting methods, including how to work with different types of lights, balancing between their qualities, color temperature and basic lighting set-ups.	Undergraduate	
Mural Printing (APHM-006)	APHM-006	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19 from 9-11:50 a.m. in the Photo Lab. Attendance at all sessions is required. This practicum is designed to introduce photography and media students to large-scale printing. Both color and black and white will be covered, with an emphasis this year on black and white. Students will have the opportunity to make large prints from their own negatives. Medium and large-format negatives are encouraged. Previous experience with basic color printing, color correction, and/or black & white tray printing is required. Students can expect additional material costs of approximately \$40. Prerequisites - APHM103 New Lab, APHM002 Black and White Techniques or APHM003 Color Printing.	Undergraduate	Practicum
HD Video Post Prod. & Sound (APHM-007)	APHM-007	Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will introduce students to the basics of an HD video workflow in the Final Cut Pro environment. Topics will include getting our footage from the camera into the program, working with our material in timelines, considering elements of sound design, and exporting our edited work for playback and exhibition.	Undergraduate	
Advance Lighting & Portraiture (APHM-008)	APHM-008	Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization,	Undergraduate	

including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop combines techniques for shooting portraiture with advanced lighting applications. Attention will be paid to methods of working with subjects and how to produce.

Intro to Digital Post-Process (APHM-009)	APHM-009	Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. An introduction to the multiple elements of digital-photographic imaging techniques using the Macintosh computer. This workshop is designed to provide students with a basic foundation in the use of photographic manipulation using Photoshop. The coursework includes using and defining digital imaging and retouching terms, creating photographic images that demonstrate correct color balance and density, and using Photoshop tools for manipulation.	Undergraduate	
Advanced Color (APHM-010)	APHM-010	Open to the Photography and Media Program. BFA 2 and above. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an advanced exposure and printing techniques for analog color photography.	Undergraduate	
Scanning & Photoshop (APHM-011)	APHM-011	Open to the Art School only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to Adobe Photoshop software and flatbed scanning. The coursework includes utilizing scanning techniques for both transmissive and reflective materials, using and defining digital imaging and retouching terms, and creating photographic images that demonstrate correct color balance and density.	Undergraduate	
Multimedia Web (APHM-012)	APHM-012	Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop helps students to create multi-media and web-based presentations for their work. Whether students are looking to make projects that are multi-media based, or are looking to create websites to present their work online, this course will introduce them to the basic concepts and tools that are necessary for each.	Undergraduate	
Medium Format & Lighting (APHM-013)	APHM-013	This practicum workshop is restricted to Art School Photography and Media BFA students. Workshop meets on January 11, 12, 14, 15, and 19 from 1-3:50 p.m. in the Photo Lab. Attendance at all sessions is required. This practicum is designed to introduce photography and media students to shooting with medium format cameras and film, along with studio lighting techniques that will enhance your control of your images and the quality of your exposures. Students can expect additional material costs of approximately \$18.	Undergraduate	Practicum
Black & White Printing (APHM-014)	APHM-014	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. The black and white printing workshop will introduce you to, familiarize you with and help you perfect advanced darkroom practices and skills for producing silver gelatin prints. It is a practical course, therefore you will have weekly assignments most of which can be done in class. You will be supplied with a variety of variable contrast and graded fiber based papers and a variety of print developers. We will be experimenting to see what effect different chemicals have on paper to produce a desired result for your photographs. Among other issues of the print, we will also address contrast and tonality. Hopefully by the end of this workshop you will have a more discerning eye when looking at prints and greater skill when producing them.	Undergraduate	

Advanced Digital Exhibition (APHM-015)	APHM-015	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This intensive workshop is designed for students looking to enhance their skills in digital photography, digital imaging using Photoshop, and digital photographic printing. The course goes beyond the basics and takes you through the entire process from high-end negative scanning, to editing in Photoshop, to the final stage of preparing your images for print, making printing test samples, and producing exhibition quality digital prints. Emphasis is placed on calibration from input to computer to printer, and understanding how to create a better digital workflow from beginning to end.	Undergraduate
Mounting and Finishing (APHM-016)	APHM-016	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will cover basic framing solutions geared primarily to flat 2-D works. The practicum offers an introduction to a variety of hand and power tools and is valuable as an introduction to basic carpentry and finishing skills. The goal will be to produce a framed piece of work ready to hang. Please have mounted/matted test and final artwork available. Some workshops may incur additional costs for materials.	Undergraduate
Sound Recording (APHM-017)	APHM-017	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop is based on the conviction that we develop an ear for audio through collective listening; hearing what others hear. Through repeated and accumulative exercises, this workshop gives students an opportunity to practice, discuss and share experiences in the use of audio recording equipment, site-specific audio recording, editing and composition, and conceptualizing the site of playback. Given our highly developed visual acumen, we all too often forget that the ear hears in ways other than the eye sees. For visual artists, this simple fact is often a difficult lesson to learn. Hence, the workshop is organized around collective practice with students working in small groups of three to five. Through the small groups, students will be able to learn from each other in both technical skill but also to hear how others hear. Finally, given the emphasis placed on field recording in the class, students will need to be prepared to conduct field research outside of workshop time. This field research will be an essential component in testing ideas, producing site recordings, and understanding the various techniques of acoustic spatiality, acousmatic sound, and the relationship between the sound object and context.	Undergraduate
Alternative Process (APHM-018)	APHM-018	Course open to Art School only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to cyanotype, Van Dyke brown and gum bichromate processes.	Undergraduate
Portrait (APHM-019)	APHM-019	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an exploration of portraiture and lighting.	Undergraduate
Artist Run Spaces (APHM-020)	APHM-020	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. Making your art work after art school is one thing, but showing your work is another. Rather than sit around and wait for an invitation, many artists find other ways to show their work; in living rooms turned gallery, unused public spaces, and other unconventional spaces. Many are also getting together with friends to start their own organizations, where they can	Undergraduate

show their work and curate others. In this workshop, we'll take a look at different models for artist-run and independent art spaces and read about alternative practices and histories. The focus of the workshop will be on the practical issues you need to think about, from finding a space, to funding sources and organizing programs. We'll take field trips to some artist-run and independent organizations in Los Angeles. Some workshops may incur additional costs for materials.

Exhibition Planning (APHM-022)	APHM-022	This practicum workshop is restricted to Art School BFA students. This workshop focuses on exhibition-making as a form, approaching the planning of an exhibition with the understanding that exhibitions have their own languages, forms, meanings and histories, and their own institutional functions. How do we plan in a way that helps us to develop our vision, then to execute that vision, using questions of space and display as a way to author the discourse and conversation that we want our work to have? This workshop is designed for BFA4s and other students who have exhibitions in the spring semester, but others are welcome as well. Attendance at all sessions is required. January 12, 13, 15, 16, 20 The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This practicum workshop is restricted to Art School BFA students. This workshop focuses on exhibition-making as a form, approaching the planning of an exhibition with the understanding that exhibitions have their own languages, forms, meanings and histories, and their own institutional functions. How do we plan in a way that helps us to develop our vision, then to execute that vision, using questions of space and display as a way to author the discourse and conversation that we want our work to have? This workshop is designed for BFA4s and other students who have exhibitions in the spring semester, but others are welcome as well. Attendance at all sessions is required.	Undergraduate
Black & White Film & Print (APHM-023)	APHM-023	Course open to BFA1 or BFA2 Photo/Media students only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to black and white photography, covering a basic workflow from exposure to film processing and printing.	Undergraduate
Photographs & Print (APHM-024)	APHM-024	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. The relationship between photography and painting will be explored in this five week practice / critique class. Students will have the opportunity to make new paintings from photographs, or alter an existing photograph with paint. Critiques will provide group feedback for each student's work. Historical and contemporary examples of photographs and paintings provide further reference.	Undergraduate
DSLR Cameras & RAW Files (APHM-025)	APHM-025	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. An introduction to digital capture and workflow using the Macintosh computer. Emphasis will be placed on DSLR camera operation and features, creating exposures that demonstrate correct white balance and density, and managing RAW files.	Undergraduate
HD Video Output. Formats (APHM-026)	APHM-026	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will be a short intensive on the basics of HD video formats, compression schemes and codecs, to help students make the right choices for getting their video to their desired playback device-be that a computer, a DVD or Blu-ray player, hard-disk players, cellphones, the Internet and so forth.	Undergraduate
Artist's Statement	APHM-027	The APHM001 Series is comprised of workshops that introduce students	Undergraduate

to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. A 6-week workshop for students to work on writing an artist's statement. Statements in-progress will be read and responded to by the group.

DIY Books (APHM-028)	APHM-028	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 6-8:50 p.m. in the Photo Lab. Attendance at all sessions is required. Making books is an important and powerful way to make one's artwork live in the world, and just like innovative artists look to create their own spaces, with books they can also create networks of distribution, conversation and a mobilized visibility for their work - which might also become a part of their work. This practicum will concentrate on practical methods of book-binding, while taking field trips to meet with members of artist-run and autonomous presses currently active in Los Angeles. Students can expect additional material costs of approximately \$5.	Undergraduate	Practicum
Performance With the Camera (APHM-029)	APHM-029	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. What do cameras have to do with performance? There is always a performance before the camera, often made of everyday acts and materials, but there is also a performance taking place behind the camera, "with" the camera itself. To explore this performativity while developing the skills needed for larger film and video shoots, we will spend the week building an experimental narrative that allows each student to bring in their own contributions and leave with their own new starting points. Our approach will pay homage to George Kuchar, the irreverent film and video maker for whom each story, no matter how banal, outrageous or scatological, is worth telling, along with the Fluxus spirit that aimed to dissolve the boundaries between art and everyday life. Lovers, heros, bacon or broccoli! Bring your own messy stories, themes and performances, and we will develop a project together - building a script, collecting props, fashioning a set and choosing locations. Along the way, a number of technical skills will be built, including camera work, audio and lighting, while exploring the interdependent relationship between our performances and that of today's omnipresent cameras. Some workshops may incur additional costs for materials.	Undergraduate	
Shooting Video w/DSLRs (APHM-030)	APHM-030	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will cover the basics of shooting-recording video and sound-with Digital SLR's. This will include an introduction to camera controls, techniques for getting the image you want, while using microphones and monitoring your sound.	Undergraduate	
Digital Bookmaking/InDesign (APHM-031)	APHM-031	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will focus on Adobe InDesign for the assembling of artist's books. In getting one's work from a set of images and written text to the completed layout of a publication and then to its printing, students will be walked through each step so as to retain the most creativity and control over their pages from beginning to end. In addition to InDesign, the course will cover basics of typography and how to take your final layout into different methods for printing. Enrollment priority will be given to students of the Photography and Media program.	Undergraduate	
Intro DSLR (APHM-032)	APHM-032	Course open to Photo/Media Program only. Not open to BFA1 students. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. Intro to DSLR is a 4 week hands-on beginner's course for use of DSLR (digital single lens reflex) cameras. The class will focus on Canon full frame image sensor cameras, examining basic camera setup, shooting operation/techniques and integration into a digital workflow. Topics will	Undergraduate	

be applied to "real world" shooting environment strategies and include the following: -Camera setup and functions (RAW & JPG file formats, color profiles, playback & display options, media card formatting, etc.) - Shooting modes (manual, aperture/shutter priority, program, long exposure, auto bracketing, etc.) -White balance and camera calibration - ISO sensitivity -Autofocus (AF points, continuous shutter, etc.) -Lens choice and features (focal length options, prime lenses, zoom lenses, focus modes, image stabilization, etc) -Chromatic aberration and lens distortion -"Live View" and basic HD DSLR video techniques (frame rate, focus, video codecs, audio in) -Tethered shooting and import into photo management programs (EOS Utility, Adobe Lightroom, Capture One Pro) -Additional functions and accessories (TTL flash, PocketWizard, battery grips, care and image sensor cleaning etc.)

Intro to Sound (APHM-033)	APHM-033	Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. For twenty years, the international sound art collective Ultra-red have developed a practice of sound inquiry that brings together sound art, musique concrete, soundscape research, popular education, and community organizing. Ultra-red founding member, Dont Rhine, will conduct a four-session workshop on "listening as social practice." Students will get hands-on experience developing a question for inquiry, making digital audio recordings, digitally composing sound objects, and organizing a public listening session. All artists are welcome including artists with an interest in sound art theory and practice, social engagement and collective practice, or art activism and organizing. All artists are welcome, no prior experience required. For more information about Ultra-red go to: <a href="http://www.welcometolace.org/pages/view/ultra-red/">http://www.welcometolace.org/pages/view/ultra-red/</a>	Undergraduate	
DSLR Video & Basics of Post-Production (APHM-034)	APHM-034	This workshop introduces students to the fundamentals of DSLR video production (camera operation, lighting and sound techniques) and post-production (editing, sound design and playback). It serves as an overview of basic technical skills and principles for students beginning to use video in their work.	Undergraduate	
Albumen Printing (APHM-035)	APHM-035	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19 from 6-8:50 p.m. in the Photo Lab. Attendance at all sessions is required. There is a \$70 materials fee for this workshop. In the age of digital photography we have access to create and see the images we create in a matter of seconds, but rarely think about the print and the image as an object. This class will explore the alternative process known as the Albumen process. Using the egg white and salt as our sizing material and then coating the Albumen paper with silver nitrate This process dates back to the beginning of the invention of photography during the 19th century. We will be combining digital techniques of the 21st century to produce our large digital negatives. This class will include in-class demonstrations, open studio time, and lectures describing alternative processes used by other artists. The goal of the class is to start a cohesive project, using the Albumen process.	Undergraduate	Practicum
Foundation Seminar & Critique (APHM-101)	APHM-101	Course open to BFA1 Photo/Media students only. Two-semester course for all first year photography and media students. An intensive introduction to the arts of photography and media. Basic technical and aesthetic introduction leads to groundwork for independent work, class discussion, lectures, group critiques and individual consultation. Technical Workshop: Printing to be taken concurrently.	Undergraduate	
Foundation Seminar & Critique (APHM-102)	APHM-102	Course open to BFA 1 Photo/Media students only. Two-semester course for all first year photography and media students. An intensive introduction to the arts of photography and media. Basic technical and aesthetic introduction leads to groundwork for independent work, class discussion, lectures, group critiques and individual consultation. Technical Workshop: Printing to be taken concurrently.	Undergraduate	
New Lab (APHM-103)	APHM-103	Course open to BFA1 Photo/Media students only. New Lab is a semester long Technical Workshop for all BFA-1 and BFA-2 transfer students in the Photography and Media Program. It is a course that provides the critical base for making work in the facility. The intent of this workshop is to orient incoming students to the CalArts Photography Facility and its production possibilities. The coursework includes a hands-on approach to photographic and image techniques widely used in the Program. All aspects of production from image techniques widely used in the Program. All aspects of production from 35mm to Medium Format cameras will be presented, digital orientation and production and support techniques designed to offer a base of support in the area. Inclusive in coursework: camera technique, darkroom technique, film characteristics, format choice, exposure controls, introduction to lighting and documentation. The intent of New Lab is to expedite student access to the culture of technical production within the Photography and Media Program.	Undergraduate	



Intro to Digital Photography (APHM-104)	APHM-104	Open to Photography and Media program only. An introduction to the multiple elements of digital-photographic imaging theories, practices, and techniques. This course is designed to provide students with a basic foundation in the use of photographic manipulation using various software programs. Students will also gain an understanding of the relationship between traditional film-based photography and digital techniques. The coursework includes using and defining digital imaging and retouching terms, creating photographic images that demonstrate correct color balance and density, using Photoshop tools for manipulation, and producing digital prints. Emphasis is placed on identifying image elements that require improvement, knowing multiple ways of correcting the problems, and recognizing digital solutions and methods needed for individual production.	Undergraduate
Independent Study (APHM-199)	APHM-199	Course available by Permission of Instructor only. Photography and Media Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate
UG Seminar (APHM-201)	APHM-201	Course open to BFA1 or BFA2 Photo/Media students only. A required class for all BFA2 and transfer Photography and Media students. The class covers conceptual, historical, and theoretical topics surrounding photography and media, with an emphasis on group discussion and student participation. The class aims to expand students' understandings and perspectives of photography and media by locating these practices in broad artistic, social, political, and geographical contexts. Throughout the semester, Photo and Media BFA2s will give presentations of their work to the class.	Undergraduate
Independent Study (APHM-299)	APHM-299	Course available by Permission of Instructor only. Photography and Media Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate
Color Lab: Darkroom to Digital (APHM-303)	APHM-303	Course open to Photo/Media Program only, by Permission of Instructor only. Not open to BFA1 students. Color Lab is a semester-long course that provides students with a basic background in the history, theory, and materials of color photography. Emphasis is placed on navigating the transitions between traditional film-based production and digital techniques. The coursework is designed to provide students with an understanding of the properties of color negative film and its inherent characteristics, with the goal of gaining a working knowledge of the relationships between exposure development, principles of analog and digital color balance, and basic procedures of type C and archival pigment printing. Further discussions will center on a survey of color photography since the 1960s.	Undergraduate
UG Critique (APHM-305)	APHM-305	Open to BFA2, BFA3, and BFA4 Photo/Media students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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 specifically for this class and to participate in critiques. Preparation outside of class is required.	Undergraduate
Grad Critique (APHM-315)	APHM-315	Course open to Art School only, by Permission of Instructor only. 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.	Undergraduate
Grad Seminar (APHM-325)	APHM-325	Permission of Instructor. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters.	Undergraduate
Grad Seminar: Shootout in the Guggenheim (APHM-325A)	APHM-325A	Course open to Art School only, by Permission of Instructor only. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue	Undergraduate

to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters. Shootout at the Guggenheim - This class will deal with the exhibition of the moving image in space. Structured as an open crit class, this class is for students working with moving images in spaces other than traditional screening contexts - installations in galleries, public space or within other forms of architecture. In addition to critiquing one another's projects, we will also build an historical awareness of such uses of moving images, along with a contemporary awareness of how different spaces affect the moving image, and how moving images construct space.

Grad Seminar - Sex and REP (APHM-325B)

APHM-325B

Permission of Instructor. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters. Sex and Rep This seminar course focuses on theories of sexuality and the history of desire, deviancy, and dissent. Classification systems of sexual and gendered things will be taken apart and put back together again as a conceptual exercise for thinking about sexual nature and sexual culture. Is sexuality distinguished by representation, reputation or repetition? What are the repercussions of one's sexual repertoire? These questions repackage repentance, repossess repression, and repudiate repulsion. In this seminar we will read Foucault, DeSade, Georges Bataille, Gayle Rubin, Carole Vance, Kathy Acker, Douglas Crimp among many others and discuss films by Oshima and Fassbinder and others.

Undergraduate

Grad Seminar - Darkness Visible (APHM-325C)

APHM-325C

Permission of Instructor. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters. Darkness Visible: A Visual Paranormal Finding (or inserting) spirits, orbs, ectoplasm, and auras within the film. From the enhanced eye of the lens to outright fakery, we will look at images that offer esoteric representations. The Spiritualists (Helen Duncan), automatistic surrealists, illustrated sermons (Sister Aimee, Miss Velma), season of the witch (Marjorie Cameron, Maya Deren, Kenneth Anger, William Mortensen, Valie Meyers), grifters (Uri Geller): portrayals of the rupture, ether a psychic emulsion revealed on film and read like tea leaves; sincere fakery; or a representation of the unconscious. We will look at examples from early Victorian spirit photography through weird science and Hollywood Satanism.

Undergraduate

Grad Seminar: Show and Tell (APHM-325D)

APHM-325D

Open to BFA students by Permission of Instructor only. Since the inception of photography, exhibition spaces have played an important role for the medium. Photographic exhibitions initially were used to present technical accomplishments and changing parameters of the physical medium, but the effect of these early shows was formative for discourse about "photography." Making first an argument for photography as art, the exhibitions soon developed their "own" set of possibilities. This seminar will look at the history of exhibitions that included photography such as in propaganda, or early Modernisms, and track how photography as a creative discourse entered the space of the museum. It will look at shows that were mastered by curators with a very specific agenda and discourse in mind, as well as later exhibitions by individual photographers and artists. The course will be conducted as a seminar, resting on the existing photographic documentation of the exhibitions. Starting with a close reading of the documentary material and the arrangements of the images in space, the seminar will expand towards the ideas, discourses and theoretical placements that were made through and in the exhibitions. The seminar's intention is to help understand contemporary presentation modes of photographic practices and to create a critical reading of them in relation to their predecessors.

Undergraduate

Artist As Writer (APHM-330)

APHM-330

Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. ARTIST AS WRITER explores the usage of the written word to promote ideas, describe concepts, illuminate issues, and for the further

Undergraduate

development of personal expression. Through the practice of writing, students will incorporate various scripting techniques as well as be presented with elements of narrative creation. The course will introduce students to aspects of writing suitable for print media, digital media, the Internet, and other forms of propaganda. Students will be encouraged to write for impact. Through a series of lectures, conversations, readings, and the practice of writing, students will be presented with a variety of tasks that should result in the enhancement of effective targeted communication. ARTIST AS WRITER will examine the possible effects that the dual role of Artist and Writer can play in local/national/global community of concerned creative people. Students will be required to read selected texts and be expected to write.

LA Urbanscape (APHM-331)	APHM-331	Course not open to BFA1 students. Section 1 open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. LA Urbanscape: Image, Words & Acts. This course will explore the interrelation between various social, cultural, economic aspects of daily life in 21st Century Los Angeles as its infrastructure balances atop the physical/political fault lines that point to assured tremors: Freeways, mirages, smog, rumors, invisible populations, celebrity, public surveillance, random inaccessibility to places, people, and things. The role of the artist in exploring ephemeral acts against the urbanscape's vastness will be investigated via readings, walking tours, as well as through the creation of on-site photographic, written, and performative works.	Undergraduate
Collaborations (APHM-332)	APHM-332	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is a practice-based course in which we think about and act in collaboration, producing a work for exhibition at the end of the semester. Collaboration has a long history within art, often as a mode of working that challenges traditional notions of authorship and heroic myths of individual creativity. Beyond the notion that more people accomplish more things, collaboration also brings up significant questions about the meanings of collectivity and the relationship of individuals to the collectives that define them. This has significant social, economic and political dimensions, which many artists have drawn upon in order to build values that are not reducible to the market value of an individual name. After an initial investigation into these histories and ideas, we will embark upon a collective project for the rest of the semester. Beginning by finding a common interest to pursue for a project, we will construct a working process, a schedule and a distribution of labor, and together we will build a project and design its exhibition.	Undergraduate
Social Practice (APHM-333)	APHM-333	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The first problem of social practice is that all art-making is social practice: as human activity, art emerges from social life and takes place within it, deriving its meanings and value from the social relations and beliefs that surround it. Here, while locating the social within questions of authorship, audiences and publics, and the engagement of communities and sites ignored or excluded from conventional art, 'Problems of Social Practice' courses will take up practices that produce the larger social world - across, outside or regardless of discipline. While opening up the tools and chosen media of each student to a larger field of meanings, each section will engage a particular social practice, considering practices like those of feminism, democracy, community building, economy, and forms of social justice movement not only as a 'content' or topic, but through the actors, contexts, media and effects of their work. Each section will offer histories their particular social practice, along with collaboration and collectivity, performance and participation, and the roles of publics and communities within our work. Students will be asked to consider: What is art able to do other than 'be art'? To be successful, does art need to count 'as art' - and according to whose definitions? Most importantly, instead of asking whether art changes the world, students will ask, how our art changes the world.	Undergraduate
Visiting Artist Workshop (APHM-334)	APHM-334	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. A workshop or class taught by Visiting Faculty. Please refer to course descriptions by each instructor which specify how the individual workshop will be structured.	Undergraduate
Moving Pictures League (APHM-335)	APHM-335	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course is dedicated to the making of moving pictures: projects whose defining characteristic is that they move and change over time, including video, film, or the animation of still images, performance for the camera, magic lantern shows, or sound works whose moving images are mental. Each student will be expected to bring a project to develop for the semester, and we will develop our curriculum based upon the concerns that arise from students' projects and shared concerns with our mediums, including sound- image relationships, questions of voice, concept and structure, the arcs and rhythms we develop over time, and the differences between installation and screening contexts. As our larger frame, we will say "league" rather than "course," because whether our	Undergraduate

projects will be individually or collaboratively produced, we will be making them "in league with each other" - screening, watching, listening, supporting, sharing our development and helping one another to build a critical discourse that surrounds or invades our work, while pushing our potential to move an audience. An association, an alliance, "league" comes from the same root that in Latin means "to bind," as a ligament binds muscle to bone. In other words, for the duration of the semester we will be bound in relation - an element of a social practice that we will also inspect as a resource, where the relations built in our production and for our reception will be considered within the space of our work.

Out of Order: Mapping and the (APHM-336)	APHM-336	Out of Order- Mapping and the Disordering of Space. Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course is dedicated to the making of moving pictures: projects whose defining characteristic is that they move and change over time, including video, film, or the animation of still images, performance for the camera, magic lantern shows, or sound works whose moving images are mental. Each student will be expected to bring a project to develop for the semester, and we will develop our curriculum based upon the concerns that arise from students' projects and shared concerns with our mediums, including sound- image relationships, questions of voice, concept and structure, the arcs and rhythms we develop over time, and the differences between installation and screening contexts. As our larger frame, we will say "league" rather than "course," because whether our projects will be individually or collaboratively produced, we will be making them "in league with each other" - screening, watching, listening, supporting, sharing our development and helping one another to build a critical discourse that surrounds or invades our work, while pushing our potential to move an audience. An association, an alliance, "league" comes from the same root that in Latin means "to bind," as a ligament binds muscle to bone. In other words, for the duration of the semester we will be bound in relation - an element of a social practice that we will also inspect as a resource, where the relations built in our production and for our reception will be considered within the space of our work.	Undergraduate
Prisons & Systems & Structures (APHM-337)	APHM-337	Prisons and Systems & Structures. Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The USA has the largest prison and jail population in the world, with a cultural imagination that is littered with images of incarceration, criminality, the thrill of law breaking and the vilification of otherness. Despite so many representations, prisons remain one of the least understood contemporary institutions. Some theorists suggest that the prison is a metaphor for power in modern life, some suggest that it is central to the perpetuation of racism, and others suggest they structure today's society through the disappearance of its inequalities. These questions and others will be taken up in this theory and practice course, where we will study the prison as an institution, a history, and as a set of practices that structure our politics, our imagination, and our social and economic realities. Each student will develop their own research-based project in response to our studies, while we look at prisons in art history, photography, cinema, literature, music and revolutionary movements, along with artworks that deal with describing and critiquing systems and structures. Our topics will include theories of crime and criminalization, human captivity and slavery, "the camp," and the criminalization of race, class, gender and queerness. We hope to organize visits to a local prison and to different community organizations.	Undergraduate
Video in Space (APHM-338)	APHM-338	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class will deal with the exhibition of the moving image in space. Structured as an open crit class, this class is for students working with moving images in spaces other than traditional screening contexts - installations in galleries, public space or within other forms of architecture. In addition to critiquing one another's projects, we will also build an historical awareness of such uses of moving images, along with a contemporary awareness of how different spaces affect the moving image, and how moving images construct space.	Undergraduate
Shootout in the Guggenheim (APHM-339)	APHM-339	Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class will deal with the exhibition of the moving image in space. Structured as an open crit class, this class is for students working with moving images in spaces other than traditional screening contexts - installations in galleries, public space or within other forms of architecture. In addition to critiquing one another's projects, we will also build an historical awareness of such uses of moving images, along with a contemporary awareness of how different spaces affect the moving image, and how moving images construct space.	Undergraduate
Freeway Joyride (APHM-341)	APHM-341	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Freeway Joyride: 21st Century Lane-Change will explore the intricacies of interconnected communities via the Southern California Freeway system (busiest and most congested freeway system in the nation). The concrete ribbons that tie urban, suburban, rural, desert,	Undergraduate

mountain, and beach areas will be examined with requisite rest stops at unique and highly public sites that make Los Angeles County an endlessly mythical road that reaches past the horizon while touching the imagination of the world. The role of the artist in exploiting the richness of the global impact of local car culture will be investigated via readings, driving tours, as well as through the creation of on-site photographic, written, and performative works.

Public Persona/Public Spaces (APHM-342)	APHM-342	Open to Art School only. This course will be open to students at other year levels, and in other Schools, by Permission of Instructor. Public Persona/Public Spaces will require students to utilize existing public spaces in Los Angeles, San Fernando Valley, and Santa Clarita Valley, to create various narrative and non-linear photo medium-based works that will accentuate the visual presence of the artist across various digital and analog platforms in order to develop an integrated media audience. Aspects pertaining to the generation of a public persona will be discussed and examined in relation to contemporary and historical scholarly/popular references with attention directed at establishing an understanding of how to attract media attention. Public spaces will incorporate established infrastructure, parking lots, streets, and unexpected sites. The course will require some off-campus meetings for photographic purposes. The course will also include lectures and readings pertaining to the concept of public as well as to the variable definition of persona.	Undergraduate	Integrated Media
Network Culture (APHM-343)	APHM-343	Open to students in the Art School only. Network Culture The course will examine, analyze, and interpret aspects of individual/group focused attention, mass distraction, the creation/dissemination of concepts/words/products, exponential growth of beliefs/assumptions based on unverifiable text/visual information, and the addictive elements of pop/anti-pop culture. This course will involve readings from various print and electronic sources. Students will be required to view several films. The course will include the development of publicly disseminated projects that will incorporate concepts included in course lectures, discussions, assigned readings/films. Students will be expected to acquire an appreciation of the interaction between the message, messenger, and the recipient. Students will also be presented with a functional approach to manipulating information to achieve a desired response.	Undergraduate	
Independent Study (APHM-399)	APHM-399	Course available by Permission of Instructor only. Photography and Media Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate	
Critique Series (APHM-400)	APHM-400	Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization.	Undergraduate	
Video Critique (APHM-400A)	APHM-400A	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization. Each student is expected to present new work. The instructor determines the schedule of presentation. All students will be required to discuss their own work and the work of their classmates. Preparation out side of class is required.	Undergraduate	
Queer Critique Potluck (APHM-400B)	APHM-400B	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization. This interdisciplinary critique will employ queer theory to discuss each student's work. Queering subjects through centers and peripheries of fluid and political identities. Each student will present their work as the subject of one class critique. Each class will include a dinner break for a changing potluck of shared meals. Sharing and providing meals for one another will extend the critical conversation beyond the direct interrogations of the art object to engaging the ideas over kitchen tasks and the bounty of our culinary creations. Eating, cooking and critiquing should touch upon the content, theory and construction of community within a queer discourse.	Undergraduate	
Critique and Exit (APHM-415)	APHM-415	Open to Photography and Media BFA4 only. This class is required of BFA4 students and is an intensive seminar.	Undergraduate	

Theory & Contemporary Issues Series (APHM-420)	APHM-420	Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based.	Undergraduate
Race and Representation (APHM-420A)	APHM-420A	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. The construction of racial stereotypes and racism will be examined through readings, class discussion, and analysis of cultural production in a number of disciplines. Oriented to upper-level and graduate students. Open to the Institute.	Undergraduate
Network Culture (APHM-420C)	APHM-420C	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. Captive 21st Century Audience - Network Culture. The course will examine, analyze, and interpret aspects of individual/group focused attention, massdistraction, the creation/dissemination of concepts/words/products, exponential growth of beliefs/assumptions based on unverifiable text/visual information, and the addictive elements of pop/anti-pop culture. This course will involve readings from various print and electronic sources. Students will be required to view several films. The course will include the development of publicly disseminated projects that will incorporate concepts included in course lectures, discussions, assigned readings/films. Students will be expected to acquire an appreciation of the interaction between the message, messenger, and the recipient. Students will also be presented with a functional approach to manipulating information to achieve a desired response. Students will learn how to captivate the 21st Century audience.	Undergraduate
Viewing and Reviewing (APHM-420D)	APHM-420D	Open to Art School BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. Course not open to BFA 1 and 2 students. Section 1 open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Viewing and Reviewing will look carefully at each of the art shows on campus, and other cultural events as our interests take us. We will work on strategies for articulating and writing our responses to the works we see, paying very close attention to how ideas and language emerge and shape themselves around artworks from descriptions to connotations and back again to histories. In the studio, on the walls and in the spaces where we encounter them, art works are generous; they aspire to connection and (sometimes) transparency. No one is better prepared to speak of what matters in contemporary art work than the practicing artist herself. A vital culture can exist in a relay between these significant objects and a society that receives them, if the works are answered in the form of actions, other artworks, writing and all forms of transitive learning. Written criticism is one way to activate this relay. Writing completes the artwork by fixing it in the field of art and history, and paradoxically renders it open once again to thought, engagement and response. All artworks need this completion and this reopening.	Undergraduate
Sex and REP (APHM-420E)	APHM-420E	Open to Photography and Media BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary	Undergraduate

debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. This seminar course focuses on theories of sexuality and the history of desire, deviancy, and dissent. Classification systems of sexual and gendered things will be taken apart and put back together again as a conceptual exercise for thinking about sexual nature and sexual culture. Is sexuality distinguished by representation, reputation or repetition? What are the repercussions of one's sexual repertoire? These questions repackage repentance, repossess repression, and repudiate repulsion. In this seminar we will read Foucault, DeSade, Georges Bataille, Gayle Rubin, Carole Vance, Kathy Acker, Douglas Crimp among many others and discuss films by Oshima and Fassbinder and others.

LA Studio Visits (APHM-420F)	APHM-420F	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. In this class, we will make visits to the studios of artists working in and around Los Angeles, to talk to them about their work and their processes and methods of working. The focus will be on artists working in media - including video, video installation, and related media. Timely attendance, participation and some writing will be required.	Undergraduate
Beautiful Thuggery (APHM-420G)	APHM-420G	Open to Art School BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. Part of this class will look at political and social conditions with an eye to defining contemporary photography. Part of this class will look at photography and its inescapable place in contemporary art. We will begin in the early 20th century in New York and end in Los Angeles in the mid 1970s. Please put these on your reading list: Norman Mailer's novel The Naked and the Dead, Michael Herr's Dispatches, Truman Capote's novel In Cold Blood, and Chester Himes' novel Plan B.	Undergraduate
Montage - History (APHM-420H)	APHM-420H	Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. "...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 for the manifestation of the not yet seen as well as its uses for criticism of the already seen. *( M. Teitelbaum, "Preface" to Montage and Modern Life 1919-1942, p. 8, MIT Press, 1992)	Undergraduate
On the Road (APHM-420I)	APHM-420I	Open to Art School BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The American highway habitat is the moveable site for the performance of the post war counterculture. The disillusionment with the promise of progress by Western technocracy led to an art that assembled the fluidity of the everyday and redeemed the commonplace as subject matter. Through the road trips of Roy Stryker's, Standard Oil project, Frank's Americans and the beatniks, the freedom marchers, hippies, dropouts and cultural outlaws we will look at the process oriented art of the 1950's, '60's and '70's. This course proceeds from the modern European urban experience invoked by theories of montage to the cultural experience of the mid to late century American open road which produced the intermedia art form known as assemblage. There are no rest stops on this journey just as Fluxus, beatniks, happenings emphasized the junk aesthetic of the performance over the final product.	Undergraduate
Practice Series (APHM-440)	APHM-440	Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-	Undergraduate

based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

Narrative: Heroic Distortions (APHM-440A)	APHM-440A	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This studio course will examine the characteristics of heroes in classic narratives through close textual analysis of literature, films and comic books. From Hamlet to John Wayne to Spiderwoman, the position of the hero within the text is sutured into a narrative structure, which supports gender, race and class stereotypes. Illuminated manuscripts, early narrative strips, soap opera and contemporary photo and video narrative strategies will be explored as a counterpoint to heroic narratives.	Undergraduate
Fuzzy Pictures (APHM-440B)	APHM-440B	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This is a studio class about what information and indeterminacy, specifically the transparency of the photography to its referent, or not. What happens to an analogical medium when it is reconfigured in the digital age? Is 'digital photography' an invasion of the body snatchers, or is the computer simply another in a long series of technological refinements that marks the evolving condition of photography from its very beginnings? Conversely, is the analogical urge that photography perfects in the west so very secure, or is the attempt to fix the referent in some untampered verisimilitude always frustrated? Maybe Fuzzy Pictures is just a class about making pictures that pose more questions rather than answers-fuzzy ones, warm and fuzzy ones, or maybe just presbyopic ones. Bring your glasses. There will be a show.	Undergraduate
Foto and Film (APHM-440C)	APHM-440C	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. 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 European artists who have worked extensively in both media. Some artists whose work will be featured are Raymond Depardon, Chris Marker, Agnas Varda, Gordon Parks, Johannes van der Keuken, Robert Frank, Ralph Steiner, and Paul Strand.	Undergraduate
Gendered Geographies (APHM-440D)	APHM-440D	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Perspective, position, locality and margin are spatial terms that form the metaphoric language that maps the ideology of gender difference. Feminist art criticism has concerned itself with identity politics, the construction of the self and theories of the representation of the body. Architectural criticism has analyzed the socially determined and political uses of built environments	Undergraduate



with less attention to gender theory. A feminist geography could redefine theories of place and explore the labyrinthine spaces where class, race and gender intersect. This class will read literature from gender theory, feminist art criticism, architectural and landscape theory. Related genres and disciplines such as architectural photography, landscape painting and architecture, land art, real estate development, tourist souvenirs and visions of utopia will be discussed. Interpreting place and home through architectonic, electronic and political boundaries, artists can imagine a radical creative space, which will sustain the subjective. Throughout the class we will return to the question 'Who is seeing and what is being seen?'

10 Minutes Or Less (APHM-440E)	APHM-440E	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. A course in motion picture production using mini DV cameras and Final Cut Pro for editing and post-production, each student will create a work or series of short works of ten minutes or less in length. Emphasis in the course will be on understanding and using film history, theory and practice as a guide for creating new works using digital video technology. Old theory and new means = new films.	Undergraduate
Landscape: The Wilderness (APHM-440F)	APHM-440F	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. The subject of the cultivation of the wilderness will be explored over a two-part investigation of the Landscape with the class The Garden. The notions of the untouched and the natural have changed over centuries of European and Western negotiated relationships to nature. Since at least the sixteenth century, people European origin have regarded nature as separate from human civilization. In cultures with developed urban technologies, nature is the place where dreams of mastery and fantasies of the authentic origins of life flourish. For others the natural world is not a refuge but a place that is a continuation of industrialized civilization. Contemporary art approaches the questions of how we use land to draw on traditions of the past, while being informed by our dependence on nature.	Undergraduate
Landscape: The Garden (APHM-440G)	APHM-440G	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. The English word "paradise" comes from an ancient Persian word for garden and from that time the Persians have been know as the creators of the closed gardens of the arid eco-cultures of the middle east. Imported to Europe through Moorish Spain the concept of the walled garden as a trans-dimensional slice out of the world of the imagination transformed over the centuries. The relationship of nature and art is a historically realized into these utopian, privileged and often sacred sites. In the second of a two semester investigation into the Landscape, we will examine the historical models and their relation to contemporary art practices utilize multiple or disrupted points of view in contrast to the paradigm of a universalized and natural. Rehearsed against the backdrop of global politics, environmentalism, or the economics of food distribution, we will look at the garden as a theatrical backdrop that shapes a culturally determined social space.	Undergraduate
Participant Observer (APHM-440H)	APHM-440H	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices.	Undergraduate

While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This is a survey course on photography, film and video works that are linked to historical and contemporary trends in art, Visual Anthropology, Ethnography, and works of social, political and personal description. Often aggressive in nature, deeply personal or stridently positioned in the social sciences, the works shown will be used to understand the relation of social theory as it is expressed in contemporary work. The class will provide an introduction to shared ideas in art, photography, film and social science. Weekly film/video and photography presentations will be augmented by critical texts, writings by cultural theorists, and artists exploring the facility of image making and its use in describing paradox in life and culture.

Interventions (APHM-440I)	APHM-440I	<p>Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Through field research, experiments in public space, and engaging the critical literature this course investigates diverse approaches to intervention as an artistic, political, and social practice. This class is for students working in any media who are excited about developing tactics for intervening in public spaces including feminist, queer, and anti-racism media-artists, street photographers, tactical media-makers, documentarians, artist-activists of all stripes, plein air painters, and organized listeners. Have you ever wondered how your art can have a greater effect upon things happening in the world? To help us research this question we will be conducting a series of investigative field trips to visit people outside of art who are doing just that. So while being a recent art historical term, Intervention also conjures up a series of diverse practices in community organizing, public health, community safety, drug intervention, criminal justice, international relations, education, and the environment. To help our own tactics have more of an impact on the world we will experiment with different approaches as well as collectively encounter some of the most compelling political, social, and artistic interventions in Los Angeles today. We will learn by doing together.</p>	Undergraduate
Photo Idea: Books (APHM-440J)	APHM-440J	<p>Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Photo Idea is a practice series of 3 photo-centric classes consisting of Books, Exhibition and Practice that can be taken in order or one at a time. This is a production class on photo-based books. This class provides an introductory survey of photographers working in book form as a strategy for contextualizing their work. Students are expected to develop a book project based on their own work. Students are required to provide reviews and references for their classmates that can be used in a final produced book. Practical objectives include formatting, sequencing and laying out a book. Concept strategies include exploring the objectives of including only images, images with personal writing, critical writing, historical research, or other materials. Come prepared to design a project or complete one you are working on.</p>	Undergraduate
Photo Idea: Exhibition (APHM-440K)	APHM-440K	<p>Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Photo Idea is a practice series of 3 photo-centric classes consisting of Books, Exhibition and Practice that can be taken in order or one at a time. Photo Idea: Exhibition is a production course. The idea of this class is to focus on project development through two exhibitions. The first exhibition in November is a "test run" - or following</p>	Undergraduate

an idea of an exploded notebook of the ideas, images, and resources generated to that point. The second exhibition, in late December, is a focused portion of that work that accurately represents the student's work and ideas. Part of the presumption of this class is that we work together in critique and idea generating sessions casting a broad net to consider the multiple contextual and exhibition possibilities for a work rooted in contemporary photography or what might be suitably described as essentially a photography reliant idea. In this we honor the interests of artists who are deeply engaged in an ongoing dialogue with the medium and individual avenues of inquiry that have at their base an idea of photographic capacity.

Photo Idea:  
Critique/R&D  
(APHM-440L)

APHM-440L

Open to Art School BFA2 and above. This course maybe open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Photo Idea is a practice series of 3 photo-centric classes consisting of Books, Exhibition and Practice that can be taken in order or one at a time. This is a pre-studio photography project production course. The goal of this class is to present work and establish research skills while underscoring the importance of experimentation and curiosity. In part, we will examine the expected paths of research to generate unexpected results. Each student in the class will present project ideas and work, participate in brainstorming sessions, to develop specific questions and research goals for their work. We will use the unique perspective that each student has to offer in a collaborative think tank process by acting as each other's research assistant. A main goal is to quickly advance one another's project. Students can expect to participate in field trips to physical sites, perform interviews, and develop research strategies that advance project development.

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Into the Field  
(APHM-440M)

APHM-440M

Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. 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, and anthropological and historical sites through visits. The goal of this course is to supply a primary experience with locations that relates to contemporary interests and represents 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 of influences. We will meet as a class on a scheduled basis to develop itineraries predicated on interests and opportunities that present themselves through our research. The class requires group presentations, short readings, organization, and attendance on the trips. This is a field 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.

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Simple Hearts  
(APHM-440N)

APHM-440N

Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. "A child wants to see. It always begins like this." Julien Barnes, Arthur and George, 2006 Inspired by Baudelaire's flaneur, the Situationists derive, the freedom of sketch books, or the serendipity of watercolors and freudian slips, but perhaps most of all by the immediacy and ubiquity of digital photography, this class will prize and practice flexible, immediate artistic responsiveness, along with a simplicity of tools and stripped down methods. We will alternate field trips with show and tell critiques throughout the semester. The goal is to have an experience and make an artwork in response to that experience every two weeks. We will work on the the indispensable art muscles of clarity and expedience, without high-falutin' rhetorical mystifications or baroque and elaborate production methods. The final product of the class will be either or both a show and a book, depending on opportunity--everything depends on opportunity--and cash.

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Site Work (APHM-440O)

APHM-440O

Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This seminar will use Deep End Ranch in Santa Paula as a site to generate work and as a discursive space for issues informing and

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surrounding that work. We will think about the aesthetic, political, social and ecological particularities of the site of Deep End Ranch: Nature, ecology, farming, immigration, land use, development, water, globalism, localism, mythologies and realities of the American West, are some hot topics. Some methods of engaging these and other concerns might be through genres of landscape, portraiture, documentary, installation and land/earth work. Deep End Ranch is over 200 acres located outside Santa Paula on the Santa Clara River, one of the last "wild" rivers in California. It is a working citrus farm in the heart of Ventura County's highly productive farm belt. It contains large tracts of wilderness mountain range. It is at first a Utopic, secluded, contained and self-sufficient environment. On closer examination it is an embattled landscape of contradictions. Deep End is forming an Artist in Residence program on this 100 year old site. The seminar will interact with the fledgling Residency program where ever possible, helping to determine what shape and form the actual Artist In Residence Program might look like. The new residency program will accommodate artists in an expanded metier field. Near to CalArts and nearer still as possible ideological partners, this class will continue contributions to form and shape the Deep End Ranch Artist Residency. You will be a resident. As a class member you will be a program resident. The seminar will take place at Deep End Ranch. Overnight and weekend stays will be possible.

Deviant DADA-O-Rama (APHM-440P)	APHM-440P	Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Sex and Rep companion practice course. Students will produce work that responds to ideas inspired from Sex and Rep seminar readings and discussions. We will discuss art that is simultaneously absurd, playful, and confrontational. Taking Dada as a world-view, we will think about artist producers that are active as citizen-provocateurs rather than studio-bound producers of objects. Between the World Wars Dada artist's organized incendiary public events, or posed questions about the status of the art object - such as Marcel Duchamp's introduction of the readymade, or Picabia's use of the diagram, and the practice of photomontage and performance. Students will be encouraged to embrace a variety of media to bring their ideas into a perverse form or forum.	Undergraduate
Montage - Critique (APHM-440Q)	APHM-440Q	Open to Art School only BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. We will discuss the methodology and application of montage for the manifestation of the not yet seen (example: science fiction distopias) as well as its use 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.	Undergraduate
Assemblage (APHM-440R)	APHM-440R	Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is the companion practice course for On The Road. Students will produce work that references the material discussed in the lecture course. Students using film, video, writing, installation or photography are encouraged. Simultaneous registration in On The Road recommended.	Undergraduate
Subject & Image: Portrait Lab (APHM-440S)	APHM-440S	Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Examination of the pictorial and socially interactive basis of portraiture. Includes comparisons with painting, literary biography, and the biographical documentary film.	Undergraduate
Fast Forward Rewind 1 (APHM-440T)	APHM-440T	Open to Art School BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. There has been an increasing turn to documentary in art practice in recent years and this is evidenced by works seen in large exhibitions in Europe such as Documenta 11, Manifesta 5 and numerous other biennials and thematic shows. This two semester sequence will provide an overview of documentary theory, practice and methodology. In this class we will investigate the status of the document, its ability to tell the truth or mislead and misdirect, and we will discuss the expressive value of the document. This class will both fast forward to survey the field and rewind the research to take a closer look. In this first semester class we will read both classic and contemporary texts both defending and arguing against materialist based art production and art objects. In practical application of this theoretical approach, we will make site visits or mine the archives of each student's established subject. As a class we will visit the space or the person or the subject matter of each participant's work and discuss observational methods and sample collecting to bring a broader discussion to the work than what the student may have already observed.	Undergraduate
Fast Forward Rewind 2 (APHM-440U)	APHM-440U	Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Fast Forward/Rewind in this semester refers to the process of editing and constructing a work out of collected materials. This class will investigate how the subject appears in the uneasy negotiations between	Undergraduate

the space of origin of the document (in all its multiple permutations) or in the social space to which it is removed for discussion and display. We will discuss how the cultural space of the aesthetic organizes, divides up, orders and distributes the transformed document. Focusing on the use of the document in contemporary art the class will both view the work of contemporary artists and function as a workshop for the development and production of student works. The final demonstration of the class investigation will be an exhibition examining both exhibition strategies and methods for the displaying the projects that have been produced.

Image and Text (APHM-440V)	APHM-440V	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This studio course will examine formal and conceptual strategies for combining image and text. In order to contextualize this hybrid practice, we will look at the use of text in conceptual and political art, narrative paintings, advertising, comics and strip narratives, maps, and illuminated manuscripts. Rather than maintain categorical boundaries between the arts, this course promotes the use of language and image as an important gesture to develop alternative meanings for art and to critically investigate the underlying premises of singularity and monumentality in the institutionalization of art. To read the image as text or conversely to contextualize the image with text or additionally to produce the text as image suggests that the art object can be understood as a cultural text rather than solely as evidence of the personal expression. Students working in all media are encouraged to attend.	Undergraduate
It's a Family Affair (APHM-440W)	APHM-440W	Open to the Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Drawing upon the myths & experiences of family in Western society, this class will take up representations of the family as they inhabit histories of photography and also examine how cultural histories have impacted kin structures. While each of us has our own unique and complex way of defining family, the myths of family often portray non-normative families as dysfunctional. We will explore the framework from which the nuclear concept of family emerged and question the expectations of this structure. We will also examine the convergence of kin relationships over time and the influence of historical events & histories on their configurations. Through the development of independent student projects, research, writing, and discussion, we will ask: What are the implications of these histories on how we navigate the concept and representation of family? During this practice course we will consider works & readings of contemporary artists.	Undergraduate
Representing Labor & Work (APHM-440X)	APHM-440X	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Representing Labor and Work and a Changing Work-scape The starting point of this practice-led course is each student's own artistic work in relation to the representation of labor and work. Once a stable category, labor and its representation have come into a crisis. To understand this crisis, one might look at work carefully, but also read its connections to history, and follow the contemporary and philosophical debates of this struggling and much debated field. Thus, we will discuss and develop our artistic works while looking at photographic and filmic productions that are concerned with the representation of labor/work, reading theoretical texts in relation to the history of labor, as well as texts concerned with the possibility of a changing "work-scape."	Undergraduate
Passages in Writing (APHM-440Y)	APHM-440Y	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This workshop is aimed toward developing writing as a part of one's artistic practice. It is of particular use to students having exhibitions during the Fall semester. Far from understanding 'writing' as only printed words on a blank page, this course embraces the idea of writing in its broadest sense: as a process of doing and undoing—a passage that moves one toward a more nuanced understanding of the scope and depth of their larger artistic project. We will be looking closely at our own practices and learn to see them with new eyes and ears. We will try and understand what kinds of methodologies went into the creation of the works, how we might expand and nuance these frameworks with further research, and how we might develop strategies for writing in parallel to this process. During this stage, we will also be looking at various examples of writing from the fields of art, critical theory, cultural studies, and literature, so that we might learn strategies from those before us. Throughout, we will workshop the writing that we produce and offer in-depth feedback to each other.	Undergraduate
Question Concerning Ecology (APHM-440Z)	APHM-440Z	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The Question Concerning Ecology. This course is a group investigation into the question of ecology and its relation to political and cultural practice. Departing from questions of landscape that shape the history of photography and through a process of shared inquiry, we will engage with the many difficult and incongruent ways that "ecology" might be framed today. We will begin with a silent hike through the San Gabriel mountains, then move toward discussions of some frameworks around which questions of landscape and ecology might be traced. Our research and conversations will move from global climate change to debates about	Undergraduate

energy, to struggles for community gardens, to movements for transportation rights, to indigenous perspectives on mother earth, to actions aimed toward the Earth's liberation, to islands that will disappear under rising waters, to nuclear energy from Fukushima, to San Onofre, to the storage of nuclear waste on Native American Reservations, and most situatedly, to the recent student-led campaign at Cal Arts to urge the Institute to divest from fossil fuel stocks. We will also be working interdisciplinarily and learning from a range of practices between art, film, music, literature, law, human rights, science, sociology, anthropology, and public policy. Beyond the narrow label of "Eco-Art," or the environmentalisms around which ecology is often foreclosed, this course will attempt to open a space in which we might reconsider how ideas of landscape engage with and form a relation to ecology, asked as a historical and political question on a planetary scale. Students will be expected to do weekly readings, conduct in-depth research, actively participate in discussion, engage in modes of collaborative learning, and write a series of proposals that will eventually develop into a final project.

Practice Series (APHM-441)	APHM-441	Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.	Undergraduate
Performance for the Camera (APHM-441A)	APHM-441A	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Performance for the Camera is a course for those interested in the performative and narrative dimensions of their work. Together, we will look at creating a snapshot and/or moving image narrative, manipulating temporal space to lock it into a frame. We will look at examples of iconic performance documentation and make work that slips between functional documentation and tableau-like narrative. We will also mount an exhibition of our work at the end of the semester.	Undergraduate
Chronographies (APHM-441B)	APHM-441B	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will explore time-based art forms. Over the course of the semester we will ask what it means to take the passage of and manipulation of time as an essential consideration in one's practice. If "time-based" works are often aligned with the mediums of photography, video, film, slide, audio, performance, or new media, our inquiry will extend beyond medium and think about time in its social, historical, and political dimensions. Through readings, writing, and discussion, we will develop a conceptual ground from which to base our inquiry into time and its properties. We will begin by exploring the history of photography and come to understand the specific temporality photography inaugurated in the context of western modernity. Our inquiry will span non-anthropomorphic understandings of time with animal or geological life cycles and narrative strategies such as science fiction and futurism that might offer radical insight into the present. We will also work toward developing an understanding of how a sense of time opens with repetition, duration, rhythm, and intervals. We will bring such inquiries radically into the present and ask how different layers of temporality exist in the worlds we occupy and ask what hauntings exist in the present.	Undergraduate
The Desert Wilderness (APHM-441D)	APHM-441D	Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The Desert Wilderness is a studio-based course centered around the etymology of the word 'desert'. In it, we will consider contemporary, modern, and ancient approaches toward working with the desert wilderness as a subject, a muse, a backdrop, a starting point, or destination. We will primarily examine the American Southwest, Africa, and Australia in our inquiries. We will look at artistic, civil, infrastructural, popular, and utopian uses of the desert in an effort to understand why particular associations are perpetuated. Via studio work and research, perhaps we can re-define a number of such associations and stereotypes. Participants need not feel the need to have already worked with landscape as subject matter. We will explore these things together - considering and discussing the impact of the desert on popular culture, particularly from our position in the American Southwest, as we engage in self-guided projects and research.	Undergraduate
Digital Trash/Multiple Exposures (APHM-441E)	APHM-441E	Digital Trash/Multiple Exposures. Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This interdisciplinary course gives students a conceptual and practical grounding in the global circulation and politics of the digital image, exploring how they are produced, interpreted, translated, packaged, transported, consumed and trashed, ending up as "spam" in the digital download. What kind of a thing is this digital detritus, and what kind of alternative economy of images does it create? What lies between the conditions of visual information and its	Undergraduate

performativity, moving in a non-linear form through anonymous networks? How does it affect notions of authenticity, aura and image value? What kind of publics and debates does it create? As this digital detritus runs free in its trashy and hollowed outposts, defined by velocity, intensity and speed, what politics and ethics can we locate? Through research, reading and individual projects, students will engage in discussions about the social relations enmeshed in the production, consumption, destruction and reuse of these trashed, ghost images and AVI files, distributed for free, compressed, violated, ripped apart, shared, reformatted, reedited, finding out how the digital detritus can fit within their own work.

Critical Practice  
And/As Common  
(APHM-441F)

APHM-441F

Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course explores how visual artists have worked as collectives or in collaboration with the city, the community or activist media portals like WikiLeaks, while producing our own projects in relation to sites and activities around Los Angeles. Familiarizing ourselves with projects across a broad geographical and historical range, we will ask: How have artists understood the interconnections of art, activism, collaboration and community? Can artists truly collaborate with communities? What happens to the work of art in this process? How has this invasion of art into life moved from a political project to an aesthetic project, or to an aestheticization of politics? The goal is to inform the creative play of students, drawing from the above examples and theories of media, place, space and communing as developed by critical geographers, creative industries, and cultural thinkers. Additionally, we'll look at how artists organize to create visibility for their work, how to form an artists' cooperative and how alternative art spaces operate with limited resources, including proposal writing, budgeting and documentation.

Undergraduate

Views, Landscapes,  
Territories (APHM-  
441G)

APHM-441G

This course is open to Art School students BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Naming, Picturing and Walking the Land "A figure (seen from the back) climbs up a dune and disappears behind a hill. The land is traversed, temporarily occupied, and quickly left behind. The woman is gone." Already shortly after its invention, the camera has become a companion for geographers, wanderers, tourists, and artists who are traversing the land. The ways we look at and understand those images though have undergone a great transformation: photographs have laid a claim to a view, provided an image for contemplation, documented a site of activity, refused to represent, or provided insights into the use of land. Along the reading of these gazes, the course will be a group investigation into questions of land and its use, photography, subjectivity, gender and politics; it will draw on readings from geography, art history, and cultural criticism. The group will read, watch films, look at photographs and, very likely, we will travers the land ourselves. This course can be taken in conjunction with Joey Lehman Morris' course, "The Desert Wilderness."

Undergraduate

The Artist and the  
Anthropological Gaze  
(APHM-441H)

APHM-441H

The Artist and the Anthropological Gaze In this class we will explore the artist as an anthropologist, ethnographer, and image-shifter, and we will link these explorations to students' personal projects by learning how other cultures interpret and redefine their worlds. Artists have always been attracted to the unknown and unfamiliar. They travelled through realities all the time: they situate themselves in history, in foreign cultures, in different forms of expression and ultimately they come back to their own emotions. We will examine Tibetan dream theories and practices, Australian aborigines' rituals, Mongolian ancient music, ragmalas, Siberian interpretation of the stars, Zen poetry, to name a few. In each class we will come back to contemporary art and artists who have used ethnic views to address their art, we will look at the work of Beuys, Gysin, Juan Downey, Abramovic, Susan Hiller, among many others. This class is intended to open the student to a wider scope of knowledge by addressing creativity from unfamiliar gazes, and thus reexamine and enhance their role as creators. Students are required to bring weekly assignments that are based on the topic we cover in each class. Students are free to use video, drawing to installation and mixmedia. Class discussions, readings, films, critiques, and writing exercises will be pivotal components of the course.

Undergraduate

The Self and Others  
(APHM-441I)

APHM-441I

The Self and Others The notion of intimacy, the use of the body, and the exploration of the self through various creative contexts has always been a point of return in contemporary art practices. In this class, we focus on the toughest type of observation - the study of our own persona. We turn the camera on ourselves and travel through our psyche, our dreams and our memories to tell and create stories. Whether we use our memories or create a fictional character, we reinvent personal notions of a self-portrait and documentary. This is an autobiographical class that focuses on the observation of the self as a tool, as a subject, and as a place of inspiration for new work. We will look at and discuss the work of Sophie Calle, Emmett Gowin, Francesca Woodman, Marina Abramovic, Orlan, Jeff Wall, Nan Goldin and others as points of reference, we will also look at how world cultures interpret the idea of "self". Through weekly class assignments, students will engage in various approaches to interpret and project their inner world. Discussions, short readings, films, critiques, and writing exercises will be pivotal components of the course. Students may

Undergraduate

work in either film or digital formats.

American Nights (Darkening the Doorway) (APHM-441J)	APHM-441J	American Nights (Darkening the Doorway) is a study of the manipulation of ambient light as an influence on, a catalyst for subject matter. We will look at cinema and still photography that has complicated a sense of time by conflating or revising the otherwise distinguishable differences between day and night.	Undergraduate
Broken Windows (APHM-441K)	APHM-441K	Broken Windows is an observation of contemporary shifts, regressions and transformations in photographic representation at this moment. Concerns over technological change and ubiquity in photography has aided in a perspectival transition from more conventionally figurative and representative practices of the last 40 years, to arguably more Neo, Neo-Pictorialist modes of representation and abstraction.	Undergraduate
Written on the Body (APHM-441L)	APHM-441L	Written on the Body is a course for those interested in working with the body as a starting point: revelations of race, class, disease, sex/sexuality, how identity politics remain relevant. How to critique and measure what's reading. We will look at images and video, experiment with quick exercises, and mount a final project in any medium possible using our own or other bodies. Jeannette Winterson: "Written on the body is a secret code only visible in certain lights: the accumulations of a lifetime gather there. In places the palimpsest is so heavily worked that the letters feel like Braille. I like to keep my body rolled up away from prying eyes, never unfold too much, or tell the whole story."	Undergraduate
Photogenic: Performance-for-Camera (APHM-441M)	APHM-441M	Photogenic: Performance-for Camera is a course for those interested in exploring liveness, esoteric, narrative dimensions of their work. Throughout the course we'll look at examples of iconic performance documentation, and also look at other sources such as lighting design/light sculpture. We will work on creating individual snapshot and/or moving image narratives. This work can sit somewhere between functional documentation, tableau-like narrative, or fictional/fantastical (witchy). Reverse it and go for bleakness. We can be grander by collaborating; but a finished project is expected from each participant. This work will be mounted into an exhibition at the end of the semester. A way of certifying experience, taking photographs is also a way of refusing it - by limiting experience to a search for the photogenic. -Susan Sontag	Undergraduate
Independent Study (APHM-499)	APHM-499	Course available by Permission of Instructor only. Photography and Media Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate
Color Lab: Darkroom to Digital (APHM-503)	APHM-503	Course open to Photo/Media Program only. Color Lab is a semester-long course that provides students with a basic background in the history, theory, and materials of color photography. Emphasis is placed on navigating the transitions between traditional film-based production and digital techniques. The coursework is designed to provide students with an understanding of the properties of color negative film and its inherent characteristics, with the goal of gaining a working knowledge of the relationships between exposure development, principles of analog and digital color balance, and basic procedures of type C and archival pigment printing. Further discussions will center on a survey of color photography since the 1960s.	Graduate
Grad Critique (APHM-515)	APHM-515	Open to Photography and Media MFA students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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.	Graduate
Grad Seminar (APHM-525)	APHM-525	Permission of Instructor. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters.	Graduate
Grad Seminar: Shootout in the Guggenheim (APHM-525A)	APHM-525A	Permission of Instructor. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between	Graduate



representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters. Shootout at the Guggenheim - This class will deal with the exhibition of the moving image in space. Structured as an open crit class, this class is for students working with moving images in spaces other than traditional screening contexts - installations in galleries, public space or within other forms of architecture. In addition to critiquing one another's projects, we will also build an historical awareness of such uses of moving images, along with a contemporary awareness of how different spaces affect the moving image, and how moving images construct space.

Grad Seminar - Sex and REP (APHM-525B)

APHM-525B

Permission of Instructor. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters. Sex and Rep This seminar course focuses on theories of sexuality and the history of desire, deviancy, and dissent. Classification systems of sexual and gendered things will be taken apart and put back together again as a conceptual exercise for thinking about sexual nature and sexual culture. Is sexuality distinguished by representation, reputation or repetition? What are the repercussions of one's sexual repertoire? These questions repackage repentance, repossess repression, and repudiate repulsion. In this seminar we will read Foucault, DeSade, Georges Bataille, Gayle Rubin, Carole Vance, Kathy Acker, Douglas Crimp among many others and discuss films by Oshima and Fassbinder and others.

Graduate

Grad Seminar - Darkness Visible (APHM-525C)

APHM-525C

Permission of Instructor. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters. Darkness Visible: A Visual Paranormal Finding (or inserting) spirits, orbs, ectoplasm, and auras within the film. From the enhanced eye of the lens to outright fakery, we will look at images that offer esoteric representations. The Spiritualists (Helen Duncan), automatistic surrealists, illustrated sermons (Sister Aimee, Miss Velma), season of the witch (Marjorie Cameron, Maya Deren, Kenneth Anger, William Mortensen, Valie Meyers), grifters (Uri Geller): portrayals of the rupture, ether a psychic emulsion revealed on film and read like tea leaves; sincere fakery; or a representation of the unconscious. We will look at examples from early Victorian spirit photography through weird science and Hollywood Satanism.

Graduate

Grad Seminar: Show and Tell (APHM-525D)

APHM-525D

Open to students in the Art School only. Since the inception of photography, exhibition spaces have played an important role for the medium. Photographic exhibitions initially were used to present technical accomplishments and changing parameters of the physical medium, but the effect of these early shows was formative for discourse about "photography." Making first an argument for photography as art, the exhibitions soon developed their "own" set of possibilities. This seminar will look at the history of exhibitions that included photography such as in propaganda, or early Modernisms, and track how photography as a creative discourse entered the space of the museum. It will look at shows that were mastered by curators with a very specific agenda and discourse in mind, as well as later exhibitions by individual photographers and artists. The course will be conducted as a seminar, resting on the existing photographic documentation of the exhibitions. Starting with a close reading of the documentary material and the arrangements of the images in space, the seminar will expand towards the ideas, discourses and theoretical placements that were made through and in the exhibitions. The seminar's intention is to help understand contemporary presentation modes of photographic practices and to create a critical reading of them in relation to their predecessors.

Graduate

Artist As Writer (APHM-530)

APHM-530

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. ARTIST AS WRITER explores the usage of the written word to promote ideas, describe concepts, illuminate issues, and for the further development of personal expression. Through the practice of writing, students will incorporate various scripting techniques as well as be presented with elements of narrative creation. The course will introduce students to

Graduate

aspects of writing suitable for print media, digital media, the Internet, and other forms of propaganda. Students will be encouraged to write for impact. Through a series of lectures, conversations, readings, and the practice of writing, students will be presented with a variety of tasks that should result in the enhancement of effective targeted communication. ARTIST AS WRITER will examine the possible effects that the dual role of Artist and Writer can play in local/national/global community of concerned creative people. Students will be required to read selected texts and be expected to write.

LA Urbanscape (APHM-531)	APHM-531	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. LA Urbanscape: Image, Words & Acts. This course will explore the interrelation between various social, cultural, economic aspects of daily life in 21st Century Los Angeles as its infrastructure balances atop the physical/political fault lines that point to assured tremors: Freeways, mirages, smog, rumors, invisible populations, celebrity, public surveillance, random inaccessibility to places, people, and things. The role of the artist in exploring ephemeral acts against the urbanscape's vastness will be investigated via readings, walking tours, as well as through the creation of on-site photographic, written, and performative works.	Graduate
Collaborations (APHM-532)	APHM-532	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is a practice-based course in which we think about and act in collaboration, producing a work for exhibition at the end of the semester. Collaboration has a long history within art, often as a mode of working that challenges traditional notions of authorship and heroic myths of individual creativity. Beyond the notion that more people accomplish more things, collaboration also brings up significant questions about the meanings of collectivity and the relationship of individuals to the collectives that define them. This has significant social, economic and political dimensions, which many artists have drawn upon in order to build values that are not reducible to the market value of an individual name. After an initial investigation into these histories and ideas, we will embark upon a collective project for the rest of the semester. Beginning by finding a common interest to pursue for a project, we will construct a working process, a schedule and a distribution of labor, and together we will build a project and design its exhibition.	Graduate
Social Practice (APHM-533)	APHM-533	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The first problem of social practice is that all art-making is social practice: as human activity, art emerges from social life and takes place within it, deriving its meanings and value from the social relations and beliefs that surround it. Here, while locating the social within questions of authorship, audiences and publics, and the engagement of communities and sites ignored or excluded from conventional art, 'Problems of Social Practice' courses will take up practices that produce the larger social world - across, outside or regardless of discipline. While opening up the tools and chosen media of each student to a larger field of meanings, each section will engage a particular social practice, considering practices like those of feminism, democracy, community building, economy, and forms of social justice movement not only as a 'content' or topic, but through the actors, contexts, media and effects of their work. Each section will offer histories their particular social practice, along with collaboration and collectivity, performance and participation, and the roles of publics and communities within our work. Students will be asked to consider: What is art able to do other than 'be art'? To be successful, does art need to count 'as art' - and according to whose definitions? Most importantly, instead of asking whether art changes the world, students will ask, how our art changes the world.	Graduate
Visiting Artist Workshop (APHM-534)	APHM-534	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. A workshop or class taught by Visiting Faculty. Please refer to course descriptions by each instructor which specify how the individual workshop will be structured.	Graduate
Moving Pictures League (APHM-535)	APHM-535	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course is dedicated to the making of moving pictures: projects whose defining characteristic is that they move and change over time, including video, film, or the animation of still images, performance for the camera, magic lantern shows, or sound works whose moving images are mental. Each student will be expected to bring a project to develop for the semester, and we will develop our curriculum based upon the concerns that arise from students' projects and shared concerns with our mediums, including sound- image relationships, questions of voice, concept and structure, the arcs and rhythms we develop over time, and the differences between installation and screening contexts. As our larger frame, we will say "league" rather than "course," because whether our projects will be individually or collaboratively produced, we will be making them "in league with each other" - screening, watching, listening, supporting, sharing our development and helping one another to build a critical discourse that surrounds or invades our work, while pushing our potential to move an audience. An association, an alliance, "league" comes from the	Graduate

same root that in Latin means "to bind," as a ligament binds muscle to bone. In other words, for the duration of the semester we will be bound in relation - an element of a social practice that we will also inspect as a resource, where the relations built in our production and for our reception will be considered within the space of our work.

Out of Order: Mapping and the Disorderin (APHM-536)	APHM-536	Out of Order- Mapping and the Disordering of Space. Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course is dedicated to the making of moving pictures: projects whose defining characteristic is that they move and change over time, including video, film, or the animation of still images, performance for the camera, magic lantern shows, or sound works whose moving images are mental. Each student will be expected to bring a project to develop for the semester, and we will develop our curriculum based upon the concerns that arise from students' projects and shared concerns with our mediums, including sound- image relationships, questions of voice, concept and structure, the arcs and rhythms we develop over time, and the differences between installation and screening contexts. As our larger frame, we will say "league" rather than "course," because whether our projects will be individually or collaboratively produced, we will be making them "in league with each other" - screening, watching, listening, supporting, sharing our development and helping one another to build a critical discourse that surrounds or invades our work, while pushing our potential to move an audience. An association, an alliance, "league" comes from the same root that in Latin means "to bind," as a ligament binds muscle to bone. In other words, for the duration of the semester we will be bound in relation - an element of a social practice that we will also inspect as a resource, where the relations built in our production and for our reception will be considered within the space of our work.	Graduate
Prisons & Systems & Structures (APHM-537)	APHM-537	Prisons and Systems & Structures. Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The USA has the largest prison and jail population in the world, with a cultural imagination that is littered with images of incarceration, criminality, the thrill of law breaking and the vilification of otherness. Despite so many representations, prisons remain one of the least understood contemporary institutions. Some theorists suggest that the prison is a metaphor for power in modern life, some suggest that it is central to the perpetuation of racism, and others suggest they structure today's society through the disappearance of its inequalities. These questions and others will be taken up in this theory and practice course, where we will study the prison as an institution, a history, and as a set of practices that structure our politics, our imagination, and our social and economic realities. Each student will develop their own research-based project in response to our studies, while we look at prisons in art history, photography, cinema, literature, music and revolutionary movements, along with artworks that deal with describing and critiquing systems and structures. Our topics will include theories of crime and criminalization, human captivity and slavery, "the camp," and the criminalization of race, class, gender and queerness. We hope to organize visits to a local prison and to different community organizations.	Graduate
Video in Space (APHM-538)	APHM-538	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class will deal with the exhibition of the moving image in space. Structured as an open crit class, this class is for students working with moving images in spaces other than traditional screening contexts - installations in galleries, public space or within other forms of architecture. In addition to critiquing one another's projects, we will also build an historical awareness of such uses of moving images, along with a contemporary awareness of how different spaces affect the moving image, and how moving images construct space.	Graduate
Shootout in the Guggenheim (APHM-539)	APHM-539	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class will deal with the exhibition of the moving image in space. Structured as an open crit class, this class is for students working with moving images in spaces other than traditional screening contexts - installations in galleries, public space or within other forms of architecture. In addition to critiquing one another's projects, we will also build an historical awareness of such uses of moving images, along with a contemporary awareness of how different spaces affect the moving image, and how moving images construct space.	Graduate
Post MFA (APHM-540)	APHM-540	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. A workshop for MFAs to prepare for life after art school. The workshop will focus on developing professional practices, including include writing artist statements and proposals for grants, residencies, and fellowships. Texts and documents in-progress will be read and critiqued by the group. Priority is given to Photography and Media MFA2s	Graduate
Freeway Joyride (APHM-541)	APHM-541	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Freeway Joyride: 21st Century Lane-Change will explore the intricacies of	Graduate

interconnected communities via the Southern California Freeway system (busiest and most congested freeway system in the nation). The concrete ribbons that tie urban, suburban, rural, desert, mountain, and beach areas will be examined with requisite rest stops at unique and highly public sites that make Los Angeles County an endlessly mythical road that reaches past the horizon while touching the imagination of the world. The role of the artist in exploiting the richness of the global impact of local car culture will be investigated via readings, driving tours, as well as through the creation of on-site photographic, written, and performative works.

Public Persona/Public Spaces (APHM-542)	APHM-542	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Public Persona/Public Spaces will require students to utilize existing public spaces in Los Angeles, San Fernando Valley, and Santa Clarita Valley, to create various narrative and non-linear photo medium-based works that will accentuate the visual presence of the artist across various digital and analog platforms in order to develop an integrated media audience. Aspects pertaining to the generation of a public persona will be discussed and examined in relation to contemporary and historical scholarly/popular references with attention directed at establishing an understanding of how to attract media attention. Public spaces will incorporate established infrastructure, parking lots, streets, and unexpected sites. The course will require some off-campus meetings for photographic purposes. The course will also include lectures and readings pertaining to the concept of public as well as to the variable definition of persona.	Graduate	Integrated Media
Network Culture (APHM-543)	APHM-543	Open to students in the Art School only. Network Culture The course will examine, analyze, and interpret aspects of individual/group focused attention, mass distraction, the creation/dissemination of concepts/words/products, exponential growth of beliefs/assumptions based on unverifiable text/visual information, and the addictive elements of pop/anti-pop culture. This course will involve readings from various print and electronic sources. Students will be required to view several films. The course will include the development of publicly disseminated projects that will incorporate concepts included in course lectures, discussions, assigned readings/films. Students will be expected to acquire an appreciation of the interaction between the message, messenger, and the recipient. Students will also be presented with a functional approach to manipulating information to achieve a desired response.	Graduate	
Independent Study (APHM-599)	APHM-599	Course available by Permission of Instructor only. Photography and Media Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Graduate	
Critique Series (APHM-600)	APHM-600	Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization.	Graduate	
Video Critique (APHM-600A)	APHM-600A	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization. Each student is expected to present new work. The instructor determines the schedule of presentation. All students will be required to discuss their own work and the work of their classmates. Preparation out side of class is required.	Graduate	
Queer Critique Potluck (APHM-600B)	APHM-600B	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization. This interdisciplinary critique will employ queer theory to discuss each student's work. Queering subjects through centers and peripheries of fluid and political identities. Each student will present their work as the subject of one class critique. Each class will include a dinner break for a changing potluck of shared meals. Sharing and providing meals for one another will extend the critical conversation beyond the direct interrogations of the art object to engaging the ideas over kitchen tasks and the bounty of our culinary creations. Eating, cooking and critiquing should touch upon the content, theory and construction of community within a queer discourse.	Graduate	

Intro to Digital Photography (APHM-604)	APHM-604	Open to the Photography and Media Program only. An introduction to the multiple elements of digital-photographic imaging theories, practices, and techniques. This course is designed to provide students with a basic foundation in the use of photographic manipulation using various software programs. Students will also gain an understanding of the relationship between traditional film-based photography and digital techniques. The coursework includes using and defining digital imaging and retouching terms, creating photographic images that demonstrate correct color balance and density, using Photoshop tools for manipulation, and producing digital prints. Emphasis is placed on identifying image elements that require improvement, knowing multiple ways of correcting the problems, and recognizing digital solutions and methods needed for individual production.	Graduate
Theory & Contemporary Issues Series (APHM-620)	APHM-620	Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based.	Graduate
Race and Representation (APHM-620A)	APHM-620A	Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. The construction of racial stereotypes and racism will be examined through readings, class discussion, and analysis of cultural production in a number of disciplines. Oriented to upper-level and graduate students. Open to the Institute.	Graduate
Network Culture (APHM-620C)	APHM-620C	Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. Captive 21st Century Audience - Network Culture. The course will examine, analyze, and interpret aspects of individual/group focused attention, massdistraction, the creation/dissemination of concepts/words/products, exponential growth of beliefs/assumptions based on unverifiable text/visual information, and the addictive elements of pop/anti-pop culture. This course will involve readings from various print and electronic sources. Students will be required to view several films. The course will include the development of publicly disseminated projects that will incorporate concepts included in course lectures, discussions, assigned readings/films. Students will be expected to acquire an appreciation of the interaction between the message, messenger, and the recipient. Students will also be presented with a functional approach to manipulating information to achieve a desired response. Students will learn how to captivate the 21st Century audience.	Graduate
Viewing and Reviewing (APHM-620D)	APHM-620D	Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. This course is open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Viewing and Reviewing will look carefully at each of the art shows on campus, and other cultural events as our interests take us. We will work on strategies for articulating and writing our responses to the works we see, paying very close attention to how ideas and language emerge and shape themselves around artworks from descriptions to connotations and back again to histories. In the studio, on the walls and in the spaces where we encounter them, art works are generous; they aspire to connection and (sometimes) transparency. No one is better prepared to speak of what matters in contemporary art work than the practicing artist herself. A vital culture can exist in a relay between these significant objects and a society that receives them, if the works are answered in the form of actions, other artworks, writing and all forms of transitive learning. Written criticism is one way to activate this relay. Writing completes the artwork by fixing it in the field of art and history, and paradoxically renders it open once again to thought, engagement and response. All artworks need this completion and this reopening.	Graduate

Sex and REP (APHM-620E)	APHM-620E	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. This seminar course focuses on theories of sexuality and the history of desire, deviancy, and dissent. Classification systems of sexual and gendered things will be take apart and put back together again as a conceptual exercise for thinking about sexual nature and sexual culture. Is sexuality distinguished by representation, reputation or repetition? What are the repercussions of one's sexual repertoire? These questions repackage repentance, repossess repression, and repudiate repulsion. In this seminar we will read Foucault, DeSade, Georges Bataille, Gayle Rubin, Carole Vance, Kathy Acker, Douglas Crimp among many others and discuss films by Oshima and Fassbinder and others.	Graduate
LA Studio Visits (APHM-620F)	APHM-620F	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. In this class, we will make visits to the studios of artists working in and around Los Angeles, to talk to them about their work and their processes and methods of working. The focus will be on artists working in media - including video, video installation, and related media. Timely attendance, participation and some writing will be required.	Graduate
Beautiful Thuggery (APHM-620G)	APHM-620G	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. Part of this class will look at political and social conditions with an eye to defining contemporary photography. Part of this class will look at photography and its inescapable place in contemporary art. We will begin in the early 20th century in New York and end in Los Angeles in the mid 1970s. Please put these on your reading list: Norman Mailer's novel The Naked and the Dead, Michael Herr's Dispatches, Truman Capote's novel In Cold Blood, and Chester Himes' novel Plan B.	Graduate
Montage - History (APHM-620H)	APHM-620H	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. "...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 for the manifestation of the not yet seen as well as its uses for criticism of the already seen. *( M. Teitelbaum, "Preface" to Montage and Modern Life 1919-1942, p. 8, MIT Press, 1992)	Graduate
On the Road (APHM-620I)	APHM-620I	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The American highway habitat is the moveable site for the performance of the post war counterculture. The disillusionment with the promise of progress by Western technocracy led to an art that assembled the fluidity of the everyday and redeemed the commonplace as subject matter. Through the road trips of Roy Styrker's, Standard Oil project, Frank's Americans and the beatniks, the freedom marchers, hippies, dropouts and cultural outlaws we will look at the process oriented art of the 1950's, '60's and '70's. This course proceeds from the modern European urban experience invoked by theories of montage to the cultural experience of the mid to late century American open road which produced the intermedia art form known as assemblage. There are no rest stops on this journey just as Fluxus, beatniks, happenings emphasized the junk aesthetic of the performance over the final product.	Graduate
Practice Series (APHM-640)	APHM-640	Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter,	Graduate

its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

Narrative: Heroic Distortions (APHM-640A)	APHM-640A	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This studio course will examine the characteristics of heroes in classic narratives through close textual analysis of literature, films and comic books. From Hamlet to John Wayne to Spiderwoman, the position of the hero within the text is sutured into a narrative structure, which supports gender, race and class stereotypes. Illuminated manuscripts, early narrative strips, soap opera and contemporary photo and video narrative strategies will be explored as a counterpoint to heroic narratives.	Graduate
Fuzzy Pictures (APHM-640B)	APHM-640B	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This is a studio class about what information and indeterminacy, specifically the transparency of the photography to its referent, or not. What happens to an analogical medium when it is reconfigured in the digital age? Is 'digital photography' an invasion of the body snatchers, or is the computer simply another in a long series of technological refinements that marks the evolving condition of photography from its very beginnings? Conversely, is the analogical urge that photography perfects in the west so very secure, or is the attempt to fix the referent in some untampered verisimilitude always frustrated? Maybe Fuzzy Pictures is just a class about making pictures that pose more questions rather than answers-fuzzy ones, warm and fuzzy ones, or maybe just presbyopic ones. Bring your glasses. There will be a show.	Graduate
Foto and Film (APHM-640C)	APHM-640C	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. 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 European artists who have worked extensively in both media. 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.	Graduate
Gendered Geographies (APHM-640D)	APHM-640D	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Perspective, position, locality and margin are spatial terms that form the metaphoric language that maps the ideology of gender difference. Feminist art criticism has concerned itself with identity politics, the construction of the self and theories of the	Graduate

representation of the body. Architectural criticism has analyzed the socially determined and political uses of built environments with less attention to gender theory. A feminist geography could redefine theories of place and explore the labyrinthine spaces where class, race and gender intersect. This class will read literature from gender theory, feminist art criticism, architectural and landscape theory. Related genres and disciplines such as architectural photography, landscape painting and architecture, land art, real estate development, tourist souvenirs and visions of utopia will be discussed. Interpreting place and home through architectonic, electronic and political boundaries, artists can imagine a radical creative space, which will sustain the subjective. Throughout the class we will return to the question 'Who is seeing and what is being seen?'

10 Minutes Or Less (APHM-640E)	APHM-640E	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. A course in motion picture production using mini DV cameras and Final Cut Pro for editing and post-production, each student will create a work or series of short works of ten minutes or less in length. Emphasis in the course will be on understanding and using film history, theory and practice as a guide for creating new works using digital video technology. Old theory and new means = new films.	Graduate
Landscape: The Wilderness (APHM-640F)	APHM-640F	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. The subject of the cultivation of the wilderness will be explored over a two-part investigation of the Landscape with the class The Garden. The notions of the untouched and the natural have changed over centuries of European and Western negotiated relationships to nature. Since at least the sixteenth century, people European origin have regarded nature as separate from human civilization. In cultures with developed urban technologies, nature is the place where dreams of mastery and fantasies of the authentic origins of life flourish. For others the natural world is not a refuge but a place that is a continuation of industrialized civilization. Contemporary art approaches the questions of how we use land to draw on traditions of the past, while being informed by our dependence on nature.	Graduate
Landscape: The Garden (APHM-640G)	APHM-640G	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. The English word "paradise" comes from an ancient Persian word for garden and from that time the Persians have been know as the creators of the closed gardens of the arid eco-cultures of the middle east. Imported to Europe through Moorish Spain the concept of the walled garden as a trans-dimensional slice out of the world of the imagination transformed over the centuries. The relationship of nature and art is a historically realized into these utopian, privileged and often sacred sites. In the second of a two semester investigation into the Landscape, we will examine the historical models and their relation to contemporary art practices utilize multiple or disrupted points of view in contrast to the paradigm of a universalized and natural. Rehearsed against the backdrop of global politics, environmentalism, or the economics of food distribution, we will look at the garden as a theatrical backdrop that shapes a culturally determined social space.	Graduate
Participant Observer (APHM-640H)	APHM-640H	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course	Graduate



under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This is a survey course on photography, film and video works that are linked to historical and contemporary trends in art, Visual Anthropology, Ethnography, and works of social, political and personal description. Often aggressive in nature, deeply personal or stridently positioned in the social sciences, the works shown will be used to understand the relation of social theory as it is expressed in contemporary work. The class will provide an introduction to shared ideas in art, photography, film and social science. Weekly film/video and photography presentations will be augmented by critical texts, writings by cultural theorists, and artists exploring the facility of image making and its use in describing paradox in life and culture.

Interventions (APHM-640I)	APHM-640I	<p>Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Through field research, experiments in public space, and engaging the critical literature this course investigates diverse approaches to intervention as an artistic, political, and social practice. This class is for students working in any media who are excited about developing tactics for intervening in public spaces including feminist, queer, and anti-racism media-artists, street photographers, tactical media-makers, documentarians, artist-activists of all stripes, plein air painters, and organized listeners. Have you ever wondered how your art can have a greater effect upon things happening in the world? To help us research this question we will be conducting a series of investigative field trips to visit people outside of art who are doing just that. So while being a recent art historical term, Intervention also conjures up a series of diverse practices in community organizing, public health, community safety, drug intervention, criminal justice, international relations, education, and the environment. To help our own tactics have more of an impact on the world we will experiment with different approaches as well as collectively encounter some of the most compelling political, social, and artistic interventions in Los Angeles today. We will learn by doing together.</p>	Graduate
Photo Idea: Photo Books (APHM-640J)	APHM-640J	<p>Open to Art School onl. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Photo Idea is a practice series of 3 photo-centric classes consisting of Books, Exhibition and Practice that can be taken in order or one at a time. This is a production class on photo-based books. This class provides an introductory survey of photographers working in book form as a strategy for contextualizing their work. Students are expected to develop a book project based on their own work. Students are required to provide reviews and references for their classmates that can be used in a final produced book. Practical objectives include formatting, sequencing and laying out a book. Concept strategies include exploring the objectives of including only images, images with personal writing, critical writing, historical research, or other materials. Come prepared to design a project or complete one you are working on.</p>	Graduate
Photo Idea: Exhibition (APHM-640K)	APHM-640K	<p>Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Photo Idea is a practice series of 3 photo-centric classes consisting of Books, Exhibition and Practice that can be taken in</p>	Graduate

order or one at a time. Photo Idea: Exhibition is a production course. The idea of this class is to focus on project development through two exhibitions. The first exhibition in November is a "test run" - or following an idea of an exploded notebook of the ideas, images, and resources generated to that point. The second exhibition, in late December, is a focused portion of that work that accurately represents the student's work and ideas. Part of the presumption of this class is that we work together in critique and idea generating sessions casting a broad net to consider the multiple contextual and exhibition possibilities for a work rooted in contemporary photography or what might be suitably described as essentially a photography reliant idea. In this we honor the interests of artists who are deeply engaged in an ongoing dialogue with the medium and individual avenues of inquiry that have at their base an idea of photographic capacity.

Photo Idea: Critique/R&D (APHM-640L)	APHM-640L	<p>Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Photo Idea is a practice series of 3 photo-centric classes consisting of Books, Exhibition and Practice that can be taken in order or one at a time. This is a pre-studio photography project production course. The goal of this class is to present work and establish research skills while underscoring the importance of experimentation and curiosity. In part, we will examine the expected paths of research to generate unexpected results. Each student in the class will present project ideas and work, participate in brainstorming sessions, to develop specific questions and research goals for their work. We will use the unique perspective that each student has to offer in a collaborative think tank process by acting as each other's research assistant. A main goal is to quickly advance one another's project. Students can expect to participate in field trips to physical sites, perform interviews, and develop research strategies that advance project development.</p>	Graduate
Into the Field (APHM-640M)	APHM-640M	<p>Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. 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, and anthropological and historical sites through visits. The goal of this course is to supply a primary experience with locations that relates to contemporary interests and represents 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 of influences. We will meet as a class on a scheduled basis to develop itineraries predicated on interests and opportunities that present themselves through our research. The class requires group presentations, short readings, organization, and attendance on the trips. This is a field 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.</p>	Graduate
Simple Hearts (APHM-640N)	APHM-640N	<p>Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. "A child wants to see. It always begins like this." Julien Barnes, Arthur and George, 2006 Inspired by Baudelaire's flaneur, the Situationists derive, the freedom of sketch books, or the serendipity of watercolors and freudian slips, but perhaps most of all by the immediacy and ubiquity of digital photography, this class will prize and practice flexible, immediate artistic responsiveness, along with a simplicity of tools and stripped down methods. We will alternate field trips with show and tell critiques throughout the semester. The goal is to have an experience and make an artwork in response to that experience every two weeks. We will work on the the indispensable art muscles of clarity and expedience, without high-falutin' rhetorical mystifications or baroque and elaborate production methods. The final product of the class will be either or both a show and a book, depending on opportunity--everything depends on opportunity--and cash.</p>	Graduate
Site Work (APHM-	APHM-640O	Open to the Art School only. This course may be open to students at	Graduate

other year levels, and in other Schools, by Permission of Instructor. This seminar will use Deep End Ranch in Santa Paula as a site to generate work and as a discursive space for issues informing and surrounding that work. We will think about the aesthetic, political, social and ecological particularities of the site of Deep End Ranch: Nature, ecology, farming, immigration, land use, development, water, globalism, localism, mythologies and realities of the American West, are some hot topics. Some methods of engaging these and other concerns might be through genres of landscape, portraiture, documentary, installation and land/earth work. Deep End Ranch is over 200 acres located outside Santa Paula on the Santa Clara River, one of the last "wild" rivers in California. It is a working citrus farm in the heart of Ventura County's highly productive farm belt. It contains large tracts of wilderness mountain range. It is at first a Utopic, secluded, contained and self-sufficient environment. On closer examination it as an embattled landscape of contradictions. Deep End is forming an Artist in Residence program on this 100 year old site. The seminar will interact with the fledgling Residency program where ever possible, helping to determine what shape and form the actual Artist In Residence Program might look like. The new residency program will accommodate artists in an expanded metier field. Near to CalArts and nearer still as possible ideological partners, this class will continue contributions to form and shape the Deep End Ranch Artist Residency. You will be a resident. As a class member you will be a program resident. The seminar will take place at Deep End Ranch. Overnight and weekend stays will be possible.

Deviant DADA-O-Rama (APHM-640P)	APHM-640P	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Sex and Rep companion practice course. Students will produce work that responds to ideas inspired from Sex and Rep seminar readings and discussions. We will discuss art that is simultaneously absurd, playful, and confrontational. Taking Dada as a world-view, we will think about artist producers that are active as citizen-provocateurs rather than studio-bound producers of objects. Between the World Wars Dada artist's organized incendiary public events, or posed questions about the status of the art object - such as Marcel Duchamp's introduction of the readymade, or Picabia's use of the diagram, and the practice of photomontage and performance. Students will be encouraged to embrace a variety of media to bring their ideas into a perverse form or forum.	Graduate
Montage - Critique (APHM-640Q)	APHM-640Q	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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 use 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.	Graduate
Assemblage (APHM-640R)	APHM-640R	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is the companion practice course for On The Road. Students will produce work that references the material discussed in the lecture course. Students using film, video, writing, installation or photography are encouraged. Simultaneous registration in On The Road recommended.	Graduate
Subject & Image: Portrait Lab (APHM-640S)	APHM-640S	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Examination of the pictorial and socially interactive basis of portraiture. Includes comparisons with painting, literary biography, and the biographical documentary film.	Graduate
Fast Forward Rewind 1 (APHM-640T)	APHM-640T	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. There has been an increasing turn to documentary in art practice in recent years and this is evidenced by works seen in large exhibitions in Europe such as Documenta 11, Manifesta 5 and numerous other biennials and thematic shows. This two semester sequence will provide an overview of documentary theory, practice and methodology. In this class we will investigate the status of the document, its ability to tell the truth or mislead and misdirect, and we will discuss the expressive value of the document. This class will both fast forward to survey the field and rewind the research to take a closer look. In this first semester class we will read both classic and contemporary texts both defending and arguing against materialist based art production and art objects. In practical application of this theoretical approach, we will make site visits or mine the archives of each student's established subject. As a class we will visit the space or the person or the subject matter of each participant's work and discuss observational methods and sample collecting to bring a broader discussion to the work than what the student may have already observed.	Graduate
Fast Forward Rewind 2 (APHM-640U)	APHM-640U	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Fast Forward/Rewind in this semester refers to the process of editing and constructing a work out of collected materials. This class will investigate how the subject appears in the uneasy negotiations between the space of	Graduate

origin of the document (in all its multiple permutations) or in the social space to which it is removed for discussion and display. We will discuss how the cultural space of the aesthetic organizes, divides up, orders and distributes the transformed document. Focusing on the use of the document in contemporary art the class will both view the work of contemporary artists and function as a workshop for the development and production of student works. The final demonstration of the class investigation will be an exhibition examining both exhibition strategies and methods for the displaying the projects that have been produced.

Image and Text (APHM-640V)	APHM-640V	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This studio course will examine formal and conceptual strategies for combining image and text. In order to contextualize this hybrid practice, we will look at the use of text in conceptual and political art, narrative paintings, advertising, comics and strip narratives, maps, and illuminated manuscripts. Rather than maintain categorical boundaries between the arts, this course promotes the use of language and image as an important gesture to develop alternative meanings for art and to critically investigate the underlying premises of singularity and monumentality in the institutionalization of art. To read the image as text or conversely to contextualize the image with text or additionally to produce the text as image suggests that the art object can be understood as a cultural text rather than solely as evidence of the personal expression. Students working in all media are encouraged to attend.	Graduate
It's a Family Affair (APHM-640W)	APHM-640W	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Drawing upon the myths & experiences of family in Western society, this class will take up representations of the family as they inhabit histories of photography and also examine how cultural histories have impacted kin structures. While each of us has our own unique and complex way of defining family, the myths of family often portray non-normative families as dysfunctional. We will explore the framework from which the nuclear concept of family emerged and question the expectations of this structure. We will also examine the convergence of kin relationships over time and the influence of historical events & histories on their configurations. Through the development of independent student projects, research, writing, and discussion, we will ask: What are the implications of these histories on how we navigate the concept and representation of family? During this practice course we will consider works & readings of contemporary artists.	Graduate
Representing Labor & Work (APHM-640X)	APHM-640X	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Representing Labor and Work and a Changing Work-scape The starting point of this practice-led course is each student's own artistic work in relation to the representation of labor and work. Once a stable category, labor and its representation have come into a crisis. To understand this crisis, one might look at work carefully, but also read its connections to history, and follow the contemporary and philosophical debates of this struggling and much debated field. Thus, we will discuss and develop our artistic works while looking at photographic and filmic productions that are concerned with the representation of labor/work, reading theoretical texts in relation to the history of labor, as well as texts concerned with the possibility of a changing "work-scape."	Graduate
Passages in Writing (APHM-640Y)	APHM-640Y	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This workshop is aimed toward developing writing as a part of one's artistic practice. It is of particular use to students having exhibitions during the Fall semester. Far from understanding 'writing' as only printed words on a blank page, this course embraces the idea of writing in its broadest sense: as a process of doing and undoing—a passage that moves one toward a more nuanced understanding of the scope and depth of their larger artistic project. We will be looking closely at our own practices and learn to see them with new eyes and ears. We will try and understand what kinds of methodologies went into the creation of the works, how we might expand and nuance these frameworks with further research, and how we might develop strategies for writing in parallel to this process. During this stage, we will also be looking at various examples of writing from the fields of art, critical theory, cultural studies, and literature, so that we might learn strategies from those before us. Throughout, we will workshop the writing that we produce and offer in-depth feedback to each other.	Graduate
Question Concerning Ecology (APHM-640Z)	APHM-640Z	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The Question Concerning Ecology. This course is a group investigation into the question of ecology and its relation to political and cultural practice. Departing from questions of landscape that shape the history of photography and through a process of shared inquiry, we will engage with the many difficult and incongruent ways that "ecology" might be framed today. We will begin with a silent hike through the San Gabriel mountains, then move toward discussions of some frameworks around which questions of landscape and ecology might be traced. Our research and conversations will move from global climate change to debates about	Graduate

energy, to struggles for community gardens, to movements for transportation rights, to indigenous perspectives on mother earth, to actions aimed toward the Earth's liberation, to islands that will disappear under rising waters, to nuclear energy from Fukushima, to San Onofre, to the storage of nuclear waste on Native American Reservations, and most situatedly, to the recent student-led campaign at Cal Arts to urge the Institute to divest from fossil fuel stocks. We will also be working interdisciplinarily and learning from a range of practices between art, film, music, literature, law, human rights, science, sociology, anthropology, and public policy. Beyond the narrow label of "Eco-Art," or the environmentalisms around which ecology is often foreclosed, this course will attempt to open a space in which we might reconsider how ideas of landscape engage with and form a relation to ecology, asked as a historical and political question on a planetary scale. Students will be expected to do weekly readings, conduct in-depth research, actively participate in discussion, engage in modes of collaborative learning, and write a series of proposals that will eventually develop into a final project.

Practice Series (APHM-641)	APHM-641	Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.	Graduate
Performance for the Camera (APHM-641A)	APHM-641A	Course open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Performance for the Camera is a course for those interested in the performative and narrative dimensions of their work. Together, we will look at creating a snapshot and/or moving image narrative, manipulating temporal space to lock it into a frame. We will look at examples of iconic performance documentation and make work that slips between functional documentation and tableau-like narrative. We will also mount an exhibition of our work at the end of the semester.	Graduate
Chronographies (APHM-641B)	APHM-641B	Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will explore time-based art forms. Over the course of the semester we will ask what it means to take the passage of and manipulation of time as an essential consideration in one's practice. If "time-based" works are often aligned with the mediums of photography, video, film, slide, audio, performance, or new media, our inquiry will extend beyond medium and think about time in its social, historical, and political dimensions. Through readings, writing, and discussion, we will develop a conceptual ground from which to base our inquiry into time and its properties. We will begin by exploring the history of photography and come to understand the specific temporality photography inaugurated in the context of western modernity. Our inquiry will span non-anthropomorphic understandings of time with animal or geological life cycles and narrative strategies such as science fiction and futurism that might offer radical insight into the present. We will also work toward developing an understanding of how a sense of time opens with repetition, duration, rhythm, and intervals. We will bring such inquiries radically into the present and ask how different layers of temporality exist in the worlds we occupy and ask what hauntings exist in the present.	Graduate
The Desert Wilderness (APHM-641D)	APHM-641D	Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The Desert Wilderness is a studio-based course centered around the etymology of the word 'desert'. In it, we will consider contemporary, modern, and ancient approaches toward working with the desert wilderness as a subject, a muse, a backdrop, a starting point, or destination. We will primarily examine the American Southwest, Africa, and Australia in our inquiries. We will look at artistic, civil, infrastructural, popular, and utopian uses of the desert in an effort to understand why particular associations are perpetuated. Via studio work and research, perhaps we can re-define a number of such associations and stereotypes. Participants need not feel the need to have already worked with landscape as subject matter. We will explore these things together - considering and discussing the impact of the desert on popular culture, particularly from our position in the American Southwest, as we engage in self-guided projects and research.	Graduate
Digital Trash/Multiple Exposures (APHM-641E)	APHM-641E	Digital Trash/Multiple Exposures. Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This interdisciplinary course gives students a conceptual and practical grounding in the global circulation and politics of the digital image, exploring how they are produced, interpreted, translated, packaged, transported, consumed and trashed, ending up as "spam" in the digital download. What kind of a thing is this digital detritus, and what kind of alternative economy of images does it create? What lies between the conditions of visual information and its performativity,	Graduate

moving in a non-linear form through anonymous networks? How does it affect notions of authenticity, aura and image value? What kind of publics and debates does it create? As this digital detritus runs free in its trashy and hollowed outposts, defined by velocity, intensity and speed, what politics and ethics can we locate? Through research, reading and individual projects, students will engage in discussions about the social relations enmeshed in the production, consumption, destruction and reuse of these trashed, ghost images and AVI files, distributed for free, compressed, violated, ripped apart, shared, reformatted, reedited, finding out how the digital detritus can fit within their own work.

Critical Practice And/As Commons (APHM-641F)	APHM-641F	Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course explores how visual artists have worked as collectives or in collaboration with the city, the community or activist media portals like WikiLeaks, while producing our own projects in relation to sites and activities around Los Angeles. Familiarizing ourselves with projects across a broad geographical and historical range, we will ask: How have artists understood the interconnections of art, activism, collaboration and community? Can artists truly collaborate with communities? What happens to the work of art in this process? How has this invasion of art into life moved from a political project to an aesthetic project, or to an aestheticization of politics? The goal is to inform the creative play of students, drawing from the above examples and theories of media, place, space and communing as developed by critical geographers, creative industries, and cultural thinkers. Additionally, we'll look at how artists organize to create visibility for their work, how to form an artists' cooperative and how alternative art spaces operate with limited resources, including proposal writing, budgeting and documentation.	Graduate
Views, Landscapes, Territories (APHM-641G)	APHM-641G	This course is open to Art School students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Naming, Picturing and Walking the Land "A figure (seen from the back) climbs up a dune and disappears behind a hill. The land is traversed, temporarily occupied, and quickly left behind. The woman is gone." Already shortly after its invention, the camera has become a companion for geographers, wanderers, tourists, and artists who are traversing the land. The ways we look at and understand those images though have undergone a great transformation: photographs have laid a claim to a view, provided an image for contemplation, documented a site of activity, refused to represent, or provided insights into the use of land. Along the reading of these gazes, the course will be a group investigation into questions of land and its use, photography, subjectivity, gender and politics; it will draw on readings from geography, art history, and cultural criticism. The group will read, watch films, look at photographs and, very likely, we will traverse the land ourselves. This course can be taken in conjunction with Joey Lehman Morris' course, "The Desert Wilderness."	Graduate
Artist and the Anthropological Gaze (APHM-641H)	APHM-641H	The Artist and the Anthropological Gaze In this class we will explore the artist as an anthropologist, ethnographer, and image-shifter, and we will link these explorations to students' personal projects by learning how other cultures interpret and redefine their worlds. Artists have always been attracted to the unknown and unfamiliar. They travelled through realities all the time: they situate themselves in history, in foreign cultures, in different forms of expression and ultimately they come back to their own emotions. We will examine Tibetan dream theories and practices, Australian aborigines' rituals, Mongolian ancient music, ragmalas, Siberian interpretation of the stars, Zen poetry, to name a few. In each class we will come back to contemporary art and artists who have used ethnic views to address their art, we will look at the work of Beuys, Gysin, Juan Downey, Abramovic, Susan Hiller, among many others. This class is intended to open the student to a wider scope of knowledge by addressing creativity from unfamiliar gazes, and thus reexamine and enhance their role as creators. Students are required to bring weekly assignments that are based on the topic we cover in each class. Students are free to use their media of choice, they are also encouraged to think beyond the familiar and delve into experimenting with different approaches to art making, from painting, photography, performance, video, drawing, to installation and mixed media. Class discussions, readings, films, critiques, and writing exercises will be pivotal components of the course.	Graduate
The Self and Others (APHM-641I)	APHM-641I	The Self and Others The notion of intimacy, the use of the body, and the exploration of the self through various creative contexts has always been a point of return in contemporary art practices. In this class, we focus on the toughest type of observation - the study of our own persona. We turn the camera on ourselves and travel through our psyche, our dreams and our memories to tell and create stories. Whether we use our memories or create a fictional character, we reinvent personal notions of a self-portrait and documentary. This is an autobiographical class that focuses on the observation of the self as a tool, as a subject, and as a place of inspiration for new work. We will look at and discuss the work of Sophie Calle, Emmett Gowin, Francesca Woodman, Marina Abramovic, Orlan, Jeff Wall, Nan Goldin and others as points of reference, we will also look at how world cultures interpret the idea of "self." Through weekly class assignments, students will engage in various approaches to interpret and project their inner world. Discussions, short readings, films, critiques, and writing exercises will be pivotal components of the course. Students may	Graduate

work in either film or digital formats.

American Nights (Darkening the Doorway) (APHM-641J)	APHM-641J	American Nights (Darkening the Doorway) is a study of the manipulation of ambient light as an influence on, a catalyst for subject matter. We will look at cinema and still photography that has complicated a sense of time by conflating or revising the otherwise distinguishable differences between day and night.	Graduate
Broken Windows (APHM-641K)	APHM-641K	Broken Windows is an observation of contemporary shifts, regressions and transformations in photographic representation at this moment. Concerns over technological change and ubiquity in photography has aided in a perspectival transition from more conventionally figurative and representative practices of the last 40 years, to arguably more Neo, Neo-Pictorialist modes of representation and abstraction.	Graduate
Written on the Body (APHM-641L)	APHM-641L	Written on the Body is a course for those interested in working with the body as a starting point: revelations of race, class, disease, sex/sexuality, how identity politics remain relevant. How to critique and measure what's reading. We will look at images and video, experiment with quick exercises, and mount a final project in any medium possible using our own or other bodies. Jeannette Winterson: "Written on the body is a secret code only visible in certain lights: the accumulations of a lifetime gather there. In places the palimpsest is so heavily worked that the letters feel like Braille. I like to keep my body rolled up away from prying eyes, never unfold too much, or tell the whole story."	Graduate
Photogenic: Performance-for-Camera (APHM-641M)	APHM-641M	Photogenic: Performance-for Camera is a course for those interested in exploring liveness, esoteric, narrative dimensions of their work. Throughout the course we'll look at examples of iconic performance documentation, and also look at other sources such as lighting design/light sculpture. We will work on creating individual snapshot and/or moving image narratives. This work can sit somewhere between functional documentation, tableau-like narrative, or fictional/fantastical (witchy). Reverse it and go for bleakness. We can be grander by collaborating; but a finished project is expected from each participant. This work will be mounted into an exhibition at the end of the semester. A way of certifying experience, taking photographs is also a way of refusing it - by limiting experience to a search for the photogenic. -Susan Sontag	Graduate
Independent Study (APHM-699)	APHM-699	Course available by Permission of Instructor only. Photography and Media Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Graduate
Black & White (APHM-702)	APHM-702	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to black and white photography, covering a basic workflow from exposure to film processing and printing.	Graduate
Color Printing (APHM-703)	APHM-703	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to analog color photography, covering film exposure and printing.	Graduate
View Camera (APHM-704)	APHM-704	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to the 4 x 5 with large format film and an emphasis on exposure and development.	Graduate
Basic Lighting (APHM-705)	APHM-705	Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop introduces students to basic lighting methods, including how to work with different types of lights, balancing between their qualities, color temperature and basic	Graduate

lighting set-ups.

Mural Printing (APHM-706)	APHM-706	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This practicum is designed to introduce photography and media students to large-scale printing. Both color and B & W will be covered. Students will have the opportunity to make large prints from their own negatives. Medium and large-format negatives are encouraged. Previous experience with basic color printing, color correction, and/or black & white tray printing is required. Some workshops may incur additional costs for materials.	Graduate
HD Video Post Prod. & Sound (APHM-707)	APHM-707	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will introduce students to the basics of an HD video workflow in the Final Cut Pro environment. Topics will include getting our footage from the camera into the program, working with our material in timelines, considering elements of sound design, and exporting our edited work for playback and exhibition.	Graduate
Advance Lighting & Portraiture (APHM-708)	APHM-708	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop combines techniques for shooting portraiture with advanced lighting applications. Attention will be paid to methods of working with subjects and how to produce.	Graduate
Intro to Digital Post-Process (APHM-709)	APHM-709	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. An introduction to the multiple elements of digital-photographic imaging techniques using the Macintosh computer. This workshop is designed to provide students with a basic foundation in the use of photographic manipulation using Photoshop. The coursework includes using and defining digital imaging and retouching terms, creating photographic images that demonstrate correct color balance and density, and using Photoshop tools for manipulation.	Graduate
Advanced Color (APHM-710)	APHM-710	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an advanced exposure and printing techniques for analog color photography.	Graduate
Scanning & Photoshop (APHM-711)	APHM-711	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to Adobe Photoshop software and flatbed scanning. The coursework includes utilizing scanning techniques for both transmissive and reflective materials, using and defining digital imaging and retouching terms, and creating photographic images that demonstrate correct color balance and density.	Graduate
Multimedia Web (APHM-712)	APHM-712	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop helps students to create multi-media and web-based	Graduate



presentations for their work. Whether students are looking to make projects that are multi-media based, or are looking to create websites to present their work online, this course will introduce them to the basic concepts and tools that are necessary for each.

Medium Format & Lighting (APHM-713)	APHM-713	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This practicum is designed to introduce students to shooting with medium format cameras and film, along with studio lighting techniques that will enhance your control of your images and the quality of your exposures.	Graduate
Black & White Printing (APHM-714)	APHM-714	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. The black and white printing workshop will introduce you to, familiarize you with and help you perfect advanced darkroom practices and skills for producing silver gelatin prints. It is a practical course, therefore you will have weekly assignments most of which can be done in class. You will be supplied with a variety of variable contrast and graded fiber based papers and a variety of print developers. We will be experimenting to see what effect different chemicals have on paper to produce a desired result for your photographs. Among other issues of the print, we will also address contrast and tonality. Hopefully by the end of this workshop you will have a more discerning eye when looking at prints and greater skill when producing them.	Graduate
Advanced Digital Exhibition (APHM-715)	APHM-715	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This intensive workshop is designed for students looking to enhance their skills in digital photography, digital imaging using Photoshop, and digital photographic printing. The course goes beyond the basics and takes you through the entire process from high-end negative scanning, to editing in Photoshop, to the final stage of preparing your images for print, making printing test samples, and producing exhibition quality digital prints. Emphasis is placed on calibration from input to computer to printer, and understanding how to create a better digital workflow from beginning to end.	Graduate
Mounting and Finishing (APHM-716)	APHM-716	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will cover basic framing solutions geared primarily to flat 2-D works. The practicum offers an introduction to a variety of hand and power tools and is valuable as an introduction to basic carpentry and finishing skills. The goal will be to produce a framed piece of work ready to hang. Please have mounted/matted test and final artwork available. Some workshops may incur additional costs for materials.	Graduate
Sound Recording (APHM-717)	APHM-717	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop is based on the conviction that we develop an ear for audio through collective listening; hearing what others hear. Through repeated and accumulative exercises, this workshop gives students an opportunity to practice, discuss and share experiences in the use of audio recording equipment, site-specific audio recording, editing and composition, and conceptualizing the site of playback. Given our highly developed visual acumen, we all too often forget that the ear hears in ways other than the eye sees. For visual artists, this simple fact is often a difficult lesson to learn. Hence, the workshop is organized around collective practice with students working in small groups of three to five. Through the small groups, students will be able to learn from each other in both technical skill but also to hear how others hear. Finally, given the emphasis placed on field recording in the class, students will need to be prepared to conduct field research outside of workshop time. This field research will	Graduate

be an essential component in testing ideas, producing site recordings, and understanding the various techniques of acoustic spatiality, acousmatic sound, and the relationship between the sound object and context.

Alternative Process (APHM-718)	APHM-718	Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to cyanotype, Van Dyke brown and gum bichromate processes.	Graduate
Portrait (APHM-719)	APHM-719	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an exploration of portraiture and lighting.	Graduate
Artist Run Spaces (APHM-720)	APHM-720	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. Making your art work after art school is one thing, but showing your work is another. Rather than sit around and wait for an invitation, many artists find other ways to show their work; in living rooms turned gallery, unused public spaces, and other unconventional spaces. Many are also getting together with friends to start their own organizations, where they can show their work and curate others. In this workshop, we'll take a look at different models for artist-run and independent art spaces and read about alternative practices and histories. The focus of the workshop will be on the practical issues you need to think about, from finding a space, to funding sources and organizing programs. We'll take field trips to some artist-run and independent organizations in Los Angeles. Some workshops may incur additional costs for materials.	Graduate
Exhibition Production (APHM-722)	APHM-722	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. An 8-week workshop for students who are preparing for solo exhibitions. We will consider the exhibition as a medium, and its design as a fundamental element in a viewer's experience of art in an exhibition. Students will be introduced to conventional and experimental exhibition design, and will consider the impact of each element in a show: sequencing, lighting, wall color, wall texts, scale, and hanging techniques. For video and sound installations, duration, sound design, showing or hiding equipment, screens, and projection in space will also be considered. We will study historical precedents as well as histories of the gallery and the museum exhibition, and will read theoretical texts on the "white cube" and the "black box." Students will conceptualize and develop plans for upcoming shows.	Graduate
Black & White Film & Print (APHM-723)	APHM-723	Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to black and white photography, covering a basic workflow from exposure to film processing and printing.	Graduate
Photographs & Print (APHM-724)	APHM-724	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. The relationship between photography and painting will be explored in this five week practice / critique class. Students will have the opportunity to make new paintings from photographs, or alter an existing photograph with paint. Critiques will provide group feedback for each student's work. Historical and contemporary examples of photographs and paintings	Graduate

provide further reference.

DSLR Cameras & Raw Files (APHM-725)	APHM-725	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. An introduction to digital capture and workflow using the Macintosh computer. Emphasis will be placed on DSLR camera operation and features, creating exposures that demonstrate correct white balance and density, and managing RAW files.	Graduate
HD Video Output, Formats (APHM-726)	APHM-726	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will be a short intensive on the basics of HD video formats, compression schemes and codecs, to help students make the right choices for getting their video to their desired playback device-be that a computer, a DVD or Blu-ray player, hard-disk players, cellphones, the Internet and so forth.	Graduate
Artist's Statement Writing (APHM-727)	APHM-727	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. A 6-week workshop for students to work on writing an artist's statement. Statements in-progress will be read and responded to by the group.	Graduate
DIY Books (APHM-728)	APHM-728	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. Making books is an important and powerful way to make one's artwork live in the world, and just like innovative artists look to create their own spaces, with books they can also create networks of distribution, conversation and a mobilized visibility for their work - which might also become a part of their work. This practicum will concentrate on practical methods of book-binding, while taking field trips to meet with members of artist-run and autonomous presses currently active in Los Angeles. Some workshops may incur additional costs for materials.	Graduate
Performance With the Camera (APHM-729)	APHM-729	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. What do cameras have to do with performance? There is always a performance before the camera, often made of everyday acts and materials, but there is also a performance taking place behind the camera, "with" the camera itself. To explore this performativity while developing the skills needed for larger film and video shoots, we will spend the week building an experimental narrative that allows each student to bring in their own contributions and leave with their own new starting points. Our approach will pay homage to George Kuchar, the irreverent film and video maker for whom each story, no matter how banal, outrageous or scatological, is worth telling, along with the Fluxus spirit that aimed to dissolve the boundaries between art and everyday life. Lovers, heros, bacon or broccoli! Bring your own messy stories, themes and performances, and we will develop a project together - building a script, collecting props, fashioning a set and choosing locations. Along the way, a number of technical skills will be built, including camera work, audio and lighting, while exploring the interdependent relationship between our performances and that of today's omnipresent cameras. Some workshops may incur additional costs for materials.	Graduate
Shooting Video w/DSLRs (APHM-730)	APHM-730	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will cover the basics of shooting-recording video and sound-	Graduate

with Digital SLR's. This will include an introduction to camera controls, techniques for getting the image you want, while using microphones and monitoring your sound.

Digital Bookmaking/InDesign (APHM-731)	APHM-731	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will focus on Adobe InDesign for the assembling of artist's books. In getting one's work from a set of images and written text to the completed layout of a publication and then to its printing, students will be walked through each step so as to retain the most creativity and control over their pages from beginning to end. In addition to InDesign, the course will cover basics of typography and how to take your final layout into different methods for printing. Enrollment priority will be given to students of the Photography and Media program.	Graduate
Intro to DSLR (APHM-732)	APHM-732	Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. Intro to DSLR is a 4 week hands-on beginner's course for use of DSLR (digital single lens reflex) cameras. The class will focus on Canon full frame image sensor cameras, examining basic camera setup, shooting operation/techniques and integration into a digital workflow. Topics will be applied to "real world" shooting environment strategies and include the following: -Camera setup and functions (RAW & JPG file formats, color profiles, playback & display options, media card formatting, etc.) -Shooting modes (manual, aperture/shutter priority, program, long exposure, auto bracketing, etc.) - White balance and camera calibration -ISO sensitivity -Autofocus (AF points, continuous shutter, etc.) -Lens choice and features (focal length options, prime lenses, zoom lenses, focus modes, image stabilization, etc) - Chromatic aberration and lens distortion -"Live View" and basic HD DSLR video techniques (frame rate, focus, video codecs, audio in) -Tethered shooting and import into photo management programs (EOS Utility, Adobe Lightroom, Capture One Pro) -Additional functions and accessories (TTL flash, PocketWizard, battery grips, care and image sensor cleaning etc.)	Graduate
Intro to Sound (APHM-733)	APHM-733	Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. For twenty years, the international sound art collective Ultra-red have developed a practice of sound inquiry that brings together sound art, musique concrete, soundscape research, popular education, and community organizing. Ultra-red founding member, Dont Rhine, will conduct a four-session workshop on "listening as social practice." Students will get hands-on experience developing a question for inquiry, making digital audio recordings, digitally composing sound objects, and organizing a public listening session. All artists are welcome including artists with an interest in sound art theory and practice, social engagement and collective practice, or art activism and organizing. All artists are welcome, no prior experience required. For more information about Ultra-red go to: <a href="http://www.welcometolace.org/pages/view/ultra-red/">http://www.welcometolace.org/pages/view/ultra-red/</a>	Graduate
DSLR Video & Basics of Post-Production (APHM-734)	APHM-734	This workshop introduces students to the fundamentals of DSLR video production (camera operation, lighting and sound techniques) and post-production (editing, sound design and playback). It serves as an overview of basic technical skills and principles for students beginning to use video in their work.	Graduate
Independent Study (APHM-799)	APHM-799	Course available by Permission of Instructor only. Photography and Media Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Graduate
Independent Study (ATEK-199)	ATEK-199	Course available by Permission of Instructor only. Art Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent	Undergraduate

Studies Contract.

Independent Study (ATEK-299)	ATEK-299	Course available by Permission of Instructor only. Art Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate	
Independent Study (ATEK-399)	ATEK-399	Course available by Permission of Instructor only. Art Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate	
Algorithmic Practices I (ATEK-435)	ATEK-435	Algorithmic Practices I: Computer Media Approaches to Art and Installation; aka How to Think About Making Things and Writing Code The roots of computation and algorithm are in mathematics; computers and media technology are now in the hands of technologists whose sole purpose is commerce: it is with these tools we need to make art. Because of this situation, convincing a computer to do what you want requires thinking in ways that may seem alien to your idea of work in the arts, but in fact there are paths, methods, and approaches that are entirely friendly to open-ended artful creativity. Of crucial importance will be working up ways to visualize a mediated installation/situation on (literally) paper so that it can be communicated to your collaborators, and then implemented in actual matter. Students will learn how a computer works, the rudiments of coding in C++ and Java using Arduino and Processing.	Undergraduate	Open to the Institute
Algorithmic Practices II (ATEK-436)	ATEK-436	Algorithmic Practices II: Computer Media Approaches to Art and Installation; aka How to Think About Making Things and Writing Code The roots of computation and algorithm are in mathematics; computers and media technology are now in the hands of technologists whose sole purpose is commerce: it is with these tools we need to make art. Because of this situation, convincing a computer to do what you want requires thinking in ways that may seem alien to your idea of work in the arts, but in fact there are paths, methods, and approaches that are entirely friendly to open-ended artful creativity. Of crucial importance will be working up ways to visualize a mediated installation/situation on (literally) paper so that it can be communicated to your collaborators, and then implemented in actual matter. Students will learn how a computer works, the rudiments of coding in C++ and Java using Arduino and Processing.	Undergraduate	Open to the Institute
Independent Study (ATEK-499)	ATEK-499	Course available by Permission of Instructor only. Art Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate	
Art & Technology Studio I (ATEK-510)	ATEK-510	Open to MFA1 Art and Technology students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The goal of this class is to design, construct and install, by the end of the semester, a bodily-interactive sculpture or installation using certain theoretical frameworks to be covered in class, and incorporating technologies we deem suitable for our aesthetic ends. The real goal is to lead you through a method for navigating complex and arbitrary technologies and disciplines with which you have little (or no) prior knowledge and have no plans on 'mastering', while not getting lost nor losing sight of your artistic goal. Students will be required to perform physical tasks and construction, keep a project-specific notebook (not a personal journal) and make copious sketches of ideas for communication with others. Open to the Institute.	Graduate	
Art & Technology Studio II (ATEK-511)	ATEK-511	Open to MFA1 Art and Technology students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is an interdisciplinary workshop required for Art & Technology students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The workshop will address research, conceptualization, prototyping, new techniques, current digital technologies and collaborative production methods. Open to the Institute.	Graduate	
Conversations on Technology & Culture (ATEK-520)	ATEK-520	Open to Art and Technology or IM students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Conversations on Technology Media and Culture. In this class we will review the history of technology and electronics as a means for creating and understanding the multidisciplinary art practices of the 20th and 21st Centuries. Through the use of interactive lectures we will examine visual, sound and performance work from the 18th Century through to the 21st Century. Dada, the Futurists, the Situationists and Fluxus art movements will be discussed in relation to the emergent practices of Net Art, Object-based media and the divergent forms of Participatory Culture. The conversations will be augmented with visiting	Graduate	

artists currently working at the intersections of art and technology. Open to the Institute.

The Networked Studio (ATEK-530)	ATEK-530	Open to MFA1 Art and Technology students only. The Networked Studio is required of all MFA 1 Art and Technology students. This class introduces the student to an array of studio and technical practices and research strategies that will be useful throughout a professional artist's career. This class will meet weekly with an Art and Technology faculty mentor and it will include lectures, visiting artists and class discussions of concepts, processes, technologies and critical issues that arise in the development of the student's body of work and creative practice.	Graduate	
Research & Practice: Seminar (ATEK-531)	ATEK-531	Research & Practice: Seminar is required of all MFA 1 Art and Technology students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class introduces the student to an array of studio and technical practices and research strategies that will be useful throughout a professional artist's career. This class will meet weekly with an Art and Technology faculty mentor and it will include lectures, visiting artists and class discussions of concepts, processes, technologies and critical issues that arise in the development of the student's body of work and creative practice.	Graduate	
Independent Study (ATEK-599)	ATEK-599	Course available by Permission of Instructor only. Art and Technology Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Graduate	
Technology, Culture & Critique (ATEK-620)	ATEK-620	Open to MFA2 Art and Technology students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Technology, Culture and Critique is framed by an experimental, interdisciplinary and non-traditional approach to art-making while employing various combinations of digital and electronic media (sound and image), interactivity (social, relational or technical), hybridity, immersion (physical or virtual), network strategies and live performance. This approach will frame the context for the critique as we compare and contrast the artists work with his/her intent and motivation. The cultural, social and political issues that arise from the artist's work will also be part of the discussions. Various critical methods will be employed throughout the class that allows for the most appropriate format for enabling discussion and critical analysis. The purpose of the class is to enable the artist to form critical connections between their intent and the interpretations found in body of work. Technology, Culture and Critique is required of all the Art and Technology students.	Graduate	
Research Development (ATEK-630)	ATEK-630	Course open to MFA2 Art and Technology students only. Project Development is designed to allow the student concentrated studio time to continue their pursuit of advanced creative and technical practices and research in consultation with their Art and Technology faculty mentor. It is required for all MFA-2 Art and Technology students. The faculty mentor will be assigned to meet with the students on a weekly basis to discuss concepts, processes, technologies and critical issues in the continuing development of the student's body of work and working methodologies.	Graduate	
Algorithmic Practices I (ATEK-635)	ATEK-635	Algorithmic Practices I: Computer Media Approaches to Art and Installation; aka How to Think About Making Things and Writing Code The roots of computation and algorithm are in mathematics; computers and media technology are now in the hands of technologists whose sole purpose is commerce: it is with these tools we need to make art. Because of this situation, convincing a computer to do what you want requires thinking in ways that may seem alien to your idea of work in the arts, but in fact there are paths, methods, and approaches that are entirely friendly to open-ended artful creativity. Of crucial importance will be working up ways to visualize a mediated installation/situation on (literally) paper so that it can be communicated to your collaborators, and then implemented in actual matter. Students will learn how a computer works, the rudiments of coding in C++ and Java using Arduino and Processing.	Graduate	Open to the Institute; Integrated Media
Algorithmic Practices II (ATEK-636)	ATEK-636	Algorithmic Practices II: Computer Media Approaches to Art and Installation; aka How to Think About Making Things and Writing Code The roots of computation and algorithm are in mathematics; computers and media technology are now in the hands of technologists whose sole purpose is commerce: it is with these tools we need to make art. Because of this situation, convincing a computer to do what you want requires thinking in ways that may seem alien to your idea of work in the arts, but in fact there are paths, methods, and approaches that are entirely friendly to open-ended artful creativity. Of crucial importance will be working up ways to visualize a mediated installation/situation on (literally) paper so that it can be communicated to your collaborators, and then implemented in actual matter. Students will learn how a computer works, the rudiments of coding in C++ and Java using Arduino and Processing.	Graduate	Open to the Institute; Integrated Media
Creative Research Group (ATEK-640)	ATEK-640	This is a required class for the Art and Technology MFA2 students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor The class as a group will analyze and critique	Graduate	

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

Independent Study (ATEK-699)	ATEK-699	Course available by Permission of Instructor only. Art and Technology Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Graduate
Independent Study (ATEK-799)	ATEK-799	Course available by Permission of Instructor only. Art and Technology Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Graduate