

School of Art Academic Requirements

Table of Contents

- Statement of Purpose
- Residence Requirements
- Curriculum Requirements
 - Bachelor of Fine Arts and Certificate of Fine Arts
 - Practicum
 - Master of Fine Arts and Advanced Certificate of Fine Arts
 - Integrated Media Concentration (MFA Only)
- Program Requirements
 - Art Program
 - Bachelor of Fine Arts and Certificate of Fine Arts
 - Master of Fine Arts and Advanced Certificate of Fine Arts
 - Graphic Design Program
 - Bachelor of Fine Arts and Certificate of Fine Arts
 - Master of Fine Arts and Advanced Certificate of Fine Arts
 - Photography and Media Program
 - Bachelor of Fine Arts and Certificate of Fine Arts
 - Master of Fine Arts and Advanced Certificate of Fine Arts
 - Art and Technology Program
 - Master of Fine Arts and Advanced Certificate of Fine Arts

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.

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.

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 Project/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.

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 required 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").

II. Practicum

The first two 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.

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.

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.

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 a three unit BFA Mid-Residence Project in the first semester of the BFA3 year, and a three unit BFA Final Project in the second 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
- AART220 Writing to the Studio Series
- ACOM218 Digital Skills for Artists

SECOND YEAR

Required Courses:

- AART201 Post Foundation Seminar/Critique: What's Goin' On? (Fall)
- AART203 Post Foundation: Visiting Artists Forum (Spring)
- AART220 Writing to the Studio Series
- 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
- AART220 Writing Workshop
- ACOM218 Digital Skills for Artists

THIRD YEAR

Required Courses:

A 3 unit BFA Mid-Residence Project (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 3 unit BFA Final Project (AART498) for the preparation of the final exhibition or project in the Spring semester
- Practicum: One workshop during the Practicum

Recommended Courses:

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

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 both the first and second year. MFA-1's in their 2nd semester are required to complete a 5-unit MFA Mid-Residence Project (AART598).

In the final two semesters of residency, the student is required to pass a two-semester MFA Final Project (AART698) in order to prepare for a final exhibition or project.

MFA1

Required Courses:

- AART598 MFA Mid-Residence Project

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 MFA Final Project

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.

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

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:

- AGRA551 and AGRA553 Visual Literacy (Lecture)
- AGRA552 and AGRA554 Visual Literacy (Studio)
- AGRA596 Motion 1
- AGRA697 Motion 2
- AAIC575 and AAIC576 Historical Survey of Graphic Design
- AAIC642: History of Motion Graphics

SECOND YEAR

Required Courses:

- AGRA601 and AGRA603 Graduate Seminar II (Lecture)

- AGRA602 and AGRA604 Graduate Seminar II (Studio)
- AGRA798 Motion 3

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 study these practices in relation to a theoretical analysis of representation, through a sequence of seminars and lectures covering history and theory, and application through practice.
- 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 awareness of the work's context.

Classes required to graduate: the First Year Foundation Sequence, Undergraduate Seminar, Undergraduate Critique (2x), History of Photography, Visual Semiotics, Critique and Exit, Technical Workshops (1 per semester), Independent Study, and Practicums. Each student is required to maintain regular contact with their mentor, including two meetings per semester and regular consultation on their course schedule. Visual Semiotics can be taken at the BFA2, 3, or 4 year level.

Requirements by year level:

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
- AAIC300 Visual Semiotics (optional)

- AAIC310 History of Photography
- 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 (optional)
- 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)
- AAIC300 Visual Semiotics (optional)
- 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

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 their first year (two Grad seminars in the Program are required for 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).

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.

<input type="checkbox"/> TITLE	COURSE NAME	DESCRIPTION	ACADEMIC LEVEL	COURSE TYPES
What Makes It Art?	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
Intro to Photo History	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
Modern Art History in Review 1	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
Modern Art History in Review 2	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
Historical Survey of GD 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
Historical Survey of GD B	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
Visual Semiotics	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 explanation of	Undergraduate	Arts in Context

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-310	The history of photography is studied through slide lectures, readings and class discussion. The class traces photographic modernism 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
Practice & Pedagogy: ArtPilots	AAIC-323	Practice and Pedagogy: Art Pilots Students in this class will have the opportunity to explore their artmaking practice through in-class experimentation while gaining a set of critical skills that lend themselves to teaching. 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, 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. This is a cross-disciplinary class; students from all metiers are welcome. Prior teaching experience or visual art background is not necessary.	Undergraduate	Arts in Context
Routine Pleasures	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	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

History of Motion Graphics	AAIC-442	In 1962 John Whitney first introduced the term "motion graphics" to distinguish title design as "a distinctly new problem for the field of design." He argued that the designer may create great graphics, but without the imaginative articulation of movement "it's not good motion graphics." According to motion graphics historian, Michael Betancourt, it was just a decade earlier that the concept of motion graphics emerged as the demand for feature film title sequences and more graphically-oriented commercials grew from a trajectory that began earlier in the century with abstract films. Motion Graphics has evolved to include not only title design for films but TV titles (broadcast design), TV branding, filmmaking, commercials, music videos and entertainment design, and is increasingly expanding into new media environments, including immersive VR experiences. This course will be comprised of weekly presentations, many by esteemed visiting scholars and practitioners, covering the evolution and development of this specialized practice. Class discussion and assigned readings elaborate the knowledge and relevance of the field's history. Using this understanding of the historical evolution of the field students will also identify current issues for the field and speculate theoretically towards Motion Design as an increasingly complex, demanding, and exciting practice.	Undergraduate	Arts in Context
Design Theory I	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	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	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 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.	Graduate	
History of Photography	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 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	
Practice & Pedagogy: ArtPilots	AAIC-523	Practice and Pedagogy: Art Pilots Students in this class will have the opportunity to explore their artmaking practice through in-class experimentation while gaining a set of critical skills that lend themselves to teaching. 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	Graduate	Open to the Institute

invigorated with readings from Hannah Higgins's *The Fluxus Experience*, 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. This is a cross-disciplinary class; students from all metiers are welcome. Prior teaching experience or visual art background is not necessary.

Historical Survey of GD A	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	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	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 <i>Routine Pleasures</i> , 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 <i>Factory</i> production, Edouard Leve's <i>Autoportrait</i> , the Art Workers' Coalition (AWC), <i>Womanhouse</i> , <i>Group Material</i> , <i>Asco</i> , Henry David Thoreau's <i>Walden</i> , <i>Land Art</i> , 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	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? 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.	Graduate	
History of Motion Graphics	AAIC-642	In 1962 John Whitney first introduced the term "motion graphics" to distinguish title design as "a distinctly new problem for the field of design." He argued that the designer may create great graphics, but without the imaginative articulation of movement "it's not good motion graphics." According to motion graphics historian, Michael Betancourt, it was just a decade earlier that the concept of motion graphics emerged as the demand for feature film title sequences and more graphically-oriented commercials grew from a trajectory that began earlier in the century with abstract films. Motion Graphics has evolved to include not only title design for films but TV titles (broadcast design), TV branding, filmmaking, commercials, music videos and entertainment design, and is increasingly expanding into new media environments, including immersive VR experiences. This course will be comprised of weekly presentations, many by esteemed visiting scholars and practitioners, covering the evolution and development of this specialized practice. Class discussion and assigned readings elaborate the knowledge and relevance of the field's history. Using this understanding of the historical evolution of the field students will also identify current issues for the field and speculate theoretically towards Motion Design as an increasingly complex, demanding, and exciting practice.	Graduate	Open to the Institute
Design Theory I	AAIC-662	Course available by Permission of Instructor only. Required of	Graduate	

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.

Design Theory II	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	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	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	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	This workshop is restricted to and mandatory for Art School, Art and Photography & Media Programs BFA1 students. This one-day workshop is restricted to and mandatory for BFA 1 students in the Art and Photography & Media Programs. The visual arts can pose significant risks to the health and safety of artists. This workshop provides an overview of some of the most common risks associated with painting, drawing, photography, ceramics, and sculpture. The goal is about becoming aware of the problems and the solutions regarding protecting our health, as well as to help students to overcome any fear of new art processes. This workshop will provide significant knowledge and skills to protect yourself and others. We will also cover art handling, studio organization, and the installation/de-installation process in the gallery spaces. Workshop meets on January 9th 9-5:50 p.m. in F200.	Undergraduate	Practicum; Wintersession
Visiting Artist Lectures	AART-011	This practicum workshop is open to the Institute. Presentation of work by visiting artists, designers, and visiting faculty. Lecturers will include Audrey Chan, Ruby Neri, Clara Lopez Menendez and Dewey Ambrosino. Workshop lectures meet on January 10, 12, 17, 19 from 6:30-10:20 p.m. in F200. Attendance required at all lectures. Workshop limited to 50 students.	Undergraduate	Practicum; Open to the Institute; Wintersession
Welding: Metal Mania!	AART-012	This practicum workshop is restricted to Art School BFA students. 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. Workshop meets on January 10, 12, 17 and 19th from 2-5:50 pm in the Super Shop. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Drawing: Large Format Adv Drawing	AART-013	Drawing: Large Format Advanced Drawing Studio This practicum workshop is restricted to Art School BFA students. The goal of this class is for each student to make 1-4 large drawings, spending 4-16 hours accordingly on each piece. This will not be an assignment-based class, rather each student should be self motivated and prepared to work independently. Each student will receive direct feedback, suggestions, and support from the instructor in each session. Students can choose whatever medium they want to draw with. Everyone should come to the first class with a roll of Strathmore 400 Series Watercolor Paper 42" x 10 yds. Depending on what is additionally needed, the cost could be anywhere from \$25 to maximum \$60. Workshop meets on January 17 and 18 from 9-5:50 pm in JBSB. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession

Sound	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	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: Provisional Spaces	AART-016	This practicum workshop is restricted to Art School BFA students. "Architecture is the art of defining space and is achieved with sparse geometrical forms, while sculpture, the art of volume and spatial occupation, provides its plastic counterpart." (Peter Behrens) What is the relationship of sculpture to its environment and surrounding architecture? Is it a figure/ground dichotomy or a relationship that is less defined or fluid? In this workshop we will be looking at ways sculpture is defined, negated, or veiled by its immediate environs. We will be looking at artists whose work addresses these concerns in what are seemingly scale models of architectural environments. We will also be building our own provisional (miniature) spaces out of various materials such as sheetrock or wood which can then display or house provisional miniature sculptures also of various materials and media. There will be some supplies provided but depending on the project undertaken each student can expect additional material fees of \$5 - 75 depending on the project undertaken. Workshop meets on January 10, 11, 12, and 13 from 9-12:50 p.m. in the Super Shop. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Video: Documenting: Performing Objects	AART-017	This practicum workshop is restricted to Art School Art and Photo/Media BFA students. This workshop will focus on video documentation of performance art, participatory projects, and multi-media performance installations. While not a co-requisite of the "Performing Objects" performance workshop, our discussions will build on themes from that workshop by paying critical attention to highlighting performative qualities of objects (props, costumes, sculptures, etc.) through video, and considering the camera itself as a performer. Students will explore the different ways that video documentation could act as archival material, an extension of the performance, or result in the creation of an entirely new video artwork. Students will learn techniques for staging, lighting, framing, sound recording, and shooting and editing video of a variety of objects, bodies, and spaces. Students should have an external hard drive. Workshop meets on January 17, 18, 19, and 20 from 2-5:50 p.m. in A216 with some meetings in the video editing suite A107k. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Performance: Performing Objects	AART-018	This practicum workshop is restricted to Art School BFA students. Following the history of performance art as challenging convention, this workshop will focus on different ways of performing with/through objects, as a means of reimagining the performing body from static and bound (within categories such as gender and race), to mutable and open-ended. We will investigate how interstitial objects (props, sculptures, artifacts, etc.) can push performances through time and space, and into a social realm. We will engage in discussions on the functionality, materiality, and form of objects in order to reimagine things themselves as performers. We will experiment with incorporating new technologies and varying levels of participation with an audience in performances. We will look at and discuss performances and texts by Lygia Clark, Vaginal Davis, Gordon Hall, Guillermo Gomez-Pena, Adrian Piper and others. Workshop meets on January 10, 11, 12 and 13 from 2-5:50 pm in F200. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Mold-Making	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	This practicum workshop is restricted to Art School BFA students. The precise focus of each workshop will change from	Undergraduate	Practicum

year to year. Students are required to have an external hard drive to store files. Attendance required at all sessions.

Ceramics: Clay Structure	AART-021	This practicum workshop is restricted to Art School BFA students. This course will approach clay as a structural material in service of fabricating a framework for three-dimensional sculpture. We will explore various sculpture-centric building techniques and investigate the inherent benefits and limitations of each procedure. Students will be encouraged to execute one large-scale project utilizing the method (s) of construction best suited to their idea. We will also experiment with alternative processes for treating surface including flocking, upholstery, paint and other materials applicable to each student's individual practice. Critique will focus on materials as signifiers, method of display, and the strength of the discrete object in conveying concept. Students should bring sketchbooks/notebooks. There will be some supplies provided but additional material costs will vary depending on the project undertaken. Workshop meets on January 10,12,17, and 19 from 2-5:50 p.m. in Ceramics. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Painting: Prismaticism	AART-022	This practicum workshop is restricted to Art School BFA students. PRISMATISM suggests the simultaneous transparency, deviation, inversion, and refraction of light and images. In this workshop we will explore and experiment with various painting applications such as stenciling, masking, and other immediate processes in creating multiple works simultaneously. Students will get an idea of how pluralized techniques can rupture and expand the homogeneity of surface, image, and meaning. Some supplies provided, but students can expect additional material fees of \$5 - 75 depending on the project undertaken. Workshop meets on January 19 and 20 from 9-5:50 p.m. in JBSB. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Printmaking: Silkscreening for Painters	AART-023	This practicum workshop is restricted to Art School BFA students. This class will introduce students to alternative and advanced silkscreening techniques through hands-on workshops. We will be thinking of silkscreening not in terms of editions but as a mark-making process that can be used on linen, primed canvas, wood panels, glass and other traditional or unusual substrates. Students will learn how to prepare files for CMYK silkscreening using Photoshop; how to do CMYK printing; how masking techniques such as tape/vinyl can be used in a painting process; and will experiment by directly painting on the screen before it is printed. Students will also be introduced to the work of contemporary artists who experiment with screenprinting as part of their painting practice such as Charlene Von Heyl, Laura Owens, Christopher Wool and Sigmar Polke. Each student will make several studies/tests using these different techniques and will work towards completing one painting by the end of the week. Some supplies provided, but students can expect additional material fees of \$5-75 depending on the project undertaken. Workshop meets on January 11, 13, 18, and 20 from 2-5:50 p.m. in the Print and Media Lab. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Other Places	AART-024	This practicum workshop is restricted to Art Program and Photography and Media Program BFA 3 and 4 students. Students will visit a variety of artist-run project and alt-spaces in Los Angeles. A van will be provided. Workshop meets on January 17 and 18 from 9am to 5:50 p.m. Limited to 10 students. Attendance at both sessions required.	Undergraduate	Practicum; Wintersession
Digital: Sketch-up for 3D	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	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	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 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.	Undergraduate	Practicum
Writing: Art Words	AART-029	This practicum workshop is restricted to Art School BFA students. This workshop will consider the style and methods of press releases as a space to write about art, taking into consideration art speak, humor, poetics, and precision of language. Students will engage in generating writing, but this course will act less as a guide to writing about one's work than a survey of the multitude of ways it is done and the many linguistic pitfalls to avoid within this framework. Historical precedents we will discuss include Bank Collective's Faxbak, a London-based collective that edited and critiqued the dense language of press releases by editing and faxing them back to the gallery; Triple Canopy's "International Art English," the online magazine's extended essay which analyzes and parodies the vague and impenetrable language of contemporary art press releases; and critic Dan Fox's "Pretentiousness: Why It Matters." Workshop meets on January 17, 18, 19, and 20 from 9am - 12:50 p.m. in the A217. Attendance at all sessions is required. Class limited to 14 students.	Undergraduate	Practicum; Wintersession
Painting: Color Workout	AART-030	This practicum workshop is restricted to Art School BFA students. This is a hands-on practical workshop where students will focus on communicating with color. We will use exercises from Bauhaus instructors Joseph Albers and Johannes Itten to develop a color language. We will consider the physical properties of color and how color presents itself across various media. We will examine historical, cultural, and subjective perspectives to engage a color sensibility. Some supplies provided, but students can expect additional material fees of \$5 - 75 depending on the project undertaken. Workshop meets on January 10, 11, 12, and 13 from 9am to 12:50pm in JBSB. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Photograms: Exper. Photography Today	AART-031	This workshop is restricted to Art School BFA students. This workshop begins with an overview of artists, both historical and contemporary, who broke away from classical photography into experimentation with photograms (or cameraless photography). Students will be introduced to the technical and material aspects of the photogram. Technical considerations will include exposure time, arrangement, and post processing. The topic of objectivity versus abstraction will be examined: how can objects be laid out or treated in order for them to convey a more conceptual idea. At the end of the course there will be a critique of the new works in the group as a whole. The critique will consider both theoretical and practical aspects of each student's approach to their chosen medium. Students must be approved to use the Photo Lab. There will be an orientation session in December TBA. This practicum workshop is restricted to Art School BFA students. Some supplies provided, but students can expect additional material fees of \$5 - 75 depending on the project undertaken. Workshop meets on January 11, 13, 18, and 20 from 6:30-10:20 p.m. in Photo Lab. Attendance at all sessions is required. Limited to 15 students.	Undergraduate	Practicum; Wintersession
Foundation A	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	Undergraduate	

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.

Foundation B	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
Foundation Studio	AART-104	Foundation Studio is intended to provide a hands-on opportunity for students to understand and engage with a variety of approaches to studio practice. Students will be introduced to the program's labs, including the Supershop, the print and digital media lab, the video facilities, and the ceramics area. BFA1 Art Program students will be pre-enrolled in this class, along with Foundation A (AART-101) and What Makes it Art (AAIC-103). Students should expect to spend approximately \$50-\$100 for materials	Undergraduate
Independent Study	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	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	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	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	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	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	Undergraduate

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	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	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	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	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	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	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	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	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	Undergraduate

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 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.

Time Based Studio	AART-221	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. This is a comprehensive class on basic video production that includes a historical and theoretical survey and technical instruction. The student will learn to operate the School of Art's video production equipment including HD video cameras, microphones and audio recorders, lighting, video editing software and basic output. The class will also survey video art, avant-garde cinema, performance for video with an theoretical emphasis on postmodern notions of the authentic, the self, the original and the necessity of the copy. Students will be asked to participate in class discussion and complete one short video exercise and one final video project with class critique. This course may be repeated for credit.	Undergraduate
Sound in Art	AART-222	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. This course will focus on the creation and implementation of sound work in performance, recording, sound for picture, and installation contexts. In addition, we will examine the history of sound in art and sound in popular and experimental music through lectures / listening sessions, readings, and discussions. This will be a studio class with class time split between learning and employing software platforms and analog methods to produce sound work and lectures / listening sessions, discussions, and critiques of participants' work. Participants will generate single or multichannel sound works for installation, performance, or recording with an emphasis on augmenting or expanding existing practices.	Undergraduate
BFA Critique	AART-295	This is a critique 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. Online enrollment is open to BFA students in the Program in Art in their 2nd, 3rd, or 4th year. The course is open to BFA students in other programs only by permission of instructor.	Undergraduate
Independent Study	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	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	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	Undergraduate

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.

Open Critique	AART-300B	<p>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.</p>	Undergraduate
Open Critique	AART-300C	<p>In this class we will explore the tension between the artwork itself and what surrounds it, such as the artist's persona, history, context, discourse, the internet and the circulation of the materials that contribute to its meaning. Each critique will be split into two parts as an experiment in meaning construction. Students will be asked to present an artwork to the rest of the class - the presenting artist will not be able to contribute at this point, while the rest of the class spend some time collectively unpacking and discussing what meanings the work elicits. In the second part of the critique, the same artist will present a short artist talk which they would have worked on throughout the weeks in the class. The artist can present directly on the artwork they have shared, or more generally on their art practice. This can be performative, or a more traditional artist talk as long as the artist is sharing with the group where they are coming from when making work. It can be about one specific aspect of the work - such as the history of a material used - or a particular research dimension. The class will then be able to engage further by asking questions or creating more discussions. This allows the artist in the class to find ways to bridge the gap between their intentions and the artwork itself, and also brings the artist's voice in relation to the work, allowing them to think creatively about ways to do this in their practice. The objective is to understand that discourse is as important as the artwork itself.</p>	Undergraduate
VIROC Critique	AART-300D	<p>This critique will use contemplative and domination exercises designed to cultivate practical, radical, and transformative awareness towards your artistic intentions and practice and its social relationship to others. VIROC is an acronym standing for Vulnerability, Intimacy, Responsibility, Openness, and Courage. These are the qualities we will develop and work towards as a group. We will open each class using some exercises or prompts to establish intimacy and trust within the group. The hope is that this intimacy will enable us to hear and understand that our peers' feedback is most generous when it is careful, considered, and critical, going beyond surface appraisal and complimentary remarks. We will do physical exercises playing with power, domination, submission, and expression in order to shed some social fears and anxieties and desires for each others' approval or personal discomfort with wielding power, wherever such desires hinder our ability to be open and honest. Contemporary techniques of Deep Listening and Non-Violent Communication will be create new ways of hearing and receiving criticism with courage, responsibility, ownership, investment, and openness. Each student will present their work at least once during the semester. In order to pass the course, students critiquing the work are expected to participate actively and verbally, or write a thoughtful one page response to the work critiqued due the</p>	Undergraduate

following week. Students will be allowed no more than 3 absences for the semester. This allows the artist in the class to find ways to bridge the gap between their intentions and the artwork itself, and also brings the artist's voice in relation to the work, allowing them to think creatively about ways to do this in their practice. The objective is to understand that discourse is as important as the artwork itself.

Open Studio Series	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	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 engage in critical discussion. There will be a final class performance of works developed throughout the course that will be open to outside viewers (!)	Undergraduate	Open to the Institute
Sound in Art, Art in Sound	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	
Make Manifest: Ethics and Advocacy	AART-310P	This workshop asks the questions: What are your moral principles as an artist and citizen of the 21st century? How are 'right' and 'wrong' made manifest in your work and that of others? We will discuss projects and readings that deepen our understanding of ethics and advocacy in relation to contemporary aesthetic, humanistic, and political practices. Artists/activists/cultural workers will share their first-hand testimonies from working at the intersection of art and justice movements. Collaborative projects provide opportunities to develop skills of writing, public speaking, and organizing. Each student will keep a journal to log their experiences, insights, and observations. Open to BFA 1 and 2.	Undergraduate	
Synaesthesia	AART-310Q	This studio course is geared toward participants working across disciplines and sensorial regimes. The objective will be to strengthen interaction between disparate media and focus diverse modes of production into a coherent overall practice. We will examine the history of synesthesia, cross-genre, and 'all-over' work beginning with the writings of Novalis and J.K. Huysmans in the 19th Century, through Wassily Kandinsky, Frantisek Kupka, Walter Gropius, and Rose-Carol Washon Long in the 20th Century, to Quentin Meillassoux and Rosi Braidotti in the 21st. The class will explore synesthetic and 'all-over' practices including sound work, architectonics, installation, video, performance, writing, and the creation of personae as employed by artists including Kandinsky, Gropius, Joseph Beuys, Sturtevant, Joan Jonas, Adrian Piper, Leigh Bowery, Mike Kelley, and Lutz Bacher. The class will be a studio / lecture hybrid with class time devoted to the development of projects encompassing multiple media, performative, and multi-sensorial focus.	Undergraduate	
Manipulated Earth	AART-310R	Manipulated Earth: Ceramic Handbuilding Processes with	Undergraduate	

Moldmaking Techniques This studio class seeks to connect intermediate-level artists working in ceramics with the ordinary sources of our materials-earth, minerals, and oxides. Utilizing basic materials such as earth, natural pigments, and paper, students will learn to mix their own slip, paperclay and paperclay slip, recycled clay and colored clay. This class focuses on handbuilding techniques (hard and soft slab, pinch and coil) combined with the use and making of custom, simple plaster molds (hump molds, press molds, and 2 part plaster molds for slipcasting). Students will have the opportunity to use the collection of commercial molds, recombining them in unique configurations. Surface effects such as nerikomi, neriage, engobe, mishima, sgraffito, stamping and wax resists will be covered to augment the ceramic palette beyond commercial glazes and the many custom glazes provided by Calarts. Image transfer techniques allowing students to incorporate photographic images or images of their drawings will also be covered. If time allows, students will also learn to make their own clay out of found earth, foraged from a class hike and field trip. The class will not cover the use of the wheel, although students with prior knowledge are welcome to incorporate wheel-thrown vessels into their work. Mandatory lab fee of \$50 which includes firing costs, glazes, and 1 bag of clay. Additional clay and materials available for purchase from SuperShop at \$20/bag.

Advanced Sculpture	AART-310S	"But I am a blasted tree; the bolt has entered my soul; and I felt then that I should survive to exhibit what I shall soon cease to be--a miserable spectacle of wrecked humanity, pitiable to others and intolerable to myself." (Mary Shelley, Frankenstein) This is a studio class that explores physical space, social space, and the space of the spectator as resources. Process may be determined by form-generating strategies from classical to present and will be explored in an individual project proposal based format. Emphasis will be placed on research, development, and completion of individual projects. Class time is devoted to studio activity, instructor and student presentations, class discussions, and critique. Material costs vary depending on students' individual projects. Recommended for students who have taken Sculpture(AART213/713) or a related practicum, or have previous experience working in sculpture.	Undergraduate
Open Seminar Series	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	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	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	Undergraduate

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.

Open Seminar	AART-320C	<p>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.</p>	Undergraduate
Open Seminar	AART-320D	<p>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.</p>	Undergraduate
Writing After Art	AART-320E	<p>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.</p>	Undergraduate
The Historical Abyss	AART-320F	<p>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 <i>For Fake</i>), and FBI special agent who operates the FBI's art</p>	Undergraduate

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.

Comedy and Performance	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 som 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
Is It Really Working	AART-320H	Work, Unwork, Postwork and Labor in Capitalist Realities When we speak of work, we speak of a broad social and material construct, crucial in shaping experiences of reality and contouring the production of subjectivity. This understanding is rooted in a critical tradition that begins with Marx's notion of estranged labor, and continues through recent feminist critiques of the concept of work ethics. These analyses place the experience of work at the epicenter of our existence, operating as an ideological mechanism that promises perpetuation and legitimation of the individual's life via routines of normative and moralized tasks. This seminar attempts to examine this notion of work and work ethics alongside artistic practices who understand cultural production to be enmeshed in a larger system of labor relations, and inherently connected to contemporary social and political movements. Our analysis will consider different working practices from a discursive and practical perspective through reading discussion, workshops and field trips to diverse materializations of 'workspaces'.	Undergraduate
Monsters, Witches, & Ex-Humans	AART-320I	Figures of Alterity: Monsters, Witches, and Ex-Humans. This seminar looks at historical and anthropological perspectives on monstrosity and its cultural significance. Looking at representations of monsters from the medieval to the contemporary, we will examine how monsters represent difference and threaten societal boundaries. We will read stories of feral children, descriptions of foreign cultures from old travelogues, and examine the history of World Fairs and their relationship to Freak Shows and the spectacularization of difference, whether that be racial, able-bodied, or cultural difference. Through an analysis of monsters in visual culture, we will discuss a cultural politics of human embodiment that goes into deciding what is and isn't monstrous. We will consider our relationships to other non-human species, as well as the way non-human categories are mobilized to denigrate some humans as monstrous, and learn what it means to be ex-human. We will read a variety of interdisciplinary texts from anthropology, queer theory, history, gothic and science fiction, and medieval studies, including authors such as Jeffery Jerome Cohen, Eduardo Viveiros de Castro, Mel Y. Chen, Michael Taussig, Jack Halberstam, Alexander Weheliye and Silvia Federici. Students are expected to keep up with the weekly readings with weekly presentations and full participation in class discussions and exercises. Students will be allowed no more than 3 absences for the semester.	Undergraduate
Sonatine Bureaucratique	AART-320J	Sonatine Bureaucratique is a seminar addressing what Benjamin H.D. Buchloh labeled the 'aesthetic of administration'--- its history, current status, and co-effects spanning the 20th and 21st Centuries. We will examine artists and collectives contending with rapidly increasing bureaucracy, surveillance, command-and-control apparatus, state secrecy, data collection, and modeling-and-simulation including Laura Poitras, Trevor Paglen, The Invisible Committee, and Anonymous. We will delve into the history of the 'bureaucratic aesthetic' beginning with Erik Satie's Sonatine Bureaucratique and progressing through the contractual operations of Duchamp, Yves Klein, and Robert Morris, Hans Haacke's employment of systems theory, and conceptualists' -including Douglas Huebler and Charles Gaines- anticipation of current surveillance and data interpretation technology. Readings will include works by Giorgio Agamben, Manuel de Landa, and Andrea Fraser.	Undergraduate
Postcolonial Critique	AART-320K	Postcolonial Critique and the Aesthetic Object This course	Undergraduate

examines Postcolonial discourse and its relationship to art and art making. Postcolonial critique emerged within the last half-century as a theory of the post-Eurocentric globalization of cultural flows, work, ideas, and persons; and as a response to the nationalist critique that arose from the decline of the old colonial order and the old regimes of racism. Rather than simply rejecting European culture, postcolonialism focuses on the relationship between it and the rest of the world, using as its point of departure the cultures and ideas of those liberated from or still resisting domination. This reflects the dynamic role that the cultures and ideas of the formerly colonized and the still racialized and otherwise socially dominated play in today's world. Postcolonial critique first appeared in disciplines that use art, ideas, and culture as tools of analysis: art history and criticism, literary studies, feminist studies, philosophy, and anthropology. It has played a defining role in the field of cultural studies. This class will begin by examining some of the major theorists in the field, including Aime Cesaire, Franz Fanon, Edward Said, Gayatri Chakravorty Spivak, Homi K. Bhaba, and others. We will then shift our attention to art and the work of the artist. Our guides in this endeavor will include writers like Simon Gikandi, Edwidge Danticat, Edouard Glissant, Jamaica Kincaid, and Robin Coste Lewis. Students will, during the course of the semester, also produce postcolonial critiques of both their own work and of works of art currently on public display.

Slightly Sensational	AART-320L	<p>Slightly Sensational: Fresh Assault on the Historical Uncanny Through Cooking, Magic, and Making. This is a particular exploration of the senses, aesthetic intelligence, and present apprehensions of the Uncanny. Research indicates that humans have been able to overcome the energetic barriers of animal realm through the use of cooking, enabling them to glean much greater energy content from their food and thus growing larger brains that have enhanced sensory perception. This enhancement includes the act of cognition and the perception of life well beyond our limited animal instincts. The course will consider how creative acts that engage the symbolic realm of communication coincide with, and expand our ideas of what is animate and inanimate. This theme of the Uncanny, which is what Freud borrowed from Ernst Jentsch's <i>On the Psychology of the Uncanny</i> (1906), focuses of the perception and feeling of uncertainty regarding whether something has vitality and is animate or inanimate. The Uncanny here is a place for cultural exchange rather than story of technological or evolutionary innovation. Lectures, class discussions, uncanny activity, and reading will initiate process. Individual presentations, research and critiques are given throughout the term to allow each student the opportunity of reviewing each other's uncanny.</p>	Undergraduate
Talking Bact, Disc Bodies, Sex of Stones	AART-320M	<p>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.</p>	Undergraduate
Liminal Spaces	AART-320N	<p>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 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 <i>Location of Culture</i>, Michael Taussig's <i>Mimesis and Austerity</i>, Kwame Anthony Appiah's <i>Cosmopolitanism</i>, Abdelkebir Khatibi's <i>Love in Two Languages</i>, and Chinua Achebe's <i>Arrow of God</i>. Our discussion of these objects and texts will raise topics related to hybridity, mimicry, and mimesis-translation, writing back through the space of bilingual, contrapuntal reading,</p>	Undergraduate

intertextuality, and diaspora. Open Seminar is a series of seminars of special topics chosen by the instructor.

White Cubes, Black Boxes	AART-320P	Open to BFA3 and BFA4 students in the Art Program. White Cubes, Black Boxes: Politics of Language and Representation Languages are systems of communication devised by power structures that inscribe their priorities, privileges and ideologies in the rules that articulate and arbitrate the elements that constitute them. The manner in which we describe ideas, create hierarchies within the different elements of a text and pretend to represent different subjectivities is mediated by the possibilities contained within a particular language, its rules, its syntax and its grammar. In this course we would look at different linguistic systems to deconstruct the politics that mobilize them and that they perpetuate. The goal of the class is to develop a critical approach to taste and representation, exercising tools that help to recognize privileged cultural forms, who are they made for and by, and what economic purpose they serve. We will also look at artistic manifestations commonly understood as "secondary", "lowbrow" or "outsider" in order to analyze why they have been deemed less valuable--sometimes "primitive" or "popular"--and what kind of exclusions this belittlement perpetuates. The course consists of a variety of readings, exercises and group analysis that inspect different systems of representation and their linguistic and political implications. The goal is to develop a critical approach to canonical cultural formats that questions their given status and inspects the sociopolitical structures that constitute their value. In addition to weekly readings and class participation, students must attend all field visits and guest lectures, and present a final project that performs an analysis of the system of representation used by a chosen type of textuality (cultural phenomenon, moving image, literary text, work of art, etc...). Open Seminar is a series of seminars of special topics chosen by the instructor.	Undergraduate
The Art of the Dead	AART-320Q	Open to BFA3 and BFA4 students in the Art Program. The impulse to commemorate the deceased has driven human visual production since its onset. Tombs, monuments, commemorative portraits, shrines, and hashtags have given form to the desires of the living to communicate with, pay tribute to, and mourn the dead. In this transhistorical seminar, we'll discuss questions such as: What are sacred, socio-political, material, and aesthetic rituals that have shaped how death has been represented over time? How does the desire to extend metaphysical life into the eternal affect perceptions of human mortality? How might we imagine funerary practices evolving in the future? Case studies will include the ancient Egyptian Book of the Dead and the Fayum mummy portraits of Roman Egypt, Black Lives Matter, Hannah Wilke's Intra-Venus Tapes, Maya Lin's Vietnam Veterans Memorial, and others. Course requirements: discussion, readings, writing assignments, field trip, and final presentation. Open Seminar is a series of seminars of special topics chosen by the instructor.	Undergraduate
Torch of the Mystics	AART-320R	Open to BFA3 and BFA4 students in the Art Program. "Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach." (Sol Lewitt) This is a seminar class addressing the strong historical interaction between art and 'outsider', utopian, non-Euclidian, vitalist, and 'mystical' philosophies. Beginning with the 15th to 18th Century work of Jacob Boehme, Robert Fludd, the unknown author of the Voynich Manuscript, and William Blake and progressing through Victor Hugo, the Symbolists, and Hilma af Klimpt in the late 19th-early 20th Century we will examine the history of unusual philosophies and experiences influencing art. Readings will include Paracelsus, Charles Fourier, Helena P. Blavatsky, Henri Bergson, Wassily Kandinsky, Walter Benjamin, Theodor Adorno, and more. The class will follow lines of thought and influence from the impact of theosophy on Malevich, Kandinsky, Mondrian, and Agnes Pelton to the vitalist tendencies of Arthur Dove to the n-dimensional and alchemical investigations of Duchamp and, later, of Forrest Bess and Sigmar Polke. It will examine the secrecy and ritual surrounding the Minotaure, Documents, and Acephale groups including Andre Breton, George Bataille, and Matta, the Rosicrucianism of Erik Satie and Yves Klein, and the influence of Native American religion on Barnett Newman, Jackson Pollock, and Lee Krasner. We will examine Maya Deren's intersection with Vodoun / Vodou in Haiti, cabalistic and occult influences on the work of Harry Smith, Wallace Berman, Cameron, and Kenneth Anger, the impact of Zen on John Cage, Nam June Paik, and James Lee Byars, and the influence of Rudolph Steiner's anthroposophy on Joseph Beuys and the Viennese Actionists. The class will further examine the influence of 'rational mystics' including Pythagoras, Plato, and Zeno on the work of Sol Lewitt, Eva Hesse, and Bruce Nauman, and the punk-influenced paranormal investigations of Derek Jarman and David Askevold, culminating with contemporary practioners	Undergraduate

including Susan Hiller, Joachim Koester, and others. Open Seminar is a series of seminars of special topics chosen by the instructor.

In the Weeds	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
Reconsiderations	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
Independent Study	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
Getting Your Sh*t Together BFA	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 http://www.gyst-ink.com 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
Advanced Critical Ceramics	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
Freud & Lacan: An Intro Workshop	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
Andy: Issues in Contemporary Art	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
Feminist Art: Theory & Practice	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 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	Undergraduate

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	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	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	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	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	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	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	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	Undergraduate

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.

Art & Politics	AART-412	<p>What is the power of art? What is art for, who is it for, what does it do, is it for one or many? These are some of the question to which this seminar will be addressed. It will be a search for possibilities and their contestations in relation to important issues in societies today. For our purposes art can be thought of broadly, a field that includes performing arts, time based media and literature in addition to visual and spatial art. We will inform our discussions with writings by artists, poets, designers and academics who elaborate differing theories of art's social and political dimensions. The seminar will take the format of student presentations each class period followed by group discussion. Each student will make a short presentation on a topic of interest to them that can in some way be defined as political, it needn't be connected to art or aesthetics. From our discussions together we will focus in on our own theories and positions in relation to the questions posed above. Besides sharing, learning and connecting with one another our goal might be to sharpen and hone each artist's understanding of what their work means for others. Students from Theater, Music, Film/Video and Critical Studies encouraged. BFA 3 and 4, Permission of instructor required Readings: Grace Paley, Responsibility (poem) Susan Buck Morse, What is Political Art? Luis Camnitzer, chapters from Didactics of Liberation Grant Kester, The Sound of Breaking Glass part II Boris Groys, The Truth of Art Andrea Fraser, 1% C'est Moi Berthold Brecht, Writing the Truth: Five Difficulties Eric Gill, All Art is Propaganda Terry Eagleton, Culture and Violence Herbert Marcuse, Aesthetic Dimension (Introduction) Martha Rosler, Take the Money and Run Greg Sholette, After OWS</p>	Undergraduate
Content & Form	AART-413	<p>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.</p>	Undergraduate
Metonymy	AART-414	<p>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.</p>	Undergraduate
Looking for Political Ecstasy	AART-416	<p>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.</p>	Undergraduate
Viewplane-Artist As	AART-417	<p>Open to Art School BFA3 and BFA4. This working forum for</p>	Undergraduate

Eyewitness		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.	
Montage & Memory	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	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 Exhibition	AART-422	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 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.	Undergraduate
Expansive Fields: The Ramble	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. "Quiddities never rest, they ramble. The meander is more attractive than a straight shot aimed at a bull's-eye. Rambling is a strategy that encourages waywardness, an encounter with the unforeseen and happenstance, a reaction to the immediate and local: dailiness and quiddities are integral to it." (Lynne Cooke, In the Shadow of Robert Walser; from A Little Ramble: In the Spirit of Robert Walser, edited by Christine Burgin/Donald Young)	Undergraduate
Undergraduate Open Critique	AART-425	Art School only. Critical discussion of students' artwork. Two presentations per 3-hour class.	Undergraduate
Writing Workshop	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	Open to Art and Music BFA3 or BFA4. This course may be open	Undergraduate

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.

Pedagogy As Art	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	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	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	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	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 an excerpt will be re-presented with the work to initiate discussion. There will be two presentations each week.	Undergraduate
Drawing Culture	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	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	Undergraduate

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.

Streetwork	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	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	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
Beta Critical	AART-445	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. At the beginning of the semester, students are responsible for organizing a class around their research, which may include a close reading of a relevant text or a field trip. The second half	Undergraduate

of the semester will be devoted to lengthy, in-depth critiques of each participating students' work in progress for their final projects.

Collisions Explain Everything	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 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.	Undergraduate
Advanced Drawing	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	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	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	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	Beginning with an in-depth consideration of "The Forever Now" exhibition at MoMA, NY in winter 2015/15, 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	Undergraduate

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.

Rays of Relation	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, 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.	Undergraduate
Time Based Studio: Video Apocalypse	AART-453	Time Based Studio: Video Apocalypse This is a comprehensive class on video practice that includes a historical survey and technical instruction. The student will learn to operate the school of art's production and exhibition equipment including lighting, basic pixel mapping, green-screen, and video display with a focus on video installation in the gallery using various monitors, projectors, media players, speakers etc. The class will also survey video art, and cinema with an emphasis on theory in science fiction; including cyberpunk and (post)apocalyptic. Students will read and discuss assigned theoretical essays, complete one video exercise and one final project for installation, and participate in critique and discussion.	Undergraduate
Post-Secular: Religion, Ritual, Perform	AART-454	Post-Sectular: Religion, Ritual, and Performance This course will investigate the paradoxical links between the religious and the secular as it plays out in various quarters of Western societies today. In both heterodox and dominant cultural contexts, we will examine how adherence to religious impulses provides systems of social cohesion and gives a sense of continuity and a sense of belonging (historical, familial, personal) to diverse constituents. We will think about performance art as a means of creative expression, a mode of critical inquiry, and an avenue for public engagement. In the class, you will be given tools to read, respond to, and recreate both religious and secular tendencies within culture. Our approach will be the study and production of gesture, behavior, habit, event, repetition, and reenactment as integral to and constitutive of cultural and religious identification. How does performance help us analyze scripted and unscripted scenes of everyday life? In what ways does performance art become a laboratory for reimagining notions of religiosity, community, citizenship, power and responsibility? How does a performance strategy embody these ideas outside the realm of language? How does the enacted fiction of performance complicate the space between an event and its meaning? Can our expression help us regain a renewed openness and sensitivity to include and not exclude religiosity in a post-secular contemporary art discourse? We will have fieldtrips to see live religious events (at a mosque and at a Buddhist meditation center). In addition, we will examine performance art, videos, do close readings of theoretical texts, and produce individual and collaborative performances. We will also spend time critiquing our own performances on form, content, intent, proficiency with materials and processes, and overall effectiveness.	Undergraduate
Field Notes: Thinking Through Drawing	AART-455	Through readings, studio work, and speculative conversations, this class will approach drawing as a tool for thinking, with an emphasis on inquiry, discussion, and experimentation. In presentations, special emphasis will be placed on artists who apply an interdisciplinary approach to their work. Some examples of artists to be discussed include Lucy Dodd, Oscar Tuazon, Roni Horn, Sarah Sze, Rosa Barba, Mark Bradford, Agnes Denes, Mark Dion, and Vija Celmins. Although not always at the center of their practice, drawing plays a primary role in these artists' investigations. A broad range of ideas and visual explorations will be considered, including perspectives from other disciplines. Students interested in the topic of time and space will have the opportunity to expand their explorations through science-based readings and presentations followed by studio work. Science inquiries will include geologic time and strata, the history of the known universe, cellular structures and	Undergraduate

microorganisms, natural history, and the visual aspects of marine biology. Drawing heightens curiosity and, simply put, this class is about expanding possibilities and investigating interests.

21st Century Expeditions	AART-457	This class is comprised of weekly field trips to various exhibitions and art projects in a range of venues throughout Los Angeles. Students will participate in on-site critiques as well as rigorous post-visit discussions. Periodically, exhibiting artists, curators and critics will be invited to speak with the class. Additionally, students will participate in determining the scope and nature of further research pertaining to each week's visit culminating in class presentations and a final project.	Undergraduate
Machine Video/Video Critique	AART-458	This is a critique class focusing on video art with an introductory consideration of video as a medium of synthesis (a condition opposed to essence). The instructor will present one reading and video work for study. Each student will then present their own project in progress, including one outside reference and then their completed work for group consideration. Video-based works are the primary focus, but any time-based work will be considered. Some technical assistance in-studio, and advise for video installation will also be offered.	Undergraduate
Sick Joke	AART-459	Sick Joke: Bitterness, Sarcasm and Irony in Recent Art & Thought A seminar examining odd, intense, and/or rancorous humor as a vehicle for high-stakes meaning making. Via close reading of theoretical texts, and the exploration of work by several artists, students will deepen understanding of the revolutionary or radical reverberations made possible by humor. Discussion will include irony, satire, irreverence, parody, inversion, e.g., "destabilized appropriations of dominant discourse, which may be able to transform an experience of loathsome insult into an opportunity for revealing and defying the absurdity of power." In this seminar—an in-depth consideration of (the history of) satire—students will have the opportunity to consider the possibility of parrying the grief or anxiety that arises from a sustained effort to confront the brutalities brought on by late capitalism. This class will offer the opportunity to study the compelling energies that flow between power, empowerment, discomfort, and laughter. Texts and artists may include: Fred Moten, Jonathan Swift, Nina Simone, Maggie Nelson, Vaginal Creme Davis, Jordan Peele, Simon Critchley, Sigmund Freud, SNL, Samantha Bee, Henri Bergson, Richard Pryor, John Limon, Peggy Ahwesh, William Pope L, Ali Wong, Paul Beatty.	Undergraduate
Drawing Experiments	AART-460	During this course, we will explore and make marks with materials associated with drawing and painting. Practice with dry and liquid media will generate an investigation of temporality, gesture, line, touch, form, documentation, repetition, erasures and cuts. Through critique and discussion, we'll have the opportunity to examine the results of our immersive experiments. Additionally, we'll look closely at work by Gordon Matta-Clark, Nancy Grossman, Jasper Johns, Jean Arp, Ellsworth Kelly, Bruce Nauman and Agnes Martin. Expect to participate in several field trips and discuss readings by Pamela Lee Rosalind Krauss, Briony Fer, Gilles Deleuze and Lucy Lippard. Students will be expected to provide some materials and supplies for drawing and painting. Estimated cost for student is \$50.00. Some materials will be provided.	Undergraduate
Independent Study	AART-499	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-500	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.	Graduate
Open Critique	AART-500A	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	Graduate

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.

Open Critique	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 Critique	AART-500C	<p>In this class we will explore the tension between the artwork itself and what surrounds it, such as the artist's persona, history, context, discourse, the internet and the circulation of the materials that contribute to its meaning. Each critique will be split into two parts as an experiment in meaning construction. Students will be asked to present an artwork to the rest of the class - the presenting artist will not be able to contribute at this point, while the rest of the class spend some time collectively unpacking and discussing what meanings the work elicits. In the second part of the critique, the same artist will present a short artist talk which they would have worked on throughout the weeks in the class. The artist can present directly on the artwork they have shared, or more generally on their art practice. This can be performative, or a more traditional artist talk as long as the artist is sharing with the group where they are coming from when making work. It can be about one specific aspect of the work - such as the history of a material used - or a particular research dimension. The class will then be able to engage further by asking questions or creating more discussions. This allows the artist in the class to find ways to bridge the gap between their intentions and the artwork itself, and also brings the artist's voice in relation to the work, allowing them to think creatively about ways to do this in their practice. The objective is to understand that discourse is as important as the artwork itself.</p>	Graduate
VIROC Critique	AART-500D	<p>This critique will use contemplative and domination exercises designed to cultivate practical, radical, and transformative awareness towards your artistic intentions and practice and its social relationship to others. VIROC is an acronym standing for Vulnerability, Intimacy, Responsibility, Openness, and Courage. These are the qualities we will develop and work towards as a group. We will open each class using some exercises or prompts to establish intimacy and trust within the group. The hope is that this intimacy will enable us to hear and understand that our peers' feedback is most generous when it is careful, considered, and critical, going beyond surface appraisal and complimentary remarks. We will do physical exercises playing with power, domination, submission, and expression in order to shed some social fears and anxieties and desires for each others' approval or personal discomfort with wielding power, wherever such</p>	Graduate

desires hinder our ability to be open and honest. Contemporary techniques of Deep Listening and Non-Violent Communication will be create new ways of hearing and receiving criticism with courage, responsibility, ownership, investment, and openness. Each student will present their work at least once during the semester. In order to pass the course, students critiquing the work are expected to participate actively and verbally, or write a thoughtful one page response to the work critiqued due the following week. Students will be allowed no more than 3 absences for the semester. This allows the artist in the class to find ways to bridge the gap between their intentions and the artwork itself, and also brings the artist's voice in relation to the work, allowing them to think creatively about ways to do this in their practice. The objective is to understand that discourse is as important as the artwork itself.

Open Studio Series	AART-510	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.	Graduate	
Persona: Performing Yourself	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	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	
Make Manifest: Ethics and Advocacy	AART-510P	This workshop asks the questions: What are your moral principles as an artist and citizen of the 21st century? How are 'right' and 'wrong' made manifest in your work and that of others? We will discuss projects and readings that deepen our understanding of ethics and advocacy in relation to contemporary aesthetic, humanistic, and political practices. Artists/activists/cultural workers will share their first-hand testimonies from working at the intersection of art and justice movements. Collaborative projects provide opportunities to develop skills of writing, public speaking, and organizing. Each student will keep a journal to log their experiences, insights, and observations. Open to BFA 1 and 2.	Graduate	
Synaesthesia	AART-510Q	This studio course is geared toward participants working across disciplines and sensorial regimes. The objective will be to strengthen interaction between disparate media and focus diverse modes of production into a coherent overall practice. We will examine the history of synesthesia, cross-genre, and 'all-over' work beginning with the writings of Novalis and J.K. Huysmans in the 19th Century, through Wassily Kandinsky, Frantisek Kupka, Walter Gropius, and Rose-Carol Washton Long in the 20th Century, to Quentin Meillassoux and Rosi Braidotti in the 21st. The class will explore synesthetic and 'all-over'	Graduate	

practices including sound work, architectonics, installation, video, performance, writing, and the creation of personae as employed by artists including Kandinsky, Gropius, Joseph Beuys, Sturtevant, Joan Jonas, Adrian Piper, Leigh Bowery, Mike Kelley, and Lutz Bacher. The class will be a studio / lecture hybrid with class time devoted to the development of projects encompassing multiple media, performative, and multi-sensorial focus.

Manipulated Earth	AART-510R	Manipulated Earth: Ceramic Handbuilding Processes with Moldmaking Techniques This studio class seeks to connect intermediate-level artists working in ceramics with the originary sources of our materials-earth, minerals, and oxides. Utilizing basic materials such as earth, natural pigments, and paper, students will learn to mix their own slip, paperclay and paperclay slip, recycled clay and colored clay. This class focuses on handbuilding techniques (hard and soft slab, pinch and coil) combined with the use and making of custom, simple plaster molds (hump molds, press molds, and 2 part plaster molds for slipcasting). Students will have the opportunity to use the collection of commercial molds, recombining them in unique configurations. Surface effects such as nerikomi, neriage, engobe, mishima, sgraffito, stamping and wax resists will be covered to augment the ceramic palette beyond commercial glazes and the many custom glazes provided by Calarts. Image transfer techniques allowing students to incorporate photographic images or images of their drawings will also be covered. If time allows, students will also learn to make their own clay out of found earth, foraged from a class hike and field trip. The class will not cover the use of the wheel, although students with prior knowledge are welcome to incorporate wheel-thrown vessels into their work. Mandatory lab fee of \$50 which includes firing costs, glazes, and 1 bag of clay. Additional clay and materials available for purchase from SuperShop at \$20/bag.	Graduate
Advanced Sculpture	AART-510S	"But I am a blasted tree; the bolt has entered my soul; and I felt then that I should survive to exhibit what I shall soon cease to be--a miserable spectacle of wrecked humanity, pitiable to others and intolerable to myself." (Mary Shelley, Frankenstein) This is a studio class that explores physical space, social space, and the space of the spectator as resources. Process may be determined by form-generating strategies from classical to present and will be explored in an individual project proposal based format. Emphasis will be placed on research, development, and completion of individual projects. Class time is devoted to studio activity, instructor and student presentations, class discussions, and critique. Material costs vary depending on students' individual projects. Recommended for students who have taken Sculpture(AART213/713) or a related practicum, or have previous experience working in sculpture.	Graduate
Open Seminar Series	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	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	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?	Graduate

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.

Open Seminar	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 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.	Graduate
Open Seminar	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	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 critices 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	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,	Graduate

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.

Comedy and Performance	AART-520G	<p>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 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.</p>	Graduate
Is It Really Working	AART-520H	<p>Work, Unwork, Postwork and Labor in Capitalist Realities When we speak of work, we speak of a broad social and material construct, crucial in shaping experiences of reality and contouring the production of subjectivity. This understanding is rooted in a critical tradition that begins with Marx's notion of estranged labor, and continues through recent feminist critiques of the concept of work ethics. These analyses place the experience of work at the epicenter of our existence, operating as an ideological mechanism that promises perpetuation and legitimation of the individual's life via routines of normative and moralized tasks. This seminar attempts to examine this notion of work and work ethics alongside artistic practices who understand cultural production to be enmeshed in a larger system of labor relations, and inherently connected to contemporary social and political movements. Our analysis will consider different working practices from a discursive and practical perspective through reading discussion, workshops and field trips to diverse materializations of 'workspaces'.</p>	Graduate
Monsters, Witches, & Ex-Humans	AART-520I	<p>Figures of Alterity: Monsters, Witches, and Ex-Humans. This seminar looks at historical and anthropological perspectives on monstrosity and its cultural significance. Looking at representations of monsters from the medieval to the contemporary, we will examine how monsters represent difference and threaten societal boundaries. We will read stories of feral children, descriptions of foreign cultures from old travelogues, and examine the history of World Fairs and their relationship to Freak Shows and the spectacularization of difference, whether that be racial, able-bodied, or cultural difference. Through an analysis of monsters in visual culture, we will discuss a cultural politics of human embodiment that goes into deciding what is and isn't monstrous. We will consider our relationships to other non-human species, as well as the way non-human categories are mobilized to denigrate some humans as monstrous, and learn what it means to be ex-human. We will read a variety of interdisciplinary texts from anthropology, queer theory, history, gothic and science fiction, and medieval studies, including authors such as Jeffery Jerome Cohen, Eduardo Viveiros de Castro, Mel Y. Chen, Michael Taussig, Jack Halberstam, Alexander Weheliye and Silvia Federici. Students are expected to keep up with the weekly readings with weekly presentations and full participation in class discussions and exercises. Students will be allowed no more than 3 absences for the semester.</p>	Graduate
Sonatine Bureaucratique	AART-520J	<p>Sonatine Bureaucratique is a seminar addressing what Benjamin H.D. Buchloh labeled the 'aesthetic of administration'--- its history, current status, and co-effects spanning the 20th and 21st Centuries. We will examine artists and collectives contending with rapidly increasing bureaucracy, surveillance, command-and-control apparatus, state secrecy, data collection, and modeling-and-simulation including Laura Poitras, Trevor Paglen, <i>The Invisible Committee</i>, and <i>Anonymous</i>. We will delve into the history of the 'bureaucratic aesthetic' beginning with</p>	Graduate

Erik Satie's Sonatine Bureaucratique and progressing through the contractual operations of Duchamp, Yves Klein, and Robert Morris, Hans Haacke's employment of systems theory, and conceptualists' -including Douglas Huebler and Charles Gaines- anticipation of current surveillance and data interpretation technology. Readings will include works by Giorgio Agamben, Manuel de Landa, and Andrea Fraser.

Postcolonial Critique	AART-520K	<p>Postcolonial Critique and the Aesthetic Object This course examines Postcolonial discourse and its relationship to art and art making. Postcolonial critique emerged within the last half-century as a theory of the post-Eurocentric globalization of cultural flows, work, ideas, and persons; and as a response to the nationalist critique that arose from the decline of the old colonial order and the old regimes of racism. Rather than simply rejecting European culture, postcolonialism focuses on the relationship between it and the rest of the world, using as its point of departure the cultures and ideas of those liberated from or still resisting domination. This reflects the dynamic role that the cultures and ideas of the formerly colonized and the still racialized and otherwise socially dominated play in today's world. Postcolonial critique first appeared in disciplines that use art, ideas, and culture as tools of analysis: art history and criticism, literary studies, feminist studies, philosophy, and anthropology. It has played a defining role in the field of cultural studies. This class will begin by examining some of the major theorists in the field, including Aime Cesaire, Franz Fanon, Edward Said, Gayatri Chakravorty Spivak, Homi K. Bhaba, and others. We will then shift our attention to art and the work of the artist. Our guides in this endeavor will include writers like Simon Gikandi, Edwidge Danticat, Edouard Glissant, Jamaica Kincaid, and Robin Coste Lewis. Students will, during the course of the semester, also produce postcolonial critiques of both their own work and of works of art currently on public display.</p>	Graduate
Sleightly Sensational	AART-520L	<p>Sleightly Sensational: Fresh Assault on the Historical Uncanny Through Cooking, Magic, and Making. This is a particular exploration of the senses, aesthetic intelligence, and present apprehensions of the Uncanny. Research indicates that humans have been able to overcome the energetic barriers of animal realm through the use of cooking, enabling them to glean much greater energy content from their food and thus growing larger brains that have enhanced sensory perception. This enhancement includes the act of cognition and the perception of life well beyond our limited animal instincts. The course will consider how creative acts that engage the symbolic realm of communication coincide with, and expand our ideas of what is animate and inanimate. This theme of the Uncanny, which is what Freud borrowed from Ernst Jentsch's On the Psychology of the Uncanny (1906), focuses of the perception and feeling of uncertainty regarding whether something has vitality and is animate or inanimate. The Uncanny here is a place for cultural exchange rather than story of technological or evolutionary innovation. Lectures, class discussions, uncanny activity, and reading will initiate process. Individual presentations, research and critiques are given throughout the term to allow each student the opportunity of reviewing each other's uncanny.</p>	Graduate
Talking Bact, Disc Bodies, Sex of Stones	AART-520M	<p>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.</p>	Graduate
Liminal Spaces	AART-520N	<p>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</p>	Graduate

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.

White Cubes, Black Boxes	AART-520P	<p>White Cubes, Black Boxes: Politics of Language and Representation Languages are systems of communication devised by power structures that inscribe their priorities, privileges and ideologies in the rules that articulate and arbitrate the elements that constitute them. The manner in which we describe ideas, create hierarchies within the different elements of a text and pretend to represent different subjectivities is mediated by the possibilities contained within a particular language, its rules, its syntax and its grammar. In this course we would look at different linguistic systems to deconstruct the politics that mobilize them and that they perpetuate. The goal of the class is to develop a critical approach to taste and representation, exercising tools that help to recognize privileged cultural forms, who are they made for and by, and what economic purpose they serve. We will also look at artistic manifestations commonly understood as "secondary", "lowbrow" or "outsider" in order to analyze why they have been deemed less valuable--sometimes "primitive" or "popular"--and what kind of exclusions this belittlement perpetuates. The course consists of a variety of readings, exercises and group analysis that inspect different systems of representation and their linguistic and political implications. The goal is to develop a critical approach to canonical cultural formats that questions their given status and inspects the sociopolitical structures that constitute their value. In addition to weekly readings and class participation, students must attend all field visits and guest lectures, and present a final project that performs an analysis of the system of representation used by a chosen type of textuality (cultural phenomenon, moving image, literary text, work of art, etc...). Open Seminar is a series of seminars of special topics chosen by the instructor.</p>	Graduate
The Art of the Dead	AART-520Q	<p>The impulse to commemorate the deceased has driven human visual production since its onset. Tombs, monuments, commemorative portraits, shrines, and hashtags have given form to the desires of the living to communicate with, pay tribute to, and mourn the dead. In this transhistorical seminar, we'll discuss questions such as: What are sacred, socio-political, material, and aesthetic rituals that have shaped how death has been represented over time? How does the desire to extend metaphysical life into the eternal affect perceptions of human mortality? How might we imagine funerary practices evolving in the future? Case studies will include the ancient Egyptian Book of the Dead and the Fayum mummy portraits of Roman Egypt, Black Lives Matter, Hannah Wilke's Intra-Venus Tapes, Maya Lin's Vietnam Veterans Memorial, and others. Course requirements: discussion, readings, writing assignments, field trip, and final presentation. Open Seminar is a series of seminars of special topics chosen by the instructor.</p>	Graduate
Torch of the Mystics	AART-520R	<p>"Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach." (Sol Lewitt) This is a seminar class addressing the strong historical interaction between art and 'outsider', utopian, non-Euclidian, vitalist, and 'mystical' philosophies. Beginning with the 15th to 18th Century work of Jacob Boehme, Robert Fludd, the unknown author of the Voynich Manuscript, and William Blake and progressing through Victor Hugo, the Symbolists, and Hilma af Klimpt in the late 19th-early 20th Century we will examine the history of unusual philosophies and experiences influencing art. Readings will include Paracelsus, Charles Fourier, Helena P. Blavatsky, Henri Bergson, Wassily Kandinsky, Walter Benjamin, Theodor Adorno, and more. The class will follow lines of thought and influence from the impact of theosophy on Malevich, Kandinsky, Mondrian, and Agnes Pelton to the vitalist tendencies of Arthur Dove to the n-dimensional and alchemical investigations of Duchamp and, later, of Forrest Bess and Sigmar Polke. It will examine the secrecy and ritual surrounding the Minotaure, Documents, and Acephale groups including Andre Breton, George Bataille, and Matta, the Rosicrucianism of Erik Satie and Yves Klein, and the influence of Native American religion on Barnett Newman, Jackson Pollock, and Lee Krasner. We will examine Maya Deren's intersection with Vodoun / Vodou in Haiti, cabalistic and occult influences on the work of Harry Smith, Wallace Berman, Cameron, and Kenneth Anger, the impact of Zen on John Cage,</p>	Graduate

Nam June Paik, and James Lee Byars, and the influence of Rudolph Steiner's anthroposophy on Joseph Beuys and the Viennese Actionists. The class will further examine the influence of 'rational mystics' including Pythagoras, Plato, and Zeno on the work of Sol Lewitt, Eva Hesse, and Bruce Nauman, and the punk-influenced paranormal investigations of Derek Jarman and David Askevold, culminating with contemporary practitioners including Susan Hiller, Joachim Koester, and others. Open Seminar is a series of seminars of special topics chosen by the instructor.

MFA Critique	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	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 Ukrainian, 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	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	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
Getting Your Sh*t Together MFA	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 http://www.gyst-ink.com 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	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	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	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	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	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	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 projects fueled by readings and discussion will be presented at intervals through the semester.	Graduate
Keeping It Real	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	Graduate

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.

Intensive Painting Workshop	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	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	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	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	What is the power of art? What is art for, who is it for, what does it do, is it for one or many? These are some of the question to which this seminar will be addressed. It will be a search for possibilities and their contestations in relation to important issues in societies today. For our purposes art can be thought of broadly, a field that includes performing arts, time based media and literature in addition to visual and spatial art. We will inform our discussions with writings by artists, poets, designers and academics who elaborate differing theories of art's social and political dimensions. The seminar will take the format of student presentations each class period followed by group discussion. Each student will make a short presentation on a topic of interest to them that can in some way be defined as political, it needn't be connected to art or aesthetics. From our discussions together we will focus in on our own theories and positions in relation to the questions posed above. Besides sharing, learning and connecting with one another our goal might be to sharpen and hone each artist's understanding of what their work means for others. Students from Theater, Music, Film/Video and Critical Studies encouraged. MFA 1 and 2. Permission of instructor required Readings: Grace Paley, Responsibility (poem) Susan Buck Morse, What is Political Art? Luis Camnitzer, chapters from Didactics of Liberation Grant Kester, The Sound of Breaking Glass part II Boris Groys, The Truth of Art Andrea Fraser, 1% C'est Moi Berthold Brecht, Writing the Truth: Five Difficulties Eric Gill, All Art is Propaganda Terry Eagleton, Culture and Violence Herbert Marcuse, Aesthetic Dimension (Introduction) Martha Rosler, Take the Money and Run Greg Sholette, After OWS	Graduate
Content and Form	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	Graduate

the students to produce works that address these issues critically.

Metonymy	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 the change from modern to postmodern art and criticism.	Graduate
Looking for Political Ecstasy	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	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	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	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	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: The	AART-624	Open to Art School only. This course may be open to students	Graduate

Ramble		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. "Quiddities never rest, they ramble. The meander is more attractive than a straight shot aimed at a bull's-eye. Rambling is a strategy that encourages waywardness, an encounter with the unforeseen and happenstance, a reaction to the immediate and local: dailiness and quiddities are integral to it." (Lynne Cooke, In the Shadow of Robert Walser; from A Little Ramble: In the Spirit of Robert Walser, edited by Christine Burgin/Donald Young)	
Undergraduate Open Critique	AART-625	Permission of Instructor. Art School only. Critical discussion of students' artwork. Two presentations per 3-hour class.	Graduate
Writing Workshop	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	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, and collaboration is encouraged.	Graduate
Pedagogy As Art	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	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	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	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	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	Graduate

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.

Drawing Culture	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	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-642	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. 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.	Graduate
Resistance to Work	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	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	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. At the beginning of the semester, students are responsible for organizing a class around their research, which may include a close reading of a relevant text or a field trip. The second half of the semester will be devoted to lengthy, in-depth critiques of each participating students' work in progress for their final projects.	Graduate
Collisions Explain Everything	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	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. 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.	Graduate
Video Zoom: 1958 to Now	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

Bruce Conner	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
Thinking About Painting	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
Rays of Relation	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
Time Based Studio: Video Apocalypse	AART-653	Time Based Studio: Video Apocalypse This is a comprehensive class on video practice that includes a historical survey and technical instruction. The student will learn to operate the school of art's production and exhibition equipment including lighting, basic pixel mapping, green-screen, and video display with a focus on video installation in the gallery using various monitors, projectors, media players, speakers etc. The class will also survey video art, and cinema with an emphasis on theory in science fiction; including cyberpunk and (post)apocalyptic. Students will read and discuss assigned theoretical essays, complete one video exercise and one final project for installation, and participate in critique and discussion.	Graduate
Post-Secular: Religion, Ritual, Perfor	AART-654	Post-Secular: Religion, Ritual, and Performance This course will investigate the paradoxical links between the religious and the secular as it plays out in various quarters of Western societies today. In both heterodox and dominant cultural contexts, we will examine how adherence to religious impulses provides systems of social cohesion and gives a sense of continuity and a sense of belonging (historical, familial, personal) to diverse constituents. We will think about performance art as a means of creative expression, a mode of critical inquiry, and an avenue for public engagement. In the class, you will be given tools to read, respond to, and recreate both religious and secular tendencies within culture. Our approach will be the study and production of gesture, behavior, habit, event, repetition, and reenactment as integral to and constitutive of cultural and religious identification. How does performance help us analyze scripted and unscripted scenes of everyday life? In what ways does performance art become a laboratory for reimagining notions of religiosity, community, citizenship, power and responsibility? How does a performance strategy embody these ideas outside the realm of language? How does the enacted fiction of performance complicate the space between an event and its meaning? Can our expression help us regain a renewed	Graduate

openness and sensitivity to include and not exclude religiosity in a post-secular contemporary art discourse? We will have fieldtrips to see live religious events (at a mosque and at a Buddhist meditation center). In addition, we will examine performance art, videos, do close readings of theoretical texts, and produce individual and collaborative performances. We will also spend time critiquing our own performances on form, content, intent, proficiency with materials and processes, and overall effectiveness.

Field Notes: Thinking Through Drawing	AART-655	Through readings, studio work, and speculative conversations, this class will approach drawing as a tool for thinking, with an emphasis on inquiry, discussion, and experimentation. In presentations, special emphasis will be placed on artists who apply an interdisciplinary approach to their work. Some examples of artists to be discussed include Lucy Dodd, Oscar Tuazon, Roni Horn, Sarah Sze, Rosa Barba, Mark Bradford, Agnes Denes, Mark Dion, and Vija Celmins. Although not always at the center of their practice, drawing plays a primary role in these artists' investigations. A broad range of ideas and visual explorations will be considered, including perspectives from other disciplines. Students interested in the topic of time and space will have the opportunity to expand their explorations through science-based readings and presentations followed by studio work. Science inquiries will include geologic time and strata, the history of the known universe, cellular structures and microorganisms, natural history, and the visual aspects of marine biology. Drawing heightens curiosity and, simply put, this class is about expanding possibilities and investigating interests.	Graduate
21st Century Expeditions	AART-657	This class is comprised of weekly field trips to various exhibitions and art projects in a range of venues throughout Los Angeles. Students will participate in on-site critiques as well as rigorous post-visit discussions. Periodically, exhibiting artists, curators and critics will be invited to speak with the class. Additionally, students will participate in determining the scope and nature of further research pertaining to each week's visit culminating in class presentations and a final project.	Graduate
Machine Video/Video Critique	AART-658	This is a critique class focusing on video art with an introductory consideration of video as a medium of synthesis (a condition opposed to essence). The instructor will present one reading and video work for study. Each student will then present their own project in progress, including one outside reference and then their completed work for group consideration. Video-based works are the primary focus, but any time-based work will be considered. Some technical assistance in-studio, and advise for video installation will also be offered.	Graduate
Sick Joke	AART-659	Sick Joke: Bitterness, Sarcasm and Irony in Recent Art & Thought A seminar examining odd, intense, and/or rancorous humor as a vehicle for high-stakes meaning making. Via close reading of theoretical texts, and the exploration of work by several artists, students will deepen understanding of the revolutionary or radical reverberations made possible by humor. Discussion will include irony, satire, irreverence, parody, inversion, e.g., "destabilized appropriations of dominant discourse, which may be able to transform an experience of loathsome insult into an opportunity for revealing and defying the absurdity of power." In this seminar-an in-depth consideration of (the history of) satire-students will have the opportunity to consider the possibility of parrying the grief or anxiety that arises from a sustained effort to confront the brutalities brought on by late capitalism. This class will offer the opportunity to study the compelling energies that flow between power, empowerment, discomfort, and laughter. Texts and artists may include: Fred Moten, Jonathan Swift, Nina Simone, Maggie Nelson, Vaginal Creme Davis, Jordan Peele, Simon Critchley, Sigmund Freud, SNL, Samantha Bee, Henri Bergson, Richard Pryor, John Limon, Peggy Ahwesh, William Pope L, Ali Wong, Paul Beatty.	Graduate
Drawing Experiments	AART-660	During this course, we will explore and make marks with materials associated with drawing and painting. Practice with dry and liquid media will generate an investigation of temporality, gesture, line, touch, form, documentation, repetition, erasures and cuts. Through critique and discussion, we'll have the opportunity to examine the results of our immersive experiments. Additionally, we'll look closely at work by Gordon Matta-Clark, Nancy Grossman, Jasper Johns, Jean Arp, Ellsworth Kelly, Bruce Nauman and Agnes Martin. Expect to participate in several field trips and discuss readings by Pamela Lee Rosalind Krauss, Briony Fer, Gilles Deleuze and Lucy Lippard. Students will be expected to provide some materials and supplies for drawing and painting. Estimated cost for student is \$50.00. Some materials will be provided.	Graduate

Independent Study	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
Heavy Metal	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
Practical Plinth	AART-702	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.	Graduate
High Definition Video Prod.	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	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	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	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	Graduate

of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits.

Print & Digital Media	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 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".	Graduate
Video	AART-715	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.	Graduate
Social Practice	AART-716	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	Graduate

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.

Ceramics	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	<p>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 Anzaldúa, and others.</p>	Graduate
Writing	AART-720	<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, 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</p>	Graduate

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.

Time Based Studio	AART-721	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. This is a comprehensive class on basic video production that includes a historical and theoretical survey and technical instruction. The student will learn to operate the School of Art's video production equipment including HD video cameras, microphones and audio recorders, lighting, video editing software and basic output. The class will also survey video art, avant-garde cinema, performance for video with an theoretical emphasis on postmodern notions of the authentic, the self, the original and the necessity of the copy. Students will be asked to participate in class discussion and complete one short video exercise and one final video project with class critique. 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	
Sound in Art	AART-722	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. This course will focus on the creation and implementation of sound work in performance, recording, sound for picture, and installation contexts. In addition, we will examine the history of sound in art and sound in popular and experimental music through lectures / listening sessions, readings, and discussions. This will be a studio class with class time split between learning and employing software platforms and analog methods to produce sound work and lectures / listening sessions, discussions, and critiques of participants' work. Participants will generate single or multichannel sound works for installation, performance, or recording with an emphasis on augmenting or expanding existing practices.	Graduate	
Independent Study	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	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	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	<p>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-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	Computing & Research
Digital Skills for Artists	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	<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</p>	Graduate	

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.

Art & Post-Colonial Theory	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 hand, and aesthetic judgments on the other. We will show how such strategies perpetuate age old binary oppositions that privilege insular theories of artistic production, and how postcolonialism, being a radical critique of culture, undermines such hierarchies by functioning as an ethics of radicalism in general, especially as it applies to art. Included in this investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of "good" art with universal values. These exhibitions attempted to rewrite our idea of history by implementing a postcolonial critical strategy which maps out an alternative historical view, an aesthetical and ethical landscape that is not bifurcated by racial difference, a critical space where notions of identity politics are not clearly differentiated from aesthetic radicalism. This course will consider that invention in art is not only part of modernism and its interest in transcendental judgments, but essential to both postmodernism and postcolonialism.	Undergraduate	Cultural Studies
Art & Race: Black to Postblack	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	Especially designed for students who can believe that there is no conflict in discussing aesthetic and social ideas, this critical theory course will study the development of postcolonial theory from its beginnings found in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one hand, and aesthetic judgments on the other. We will show how such strategies perpetuate age old binary oppositions that privilege insular theories of artistic production, and how postcolonialism, being a radical critique of culture, undermines such hierarchies by functioning as an ethics of radicalism in general, especially as it applies to art. Included in this investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of "good" art with universal values. These exhibitions attempted to rewrite our idea of history by implementing a postcolonial critical strategy which maps out an alternative historical view, an aesthetical and ethical landscape that is not bifurcated by racial difference, a critical space where notions of identity politics are not clearly	Graduate	

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.

Art & Race: Black to Postblack	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	This practicum workshop is restricted to Art School Graphic Design Program BFA1 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, mylar, and paper. Please bring your own screen(s)! Workshop meets on January 10, 11, 12, and 13 from 9-12:50 p.m. in the Print and Media Lab. Attendance at all sessions is required. Limited to 19 students.	Undergraduate	Practicum; Wintersession
Strategic Design	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	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 the Rodina	AGRA-005	This practicum workshop is restricted to Art School Graphic Design BFA 2, 3, and 4 students. The Rodina is Tereza and Vit Ruller; Czech-born, Amsterdam-based independent graphic designers. The Rodina works on commissioned design projects while also experimenting autonomously. They invent the ways that experience, knowledge and relations are preserved and produced. They're interested in the connections between culture, technology and aesthetics. The Rodina designs events, objects and tools and specializes in video, interactive, installation and visual identities. This crossmedia approach allows them to examine communication as thousands of small interactions which lead to actions. Workshop meets on January 17, 18, 19, and 20 from 2:00-5:50 pm. in A112d. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Sign Painting	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	Undergraduate	Practicum

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

Adv Tech for AfterEffects & C4D	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	This practicum workshop is restricted to Art School BFA students. 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 Los Angeles office. Jesse has recently worked with Rihanna, Jay Z, Drake, Beck, The xx, Florence + the Machine, and The Weeknd. Workshop meets on January 10, 12, 17, and 19 from 9- 12:50 p.m. in A107i. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Intro to Building Native iOS Apps	AGRA-009	Into 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, Surfline, 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	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	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
User Experience Design	AGRA-012	This practicum workshop is restricted to Art School Graphic Design BFA 2, 3, and 4 students. An introduction to the essential methods and processes of user experience (UX) design. The workshop will cover the development of UX documentation for digital products from user personas and wireframes to mocks and interactive prototypes. In addition, students will learn how to conduct user research and analysis to provide meaningful	Undergraduate	Practicum; Wintersession

insights toward relevant design decisions. Students will learn to how adapt to changing stakeholder requirements and how to present and critique digital design solutions. Melissa Kuo is an Interaction Designer at Google and a CalArts Graphic Design alum. Required equipment: Laptop and smart phone. Prerequisite: Intermediate knowledge of web design, priority to Advanced Web students. Workshop meets on January 10, 11, 12, and 13 from 2-5:50 p.m. in A112d. Attendance at all sessions is required. Limited to 14 students.

Typography in Title Design	AGRA-013	This practicum workshop is restricted to Art School Graphic Design BFA students. Manija Emran is an Afghan graphic designer and typographer based in Los Angeles. With a love of the handmade, an eye for detail and an extensive typographic background, Manija studied in Montreal before working with celebrated designers across the world: Vince Frost and Thomas Manss in London, Philippe Apeloig and Pascal Colrat in Paris, VSA Partners in New York and Prologue Films & The Mill in Los Angeles. Her work spans all forms of design: logo, book and packaging design, signage and poster design, typography, title sequence and motion graphic design. Her work includes hand made title sequences for Rango, Robin Hood, London Boulevard, Bad Teacher, The Help, Fright Night, Snow White and The Huntsman, Manhunt, We are the Giant and most recently The Huntsman. One of the Top Ten Women of Title Design by the Art of the Title. Workshop meets on January 17, 18, 19, and 20 at 6:30 p.m. - 10:20 p.m in A107i. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Intro to Cinema 4D	AGRA-014	This practicum workshop is restricted to Art School BFA students. This workshop provides an introduction to motion design and animation with Cinema 4D. 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. 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 Gnarl's 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 compaign. Workshop meets on January 10, 11, 12, and 13 from 6:30 - 1020 p.m. in MacLab. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Digital Sketching With Kevin Blanchard	AGRA-015	This practicum workshop is open to the Institute. This workshop will explore a range of digital processes used to create a solid sketch that effectively communicates an idea, mood or moment. Students will learn how to approach different types of subjects with a strong focus on the fundamentals of design, anatomy, composition, and lighting. Students will work from a variety of reference material such as rocks, plants, trees, insects, animals, characters, figures, and creatures. Topics covered will include: drawing fundamentals, texturing, the dissection of style, the importance of form and form language, value, building up a silhouette, custom brushes, color, material indication, light logic, and more. Primary software and hardware used will be Adobe Photoshop and the Wacom tablet. Prerequisite: Working knowledge of Adobe Photoshop and Macintosh computers. Workshop meets on January 17, 18, 19, and 20 from 6:30-10:20 p.m. in MacLab. Attendance at all sessions is required. Limited to 14 students	Undergraduate	Practicum; Wintersession; Open to the Institute
Workshop With Brian Roettinger	AGRA-016	This practicum workshop is restricted to Art School BFA students. Los Angeles-based artist and two-time Grammy nominated graphic designer Brian Roettinger is celebrated for the graphic design and art direction he has created for artists, architects and musicians such as No Age, Liars, Beach House and Jay-Z. In 2009, he was chosen as Rolling Stone's Album Designer of the Year. Roettinger's issue for The Thing Quarterly is a massive (412-page) catalogue raisonne that collects, documents and indexes the majority of his design work produced to date. Recently he served as co-editor and designer of Slash: A Punk Magazine from Los Angeles 1977-80. Brian is a CalArts Graphic Design alum. Workshop meets on January 11, 13, 18, and 20 from 9-12:50 p.m. in the A112d. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Graphic Design I Lecture	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	Required for BFA1 students in Graphic Design, and must also register for AGRA-101. Course open to BFA Graphic Design	Undergraduate	

		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.	
Graphic Design I Lecture	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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-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	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	Undergraduate

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.

Graphic Design III Studio	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	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	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	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	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	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	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 Studio	AGRA-404	Required for BFA4 students in Graphic Design, and must also register for 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.	Undergraduate
Publication Design	AGRA-410	In this course, students will take writing and visual work generated in a previous Public Projects elective as content, and conceptual starting point, for a collaborative publication project. This project will engage all aspects of publication design-curation, editing, design concepting, page layout, pre-press production, and distribution-along the way to a final, mass-produced end-product. Students will explore the concerns of publication design (organization, visual structure, typography, narrative, physicality), become familiar with the landscape of	Undergraduate

contemporary publication culture, and wrestle with what it means to create a print publication in 2017.

Imagemaking I	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	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
Strategic Design	AGRA-425	Strategic Design introduces the fundamentals of strategic thinking and planning as related to brand messaging and design. Participants will learn how to develop a strategic plan from multiple research sources, how to generate a cohesive strategic brief that addresses messaging needs across a range of platforms, and how to assess visual work based on strategic plans. Group work in and out of class will be required, along with limited reading in the field.	Undergraduate
Systems Design	AGRA-426	Open to graphic design program BFA3s and 4s and MFA1s and 2s. This course may be open to students at other year levels, and in other schools, by permission of instructor. As graphic designers, we devote much energy to creating and deploying systems. We construct systems when we draw typefaces, put together books, wireframe websites, create graphic identities, and design information graphics. And we engage existing systems when we use design software, printing presses, content management systems, the internet, design methodologies, or even just language. In this course, through a series of graphic design studio projects, students will explore systems as tools for organizing content and generating form, examine the origins and tenets of systems design, and look critically at the invisible systems that govern technologies and economies of production, distribution, and communication.detail.	Undergraduate
Beginning Web	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	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	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	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	Undergraduate

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.

Graphic Design Workshop	AGRA-450	Course open to BFA3 or BFA4 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.	Undergraduate
Professional Practice	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	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	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	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	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
Type Design A	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 functional typeface. In the second semester the student creates an original typeface design and produces a full character set with spacing and kerning as well as a system of typographic ornaments. The final font is demonstrated in a type specimen.	Undergraduate
Type Design B	AGRA-476	Course open to BFA4 Graphic Design students only and by Permission of Instructor only. The objective of this class is to	Undergraduate

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 functional typeface. In the second semester the student creates an original typeface design and produces a full character set with spacing and kerning as well as a system of typographic ornaments. The final font is demonstrated in a type specimen.

Typographics I B	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	
Type Design History	AGRA-478	Open to graphic design program BFA4s and MFA2s enrolled in Type Design. This course is an historical survey of the evolution of type design. Encompassing technical, functional, cultural and aesthetic development from cave painting to Keedy Sans. Particular emphasis is placed on the type designer as author and maker. Students will be asked to do original research on an assigned topic.	Undergraduate	
Typographics II	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 Graphics I	AGRA-480	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 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.	Undergraduate	
Motion Seminar I Studio	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	
Public Projects Series	AGRA-485	Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by permission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants.	Undergraduate	
Public Projects Series: Banana	AGRA-485A	Public Projects Series: Banana Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by permission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants. This course, temporarily titled "Banana," will take the form of an unstudio, working together on a single prompt/one project that may have multiple components. A flurry of form-, image- and type & word-making will be the primary undertaking, but an ongoing discussion and scrutiny of what makes up the idea of a studio--its structure, aspirations and workings--will also be scrutinized and, knock on wood, somewhat reimaged during the course, or over time. It is a design workshop, a sit-down meal, a peaceable catalyst, an improvisation. There will be required readings and films to view,	Undergraduate	Open to the Institute

field trips and meetings that may disrupt schedules, reporting, public reveal and plantings.

Pub Proj: Calarts Design Sch Hst Archive	AGRA-485B	Public Projects Series: CalArts Design School/Program History Archive CalArts Design School/Program History Archive and Collection. For this Public Project, we'll work as a team to build a virtual collection/archive of the CalArts Design School and Graphic Design Program before 1990. The outcome will be an online digital collection and archive that will include photos, articles, correspondence, student work, and School/Program promotions that will serve as prototype for Making History Initiative-a online platform/tool currently in development that will realize a California crowd-sourced, virtual graphic design history collection and archive.	Undergraduate	Open to the Institute
Public Proj Series: Desg Post-Capitalism	AGRA-485C	Public Project Series: Design Post-Capitalism Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by per-mission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants. This studio/seminar hybrid class will look at the relationship of contemporary design practice to its political and economic context. We'll confront the ways design has been complicit in the 'neoliberal project'-selling its products, embracing its techno-libertarian vision of the future, trading serious activism for feel-good solutionism-and examine the ways some designers have questioned it. Using graphic design as a vehicle for speculation, we'll ask our own questions and explore alternative visions of the political future. Our efforts will culminate in a collaborative pop-up exhibition.	Undergraduate	
Public Projects Series: Open Initiative	AGRA-485D	Public Projects Series: Open Initiative Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by per-mission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants. This course will provide a structured environment for students to pursue self-initiated, public-facing graphic design projects. Independent work will be supported by critique and supplemented by readings, discussions, and presentations on the process and concerns of taking self-initiated ideas from concept to final public form, from pitching ideas, to funding projects, to producing and distributing work. Students will be expected to present and/or publish their final work in some sort of public format.	Undergraduate	
Pub Proj: Calarts Dsg Sch Hst Archive II	AGRA-485E	Public Projects Series: CalArts Design School/Program History Archive Part II Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants. For this Public Project we'll continue to build the historical record and story of Design School and Graphic Design Program. Working collectively and individually we'll engage in new research, oral histories, and original writing. The outcome will be an expanded digital collection/ archive comprised of photos, correspondence, student work, School/Program promotions, etcetera, but with emphasis on creating a publication that tells the story of a continuum of provocative challenge to graphic design education.	Undergraduate	Open to the Institute
Advanced Motion Graphics II	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	Undergraduate	

several projects including tutorials in Cinema4D, Photoshop, AfterEffects, and approaches to making a personal reel will be included in the class.

Special Topics Series	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	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	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
Ornament & Pattern Workshop	AGRA-490D	This workshop on ornament and pattern builds on the basic design skills acquired in the second year by introducing conceptual thinking as the basis of design process. Students gain a deeper and broader understanding of how to make and manipulate meaning and to utilize design methodologies to develop work that is compelling and informative. Emphasis is placed on different aspects of form making and style as well as the critical and inventive application of methodologies and process. Students are asked to develop their conceptual and technical abilities by exploring meaning through form, image, methodology and experimentation.	Undergraduate
Designing for Spaces	AGRA-493	Designing for Spaces (EoYS) Course open to BFA 3 and 4 Graphic Design students. Others by permission of instructor only. D300 and D301 galleries (along with The Motion Show in the Bijou). The website, posters, announcements, e-mail blasts, social media, etcetera, are considered supporting material. But another way to look at these different elements is as different types spaces in which the exhibition is communicated and experienced. This class examines what types of encounters and experiences of the work produced in the program that these different spaces might afford. How can we imaginatively, yet pragmatically, share the Program's accomplishment to different audiences? Students will work collaboratively to focus on different creative and pragmatic aspects of realizing the 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 dialogue. In order for students to take advantage of the diversity of approaches offered by our regular	Undergraduate

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	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
Motion 1	AGRA-496	Open to graphic design program MFA1s, BFA3s, and BFA4s, by permission of instructor. May be open to students in other schools, by permission of instructor. This studio class is comprised of a series of short projects or prompts. Students learn the skills necessary to make work at several of the key stages involved in creating short motion graphics pieces: ideation, narrative, storyboards, animatics, and production/animation. The class is critique-based with students presenting their work each week. This class acts as a precursor to the more advanced Motion 2 and Motion 3 classes.	Undergraduate
Motion 2	AGRA-497	Course open to MFA and 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 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
Motion 3	AGRA-498	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.	Undergraduate
Independent Study	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	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	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	Graduate

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 Seminar I Lecture	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	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	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	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	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	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	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	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	Graduate

structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.

Motion Seminar I Lecture	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	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	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	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
Motion 1	AGRA-596	Open to graphic design program MFA1s, BFA3s, and BFA4s, by permission of instructor. May be open to students in other schools, by permission of instructor. This studio class is comprised of a series of short projects or prompts. Students learn the skills necessary to make work at several of the key stages involved in creating short motion graphics pieces: ideation, narrative, storyboards, animatics, and production/animation. The class is critique-based with students presenting their work each week. This class acts as a precursor to the more advanced Motion 2 and Motion 3 classes.	Graduate
Independent Study	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 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
Graduate Seminar II Lecture	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	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	Graduate

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 Seminar II Lecture	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. book.	Graduate
Graduate Seminar II Studio	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	In this course, students will take writing and visual work generated in a previous Public Projects elective as content, and conceptual starting point, for a collaborative publication project. This project will engage all aspects of publication design—uration, editing, design concepting, page layout, pre-press production, and distribution—along the way to a final, mass-produced end-product. Students will explore the concerns of publication design (organization, visual structure, typography, narrative, physicality), become familiar with the landscape of contemporary publication culture, and wrestle with what it means to create a print publication in 2017.	Graduate
Typography III	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	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	Imagemaking I provides a structure for an exploration of basic techniques and processes used to create images. Traditional techniques such as drawing, printmaking and collage are intertwined with photography and digital technology. The course pays special attention to current trends in graphic design & art in attempt to utilize and supplement them. Attention to visual form, space, syntactical process, communication and interpretation is continued. Imagemaking I challenges the students ability to generate inventive images and visual form.s.	Graduate
Imagemaking II	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
Strategic Design	AGRA-625	Strategic Design introduces the fundamentals of strategic thinking and planning as related to brand messaging and design. Participants will learn how to develop a strategic plan from multiple research sources, how to generate a cohesive strategic brief that addresses messaging needs across a range of platforms, and how to assess visual work based on strategic plans. Group work in and out of class will be required, along with limited reading in the field.	Graduate

Systems Design	AGRA-626	Open to graphic design program BFA3s and 4s and MFA1s and 2s. This course may be open to students at other year levels, and in other schools, by permission of instructor. As graphic designers, we devote much energy to creating and deploying systems. We construct systems when we draw typefaces, put together books, wireframe websites, create graphic identities, and design information graphics. And we engage existing systems when we use design software, printing presses, content management systems, the internet, design methodologies, or even just language. In this course, through a series of graphic design studio projects, students will explore systems as tools for organizing content and generating form, examine the origins and tenets of systems design, and look critically at the invisible systems that govern technologies and economies of production, distribution, and communication. detail.	Graduate
Beginning Web	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 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.	Graduate
Mutant Design Series	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	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	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
Graphic Design Workshop	AGRA-650	Course open to MFA Graphic Design students only, two year track 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	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	Graduate

in order to acquaint students with the many circumstances and environments in which design is practiced.

Beginning Motion Graphics	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	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 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.	Graduate
Advanced Web Design II	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	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
Type Design A	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 functional typeface. In the second semester the student creates an original typeface design and produces a full character set with spacing and kerning as well as a system of typographic ornaments. The final font is demonstrated in a type specimen.	Graduate
Type Design B	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 functional typeface. In the second semester the student creates an original typeface design and produces a full character set with spacing and kerning as well as a system of typographic ornaments. The final font is demonstrated in a type specimen.	Graduate
Typographics I B	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
Type Design History	AGRA-678	Open to graphic design program BFA4s and MFA2s enrolled in Type Design. This course is an historical survey of the evolution of type design. Encompassing technical, functional, cultural and aesthetic development from cave painting to Keedy Sans. Particular emphasis is placed on the type designer as author and maker. Students will be asked to do original research on an assigned topic.	Graduate
Typographics II	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	AGRA-680	Course open to MFA Graphic Design students only by permission	Graduate

Graphics		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.		
Motion Seminar III Lecture	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	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	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	
Motion Seminar IV Studio	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	
Public Projects Series	AGRA-685	Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by permission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants.	Graduate	
Public Projects Series: Banana	AGRA-685A	Public Projects Series: Banana Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by permission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants. This course, temporarily titled "Banana," will take the form of an unstudio, working together on a single prompt/one project that may have multiple components. A flurry of form-, image- and type & word-making will be the primary undertaking, but an ongoing discussion and scrutiny of what makes up the idea of a studio--its structure, aspirations and workings--will also be scrutinized and, knock on wood, somewhat reimaged during the course, or over time. It is a design workshop, a sit-down meal, a peaceable catalyst, an improvisation. There will be required readings and films to view, field trips and meetings that may disrupt schedules, reporting, public reveal and plantings.	Graduate	Open to the Institute
Pub Proj: Calarts Design Sch Hst Archive	AGRA-685B	Public Projects Series: CalArts Design School/Program History Archive CalArts Design School/Program History Archive and Collection. For this Public Project, we'll work as a team to build a	Graduate	Open to the Institute

virtual collection/archive of the CalArts Design School and Graphic Design Program before 1990. The outcome will be an online digital collection and archive that will include photos, articles, correspondence, student work, and School/Program promotions that will serve as prototype for Making History Initiative-a online platform/tool currently in development that will realize a California crowd-sourced, virtual graphic design history collection and archive.

Public Proj Series: Desg Post-Capitalism	AGRA-685C	Public Project Series: Design Post-Capitalism Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by per-mission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants. This studio/seminar hybrid class will look at the relationship of contemporary design practice to its political and economic context. We'll confront the ways design has been complicit in the 'neoliberal project'-selling its products, embracing its techno-libertarian vision of the future, trading serious activism for feel-good solutionism-and examine the ways some designers have questioned it. Using graphic design as a vehicle for speculation, we'll ask our own questions and explore alternative visions of the political future. Our efforts will culminate in a collaborative pop-up exhibition.	Graduate	Open to the Institute
Public Projects Series: Open Initiative	AGRA-685D	Public Projects Series: Open Initiative Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by per-mission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants. This course will provide a structured environment for students to pursue self-initiated, public-facing graphic design projects. Independent work will be supported by critique and supplemented by readings, discussions, and presentations on the process and concerns of taking self-initiated ideas from concept to final public form, from pitching ideas, to funding projects, to producing and distributing work. Students will be expected to present and/or publish their final work in some sort of public format.	Graduate	Open to the Institute
Pub Proj: Calarts Dsg Sch Hst Archive II	AGRA-685E	Public Projects Series: CalArts Design School/Program History Archive Part II Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants. For this Public Project we'll continue to build the historical record and story of Design School and Graphic Design Program. Working collectively and individually we'll engage in new research, oral histories, and original writing. The outcome will be an expanded digital collection/ archive comprised of photos, correspondence, student work, School/Program promotions, etcetera, but with emphasis on creating a publication that tells the story of a continuum of provocative challenge to graphic design education.	Graduate	Open to the Institute
Advanced Motion Graphics II	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	Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by	Graduate	

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.

Cavorting With the Devils	AGRA-690A	<p>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.</p>	Graduate
Zombie Modernism	AGRA-690B	<p>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.</p>	Graduate
Ornament & Pattern Workshop	AGRA-690D	<p>This workshop on ornament and pattern builds on the basic design skills acquired in the second year by introducing conceptual thinking as the basis of design process. Students gain a deeper and broader understanding of how to make and manipulate meaning and to utilize design methodologies to develop work that is compelling and informative. Emphasis is placed on different aspects of form making and style as well as the critical and inventive application of methodologies and process. Students are asked to develop their conceptual and technical abilities by exploring meaning through form, image, methodology and experimentation.</p>	Graduate
Designing for Spaces	AGRA-693	<p>Designing for Spaces (EoYS). Course open to MFA Graphic Design students. Others by permission of instructor only. D300 and D301 galleries (along with The Motion Show in the Bijou). The website, posters, announcements, e-mail blasts, social media, etcetera, are considered supporting material. But another way to look at these different elements is as different types spaces in which the exhibition is communicated and experienced. This class examines what types of encounters and experiences of the work produced in the program that these different spaces might afford. How can we imaginatively, yet pragmatically, share the Program's accomplishment to different audiences? Students will work collaboratively to focus on different creative and pragmatic aspects of realizing the 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 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.</p>	Graduate

2D/3D	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	
Motion 2	AGRA-697	Course open to MFA and 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 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	
Independent Study	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	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	
Motion 3	AGRA-798	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	
Independent Study	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	This course receives credit under Topics in Photo History. 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
Aesthetic Dimension	AHMN-456	We will explore the question of what art does (and how does it) as it is put forth by Herbert Marcuse in The Aesthetic Dimension. In addition to closely reading and discussing Marcuse's ideas we may examine a range of work by artists,	Undergraduate	Humanities

writers and philosophers such as Fred Moten, Adrian Piper, Toni Morrison, Greg Sholette, Theodore Adorno, Grant Kester among others. Full participation in class discussions and one final paper will be required.

Image Archives in Practice	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	
Aesthetic Dimension	AHMN-656	We will explore the question of what art does (and how does it) as it is put forth by Herbert Marcuse in The Aesthetic Dimension. In addition to closely reading and discussing Marcuse's ideas we may examine a range of work by artists, writers and philosophers such as Fred Moten, Adrian Piper, Toni Morrison, Greg Sholette, Theodore Adorno, Grant Kester among others. Full participation in class discussions and one final paper will be required.	Graduate	
Art - Internship	AINT-199		Undergraduate	
Art - Internship	AINT-299		Undergraduate	
Art - Internship	AINT-399		Undergraduate	
Art - Internship	AINT-499		Undergraduate	
Art - Internship	AINT-599		Graduate	
Art - Internship	AINT-699		Graduate	
Art - Internship	AINT-799		Graduate	
Technical Workshop Series	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	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	This practicum workshop is restricted to Art School BFA students. This workshop provides an introduction to analog color photography, covering film exposure and printing. Students can expect additional material costs of approximately \$20. Workshop meets on January 10, 11, 12, and 13 from 9-12:50 p.m. in the Photo Lab. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
View Camera	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	Course open to Photo/Media Program only. The APHM001 Series	Undergraduate	

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.

Mural Print	APHM-006	This practicum workshop is restricted to Art School BFA students. 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 largeformat 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. Workshop meets on January 17, 18, 19, and 20 from 2-5:50 p.m. in the Photo Lab. Attendance at all sessions is required. Limited to 10 students. Prerequisites - APHM103 New Lab, APHM002 Black and White Techniques or APHM003 Color Printing.	Undergraduate	Practicum; Wintersession
HD Video Post Prod. & Sound	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	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 combines techniques for shooting portraiture with advanced lighting applications. Attention will be paid to methods of working with subjects and how to produce.	Undergraduate	
Lightroom/Photoshop	APHM-009	Lightroom/Photoshop: Digital Work Flows 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 is designed to provide students with a basic foundation in professional photographic management and post processing using both Lightroom and Photoshop. Topics covered will be organization, preservation, retouching, management and distribution of photo files, particularly raw file formats, as well as the basics of digital manipulation for photomontage. If you shoot volumes of images, you need this workshop!	Undergraduate	
Advanced Color	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	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	Undergraduate	

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.

Multimedia Web	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	
Intro to Medium Format & Studio Lighting	APHM-013	Intro to Medium Format & Studio Lighting This practicum workshop is restricted to Art School Photography and Media BFA students. 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. Workshop meets on January 17, 18, 19, and 20 from 9-12:50 p.m. in the Photo Lab. Attendance at all sessions is required. Limited to 15 students. This workshop is open to Photography and Media students only.	Undergraduate	Practicum; Wintersession
Black & White Printing	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	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	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	Undergraduate	

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.

Sound Recording	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	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	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	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.	Undergraduate	
Exhibition Production	APHM-022	This practicum workshop is restricted to Art School BFA 3 and 4 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,	Undergraduate	Practicum; Wintersession

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 experience, discourse and conversation that we want our work to have? Also covered will be how to store works, design crates and handle art to insure its safety for future exhibitions. Priority is given to BFA4s and other students who have exhibitions in the spring semester, but others are welcome as well. Attendance at all sessions is required. Students should anticipate approximately \$20 in materials costs. Workshop meets on January 17, 18, 19, and 20 from 6:30-10:20 p.m. in E11a. Attendance at all sessions is required. Limited to 18 students.

Black & White Film & Print	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	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	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	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 Writing	APHM-027	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.	Undergraduate
DIY Books	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	Undergraduate Practicum

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.

Performance With the Camera	APHM-029	<p>This practicum workshop is open to the Institute. Performing Stories: Camera, Audience, and the Real In a time where the boundaries between the "lights, camera, action" side of performance and the "filter, tag, post" side of performance dissolve even further, it is becoming increasingly difficult to determine the conditions of "the real." What is an authentic image? Does it bear any more or less on our thinking, our behavior, than the inauthentic image? Who gets to determine what is real? The author? The audience? To explore these and other questions, we will spend the week looking at the work of Kalup Linzy, Amalia Ulman, Nikki S. Lee, and "Joanne the Scammer" among others, while creating, editing, and publishing our own stories to our various followers and audiences. Some workshops may incur additional costs for materials. Students can expect additional material costs of approximately \$33. Workshop meets on January 10, 11, 12, and 13 from 2-5:50 p.m. in the Photo Lab. Attendance at all sessions is required. Limited to 14 students.</p>	Undergraduate	Practicum; Wintersession; Open to the Institute
Shooting Video w/DSLRs	APHM-030	<p>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.</p>	Undergraduate	
Digital Bookmaking/InDesign	APHM-031	<p>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.</p>	Undergraduate	
Intro DSLR	APHM-032	<p>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 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.)</p>	Undergraduate	

Intro to Sound	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: http://www.welcometolace.org/pages/view/ultra-red/	Undergraduate	
DSLR Video & Basics of Post-Production	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	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
Digital Production with DSLR Cameras	APHM-036	This workshop is an introduction to digital production with DSLR cameras, covering both still image acquisitions and basics of video and sound capture. Workshop topics will include camera controls, shooting modes, file formats and compression, advanced and custom settings, and moving your files into post-processing and post-production applications.	Undergraduate	
Foundation Seminar & Critique	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	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	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	Undergraduate	

culture of technical production within the Photography and Media Program.

Intro to Digital Photography	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	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	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	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	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
Advanced Digital Color	APHM-304	Advanced Digital Color is designed for students looking to enhance and expand their knowledge and skills in digital photography, digital imaging using Photoshop, and digital photographic printing. The goal of this course is to understand digital image processing beyond the fundamental or introductory level and take the student through the entire process from color calibration, high-end negative scanning, advanced editing concepts in Photoshop, to the final stages of preparing your images for print, making printing test samples, and producing exhibition quality digital pigment prints. Emphasis is placed on building and employing a practical color managed system from input to image to printer, and understanding how to create a better digital workflow from beginning to end. Students will work from their own images in class and should expect to produce one to two large-format digital pigment prints by the end of the course.	Undergraduate
UG Critique	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	Undergraduate

sustained bodies of work specifically for this class and to participate in critiques. Preparation outside of class is required.

Grad Critique	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	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	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 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.	Undergraduate
Grad Seminar - Sex and REP	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	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	Undergraduate

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.

Grad Seminar: Show and Tell	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
Grad Seminar: Photography Theories 2016	APHM-325E	Open to students in the Art School only. Using two recent texts; 24/7 by Jonathan Crary and The Art of Cruelty by Maggie Nelson to ground us in the present moment, Concentrating primarily on texts recently published, the seminar shall collectively read, present and discuss literature in theories and histories of Photography and Media. Texts shall be adopted by members of the seminar to present to each other.	Undergraduate
Graduate Seminar	APHM-325F	Graduate Seminar: Contemporary Topics in Photography and Media This reading and discussion seminar will offer a survey of current discussions within the field of photo- and media-based practices. Considering the shifting roles of our mediums within our current political and cultural landscape, we will start with an initial range of texts, and then build a reading list for the semester that we help to lead each other through. Students will be expected to read and participate in class discussions.	Undergraduate
Grad Sem: Origins, Copies & Strange...	APHM-325G	Origins, Copies and Strange Creations This seminar will survey broad-based ideas about originality, narratives of origin, artistic genius, authorship, photographic reproduction of art and reality, natural history, religious and cultish narratives of strange creations. Narratives of origin in science and the history of culture whether through a trajectory of evolution or de-evolution, lack or abundance, construct a worldview often called the 'truth'. The concept 'origin' is a problematic one because an artwork or scholarly work can never be without precedent or understood apart from the historical conditions of its reproduction and reception. Although cultural theories have debunked ideas like originality, authorship and genius; artist biographies continue to characterize the individual artist as gifted with god-like inspiration. Reproductive technologies have become so widespread that our eventual experience of the "original object" or the idea of the original genome is mediated by prior experiences of them in reproduced forms. Myths and scientific theories of origin, evolution or de-evolution have been used to justify religious fundamentalism, racism, and misogynistic hierarchies. Students should expect to spend up to \$50 on supplies.	Undergraduate
Artist As Writer	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 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	Undergraduate

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	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	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	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	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	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	Undergraduate

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.

Out of Order: Mapping and the	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	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	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	Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by	Undergraduate

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.

Freeway Joyride	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, 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.	Undergraduate	
Public Persona/Public Spaces	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	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	
The Photographic Book	APHM-344	Open to students in the Art School only. A strongly revisionist way to approach the history of photography is to bring photographic bookmaking into a center stage. Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the difference between series and sequences, the relation between image, text and graphic design, and the authorial roles played by photographer, editor, designer, and writer. Students will produce a sketch for an own book, or possibly produce one.	Undergraduate	
Sound and Vision	APHM-345	Sound and Vision: Documenting the Central Valley This documentary class has a focus on California's Central Valley, culminating in a 5-day trip to the area around Bakersfield and a collaborative project involving sound and pictures. Starting with an introduction to documentary traditions in both film and photography as well as ethnographic films and visual anthropology, the class will move on to develop skills in interviewing and technical skills for field recording. As the trip approaches, students will develop research proposals and contracts. Possible research topics include: the rich music history of Bakersfield and The Bakersfield Sound, The Cesar Chavez Foundation in La Paz, the Tule River Reservation, ranching and farming enterprises including the Visalia Cattle Auction, the oil and gas industry, among others. Technical	Undergraduate	

demos in using microphones and sound editing (including and introduction to Pro-tools) and sound mixing will provide the skills for the production of the collaborative final project.

The Housing Question	APHM-346	<p>The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation? What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers? The course will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures.</p>	Undergraduate	
The Housing Question	APHM-346A	<p>The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation? What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers? The course is structured as a 2 semester course. In fall, it will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures. The spring semester the course will be continued as a project /production class. These classes can be taken in sequence or individually.</p>	Undergraduate	Open to the Institute
The Housing Question	APHM-346B	<p>The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation? What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers? The course is structured as a 2 semester course. In fall, it will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and</p>	Undergraduate	Open to the Institute

possible alternative futures. The spring semester the course will be continued as a project /production class. These classes can be taken in sequence or individually.

Pavilions	APHM-347	This class exposes students to the recent phenomenon of global biennials seen through the lens of three that championed the international exhibition form which coincide once every ten years in central Europe: The Venice Biennale, Documenta, and Munster Skulptur Projekte. Preceding a trip to Venice, Kassel and Munster in the late spring of 2017, students will begin researching various aspects of the exhibitions including artists, publications, venues, etc.. Organized lectures, studio visits, and site visits with curators, artists, and administrators will give students behind-the-scenes insights into the process of curating, producing, and making artwork for a large international stage. The pre-trip research will form the basis of our trip. Our trip will take place June 9-23, 2017. Once on site, discussions and workshops will lead students in evaluating curatorial and artistic decisions. Students will keep journals, contribute to a blog and write a final paper on what they encounter.	Undergraduate
Origins, Copies and Strange Creations	APHM-348	This seminar will survey broad-based ideas about originality, narratives of origin, artistic genius, authorship, photographic reproduction of art and reality, natural history, religious and cultish narratives of strange creations. Narratives of origin in science and the history of culture whether through a trajectory of evolution or de-evolution, lack or abundance, construct a worldview often called the 'truth'. The concept 'origin' is a problematic one because an artwork or scholarly work can never be without precedent or understood apart from the historical conditions of its reproduction and reception. Although cultural theories have debunked ideas like originality, authorship and genius; artist biographies continue to characterize the individual artist as gifted with god-like inspiration. Reproductive technologies have become so widespread that our eventual experience of the "original object" or the idea of the original genome is mediated by prior experiences of them in reproduced forms. Myths and scientific theories of origin, evolution or de-evolution have been used to justify religious fundamentalism, racism, and misogynistic hierarchies. Students should expect to spend up to \$50.00 in supplies.	Undergraduate
Independent Study	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	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	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	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	Undergraduate

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.

Critique and Exit	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	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	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	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	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	Undergraduate

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.

Sex and REP	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 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.	Undergraduate
LA Studio Visits	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	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	This course receives credit under Topics in Photo History. 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	Undergraduate

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)

On the Road	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 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.	Undergraduate
Practice Series	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-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
Narrative: Heroic Distortions	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	This course receives credit under Topics in Photo History. 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	Undergraduate

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.

Foto and Film	APHM-440C	<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. 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.</p>	Undergraduate
Gendered Geographies	APHM-440D	<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. 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 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?'</p>	Undergraduate
10 Minutes Or Less	APHM-440E	<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. 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.</p>	Undergraduate
Landscape: The Wilderness	APHM-440F	<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</p>	Undergraduate

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.

Landscape: The Garden	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	This course receives credit under Topics in Photo History. 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 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.	Undergraduate
Interventions	APHM-440I	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	Undergraduate

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.

Photo Idea: Books	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	<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 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.</p>	Undergraduate
Photo Idea:	APHM-440L	Open to Art School BFA2 and above. This course maybe open to	Undergraduate

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.

Into the Field	APHM-440M	<p>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.</p>	Undergraduate
Simple Hearts	APHM-440N	<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. "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>	Undergraduate
Site Work	APHM-440O	<p>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 surrounding that work. We will think about the aesthetic, political, social and ecological</p>	Undergraduate

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-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	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 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.	Undergraduate
Assemblage	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	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	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	Undergraduate

discussion to the work than what the student may have already observed.

Fast Forward Rewind 2	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 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.	Undergraduate
Image and Text	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	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
Representation of Labor & Work	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. Representation of Labor and Work (Reading Group) The starting point of this course was a critique in fall 2016. Expanding the questions that came up through the work of the participants, the reading group will continue to look at concepts 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. We will read and discuss texts in relation to the history of labor, and the notions of a changing "work-scape." The course is open to new students who were not part of the critique in fall.	Undergraduate
Passages in Writing	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	Undergraduate

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.

Question Concerning Ecology	APHM-440Z	<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. 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 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 environmental-isms 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.</p>	Undergraduate
Practice Series	APHM-441	<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.</p>	Undergraduate
Performance for the Camera	APHM-441A	<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. 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.</p>	Undergraduate
Chronographies	APHM-441B	<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. 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</p>	Undergraduate

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.

The Desert Wilderness	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	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, 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.	Undergraduate
Critical Practice And/As Common	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	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	Undergraduate

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."

The Artist and the Anthropological Gaze	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	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 work in either film or digital formats.	Undergraduate
American Nights (Darkening the Doorway)	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	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	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	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	Undergraduate

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

Who Is This America?	APHM-441N	<p>This course receives credit under Topics in Photo History. In a time of a resurgent nationalism throughout Western countries, rooted in expressions of racial and ethnic exclusion, this will be a laboratory for projects that take up questions of national identity, the state and globalization - including the manufacture, erasure and recovery of histories and epistemologies (beliefs/knowledge); the drawing and crossing of borders; the construction of identity and critiques of ethnic and racial purity; the freedom of movement, ideas, culture, language and relationship, and how this differs for ordinary people versus capital; and current anti-racist work and coalition building taking place in Los Angeles. Key questions will ask what is the difference between racial and ethnic nationalisms versus the figure of "the nation" as a powerful part of anti-colonial imaginaries? Or how does the dissolution of the nation state posed by globalization both open new possibilities of being while simultaneously further eroding our access to power? To guide our work, we will examine others' works on these ideas, including works by Winona LaDuke, WEB DeBois, Gloria Anzalda, Benedict Anderson, Antibalas, Guillermo Gomez Pena, Jose Munoz, Jessica Hagedorn, Franz Fanon, the Center for Art on Migration Politics (Copenhagen), Jared Sexton, Walter Mignolo, Anibal Quijano, Kidlat Tahimik, Junot Diaz, Vine Deloria, Edwidge Danticat, Emily Jacir, Allan Sekula, Deborah Bright, Ant Farm, Ricardo Dominguez and Electronic Disturbance Theater, Stuart Hall, Alex Rivera, Paul Gilroy, Edward Said, Arjun Appadurai, Beatriz Santiago Munoz, and anti-deportation activism in the US, from the Sanctuary City movement of the 1980s to the versions offered by cities and universities today. Open to the Institute, BFA and MFA levels.</p>	Undergraduate
Photography, Subject and Studio	APHM-441O	<p>Over the semester students will develop a photo-based project rooted in 1) portraiture and 2) the studio. We will use the dynamics of portraiture to explore the photographer's studio as a site of social, political, aesthetic and material exchange. The class aims to open up historical models of the darkroom and studio toward an expanded idea of medium, time, and community. We will consider the studio as artist's self-portrait, as a place of accidents, and as a site that condenses, frames and sharpens the outside world through each work. Projects should explore the possible limits of the studio, how it is inhabited and permeated, how it is represented in pictures. We will inquire into, to quote Brian O'Doherty, "the relationship between where art is made and where it is displayed." Readings and lectures will open discussions on the personal and critical histories of photographers to their studios, and studio-based exercises and assignments will introduce students to the tools, processes and working methods to explore the medium in a fresh way. Class time will be split between discussion, presentation/critique and workshop, although students will be required to work on their projects on their own time. Critiques will focus on the conceptual, relational and material approaches of each student to their project.</p>	Undergraduate
Make Your Own Book	APHM-441P	<p>This course receives credit under Topics in Photo History. Practice: Photographic Book - Make Your Own Book Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the difference between series and sequences, the relation between image, text and graphic design. We will look at production issues like paper and binding; as well as book already made. Students will sketch their own book, and make it.</p>	Undergraduate
Independent Study	APHM-499	<p>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.</p>	Undergraduate
Color Lab: Darkroom to Digital	APHM-503	<p>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 inherit characteristics, with the goal of gaining a working</p>	Graduate

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.

Advanced Digital Color	APHM-504	Advanced Digital Color is designed for students looking to enhance and expand their knowledge and skills in digital photography, digital imaging using Photoshop, and digital photographic printing. The goal of this course is to understand digital image processing beyond the fundamental or introductory level and take the student through the entire process from color calibration, high-end negative scanning, advanced editing concepts in Photoshop, to the final stages of preparing your images for print, making printing test samples, and producing exhibition quality digital pigment prints. Emphasis is placed on building and employing a practical color managed system from input to image to printer, and understanding how to create a better digital workflow from beginning to end. Students will work from their own images in class and should expect to produce one to two large-format digital pigment prints by the end of the course.	Graduate
Grad Critique	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	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	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. 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.	Graduate
Grad Seminar - Sex and REP	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 take apart and put back together	Graduate

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.

Grad Seminar - Darkness Visible	APHM-525C	<p>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.</p>	Graduate
Grad Seminar: Show and Tell	APHM-525D	<p>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.</p>	Graduate
Grad Seminar: Photography Theories 2016	APHM-525E	<p>Open to students in the Art School only. Using two recent texts; 24/7 by Jonathan Crary and The Art of Cruelty by Maggie Nelson to ground us in the present moment, Concentrating primarily on texts recently published, the seminar shall collectively read, present and discuss literature in theories and histories of Photography and Media. Texts shall be adopted by members of the seminar to present to each other.</p>	Graduate
Graduate Seminar	APHM-525F	<p>Graduate Seminar: Contemporary Topics in Photography and Media This reading and discussion seminar will offer a survey of current discussions within the field of photo- and media-based practices. Considering the shifting roles of our mediums within our current political and cultural landscape, we will start with an initial range of texts, and then build a reading list for the semester that we help to lead each other through. Students will be expected to read and participate in class discussions.</p>	Graduate
Grad Sem: Origins, Copies & Strange...	APHM-525G	<p>Origins, Copies and Strange Creations This seminar will survey broad-based ideas about originality, narratives of origin, artistic genius, authorship, photographic reproduction of art and reality, natural history, religious and cultish narratives of strange creations. Narratives of origin in science and the history of culture whether through a trajectory of evolution or de-evolution, lack or abundance, construct a worldview often called the 'truth'. The concept 'origin' is a problematic one because an artwork or scholarly work can never be without precedent or understood apart from the historical conditions of its</p>	Graduate

reproduction and reception. Although cultural theories have debunked ideas like originality, authorship and genius; artist biographies continue to characterize the individual artist as gifted with god-like inspiration. Reproductive technologies have become so widespread that our eventual experience of the "original object" or the idea of the original genome is mediated by prior experiences of them in reproduced forms. Myths and scientific theories of origin, evolution or de-evolution have been used to justify religious fundamentalism, racism, and misogynistic hierarchies. Students should expect to spend up to \$50 on supplies.

Artist As Writer	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 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.	Graduate
LA Urbanscape	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	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	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	Graduate

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.

Visiting Artist Workshop	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	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
Out of Order: Mapping and the Disorderin	APHM-536	Out of Order- Mapping and the Disorderin 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	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	Graduate

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.

Video in Space	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	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	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	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 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.	Graduate	
Public Persona/Public Spaces	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	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	Graduate	

will also be presented with a functional approach to manipulating information to achieve a desired response.

The Photographic Book	APHM-544	Open to students in the Art School only. A strongly revisionist way to approach the history of photography is to bring photographic bookmaking into a center stage. Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the difference between series and sequences, the relation between image, text and graphic design, and the authorial roles played by photographer, editor, designer, and writer. Students will produce a sketch for an own book, or possibly produce one.	Graduate	
Sound and Vision	APHM-545	Sound and Vision: Documenting the Central Valley This documentary class has a focus on California's Central Valley, culminating in a 5-day trip to the area around Bakersfield and a collaborative project involving sound and pictures. Starting with an introduction to documentary traditions in both film and photography as well as ethnographic films and visual anthropology, the class will move on to develop skills in interviewing and technical skills for field recording. As the trip approaches, students will develop research proposals and contracts. Possible research topics include: the rich music history of Bakersfield and The Bakersfield Sound, The Cesar Chavez Foundation in La Paz, the Tule River Reservation, ranching and farming enterprises including the Visalia Cattle Auction, the oil and gas industry, among others. Technical demos in using microphones and sound editing (including and introduction to Pro-tools) and sound mixing will provide the skills for the production of the collaborative final project.	Graduate	
The Housing Question	APHM-546	The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation? What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers? The course will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures.	Graduate	
The Housing Question	APHM-546A	The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation? What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers? The course is structured as a 2 semester course. In fall, it will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures. The spring semester the course will	Graduate	Open to the Institute

be continued as a project /production class. These classes can be taken in sequence or individually.

The Housing Question	APHM-546B	<p>The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation? What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers? The course is structured as a 2 semester course. In fall, it will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures. The spring semester the course will be continued as a project /production class. These classes can be taken in sequence or individually.</p>	Graduate	Open to the Institute
Pavilions	APHM-547	<p>This class exposes students to the recent phenomenon of global biennials seen through the lens of three that championed the international exhibition form which coincide once every ten years in central Europe: The Venice Biennale, Documenta, and Munster Skulptur Projekte. Preceding a trip to Venice, Kassel and Munster in the late spring of 2017, students will begin researching various aspects of the exhibitions including artists, publications, venues, etc.. Organized lectures, studio visits, and site visits with curators, artists, and administrators will give students behind-the-scenes insights into the process of curating, producing, and making artwork for a large international stage. The pre-trip research will form the basis of our trip. Our trip will take place June 9-23, 2017. Once on site, discussions and workshops will lead students in evaluating curatorial and artistic decisions. Students will keep journals, contribute to a blog and write a final paper on what they encounter.</p>	Graduate	
Origins, Copies and Strange Creations	APHM-548	<p>This seminar will survey broad-based ideas about originality, narratives of origin, artistic genius, authorship, photographic reproduction of art and reality, natural history, religious and cultish narratives of strange creations. Narratives of origin in science and the history of culture whether through a trajectory of evolution or de-evolution, lack or abundance, construct a worldview often called the 'truth'. The concept 'origin' is a problematic one because an artwork or scholarly work can never be without precedent or understood apart from the historical conditions of its reproduction and reception. Although cultural theories have debunked ideas like originality, authorship and genius; artist biographies continue to characterize the individual artist as gifted with god-like inspiration. Reproductive technologies have become so widespread that our eventual experience of the "original object" or the idea of the original genome is mediated by prior experiences of them in reproduced forms. Myths and scientific theories of origin, evolution or de-evolution have been used to justify religious fundamentalism, racism, and misogynistic hierarchies. Students should expect to spend up to \$50.00 in supplies.</p>	Graduate	
Independent Study	APHM-599	<p>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.</p>	Graduate	
Critique Series	APHM-600	<p>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.</p>	Graduate	

Video Critique	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	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	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	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	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	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	Graduate

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.

Viewing and Reviewing	APHM-620D	<p>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.</p>	Graduate
Sex and REP	APHM-620E	<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. 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.</p>	Graduate
LA Studio Visits	APHM-620F	<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. 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</p>	Graduate

related media. Timely attendance, participation and some writing will be required.

Beautiful Thuggery	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	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	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	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
Narrative: Heroic Distortions	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	Graduate

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.

Fuzzy Pictures	APHM-640B	<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. 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.</p>	Graduate
Foto and Film	APHM-640C	<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. 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.</p>	Graduate
Gendered Geographies	APHM-640D	<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. 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 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</p>	Graduate

we will return to the question 'Who is seeing and what is being seen?'

10 Minutes Or Less	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	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	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	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	Graduate

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 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	<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	<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:	APHM-640K	Open to Art School only. This course may be open to students	Graduate

Exhibition

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. 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

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.

Graduate

Into the Field

APHM-640M

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

Graduate

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.

Simple Hearts	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-640O	<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. 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 Californina. 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.</p>	Graduate
Deviant DADA-O-Rama	APHM-640P	<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. 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.</p>	Graduate
Montage - Critique	APHM-640Q	<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. 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.</p>	Graduate
Assemblage	APHM-640R	<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. This is the companion practice course</p>	Graduate

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.

Subject & Image: Portrait Lab	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	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 students established subject. As a class we will visit the space or the person or the subject matter of each participants 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	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 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.	Graduate
Image and Text	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	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	Graduate

course we will consider works & readings of contemporary artists.

Representation of Labor & Work	APHM-640X	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. Representation of Labor and Work (Reading Group) The starting point of this course was a critique in fall 2016. Expanding the questions that came up through the work of the participants, the reading group will continue to look at concepts 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. We will read and discuss texts in relation to the history of labor, and the notions of a changing "work-scape." The course is open to new students who were not part of the critique in fall.	Graduate
Passages in Writing	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	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 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 environmental-isms 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.	Graduate
Practice Series	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	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	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	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	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, 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.	Graduate
Critical Practice And/As Commons	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	Graduate

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.

Views, Landscapes, Territories	APHM-641G	<p>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 travers the land ourselves. This course can be taken in conjunction with Joey Lehman Morris' course, "The Desert Wilderness."</p>	Graduate
Artist and the Anthropological Gaze	APHM-641H	<p>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 intoexperimenting with different approaches to art making, frompainting, photography, performance,video, drawing, to installation and mixedmedia. Class discussions, readings, films, critiques, and writing exercises will be pivotal components of the course.</p>	Graduate
The Self and Others	APHM-641I	<p>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 Abromovic, 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 work in either film or digital formats.</p>	Graduate
American Nights (Darkening the Doorway)	APHM-641J	<p>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</p>	Graduate

has complicated a sense of time by conflating or revising the otherwise distinguishable differences between day and night.

Broken Windows	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	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	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
Who Is This America?	APHM-641N	In a time of a resurgent nationalism throughout Western countries, rooted in expressions of racial and ethnic exclusion, this will be a laboratory for projects that take up questions of national identity, the state and globalization - including the manufacture, erasure and recovery of histories and epistemologies (beliefs/knowledge); the drawing and crossing of borders; the construction of identity and critiques of ethnic and racial purity; the freedom of movement, ideas, culture, language and relationship, and how this differs for ordinary people versus capital; and current anti-racist work and coalition building taking place in Los Angeles. Key questions will ask what is the difference between racial and ethnic nationalisms versus the figure of "the nation" as a powerful part of anti-colonial imaginaries? Or how does the dissolution of the nation state posed by globalization both open new possibilities of being while simultaneously further eroding our access to power? To guide our work, we will examine others' works on these ideas, including works by Winona LaDuke, WEB DeBois, Gloria Anzalda, Benedict Anderson, Antibalas, Guillermo Gomez Pena, Jose Munoz, Jessica Hagedorn, Franz Fanon, the Center for Art on Migration Politics (Copenhagen), Jared Sexton, Walter Mignolo, Anibal Quijano, Kidlat Tahimik, Junot Diaz, Vine Deloria, Edwidge Danticat, Emily Jacir, Allan Sekula, Deborah Bright, Ant Farm, Ricardo Dominguez and Electronic Disturbance Theater, Stuart Hall, Alex Rivera, Paul Gilroy, Edward Said, Arjun Appadurai, Beatriz Santiago Munoz, and anti-deportation activism in the US, from the Sanctuary City movement of the 1980s to the versions offered by cities and universities today. Open to the Institute, BFA and MFA levels.	Graduate
Photography, Subject and Studio	APHM-641O	Over the semester students will develop a photo-based project rooted in 1) portraiture and 2) the studio. We will use the dynamics of portraiture to explore the photographer's studio as a site of social, political, aesthetic and material exchange. The class aims to open up historical models of the darkroom and studio toward an expanded idea of medium, time, and community. We will consider the studio as artist's self-portrait, as a place of accidents, and as a site that condenses, frames and sharpens the outside world through each work. Projects should explore the possible limits of the studio, how it is inhabited and permeated, how it is represented in pictures. We will inquire into, to quote Brian O'Doherty, "the relationship between where art is made and where it is displayed." Readings and lectures will open discussions on the personal and critical histories of photographers to their studios, and studio-based exercises and assignments will introduce students to the tools, processes and working methods to explore the medium in a fresh way. Class time will be split between discussion,	Graduate

presentation/critique and workshop, although students will be required to work on their projects on their own time. Critiques will focus on the conceptual, relational and material approaches of each student to their project.

Make Your Own Book	APHM-641P	Practice: Photographic Book - Make Your Own Book Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the difference between series and sequences, the relation between image, text and graphic design. We will look at production issues like paper and binding; as well as book already made. Students will sketch their own book, and make it.	Graduate
Independent Study	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	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	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	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	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.	Graduate
Mural Printing	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.	APHM-707	The APHM001 Series is comprised of workshops that introduce	Graduate

& Sound		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.	
Advance Lighting & Portraiture	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	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	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	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	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.	Graduate
Medium Format & Lighting	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	Graduate

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.

Black & White Printing	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	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	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	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	Graduate

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.

Alternative Process	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	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	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	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	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	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are	Graduate

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.

DSLR Cameras & Raw Files	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	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	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	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	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	Graduate

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.

Shooting Video w/DSLRs	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-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.	Graduate
Digital Bookmaking/InDesign	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	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	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."	Graduate

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:<http://www.welcometolace.org/pages/view/ultra-red/>

DSLR Video & Basics of Post-Production	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	
Digital Production with DSLR Cameras	APHM-736	This workshop is an introduction to digital production with DSLR cameras, covering both still image acquisitions and basics of video and sound capture. Workshop topics will include camera controls, shooting modes, file formats and compression, advanced and custom settings, and moving your files into post-processing and post-production applications.	Graduate	
Independent Study	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	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-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	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	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	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	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	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	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	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 artists currently working at the intersections of art and technology. Open to the Institute.	Graduate
The Networked Studio	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	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	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	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	Graduate

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.

Research Development	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	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	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 Lab	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 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.	Graduate	
Independent Study	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	Course available by Permission of Instructor only. Art and	Graduate	

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.

Stereoscopic Headtrip	IWNT-311	Our workshop will investigate the history of the stereoscope and the means by which they created and enhanced illusionistic space through low-tech means. We will use drawing, painting, and basic set-building methods to create miniature dioramas which, when photographed, manipulated and fed through Google Cardboard, will create the illusion of expansive virtual environments. The workshop will utilize the ubiquity of smartphones and allure of mobile augmented and virtual reality games (ie Pokemon GO) to develop a project that combines digital (virtual) space, scaled multimedia installation, and environment-based narratives with a unified aesthetic. All students will need to own a smartphone w/ Google Cardboard capability.	Undergraduate	Wintersession; Open to the Institute; Integrated Media
Stereoscopic Headtrip	IWNT-511	Our workshop will investigate the history of the stereoscope and the means by which they created and enhanced illusionistic space through low-tech means. We will use drawing, painting, and basic set-building methods to create miniature dioramas which, when photographed, manipulated and fed through Google Cardboard, will create the illusion of expansive virtual environments. The workshop will utilize the ubiquity of smartphones and allure of mobile augmented and virtual reality games (ie Pokemon GO) to develop a project that combines digital (virtual) space, scaled multimedia installation, and environment-based narratives with a unified aesthetic. All students will need to own a smartphone w/ Google Cardboard capability.	Graduate	Wintersession; Open to the Institute; Integrated Media
Advanced Look At Tai Chi	IWNT-612	These days everyone has heard of Tai Chi, but most people have misconceptions of what Tai Chi is. This class will take an in depth look at Yang Style Tai Chi, it's form and function. We will learn and practice individual exercises that exemplify the essence of this art form. We will look at realistic applications of each movement and why it works, and more importantly why it doesn't if performed inaccurately. We will look at two person exercises that increase awareness, sensitivity, and most importantly a sense of comradery and well being for your fellow practitioners.	Graduate	Wintersession; Open to the Institute; Integrated Media