

School of Art Academic Requirements

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Residence Requirements

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

Curriculum Requirements

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

I. Bachelor of Fine Arts and Certificate of Fine Arts

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 must work with their mentors to ensure that they fulfill the requirements of their program as outlined in the following pages. It is recommended they meet with their mentors prior to registration in order to determine the best course of action for the following semester. It is recommended that students enroll in at least one Art School class outside their program of study during their residence.

Students must satisfactorily complete the program of study formulated by the mentor and student.

Students must successfully complete a Mid-Residence and a Graduation Review. Details regarding review procedures and scheduling are available in the Art School office.

As part of the Institute's Critical Studies requirements, eight units of art history and criticism are required. These units are to be selected, with the mentor's approval, from the following:

[AG111 Digital Design Lab](#)

AH010 What Makes It Art?

[AH020 A&B Modern Art History in Review](#)

AR230 Seminar: Critical Theory

[AP110 Visual Semiotics](#)

AP210 Topics/Photo: Theory & Crit.

[CS171 Historical Survey of Graphic Design](#)

[CS172 History of Photography](#)

[CS175 Film History](#)

[CS158 European Studies](#)

Generally, students take one Art History/Criticism course per semester until the requirement is completed.

II. Practicum

The first three weeks of instruction in the Spring semester are devoted to technical workshops and studio production. Undergraduate

students in the Art School are required to take a minimum of two workshops during this period. Graduate students are expected to use these weeks as a serious block of studio time and studio meetings. In some years a graduate only workshop is offered. Otherwise, the regular workshops are open to graduate students, and students in other programs, on a limited basis only. Two practicum workshops are recommended for Graphic Design PMFA students.

Registration for these classes takes place online during the last couple of weeks of the Fall Semester. Practicum workshops are represented by (*) in the Art School section of this catalog.

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

Students must complete the program of studies approved by the mentor and student each semester.

Students must complete a graduate project by the end of the final year, to be reviewed by a graduation review committee. Details of review procedures are available on the Art School website under Student Resources.

The course of study for the MFA in all programs may be either two or three years, with two years the norm. A student may request a third year of study (particularly if working in Integrated Media or towards an Interschool degree). A proposal requesting a third year, must be initiated during the month following the Mid-Residence Review, which ordinarily occurs in the second semester of the first year. The final decision, by the mentor, appropriate Program Director and the Dean, in consultation with the faculty, will be made by the end of the second semester of the first year.

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.

Course 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.

Bachelor of Fine Arts and Certificate of Fine Arts

Each student will fashion a course of study in consultation with the mentor.

FIRST YEAR

- [AR101A&B Foundation: Certainty and Doubt](#)

One class each semester from the following:

- [AR200A Drawing](#)
- AR200B Practical Painting
- [AR200C Sculpture](#)
- [AR200D The Art of Practicing Socially](#)
- [AR200E Time Based Studio](#)
- [AR200F Print & Digital Media](#)
- [AR200G Art Lab: Digital Media](#)
- AR200H Expansive Fields: The Art Pilot Project
- [AR200J Intensive Painting Workshop](#)
- [AR200L Critical Ceramics](#)
- [ID520 Luminous Worlds: The Art Pilot's Experience](#)

Additionally:

- Two workshops and Art Hazards during the Practicum and one Independent Study (AR800) during Spring semester

SECOND YEAR

- AR215A & B Post Foundation Seminar and Critique
- [AR215A Post Foundation Seminar: Skeptical Beliefs](#) (Fall)
- [AR215B01 Post Foundation Critique: Passionate Practice](#) (Fall)
- AR215B02 Post Foundation Critique (Spring) Not offered 12/13
- [AR400B Post Foundation: Visiting Artists Forum \(spring\)](#)

One class each semester from the following:

- [AR200A Drawing](#)
- AR200B Practical Painting
- [AR200C Sculpture](#)
- [AR200D The Art of Practicing Socially](#)
- [AR200E Time Based Studio](#)
- [AR200F Print & Digital Media](#)
- [AR200G Art Lab: Digital Media](#)
- AR200H Expansive Fields: The Art Pilot Project
- [AR200J Intensive Painting Workshop](#)
- [AR200L Critical Ceramics](#)
- [ID520 Luminous Worlds: The Art Pilot's Experience](#)

Additionally:

- Two workshops during the Practicum and at least one [Independent Study](#) (AR800) each semester.
- Both sections of Modern Art History in Review ([AH020A](#) & [B](#)) must be completed during second or third year.

THIRD YEAR

- Two Art Program classes each semester.
- Modern Art History in Review ([AH020A](#) & [B](#)) unless already completed.
- Two workshops during the Practicum
- At least one [Independent Study](#) (AR800) each semester.

FOURTH YEAR

- Two Art Program classes each semester.
- A final project or exhibition is required, details to be approved by the mentor.
- Two workshops during the Practicum
- At least one [Independent Study](#) (AR800) 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. There is an expectation that a student will present a project or exhibition during the first year. In the final two semesters of residency, the student is required to participate in a two-semester independent study sequence (AR950A&B) in order to prepare for a final exhibition or project.

AR900 Graduate Independent Study

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

II. Graphic Design Program Requirements

Bachelor of Fine Arts and Certificate of Fine Arts

Learning Goals for 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

- [AG111 Digital Design Lab](#)
- [AG221 Intro to Digital Photo & Media](#)
- [AG101A&B Graphic Design I](#) (Lecture)
- [AG102A&B Graphic Design I](#) (Studio)
- [AG110 Skills for Visualization](#)
- [AG104 Design Issues](#)
- [AG275 Digital Production for Graphic Design](#)
- Two workshops during the Practicum

SECOND YEAR

- [AG215A&B Typography I & II](#)
- [AG201A&B Graphic Design II](#) (Lecture)
- [AG202A&B Graphic Design II](#) (Studio)
- [AG321 Image Making I](#)
- [CS171 A & B Historical Survey of Graphic Design](#)
- Two workshops during the Practicum

THIRD YEAR

- [AG301A&B Graphic Design III](#) (Lecture)
- [AG302A&B Graphic Design III](#) (Studio)
- [AG315A Typography III](#)
- [AG315B Typography IV](#)
- [AG330 Beginning Web Design](#) or
- [AG560 Beginning Motion](#)
- At least one program elective each semester.
- Two workshops during the Practicum

FOURTH YEAR

- [AG401A&B Graphic Design IV](#) (Lecture)
- [AG402A&B Graphic Design IV](#) (Studio)
- [AG450 Professional Practice for Graphic Design](#)
- At least one program elective each semester.
- Two workshops during the Practicum

Master of Fine Arts and Advanced Certificate of Fine Arts

Learning Goals for 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.

Required courses are:

PMFA YEAR

- [AG550A&B Visual Literacy](#) (Lecture)
- [AG551A&B Visual Literacy](#) (Studio)
- [CS171A&B Historical Survey of Graphic Design](#)
- [AG570A&B Typography I](#)

FIRST YEAR

- [AG501A&B Graduate Seminar I](#)
- [CS171A&B Historical Survey of Graphic Design](#)
- [AG461A Graphic Design Theory I](#)
- [AG570A&B Typography I](#)

SECOND YEAR

- AG520A&B Graduate Seminar II
- At least one program elective each semester.

III. Photography and Media Program Requirements

Bachelor of Fine Arts and Certificate of Fine Arts

Photography and Media Learning Goals

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

- Developed a foundation for making art within the context of contemporary photography and media practices. Students examine these practices in relation to a theoretical analysis of representation, through a sequence of seminars and lectures covering history and theory.
- Explored, experimented, 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 public form: exhibition, screening, or equivalent approved format.
- Successfully completed a mind-residency faculty review and a graduation review, including written artist's statements that demonstrate an ability to articulate intention and context.

FIRST YEAR

- [AP101A&B Foundation Seminar and Critique](#)
- [AP101C New Lab](#)
- AP010A-Z One technical workshop each semester
- Two Practicum workshops

SECOND YEAR

- [AP210 Undergraduate Seminar](#)
- [AP310A&B Undergraduate Critique](#)
- [AR800 Independent Study](#) (one each semester)
- Two Practicum workshops

THIRD YEAR

- [AP310A&B Undergraduate Critique](#)
- [AR800 Independent Study](#) (one each semester)
- Two Practicum workshops

FOURTH YEAR

- [AP410 Critique and Exit](#) (second semester)
- [AR800 Independent Study](#) (one each semester)
- Two Practicum workshops
- A final thesis project or exhibition is required, each semester details to be approved by the mentor.
- Two workshops during the Practicum and at least one [Independent Study](#) (AR800) each semester.

Additional BFA Requirements:

- [CS172 History of Photography](#)

The following courses are highly recommended:

- AP360 Topics in Video History or Practice
- [AP110 Visual Semiotics](#)

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

Master of Fine Arts and Advanced Certificate of Fine Arts

Photography and Media Learning Goals

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, historically, conceptually, and personally.
- 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 of work, as demonstrated through at least two public presentations in the form of gallery exhibitions.
- 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 and context.

AR900 Graduate Independent Study (at least four)

AP510 Graduate Seminar (at least two)

AP520 Graduate Critique (at least two)

AR950A&B Graduate Independent Study (as preparation for MFA project). Taken in the 2nd year

The following courses are highly recommended.

- [CS172 History of Photography](#)
- [AH020 Modern Art History in Review](#)
- AP360 Video History
- AP361 Network Culture
- [AP110 Visual Semiotics](#)

IV. Art and Technology

Master of Fine Arts and Advanced Certificate of Fine Arts

Art and Technology is an MFA program designed to encourage students to cultivate creative strategies, technical competencies and critical thinking skills leading to the development of new applications of technology and media in contemporary art practices. This Program will enable students to explore the various possibilities and intersections of art and technology in a globally networked culture. Students will be trained in the language of contemporary art practice; the social and political contexts for integrated media and art; and the development of a personal vision that includes a critical point of view. The Program will investigate technologies and art practices from a position of innovation and change, while allowing multiple disciplines and diverse cultures to inform the creative process.

Art and Technology Learning Goals

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;
- Completed a written thesis that demonstrates 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 successfully complete 60 units of coursework during their two-year, four-semester residency. They must also pass two faculty committee reviews (a Mid-Residence and a Graduation Review) assessing both creative and critical work. Finally, they must demonstrate competency through their Thesis Project, which consists of an exhibition of a final body of work and the presentation of a critical paper. The Thesis Project is supervised by an individual mentor and a faculty committee. The student's Thesis must demonstrate an innovative and creative use of new technologies within the context of a cogent critical premise. Required Art and Technology courses are:

FIRST YEAR

- [AT510 Art and Technology Studio: DIT \(Do It Together\)](#)
- [AT520 Conversations on Technology, Media and Culture](#)
- [AT590A Research and Practice: The Networked Studio](#) (Fall)
- [AT590B Research and Practice: Technology, Media and Culture](#) (Spring)
- [AT595 Art and Technology Studio: DIY \(Do It Yourself\)](#)
- AT950 Independent Study Fall
- AT950 Independent Study Spring

SECOND YEAR

- [AT595 Art and Technology Studio: DIY \(Do It Yourself\)](#)
- [AT610 Thesis Workshop](#)
- [AT620 Technology, Culture and Critique](#)
- [AT690A&B Research and Practice: Studio](#)
- AT900 Graduate Independent Project (Fall and Spring)
- AT950 Independent Study (Fall and Spring)
- [CS721 Contemporary Aesthetic Theory](#) (Fall)
- [CS723 Critical Discourse in the Arts](#) (Spring)

In addition to these classes there are also independent studies, directed studies, electives and critical studies required.

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School of Art

Filter by Program

- [List all School of Art courses](#)
- [Graphic Design Program \(AG\)](#)
- [Photography and Media Program \(AP\)](#)
- [Art Program \(AR\)](#)
- [Art and Technology Program \(AT\)](#)

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

Course Code	Course Name	Semesters Offered
AG020A	Basic Screenprinting Survival - Session I	II
AG020B	Letterpress - Sess II	II
AG020C	Doing Strategic Design - Sess I	II
AG020D	Workshop w/ Richard Niessen - SessII	II
AG020E	Sign Painting - Sess I	II
AG020F	Cinema 4D - Sess I	II
AG020G	Digital Publication for iPad -SessII	II
AG101A	Graphic Design I (Lecture)	I, II
AG102A	Graphic Design I (Studio)	I, II
AG104	Design Issues	II
AG110	Skills For Visualization	I
AG111A	Digital Design Lab	I
AG201A	Graphic Design II (Lecture)	I, II

AG202A	Graphic Design II (Studio)	I, II
AG215A	Typography I	I, II
AG221	Introduction to Digital Photo and Video for Designers	II
AG275A	Digital Type Design	I, II
AG301A	Graphic Design III (Lecture)	I, II
AG302A	Graphic Design III (Studio)	I, II
AG315A	Typography III & IV	I, II
AG320	Mutant Design: Future of Publications	II
AG321A	Imagemaking II	I
AG321B	Image Making I	II
AG330A	Beginning Web	I, II
AG350A	Graphic Design Workshop	I, II
AG370A	Advanced Web Design	I, II
AG401A	Graphic Design IV (Lecture)	I, II
AG402A	Graphic Design IV (Studio)	I, II
AG410	Publication Design	II
AG450	Professional Practice for Graphic Designers	I
AG461A	Design Theory I: Design Issues Then and Now	I
AG461B	Design Theory II (Writing and Curating for Designers)	Not planned for this academic year
AG475	Digital Production for Graphic Design	II
AG485	Special Topics in Graphic Design	Not planned for this academic year
AG485A	Special Topics: Cavorting with the Devils	I
AG485B	Special Topics: Zombie Modernism	I
AG485C	Special Topics: Designing for Spaces (The EOY Show and Site)	II
AG501A	Graduate Seminar I: Graphic Design	I, II
AG550A	Visual Literacy (Lecture)	I, II

AG551A	Visual Literacy (Studio)	I, II
AG560A	Beginning Motion Graphics	I, II
AG570A	Typography I	I, II
AG575	Typography II	I
AG580A	Advanced Motion Design	I, II
AG601A	Graduate Seminar II: Graphic Design	I, II
AG800	Undergraduate Project: Graphic Design	I, II
AG900	Graduate Independent Study: Graphic Design	I, II
AH020A	Modern Art History in Review 1	I
AH020B	Modern Art History in Review 2	II
AP010	Technical Workshop Series	Not planned for this academic year
AP010A	Technical Workshop: Black & White	Not planned for this academic year
AP010B	Technical Workshop: Color Printing	Not planned for this academic year
AP010C	Technical Workshop:View Camera	II
AP010D	Basic Lighting	I
AP010E	Technical Workshop: Mural Painting	II
AP010F	HD Video Post-Production & Sound	II
AP010G	Adv Studio Lighting & Portraiture	II
AP010I	Technical Workshop: Advanced Color	Not planned for this academic year
AP010J	Scanning and Photoshop	Not planned for this academic year
AP010K	Technical Workshop: Web Design	II
AP010L	Introduction to Medium Format & Studio Lighting - Session I	II
AP010M	Black and White Printing	Not planned for this academic year
AP010O	Mounting and Finishing	Not planned for this academic year
AP010P	Sound Recording	II
AP010O	Technical Workshop: Alternative Process	Not planned for this

	_____	academic year
AP010R	Portrait	Not planned for this academic year
AP010S	A Practical Guide to Alternative and Artist-run Spaces - Session I	II
AP010T	Technical Workshop: Facing the Music	Not planned for this academic year
AP010U	Exhibition Production	II
AP010V	Black and White Film and Print	I
AP010W	Photographs and Paint	Not planned for this academic year
AP010X	DSLR Cameras and RAW Files - Sess I	II
AP010X	Technical Workshop: Shooting Video w/ DSLRs: Image and Sound Acquisition	I
AP010Y	HD Video Output, Formats, Compression and Codecs	Not planned for this academic year
AP010Z	Artist's Statement Writing Workshop	I
AP011A	DIY Books: From Book-Binding to Artist-Run and Autonomous Presses - Sess II	II
AP101A	Foundation Seminar and Critique	I, II
AP101C	New Lab	I
AP103	Color Lab: From the Darkroom to the Digital Studio	I
AP110	Visual Semiotics	Not planned for this academic year
AP210	Undergraduate Seminar	I
AP310A	Undergraduate Critique	I, II
AP320C	Globalization Lab	Not planned for this academic year
AP320H	Fuzzy Pictures	I
AP320K	Photo Idea - photo books	II
AP320L	10 Minutes or Less	II
AP320W	Interventions	II
AP321	Collapse/Rupture/Rebuild: Time-based practice and Field Excursions	II
AP326	Artist as Writer	I
AP327	Beniamemes: Photography in the Age of Digital Reproduction	II

AP327	Contemporary Photography in the Age of Digital Reproduction	--
AP328	Pedagogies of the Ear: Sound Art and Listening Praxis	II
AP329	Text and Speed: Lessons in Text-based Video and Performance	II
AP331	A Problem of Social Practice	I
AP332	It's a Family Affair	I
AP336	ReImagining the Archive	II
AP337	Aesthetics and the Globalized Present	I
AP338	Feminism in Translation	II
AP345	L.A. Urbanscape: Image, Word & Acts	II
AP370	Foto and Film	I
AP373	Topics in Photographic History	Not planned for this academic year
AP373A	Basics of a History of Photography: Doubt and Documents	I
AP410	Critique and Exit	II
AP480	Participant Observer	I
AP510A	Grad Seminar: Theories of Photography (and their preliminary application to the photographic book)	I
AP510B	Graduate Seminar: Origins	II
AP520A	Graduate Critique: Photography	I, II
AP801	Undergraduate Independent Study with Judy Fiskin	I, II
AP802	Undergraduate Independent Study with JoAnn Callis	II
AP901	Graduate Independent Study with Judy Fiskin	I, II
AP902	Graduate Independent Study with JoAnn Callis	II
AR010	Remakes, Revisions, Translations, Cover-Versions	I
AR030A	Drawn To Performance - Sess I	II
AR030A-D	Printmaking Workshops	I, II
AR030B	Drawing Wrong - Sess II	II
AR030C	Lithography - Session II	II

AR030D	Printmaking: Another Way of Working: Dry Point on Plexi and Monoprints - Session I	II
AR030E	Art Hazards - Session I	II
AR030F	Welding - Session II	II
AR030G	Moldmaking: Things - Session I	II
AR030H	A Box of Know-How - Sess I	II
AR030I	Life/Forms - Sess II	II
AR030J	High Definition Video Production/Workflow for the Wide Screen - Session II	II
AR030K	Photoshop - Sess II	II
AR030L	Sieve Painting - Sess I	II
AR030M	Visiting Artists Lectures Session I and II	II
AR030N	How can you make work about life you do not live? Sess II	II
AR030O	The International Boondocks - Sess I	II
AR030P	Supersonic - Sess I	II
AR101A	Foundation: Certainty and Doubt	I, II
AR111A-D	Macintosh for Artists	II
AR128A	Super Shop Workshop: Heavy Metal	I
AR128B	Super Shop Workshop: Practical Plinth	II
AR128C	Studio Practice & Gallery Games	I
AR150	Content and Form	I
AR200	Series	Not planned for this academic year
AR200A	Drawing from Life	II
AR200C01	Sculpture	I
AR200C02	Sculpture	II
AR200D	The Art of Practicing Socially	II
AR200E	Time Based Studio: Endings and Loops	II
AR200F	Printmaking: Print & Digital Media	I, II

AR200G	Art Lab: Digital Media	II
AR200J01	Painting: Studio and Critique	I
AR200J02	Painting: Studio and Critique	II
AR200K	Open Drawing	I, II
AR200L	Critical Ceramics	I, II
AR215A	Post-Foundation: Skeptical Beliefs	I
AR215B01	Post-Foundation: Passionate Practice	I
AR230A	Freud and Lacan: an Introductory Workshop	II
AR230M	Merely Detected: Failure and Its Double	II
AR231A	Femme Fatales: Robotic Women and Other Perfect Girls	I
AR233A	Femme as a Four Letter Word	II
AR240	Open Critique	Not planned for this academic year
AR240B	Open Critique: Intent, Content, Context, Production, Distribution, Documentation	I, II
AR240B	Open Critique: Intent, Content, Context, Production, Distribution, Documentation	I, II
AR240C	Open Critique: The Language of Seeing	I
AR240D	Open Crit: Means to an End	I
AR240F	Tuff Luxe Crit	I
AR240H	Open Crit - Keeping It Real: Structures and Relationships in Lie and Art	II
AR240I	Open Crit: ...Or something	II
AR240J	Open Crit: Historical Context	II
AR240K	Critique and Dialog	II
AR251	Reconsiderations: Critique Seminar	II
AR340	Open Seminar	Not planned for this academic year
AR340B	Open Seminar: On Collaborating	I
AR340C	Open Seminar: Hand In Glove, The Sun Shines Out Of Our Behinds	I

AR340E	Open Seminar: On the Proverb	I
AR340F	Open Seminar: Andy: Issues in Contemporary Art	I
AR340G	Open Seminar: Community Practice - The Art Form	II
AR340L	Open Seminar: Boundary/Expanse: Understanding of Self	II
AR340M	Open Seminar: I Heart Animals: Drawing and Painting the Animal World	II
AR382	Modes and Forms of Criticism	II
AR386B	Work in Context	II
AR390	Writing Workshop	II
AR395	Undergraduate Open Crit	II
AR400B	Post Foundation: Visiting Artists Forum	II
AR463	Routine Pleasures	I
AR515	Getting Your Sh*t Together	I, II
AR515	Getting Your Sh*t Together for BFA4	I, II
AR520	MFA-1 Critique	I
AR540	Metonymy	II
AR541	As It Happens	I, II
AR572	Beyond the Spatial Imaginary: Los Angeles here and now	II
AR800	Undergraduate Independent Study: Art	I, II
AR900	Graduate Independent Project: Art	I, II
AR902	Graduate Independent Project: Art	I, II
AT510	Art and Technology Studio D.I.T. (Do It Together)	I
AT520	Conversations on Technology, Culture and Practice	I
AT590A	Research and Practice	I, II
AT590B	Research and Practice: Technology, Media and Culture	II
AT595	Art and Technology Studio: DIY (Do it Yourself)	I
AT610	Art and Technology Thesis Workshop	II
AT620	Art & Technoloav. Culture and Critiaue	I

AT690A	Research and Practice Studio II	I, II
CS171A	Historical Survey of Graphic Design	I, II
CS172	History of Photography	Not planned for this academic year
CS723	Critical Discourse in the Arts and Media	II
CSCS456	Art and Postcolonial Theory	I
ID001-01	Fundamental English for Artists BFA	I, II
ID001-02	Fundamental English for Artists MFA	I, II
ID370	The People's Theory	I
ID395	A Comparative Study of Cultural Influences on Art Making	I, II
ID517	Art and Politics	I
ID520	Luminous Worlds: The Art Pilot's Experience	I, II
ID520	Luminous Worlds: The Art Pilot's Experience	II
ID530	Toward Interdisciplinary Critique: a Survey of Methodologies	Not planned for this academic year
IM1007A	Integrated Media Studio - DIT (Do It Together)	I, II
IM1016	SoundGameSpace	II
IM1017	Sound as Object: Adventures in Media, Space and Sound	Not planned for this academic year
IM1019	OSS: Open Source Studio	I
TP230	Objects Fabrication Techniques	Not planned for this academic year

AG020A: Basic Screenprinting Survival - Session I

1 unit / Semester: II

This practicum will guide students through basic aspects of screenprinting including filmwork; both digital and handmade, output solutions, screen prep, vacuum exposure, basic matrix set-up (flatwork and 3-D), inks and additives, registration and printing techniques. Some workshops may incur additional costs for materials. Materials needed can be purchased from the cage and include ink, emulsion, mylar, and paper. Please bring your own screen(s)!

Attendance required at all sessions.

This workshop is required for Graphic Design BFA1 students.

Class meets Jan. 14, 15, 17, 18, 22 9am-12:00 pm

* Practicum Course.

Discipline(s): [School of Art](#)

AG020B: Letterpress - Sess II

1 unit / Semester: II

This workshop provides an introduction to letterpress printing and the general operation and care of a Vandercook, handcranked, proofing press. We will examine some technical aspects of letterpress, including a general overview of printing with hand-set type, working with photopolymer plates, and basic skills required to print a small edition of your own design.

Participants can expect to spend \$50-100 in materials. Scott Wallin is a CalArts Alumni (Art ʻ92) and owner and founder of Spiffy Press in Pasadena, CA (www.spiffypress.com).

Attendance at all sessions is required. Limited to 14 students.

Class meets Jan. 24, 25, 28, 29, 31, Feb. 1

1-4 pm

* Practicum Course.

Discipline(s): [School of Art](#)

AG020C: Doing Strategic Design - Sess I

1 unit / Semester: II

The strategy practicum will start with the fundamentals of research and end with design that answers the dictates of a strategic brief. And we'll be making all stops along the way. You 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.

Andrew Lynch is a strategic planner who co-leads the Strategic Design Group at Media Arts Lab, the division of TBWA responsible for Apple's advertising. As a planner in the ad world, Andrew has worked with a host of national brands on everything from consumer research to campaign strategy to rebranding. He lives in Culver City with his family and his chickens. Some workshops may incur additional costs for materials.

Attendance is required at all sessions.

Limited to 14 students.

Class meets Jan. 14, 15, 17, 18, 22

7-10 pm

* Practicum Course.

Discipline(s): [School of Art](#)

AG020D: Workshop w/ Richard Niessen - SessII

1 unit / Semester: II

Graphic designers Niessen & de Vries describe their work as 'lyrical design': expressive and imaginative, using a richer language to appeal to the senses and the intellect. Their work is involved, subjective and personal in origin. It is spontaneous, even conversational, not intended to impress with its erudition or cleverness. Being graphic designers doesn't limit them to two dimensions or sole print work: their designs range from exhibitions to textiles and from ceramics

to coins, always highly 'compressed' allowing to 'unpack' the meaning. Some workshops may incur additional costs for materials.

Attendance is required at all sessions. Limited to 14 students.

Class meets Jan. 24, 25, 28, 29, 31, Feb. 1

9am - 12pm

* Practicum Course.

Discipline(s): [School of Art](#)

AG020E: Sign Painting - Sess I

1 unit / Semester: II

This workshop will cover the basics of hand-lettering and the production of hand-painted signs. Students will be introduced to the history, techniques and work of prominent sign painters past and present. The class will also provide hands-on instruction including the construction of basic sign alphabets and the production of a hand-lettered sign. This workshop will require additional costs for materials at approximately \$65 - \$75.

Limited to 14 students.

Attendance is required at all sessions.

Class meets Jan. 14, 15, 17, 18, 22

9am - 12pm

* Practicum Course.

Discipline(s): [School of Art](#)

AG020F: Cinema 4D - Sess I

1 unit / Semester: II

A fast moving workshop for intermediate to advanced C4D users covering a range of essential areas including: 1) overview of objects, deformers, materials, and basic rendering for stills, 2) animation, cameras, mogrph, particles, 3) lighting, advanced modeling, and rendering for animation, 4) C4D integration with after effects, 5) advanced mogrph, dynamics, and an intro to expresso. Micael Klok is a graduate of the graphic design program at Art Center with a focus on motion design. He has worked in packaging and print, and is now a designer/ animator/art director at Logan. Some workshops may incur additional costs for materials.

Attendance is required at all sessions. Limited to 14 students.

Class meets Jan. 14, 15, 17, 18, 22

9am - 12:00pm

* Practicum Course.

Discipline(s): [School of Art](#)

AG020G: Digital Publication for iPad -SessII

1 unit / Semester: II

In this workshop we will investigate the medium of tablet devices and new possibilities for digital publications. We will focus on a variety of approaches that allow designers to publish apps with limited programmatic knowledge. By the end of the workshop, students will have created an interactive digital publication. Some workshops may incur additional costs for materials.

* Attendance is required at all sessions.

* Limited to 14 students.

* Class meets Jan. 24, 25, 28, 29, 31, Feb. 1

1-4 pm

* Practicum Course.

Discipline(s): [School of Art](#)

AG101A: Graphic Design I (Lecture)

3 units / Semester: I, II

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.

Required class for first year Graphic Design students.
Not open to the institute.

Discipline(s): [School of Art](#)

AG102A: Graphic Design I (Studio)

3 units / Semester: I, II

The studio component for AG101. Concepts generated in AG101 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. Two semester sequence.

Discipline(s): [School of Art](#)

AG104: Design Issues

2 units / Semester: II

An exploration of the theory and practice of Graphic Design. Readings, discussion and research will map out an introduction to the design profession, its history, theory and practices.

* Required of first year Graphic Design students.

Discipline(s): [School of Art](#)

AG110: Skills For Visualization

2 units / Semester: I

A workshop in the basic concepts and techniques of drawing and its applications in graphic design. Formal techniques will include perspective, sketching, color theory and technical applications of tools.

* Required of first year Graphic Design students.

Discipline(s): [School of Art](#)

AG111A: Digital Design Lab

3 units / Semester: I

Project driven assignments for the development of essential software skills required of first year graphic design students. This course provides hands-on instruction to help students produce successful and meaningful digital work for print and motion.

- * AG111A required of first year Graphic Design students.
- * Approved for Critical Studies Credit
- * Permission of instructor required.
- * Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AG201A: Graphic Design II (Lecture)

3 units / Semester: I, II

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.

- * Required of second year Graphic Design students.
- * Not Open to Institute.

Discipline(s): [School of Art](#)

AG202A: Graphic Design II (Studio)

3 units / Semester: I, II

The studio component for AG201. Concepts generated in AG201 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. Two semester sequence.

Discipline(s): [School of Art](#)

AG215A: Typography I

3 units / Semester: I, II

Two semester sequence. An introduction to the fundamentals of typography. Projects will focus on the understanding of: hierarchy through letter, word, and line spacing; traditional and modern page structure and proportion; book and magazine layout design.

- * Required class for second year Graphic Design Students.
- * Not open to Institute.

Discipline(s): [School of Art](#)

AG221: Introduction to Digital Photo and Video for Designers

2 units / Semester: II

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.

- * AG221A required of first year Graphic Design students.

Discipline(s): [School of Art](#)

AG275A: Digital Type Design

2 units / Semester: I, II

The objective of this class is to give students a general understanding of letterforms, typeface design and how to draw with bTzier technology. First semester the basics of letterform construction, type terminology, and software are learned as the student develops a calligraphic typeface. Each student also develops a logotype system that utilizes Font Lab in creating an identity concept. In the second semester the student creates an original typeface design and produces a full character set with spacing and kerning. Seminal developments in type design are discussed in the form of a survey of important type designers as each student researches an assigned type designer.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AG301A: Graphic Design III (Lecture)

3 units / Semester: I, II

Two semester sequence. A variety of projects focus on issues concerning graphic design and its relation to popular culture via various means: posters, publications, broadcast, printed and electronic matter. The course introduces students to the realm of the practicing professional designer and calls on them to both conquer, and simultaneously question, that world. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.

* Required class for third year Graphic Design Students.

* Not open to Institute.

Discipline(s): [School of Art](#)

AG302A: Graphic Design III (Studio)

3 units / Semester: I, II

The studio component for AG301. Concepts generated in AG301 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. Two semester sequence.

Discipline(s): [School of Art](#)

AG315A: Typography III & IV

3 units / Semester: I, II

An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition.

* Required of third year Graphic Design students.

Discipline(s): [School of Art](#)

AG320: Mutant Design: Future of Publications

3 units / Semester: II

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.

The class structure will be lots barnstorming, brainstorming, visualizing, and proto-typing, leading to proof-of-concept presentations.

* Open to the Institute for all graduate students and advanced undergrads for those interested in design and design thinking.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AG321A: Imagemaking II

2 units / Semester: I

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.

* Required of 2nd year Graphic Design students.

Discipline(s): [School of Art](#)

AG321B: Image Making I

2 units / Semester: II

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.

* Required of second year Graphic Design students.

Discipline(s): [School of Art](#)

AG330A: Beginning Web

2 units / Semester: I, II

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.

* Required of third year Graphic Design students.

Discipline(s): [School of Art](#)

AG350A: Graphic Design Workshop

2 units / Semester: I, II

With faculty supervision, students design and produce posters and collateral material for CalArts events, along with theoretical projects that address specific design and production problems. The course meets once a week for a design critique of projects in various stages of production. Students in this course must accept responsibility for working on tight production schedules and as a cooperative group in order to meet the CalArts deadlines.

* Prerequisite: Third year, fourth year or graduate status in Graphic Design program.

Discipline(s): [School of Art](#)

AG370A: Advanced Web Design

3 units / Semester: I, II

This class covers specialist areas related to working on the Macintosh in relation to new media. Through practical projects topics discussed vary from HTML to Digital Audio, to Flash and web design, the emphasis of the class is on the relationship between technology and design.

Discipline(s): [School of Art](#)

AG401A: Graphic Design IV (Lecture)

3 units / Semester: I, II

Two semester sequence. 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.

* Required class for fourth year Graphic Design Students. Not open to Institute.

Discipline(s): [School of Art](#)

AG402A: Graphic Design IV (Studio)

3 units / Semester: I, II

The studio component for AG401. Concepts generated in AG401 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. Two semester sequence.

Discipline(s): [School of Art](#)

AG410: Publication Design

2 units / Semester: II

This course explores the issues and possibilities involved in the design of catalogs, books and publications. The focus is on the sequential organization of bodies of visual and textual material, typographic structures, format and presentation. Students who wish to participate in Publication Design as a part of 'The Body' cluster course will attend the speaker series and other discussions offered by the collaborative courses, participate in the exhibition, and work on the cluster course's publication. The publication will be overseen by the faculty and designed and edited by students, for which the majority of content will be generated through cluster courses and events.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AG450: Professional Practice for Graphic Designers

2 units / Semester: I

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.

Discipline(s): [School of Art](#)

AG461A: Design Theory I: Design Issues Then and Now

3 units / Semester: I

The mark of an advanced designer is the ability to put forth a well considered and reasoned argument regarding design that ultimately leads to formal responses. In other words, an advanced designer is one who doesn't just DO design but can develop theories about what to make and why. This class is about understanding and 'doing' design theory - moving from past design issues and theory to the present and back again to considers what arguments have been made about design and why; different models of analysis and how are they relevant; forms of arguments and discussions; as well as, what are issues for design theory today?

* Required of MFA-1 Graphic Design students.

* Approved for Critical Studies credit.

'Open to all MA/MFA students across the Institute and to BFA Graphic Design Program students who can demonstrate engagement in theoretical practice. By permission of instructor ONLY.'

* Permission of instructor required.

* Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AG461B: Design Theory II (Writing and Curating for Designers)

3 units / Semester: Not planned for this academic year

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.

* Approved for Critical Studies credit.

* Prerequisite CS171A

* Must have taken Design Theory I AG461a

* Upper level Graphic Design BFAs and MFAs only.

* Permission of instructor required.

* Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AG475: Digital Production for Graphic Design

2 units / Semester: II

This course will provide the information and techniques necessary to prepare pieces of graphic design for offset printing.

Course projects will introduce traditional and digital pre-press procedures, techniques and nomenclature. The class will visit a range of companies who specialize in all areas of production and printing including high resolution out, separating, scanning, offset printing, paper, binding and die-cutting. Focus will be on all phases of creating and preparing digital files for high resolution output and offset printing, including specifying project requirements, obtaining cost estimates, paper selection and press checks. The history of printing and typography will be introduced.

* Required of second year Graphic Design students.

Discipline(s): [School of Art](#)

AG485: Special Topics in Graphic Design

0 units / Semester: Not planned for this academic year

Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course may be offered in the same semester. Please refer to course descriptions by each instructor that specify the topic of the seminar.

Enrollment limited to upper level undergraduate and graduate students only.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AG485A: Special Topics: Cavorting with the Devils

2 units / Semester: I

'Cavorting with the devil' describes one designer's perception of working with other disciplines. This class is about demystifying 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.

Discipline(s): [School of Art](#)

AG485B: Special Topics: Zombie Modernism

2 units / Semester: I

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.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AG485C: Special Topics: Designing for Spaces (The EOY Show and Site)

2 units / Semester: II

What type of encounters and experiences do physical spaces vs. digital spaces afford? And how can these be imaginatively, yet pragmatically, conceived to give our friends, family, other CalArtians and potential future employers and collaborators an experience of the CalArts Graphic Design graduate students' work? This class will be about the challenge/opportunity of the End of the Year show while we learn in general the modes and means of developing conceptual systems that take advantage of the affordances the particular 'space' or 'media.' Teams and individuals of students will focus on different creative aspects of realizing a collective vision for the show.

Enrollment limited to upper level undergraduate and graduate students only.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AG501A: Graduate Seminar I: Graphic Design

6 units / Semester: I, II

Throughout the year, the seminar is structured around a sequence of studio projects intended to expand theoretical and practical approaches to design. Studio problems will become the focus of critiques, lectures, and presentations connecting class production to larger issues in design. The goal is not only to develop personal direction in terms of the problem, but to expand the student's understanding of the entire context of design. In the spring, the sequence of studio problems continues; students assume responsibility for making presentations based on research throughout the year.

* Not Open to Institute.

Discipline(s): [School of Art](#)

AG550A: Visual Literacy (Lecture)

3 units / Semester: I, II

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. Two semester sequence.

* Not open to the Institute

* Required of all 3 year MFA students.

Discipline(s): [School of Art](#)

AG551A: Visual Literacy (Studio)

3 units / Semester: I, II

The studio component for AG550. Concepts generated in AG550 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. Two semester sequence.

Discipline(s): [School of Art](#)

AG560A: Beginning Motion Graphics

2 units / Semester: I, II

This course explores basic concepts and methods for creating motion graphics for broadcast and cinema. Through a series of hands-on projects the techniques and tools of motion are examined and conquered, but also questioned and experimented with. Work is created using both analogue and digital methods, and is deliberately focussed on using graphic means to make graphic communication.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AG570A: Typography I

3 units / Semester: I, II

This studio course explores current issues in typographic practice - historic and contemporary typographic practice, as well as the relationship between typography and writing.

* Required course for MFAs or by permission of instructor.

* Permission of instructor required.

* One year course.

Discipline(s): [School of Art](#)

AG575: Typography II

3 units / Semester: I

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

*This graduate level class may be taken as an elective by BFA4 graphic design students

* Permission of instructor required.

Discipline(s): [School of Art](#)

AG580A: Advanced Motion Design

2 units / Semester: I, II

This course emphasizes the entire process of making Motion Graphics from storyboards through finish to realize conceptually smart and formally engaging, polished work of professional quality. Several projects including tutorials in Cinema 4-D and Photoshop as tool for motion works, and approaches to making a personal reel will be included in the class.

* Prerequisite: Beginning Motion Graphics or equivalent.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AG601A: Graduate Seminar II: Graphic Design

6 units / Semester: I, II

The main purpose of this seminar is a weekly discussion of theoretical and critical issues in design, particularly relating to independent projects and the final graduate project.

In the Spring, students are required to produce an end-of-year book documenting their MFA work and experience. The book becomes part of the Graphic Design Program's graduate archive. Approximate cost \$50.00

Discipline(s): [School of Art](#)

AG800: Undergraduate Project: Graphic Design

2 units / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

*Variable credit at least two units

*Independent study contract with specific faculty required

*May be take as an elective by BFA3 and BFA4 graphic design students

Discipline(s): [School of Art](#)

AG900: Graduate Independent Study: Graphic Design

2 units / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

* Variable credit at least two units.

* Independent study contract with specific faculty required.

Discipline(s): [School of Art](#)

AH020A: Modern Art History in Review 1

3 units / Semester: I

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.

* Approved for Critical Studies credit.

* Required of Art Program students.

* Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AH020B: Modern Art History in Review 2

3 units / Semester: II

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, 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.

- * Required of Art Program students.
- * Approved for Critical Studies credit.
- * Permission of instructor required.
- * Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AP010: Technical Workshop Series

0 units / Semester: Not planned for this academic year

The AP010 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 knowhow 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.

Discipline(s): [School of Art](#)

AP010A: Technical Workshop: Black & White

1 unit / Semester: Not planned for this academic year

This workshop provides an introduction to black and white photography, covering a basic workflow from exposure to film processing and printing.

Discipline(s): [School of Art](#)

AP010B: Technical Workshop: Color Printing

1 unit / Semester: Not planned for this academic year

This workshop provides an introduction to analog color photography, covering film exposure and printing.

6 week workshop, starts TBA

Discipline(s): [School of Art](#)

AP010C: Technical Workshop: View Camera

1 unit / Semester: II

This workshop provides an introduction to the 4 x 5 view camera and techniques, including working with large format film

and an emphasis on exposure and development.

10 weeks. Starts 2/8

* Limited to 10-15 students

Discipline(s): [School of Art](#)

AP010D: Basic Lighting

1 unit / Semester: I

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.

8 weeks starts October 16th

Discipline(s): [School of Art](#)

AP010E: Technical Workshop: Mural Painting

1 unit / Semester: II

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.

* Attendance at all sessions is required.

* Limited to 10 students.

* Prerequisites - AP101C New Lab or AP010B Color (Printing)

* Practicum Course.

Discipline(s): [School of Art](#)

AP010F: HD Video Post-Production & Sound

1 unit / Semester: II

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.

*8 weeks, Starts 2/4

Discipline(s): [School of Art](#)

AP010G: Adv Studio Lighting & Portraiture

1 unit / Semester: II

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.

* 6 weeks, starts TBA

Discipline(s): [School of Art](#)

AP010I: Technical Workshop: Advanced Color

1 unit / Semester: Not planned for this academic year

This workshop provides an advanced exposure and printing techniques for analog color photography.

Discipline(s): [School of Art](#)

AP010J: Scanning and Photoshop

1 unit / Semester: Not planned for this academic year

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.

* Practicum Course.

Discipline(s): [School of Art](#)

AP010K: Technical Workshop: Web Design

1 unit / Semester: II

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.

* 7 weeks, starts 4/8

Discipline(s): [School of Art](#)

AP010L: Introduction to Medium Format & Studio Lighting - Session I

1 unit / Semester: II

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.

Some workshops may incur additional costs for materials.

Limited to 15 students.

Attendance at all sessions is required.

This workshop is open to Photography and Media students only.

Class meets Jan. 14, 15, 17, 18,22

9am - 12pm

* Practicum Course.

Discipline(s): [School of Art](#)

AP010M: Black and White Printing

1 unit / Semester: Not planned for this academic year

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.

Discipline(s): [School of Art](#)

AP010O: Mounting and Finishing

1 unit / Semester: Not planned for this academic year

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.

Attendance is required at all sessions. Limited to 14 students.

* Practicum Course.

Discipline(s): [School of Art](#)

AP010P: Sound Recording

1 unit / Semester: II

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.

* 10 week workshop

Starts TBA

Discipline(s): [School of Art](#)

AP010Q: Technical Workshop: Alternative Process

1 unit / Semester: Not planned for this academic year

This workshop provides an introduction to cyanotype, Van Dyke brown and gum bichromate processes.

Discipline(s): [School of Art](#)

AP010R: Portrait

1 unit / Semester: Not planned for this academic year

This workshop provides an exploration of portraiture and lighting.

8 weeks

Discipline(s): [School of Art](#)

AP010S: A Practical Guide to Alternative and Artist-run Spaces - Session I

1 unit / Semester: II

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.

Attendance at all sessions is required. Limited to 20 students.

Class meets Jan. 14, 15, 17, 18, 22

1-4 pm

* Practicum Course.

Discipline(s): [School of Art](#)

AP010T: Technical Workshop: Facing the Music

1 unit / Semester: Not planned for this academic year

Facing the Music: An Interrogation of the Fantasy of 'Downtown' Los Angeles. A workshop focused on issues relating to the exhibition and book Facing the Music, a long-term critical look at the effort to 're-center' downtown Los Angeles around the Walt Disney Concert Hall.

* Enrollment limit 12.

* 4 weeks, starts 11/18

Discipline(s): [School of Art](#)

AP010U: Exhibition Production

1 unit / Semester: II

A 6 week workshop for students preparing for solo exhibitions. We will consider the exhibition as a medium, and its design as a fundamentalelement 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, placement of art, wall texts, scale, architecture, and methods of hanging. For video and sound installations, duration, sound design, showing or hiding equipment, screens, and projections will also be considered. We will study historical precedents, including histories of the gallery and the museum exhibition, Victorian magic lantern shows, Expanded Cinema, installation art, and theoretical texts on the 'white cube' and the 'black box', among others. Some questions we will ask are: How are social relations structured in the space of the exhibition? What role does architecture play, and what role do embodied viewers play as they navigate the space of the gallery in time. Students will conceptualize and develop plans for upcoming shows.

7 weeks - starts February 12

Discipline(s): [School of Art](#)

AP010V: Black and White Film and Print

1 unit / Semester: I

This workshop provides an introduction to black and white photography, covering a basic workflow from exposure to processing and printing.

* 8 weeks, starts 9/14

Discipline(s): [School of Art](#)

AP010W: Photographs and Paint

1 unit / Semester: Not planned for this academic year

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.

Discipline(s): [School of Art](#)

AP010X: DSLR Cameras and RAW Files - Sess I

1 unit / Semester: II

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 color balance and density, and managing RAW files. Students are encouraged to bring their camera and instruction manual to the first class. Attendance at all sessions is required. Limited to 14 students

Attendance at all sessions is required.

Limited to 14 students.

Class meets Jan. 14, 15, 17, 18, 22

7-10 pm

* Practicum Course.

Discipline(s): [School of Art](#)

AP010X: Technical Workshop: Shooting Video w/ DSLRs: Image and Sound Acquisition

1 unit / Semester: I

This workshop will cover the basics of shooting recording video and sound with the new breed of Digital SLR cameras. This will include an introduction to camera controls, techniques for getting the image you want, while using microphones and monitoring your sound.

Attendance at all sessions is required.

Limited to 14 students.

8 weeks, starts 9/10

Discipline(s): [School of Art](#)

AP010Y: HD Video Output, Formats, Compression and Codecs

1 unit / Semester: Not planned for this academic year

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.

4 weeks

Discipline(s): [School of Art](#)

AP010Z: Artist's Statement Writing Workshop

1 unit / Semester: I

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.

Discipline(s): [School of Art](#)

AP011A: DIY Books: From Book-Binding to Artist-Run and Autonomous Presses - Sess II

1 unit / Semester: II

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.

Attendance at all sessions is required.

Limited to 14 students.

Class meets Jan. 24, 25, 28, 29, 31, Feb. 1

1-4 pm

* Practicum Course.

Discipline(s): [School of Art](#)

AP101A: Foundation Seminar and Critique

5 units / Semester: I, II

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.

* Required course.

Discipline(s): [School of Art](#)

AP101C: New Lab

2 units / Semester: I

New Lab is a semester long Technical Workshop for all BFA-1 and BFA-2 transfer students in the Photography and Media Program. It is a course that provides the critical base for making work in the facility. The intent of this workshop is to orient incoming students to the CalArts Photography Facility and its production possibilities. The coursework includes a hands-on approach to photographic and image techniques widely used in the Program. All aspects of production from image techniques widely used in the Program. All aspects of production from 35mm to Medium Format cameras will be presented, digital orientation and production and support techniques designed to offer a base of support in the area. Inclusive in coursework: camera technique, darkroom technique, film characteristics, format choice, exposure controls, introduction to lighting and documentation. The intent of New Lab is to expedite student access to the culture of technical production within the Photography and Media Program.

* Required for BFA-1 students and BFA-2 transfer students.

* Open to others if space allows.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AP103: Color Lab: From the Darkroom to the Digital Studio

2 units / Semester: I

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.

* Prerequisites: AP010A & AP010M or equivalent.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AP110: Visual Semiotics

2 units / Semester: Not planned for this academic year

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.

* Required course.

* Critical Studies credit.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AP210: Undergraduate Seminar

2 units / Semester: I

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 MFA2s will give presentations of their work to the class.

* Required course.

Discipline(s): [School of Art](#)

AP310A: Undergraduate Critique

2 units / Semester: I, II

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

* Required course.

* May be repeated for credit.

Discipline(s): [School of Art](#)

AP320C: Globalization Lab

2 units / Semester: Not planned for this academic year

Description Pending.

* Course Pending Approval

Discipline(s): [School of Art](#)

AP320H: Fuzzy Pictures

2 units / Semester: I

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.

Discipline(s): [School of Art](#)

AP320K: Photo Idea - photo books

2 units / Semester: II

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.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AP320L: 10 Minutes or Less

2 units / Semester: II

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.

Discipline(s): [School of Art](#)

AP320W: Interventions

2 units / Semester: II

Intervention,
Latin *intervenire*: inter-, between *venire*, to come

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-racist 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.

Discipline(s): [School of Art](#)

AP321: Collapse/Rupture/Rebuild: Time-based practice and Field Excursions

2 units / Semester: II

'People should be taught what is, not what should be. All my humor is based on destruction and despair. If the whole world were tranquil, without disease and violence, I'd be standing in the breadline---right back of J. Edgar Hoover.'
-Lenny Bruce

In this studio/fieldwork class we'll explore notions of rupture, collapse and regeneration as thematic frameworks for making. While students can work in any media in this course, there will be an emphasis on moving pictures. Breakages, splits, ruin and transformation will underpin our investigations along with strategies for regenerating, rebuilding, and re-using what's been broken. With field trips into spaces around the city, we'll seek out the destructive and productive aspects of collapse in order to re-work our understandings of failure, stability and change. Readings, screenings, discussions and excursions will build context and provide support for work on student projects to be presented for critique. In the field, we'll visit sites that are abandoned, undeveloped, condemned, interstitial, or caught between infrastructure and the wild.

Discipline(s): [School of Art](#)

AP326: Artist as Writer

2 units / Semester: I

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.

Discipline(s): [School of Art](#)

AP327: Benjamemes: Photography in the Age of Digital Reproduction

2 units / Semester: II

This production course explores the consequences and potential of 'reproducibility' for contemporary photo and media practices, through a survey of historical and contemporary issues and student projects developed in response. Where Walter Benjamin once looked at the camera and wondered about the aura of the work of art, a contemporary producer or thinker might have similar questions about originality in the face of social media and meme culture; and if not, what has happened to the value of originality in the work of art, and what value system do we use in its place? Reproduction will be considered as both a mechanical and conceptual process - which is to say that while images and objects can be reproduced, so can ideas - and we will look at how this inhabits and matters within one another's practices, while studying examples from recent cultural history. What, for instance, are the historical and contemporary lenses through which we can understand David LaChapelle's copyright suit against Rihanna? And what are the implications of both Rihanna's 'use' of the images and LaChapelle's claim to ownership over them? How does this relate to Sherrie Levine's appropriation of Walker Evans' and others' artworks? And is there a different set of criteria for pop culture versus art, as in Patrick Cariou's suit against Richard Prince? Considering such questions, this course will explore various approaches for photographic and media-based practice, ranging from appropriation, documentation and allegory to sampling, bootlegging, fakes and remakes.

Discipline(s): [School of Art](#)

AP328: Pedagogies of the Ear: Sound Art and Listening Praxis

3 units / Semester: II

This course combines a survey of sound art theories with direct application in studio experimentation. In his 1957-1959 experimental composition course at The New School, avant-garde composer and artist John Cage presented an approach to sound art that would go on to influence a generation of New York-based artists. For Cage, sound was less an artistic discipline or medium than a series of propositions related to practice. With the advent of the 1960s, artists would test Cage's ideas in the tendencies of Fluxus, minimalism, conceptualism, and intermedia art. Today, as the social field itself becomes codified by art discourses, sound art once again offers a dynamic inventory of propositions. Those propositions become legible when we displace sound as an end in itself and investigate the practices of listening. This class begins with an in-depth analysis of two central figures in Euro-American Modernist listening from the 1950s; John Cage and Pierre Schaeffer. Additionally, we investigate selective listening practices from the 1960s and '70s that build upon and/or counter the Cagean and Schaefferean paradigms. Those practices may include the Association for the Advancement of Creative Musicians, Cornelius Cardew, Michel Chion, Luc Ferrari, Pauline Oliveros, R. Murray Schafer, La Monte Young, and Hildegard Westerkamp. Simultaneous with our inquiry will be a series of critical reflections on listening in the fields of pedagogy (Paulo Freire), phenomenology (Don Ihde), politics (Susan Bickford), and psychoanalysis (Theodor Reik). Since the analysis of what we hear is at the same time an analysis of how we hear, direct experimentation plays a crucial role in our research for the course. Students will experiment with field recordings and digital audio software, receiving a basic introduction to site-recording technique and to Logic Pro software. Practicing with the hardware and

software, students gain direct experience with recording, editing, and organizing sound as part of their research. Students need have no prior experience with sound, audio software, or recording. Collaborative and site-specific research will be strongly encouraged. No previous experience with sound or music is required.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AP329: Text and Speed: Lessons in Text-based Video and Performance

2 units / Semester: II

Grounded in a history of text-driven works from performance and video, this course will navigate histories of these forms, driven by the themes of momentum, connection and change. As a combination history and studio course, these themes are offered to help structure innovative ways of re-thinking time, space, action, concept and information, especially with regard to the function of words. Text, language, speech, dialogue: Words can drive the speed of a work, the impact on its viewers, the shape of its meaning. With words in the foreground, we'll seek out their strategic effects and ask: What is momentum? How do we measure the force of our actions? The impact of perception? The speed of our bodies and the speed of our minds? How do we connect? What are possible moves for change? At what pace can things connect, disconnect, transform, make meaning? The relationship between the body and language will emerge as significant to this exploration. We'll examine sources not only from performance and video but also from film, comedy, theater, cartooning, physics, poetry, literature, popular culture and theory. In response to the histories we study, students will produce a short collaborative work with peers in the class and one new solo work for critique.

Discipline(s): [School of Art](#)

AP331: A Problem of Social Practice

2 units / Semester: I

The '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. Nonetheless, terms like 'social practice' are common today, with the potential to marginalize works that pursue unconventional social engagement; while at the same time, such terms allow for things like this class to form. In this class, we will work to push our authorship, audience and subject matter toward the broader world of which art (as we typically understand it) is but one part. By laying a foundation for what we understand 'the social' to mean, we will consider the actors, the contexts and effects of our work, providing a laboratory to work and challenge our projects. While looking to histories of collaboration and collectivity, performance and participation, and the roles of publics and communities within our work, we will ask: What is art able to do other than 'be art'? To be successful, does it need to count as art - and according to whose definitions? Most importantly, instead of asking whether art changes the world, we will ask how our art changes the world.

Discipline(s): [School of Art](#)

AP332: It's a Family Affair

2 units / Semester: I

Drawing upon the myths of family in Western society, this class will take up representations of the family as they inhabit histories of photography, documentary and portraiture. While each of us has our own unique and complex form of family, the myths of family often portray non-normative families as dysfunctional. By exploring the framework from which the nuclear concept of family emerged and field excursions, including to the Los Angeles Family History Library to examine genealogical lines, we will discuss, analyze, and interpret extensions of family relationships over time and the influence of historical events on their configurations. Through the development of student projects, research and discussion, we will ask: What are the fictions that we hold to be true and why? What are our emotional expectations of these fluid family networks? During this practice course we will consider works of contemporary artists and will examine readings from Maxine Hong Kingston, Octavia Butler, Gabriel Garcia Márquez, and Trinh T. Min-Ha among others.

Discipline(s): [School of Art](#)

AP336: ReImagining the Archive

2 units / Semester: II

In this course we will investigate definitions of the archive, examining its uses in contemporary practice and what it makes possible within our own practice. We will work with vernacular photographs and our own resources as points of departure for rethinking meanings of history, identity, loss, and memory. We will make visits to local archives such as the Getty Research Institute and One: National Gay Lesbian Archive, while pushing ourselves to ask: How can we organize what we know in new ways? How can we use forms of archive to play with fact and fiction? What are the political implications of the categorizations we create? We will examine works of contemporary artists and texts including Hal Foster, RenTe Green, Antoinette Burton, Jacques Derrida, Okwui Enwezor, Donna Haraway, Michel Foucault, Tacita Dean, Zoe Leonard, Anri Sala, Hans Peter-Feldmann, Joan M. Swartz, Arthur Jafa, Barbara McBane. This is a practice course where students will be encouraged to develop a project using any media that addresses themes related to course material.

Discipline(s): [School of Art](#)

AP337: Aesthetics and the Globalized Present

2 units / Semester: I

How might artists participate in the creation of a more equitable world? This working group explores through an understanding of aesthetics in our globalized present and hopes to open ways of seeing onto the most pressing political issues of our contemporary moment. Integrating theory and practice, we will read some of the most current writings on the struggle for global justice and democracy. At the same time, we will look at a spectrum of practices that engage global justice and democracy in artistic disciplines such as art, photography, film, literature, music and also across other fields such as journalism, law, human rights, sociology, and social movements. Our focus will be on developing a shared process through weekly reading responses and visual assignments that seek to ground these conceptual tools and interdisciplinary strategies in visual work. Each student will develop a final project that emerges out of this process. Topics the class will address include: the role of aesthetic education in the globalized present, contemporary reconfigurations of race, gender, nation, class, and ethnicity, the role of objects and images in global culture, and decolonial challenges to knowledge, economy, and power. Readings will include Gayatri Spivak's *An Aesthetic Education in an Era of Globalization*, Rey Chow's *Entanglements*, or *Transmedial Thinking about Capture*, Jasbir Puar's *Terrorist Assemblages*, Walter Mignolo's *Darker Side of the Renaissance*, Paul Gilroy's *Darker than Blue*, Chandan Reddy, *Freedom with Violence*, Arundhati Roy's *Walking With the Comrades*, and Grace Lee Boggs's *The Next American Revolution*.

Discipline(s): [School of Art](#)

AP338: Feminism in Translation

2 units / Semester: II

In our globalized present, feminism must think across languages and cultures. This working group explores feminism in an international frame and asks how translation might be an important method for practicing feminist solidarity. Integrating theory and practice, we will read some of the most current writings on transnational feminism, while looking across disciplines to a spectrum of practices that engage with the question of feminism globally. Our class sessions will focus on developing a shared process through weekly reading responses, visual assignments, and an emphasis on dialogue. Each of these elements will ground our conceptual tools in a shared social practice that will lead toward a class-organized conference open to the institute at the end of the semester. Topics the class will address include: feminist approaches to research and knowledge production, the feminist subject in secular and liberal ideology, the formation of transnational subjectivity through the circulation of people, goods, and ideas, heteronormative regulatory practices of modern state formation. Readings might include: Linda Tuhiwai Smith, Maria Lugones, Saba Mahmood, Nawal El Saadawi, Chandra Talpade Mohanty, Inderpal Grewal, Dean Spade, Nelly Richard, Andrea Smith, M. Jacqui Alexander, and Grace Kyungwon Hong.

Discipline(s): [School of Art](#)

AP345: L.A. Urbanscape: Image, Word & Acts

2 units / Semester: II

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.

Discipline(s): [School of Art](#)

AP370: Foto and Film

2 units / Semester: I

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.

Discipline(s): [School of Art](#)

AP373: Topics in Photographic History

0 units / Semester: Not planned for this academic year

AP373 courses address histories of photography by zooming in on particular special topics - historical developments that have taken place within the technologies, discourses and institutional contexts of photography and its place within culture. Topics can include, but are not limited to, histories of documentary and notions of 'truth' and veracity; realism within photography; uses of the body; uses of fiction; photo books and their shaping of the discipline; the debates on whether photography is recognized as art; pictorialism and photography's relationship to other mediums; basic introductions to the history of photography; and philosophies and debates surrounding technological reproduction. Courses from this category are an important complement to CS172 History of Photography.

Discipline(s): [School of Art](#)

AP373A: Basics of a History of Photography: Doubt and Documents

3 units / Semester: I

What constitutes truth in representation? This is a question that has haunted Photography since its beginning. A simple binary opposition asserts that art is counter to fact; art may make a 'literature' of the dumb testament of optics and chemistry or optics and digits, but when all is said and done, some unexamined category of Truth trumps art for getting to the point. Over and over again we are convulsed by the dumb testament--the aftermath of suicide bombers hitting the World Trade Towers, considered so traumatic that the American media refused to show the leapers, or Abu Ghraib and its spectacular proof of youthful all American perversity, are two recent cases in point. Yet the perverseness of interpretation--surely a condition of art and the symbolic register--shocks us as well--think of the Rodney King verdict contradicting all commonsense outrage with very real factual consequences.

In the context of another Presidential election, perhaps it is time to look at the rhetorical strategies around the truth of images and to ground that looking historically, in the hopes of deepening our ethical and performative understanding of the use to which images, perhaps our very own, can be put. Using Morris's book, and drawing on a range of both

historical and contemporary examples, we will interrogate images that have status as documents however we understand that term, and look at the truth stories we assert about them. Some vignettes: Colin Powell and the congressional debates about the war in Iraq, Conan Doyle and Houdini investigating Spiritualism and its documents, Spirit Photography, the struggle between iconoclasm and faith that continues to surface through the West's 3 great religious faiths, (maybe a field trip to the Creationist Museum?), the political rhetoric of attack ads, all spring to mind as interesting debating points.

Members of this class will do all readings, attend class regularly and research and orally present an analysis of a contemporary incidence of the use and misuse of images in the service of some purported truth or position. Each oral presentation will have a written outline, a image list and a bibliography distributed to all members of the class.

There is a cratered landscape of skepticism and faith that haunts the simple heart of the optical/chemical/digital products of our cameras. Doubt and Documents is required of all those who will enroll in Fuzzy Pictures, a practice class, in which we will create work in response to t

Discipline(s): [School of Art](#)

AP410: Critique and Exit

2 units / Semester: II

This class is required of BFA4 students and is an intensive seminar that covers contemporary issues in photography and media and critical discussions of students' final work and thesis exhibitions.

Discipline(s): [School of Art](#)

AP480: Participant Observer

2 units / Semester: I

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.

Discipline(s): [School of Art](#)

AP510A: Grad Seminar: Theories of Photography (and their preliminary application to the photographic book)

3 units / Semester: I

This seminar is designed to expose students to both historic and contemporary theoretical discourses of photography that offer various approaches to assessing photography's material character and identity as a communicative sign and signifying system; it surveys the theories that aim to probe with diverse philosophical sources and aims this medium's comparative identity and cultural function in relation to other sign systems (writing and text as conventional language, as well as the traditional visual/graphic sign systems); finally it seeks to consider the applicability (explicit and implicit) of these theories to photography's arguably most literary/authorial form of meaning-making (that historically originates nearly as early as the emergence of the new medium)--the photographic book.

Start date - 9/26

Discipline(s): [School of Art](#)

AP510B: Graduate Seminar: Origins

3 units / Semester: II

This seminar will survey board-based ideas around originality, narratives of origin, artistic genius, authorship, photographic reproduction of art and reality, natural history, and religious and cultish narratives of strange creatures.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AP520A: Graduate Critique: Photography

3 units / Semester: I, II

Group discussion and analysis of each student's work, with critique conducted by the instructor, visiting artists, and faculty from the School of Art. Students are expected to present new work regularly. Two semesters required of graduate photo students.

* May be repeated for credit.

Discipline(s): [School of Art](#)

AP801: Undergraduate Independent Study with Judy Fiskin

2 units / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. *

* Permission of instructor required.

* May be repeated for credit.

* Variable credit.

* Contract required.

Discipline(s): [School of Art](#)

AP802: Undergraduate Independent Study with JoAnn Callis

2 units / Semester: II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. *

* Permission of instructor required.

* May be repeated for credit.

* Variable credit.

* Contract required.

Discipline(s): [School of Art](#)

AP901: Graduate Independent Study with Judy Fiskin

2 units / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. *

- * Permission of instructor required.
- * May be repeated for credit.
- * Variable credit.
- * Contract required.

Discipline(s): [School of Art](#)

AP902: Graduate Independent Study with JoAnn Callis

2 units / Semester: II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. *

- * Permission of instructor required.
- * May be repeated for credit.
- * Variable credit.
- * Contract required.

Discipline(s): [School of Art](#)

AR010: Remakes, Revisions, Translations, Cover-Versions

2 units / Semester: I

This is a studio/critique class in which students will be asked first to elaborate on their approach to an 'original' source by presenting references and discussing their rationale or methodology. Critical texts and other resources regarding translation, remakes, retellings, cover-versions, among others will also be presented by the instructor. Students will then (re)make an existing work for discussion in class. What is at stake with revisions/translations, etc, when we set forth to abandon the possibility of originality?

- * Enrollment limited to 15 students.
- * Permission of instructor required.

Discipline(s): [School of Art](#)

AR030A: Drawn To Performance - Sess I

1 unit / Semester: II

Drawing is more than just a means of creating images. Drawing creates a unique mode of thought, and the act of drawing is an act of performance. In this class, we will explore how drawing changes and creates thoughts, how it can be used to brainstorm ideas and build scenarios. We will draw from observation and from the imagination, create collaborative drawings and personal projects, and focus on developing confidence and skill with our materials. Using sketches, general concept drawings, and basic storyboarding, we expand from drawing and develop performances and works in other media. Some workshops may incur additional costs for materials.

- Attendance required at all sessions.
- Limited to 18 students.
- Class meets Jan. 14, 15, 17, 18, 22
- 9am - 12pm
- * Practicum Course.

Discipline(s): [School of Art](#)

AR030A-D: Printmaking Workshops

1 unit / Semester: I, II

Skills included in these workshops may cover lithography, etching, photographic processes, silk-screen, woodblock, and offset.

Discipline(s): [School of Art](#)

AR030B: Drawing Wrong - Sess II

1 unit / Semester: II

An exploratory drawing course that seeks to free students of preconceived notions of what is 'right' and 'wrong' in a drawing practice. In an effort to gain access to a generative space that is beyond judgment, self-criticism, and predictability, various dissociative mark making techniques will be explored, including drawing with your non-dominant hand, drawing blindfolded, drawing with your body, drawing rhythmically to music or sounds, and drawing according to rules and formulas. We will seek the unexpected, and by doing so, find confidence in our mark making. Some workshops may incur additional costs for materials.

Attendance required at all sessions.

Limited to 18 students.

Class meets Jan. 24, 25, 28, 29, 31, Feb. 1

1-4 pm

* Practicum Course.

Discipline(s): [School of Art](#)

AR030C: Lithography - Session II

1 unit / Semester: II

A Practicum exploring basic contemporary lithography techniques, concentrating on 3 primary areas: Imaging, plate preparation and printing.

Imaging will be based on mylar method imaging which allows the student to produce positives from a variety of techniques, ranging from inkjet and laser film with any image created in Photoshop, In Design or Illustrator to painting & drawing - very easily executed on inexpensive textured or coated films. The mylars are imaged onto positive working aluminum plates using water based developing techniques and printed on a traditional lithography press. Some workshops may incur additional costs for materials.

Attendance required at all sessions.

Class limited to 14 students.

Class meets Jan. 24, 25, 28, 29,31, Feb. 1

9am - 12pm

* Practicum Course.

Discipline(s): [School of Art](#)

AR030D: Printmaking: Another Way of Working: Dry Point on Plexi and Monoprints - Session I

1 unit / Semester: II

This workshop will teach students the basics of dry point etching and linoleum block printing. Three days will be dedicated to each process. Students will be taught how they can incorporate these two methods of print into their own

artpractice. These two processes are both non-toxic and eco-friendly. All inks will be water based. Some of the items taught will include: mono printing on plexi, dry point on plexi and linoleum block printing. Some workshops may incur additional costs for materials.

Attendance required at all sessions.
Class limited to 14 students.
Class meets Jan. 14, 15, 17, 18, 22
1-4 pm
* Practicum Course.

Discipline(s): [School of Art](#)

AR030E: Art Hazards - Session I

1 unit / Semester: II

The National Institutes for Health found that artists die of cancer two to three times more often than the public. Nevertheless, death from exposure to artists' materials is not the primary hazard to an artist. It is repeated, small exposures causing debilitating illnesses that affect the quality and not just the length of life. The tragedy is that most artist hazards can be reduced to nearly the level of those found in our everyday environment and households. This workshop is about becoming aware of the problems and the solutions regarding protecting our health. This workshop is mandatory for BFA1 Art and Photo Media students. Day One: Artists Materials Hazards and Solutions. Day Two: Photography Hazards and Solutions. Day Three: Hazards to Your Artwork and Framing and Storage, plus directed studies.

This workshop is mandatory for BFA-1 Art and Photo students.
Class meets Jan. 14, 15, 17
1-4 pm
* Practicum Course.

Discipline(s): [School of Art](#)

AR030F: Welding - Session II

1 unit / Semester: II

Introduction to metalworking methods, materials and machinery. Instruction and training in the safe and efficient operation of fabrication equipment: Machinery, Hand and Power tools, Arc and MIG Welding, Torch and Plasma Cutting, etc. Some workshops may incur additional costs for materials.

Limited to 14 students.
Attendance at all sessions required.
Class meets Jan. 24, 25, 28, 29, 31, Feb. 1
7-10 pm
* Practicum Course.

Discipline(s): [School of Art](#)

AR030G: Moldmaking: Things - Session I

1 unit / Semester: II

In this offering students are introduced to basic mold-making and casting techniques. Working primarily in silicone rubber and urethane plastics, we will engage this familiar idiom of object manufacture and agent of mass production. Some workshops may incur additional costs for materials.

Attendance at all sessions required.
Limited to 15 students.
Class meets Jan. 14, 15, 17, 18, 22
7-10 pm
* Practicum Course.

Discipline(s): [School of Art](#)

AR030H: A Box of Know-How - Sess I

1 unit / Semester: II

This workshop is intended to give students a chance to get splinters. Through the embodied experience of working with their hands students will develop a wider field of material knowledge and technical know-how. Projects will involve basic woodworking in the shop using power tools as well as simple carpentry and fabrication techniques. Skills acquired in this practicum can be applied by artists of all disciplines to studio practice and beyond. Some workshops may incur additional costs for materials.

Attendance at all sessions is required. Limited to 18 students.
Class meets Jan. 14, 15, 17, 18, 22
9am - 12pm
* Practicum Course.

Discipline(s): [School of Art](#)

AR030I: Life/Forms - Sess II

1 unit / Semester: II

Through looking at contemporary figuration, we will learn how to make body casts, molds of objects and molds of surfaces. We will use two part silicone molds and plaster gauze and a silicone putty to create an arsenal of materials. Then, we will make positives using Friendly Plastic (a non-toxic thermal plastic), Ultracal 30 (a super-strength plaster), and your preferred mediums, including non-traditional materials, combining them to create sculptures that will follow the trajectory of your current body of work. The workshop will culminate with a discussion of the work created. Some workshops may incur additional costs for materials.

Attendance required at all sessions. Limited to 18 students.
Class meets Jan. 24, 25, 28, 29, 31, Feb. 1
7-10 pm
* Practicum Course.

Discipline(s): [School of Art](#)

AR030J: High Definition Video Production/Workflow for the Wide Screen - Session II

1 unit / Semester: II

This workshop will teach the beginner to acquire, transfer, archive, edit (using Premiere Pro), compress for the internet and display HD video in the gallery. We will use the equipment available in the School of Art Video Lab to make fascinating video loops on an HD flat-screen monitor. Students in this workshop will learn everything they need to know to confidently manage current HD video formats from camera to exhibition. Some workshops may incur additional costs for materials.

Attendance required at all sessions. Limited to 14 students.
Class meets Jan. 24, 25, 28, 29, 31, Feb. 1
9am - 12pm
* Practicum Course.

Discipline(s): [School of Art](#)

AR030K: Photoshop - Sess II

1 unit / Semester: II

This practicum is a focused workshop for building fluency and experience using Adobe Photoshop. Designed for students in the Art School who are unfamiliar with digital photo editing and image manipulation, Photoshop FailSafe will offer an opportunity to develop a practical understanding of these techniques. As points of departure, the workshop will look to the history of manipulating photography, from counterfeiting to commercial, political and artistic 'airbrushing', to camera phone auto-filters. Brief discussion on the vast potential of Photoshop will then turn to exercises and small projects that facilitate a broad variety of solutions, methods and workflows. Specific focus will also be given to the use of Photoshop in artwork documentation. The notion of the 'Photoshop Fail' underscores the discerning eye most visual consumers have toward digital imaging today. Consumers demand a high degree of naturalism while simultaneously expecting at least some level of manipulation. In these visual circumstances, artists have many options for critical engagement with image making traditions. Students for example will create their own Photoshop Fails, then rescue the images using a variety of techniques until they become visually convincing. This exercise will allow students to use the wide array of filtering, layering, and compositing tools that Photoshop has to offer. Multiple workflows will be demonstrated, and ample time will be given for directed and exploratory practice with image correction, compositing, text, vectors and paths. Some workshops may incur additional costs for materials.

Attendance at all sessions is required. Limited to 14 students.

Jan. 24, 25, 28, 29,31, Feb. 1

7-10 pm

* Practicum Course.

Discipline(s): [School of Art](#)

AR030L: Sieve Painting - Sess I

1 unit / Semester: II

This practicum will comprise the making of a group of five paintings in five days, with an emphasis on experimentation with materials, translating visual ideas from one surface to the next, and the useful problems of sketching everything wrong then starting to build anyway. There will be daily investigations of encaustic paint, its basic properties, proper handling, and strange possibilities as an artistic medium. Students may choose to focus on encaustics the entire week or work with other paints of their choosing. While primarily a time for intensive paint-work, this practicum will be augmented with discussions of short take-home readings from Clottes, Krauss, Didion, Ballard, and Jarry, whose famous sieve boat of Dr. Faustroll provides the title of this class. Some workshops may incur additional costs for materials.

Attendance required at all sessions.

Limited to 18 students.

Class meets Jan. 14, 15, 17, 18, 22

1-4 pm

* Practicum Course.

Discipline(s): [School of Art](#)

AR030M: Visiting Artists Lectures Session I and II

1 unit / Semester: II

Presentation of work by visiting artists and visiting faculty. Visitors include Judy Fiskin, Karen Atkinson & Bernard Brunon, Billy Woodberry, Mario Ybarra, Jr., Tom Leeser and SunT Woods. Students must attend and participate in a minimum of five lectures to receive credit.

Attendance will be recorded. Workshop Limited to 75 students.

*Note - the time change for Thursday lectures is during Practicum only.

Tuesdays - January 15, 22, 29 at 6:00 p.m.

Thursdays - January 17, 24, 31 at 7:00 p.m.

* Practicum Course.

Discipline(s): [School of Art](#)

AR030N: How can you make work about life you do not live? Sess II

1 unit / Semester: II

Socially engaged work involves a vast ecosystem of multiple disciplines. An artist who chooses to make such work is anything but fashionable. The choice is a committed process of actualizing the rigorous research of one's chosen subject matter to everyday life. Through a series of in-class mapping exercises, the workshop guides participants to pollinate their personal history, belief systems and values with their socio-political beliefs. The cross over and connection of the overlaps will be examined to blueprint the conceptual framework of one's artistic works. Participants will be introduced to project management skills required to make the work. These include defining project objectives and research strategies, identifying stakeholders related to the project and exploring strategies to the production, funding and distribution of the work. A comparative survey between artists working in this field versus political activists who have made a social impact to their environment will be presented. These case studies explore the ecology of various practices of socially engaged works involving the poetic, one-on-one interactive dialogue works to ones that address the public realm in a variety of ways such as lobbying on public policies for change, to participatory methods of engaging the public. The class will conclude with a presentation of individual findings. Some workshops may incur additional costs for materials.

Attendance at all sessions is required. Limited to 18 students.

Class meets Jan. 24, 25, 28, 29, 31, Feb. 1

1-4 pm

* Practicum Course.

Discipline(s): [School of Art](#)

AR030O: The International Boondocks - Sess I

1 unit / Semester: II

This is the latest edition of an ongoing investigation of the relationship between the archive and the studio being undertaken by faculty and students at the art schools in Bordeaux, France and at CalArts. Two years ago Chiara Giovando and Ben Tong participated in the first session in Bordeaux. Now Patricia Falguieres and Michel Aphenboro will bring 5 students from Bordeaux to LA to continue the conversation with Chiara and Fiona Connor and together we will research various archives and archive driven spaces in the LA area including The Box, ONE Archive, the Noah Purifoy Studio, and the Getty Research Institute. This class will include a number of off-campus field trips and may extend past posted hours. Some workshops may incur additional costs for materials.

Attendance at all sessions is required.

Limited to 10 students.

Class meets. Jan. 14, 15, 17, 18

1-4 pm

* Practicum Course.

Discipline(s): [School of Art](#)

AR030P: Supersonic - Sess I

1 unit / Semester: II

This sound installation practicum will culminate with an actual sound installation in and around the Cal Arts building and campus. Students will be guided through basic recording, editing, playback, as well as sound emission options. Basic programs such as Garage Band and Audacity will be presented. Students will be able to utilize other programs or devices that they have knowledge of. The focus of the practicum will be producing a sound installation which could incorporate a variety of recording techniques, digital or analog playback devices, cassettes, records, CDs, mp3 players, live voice and sound, or any other method of playback and emission. Some workshops may incur additional costs for materials.

Attendance at all sessions is required. Limited to 14 students.

Class meets Jan. 14, 15, 17, 18, 22

1-4 pm

* Practicum Course.

Discipline(s): [School of Art](#)

AR101A: Foundation: Certainty and Doubt

5 units / Semester: I, II

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. Lectures, discussions, readings, critiques, in-class projects, and an expectation that you will produce artwork that reflects your interests and ideas are all aspects of this course. 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.

Permission of instructors required.

Discipline(s): [School of Art](#)

AR111A-D: Macintosh for Artists

1 unit / Semester: II

A survey course with a hands-on approach toward developing Macintosh literacy. Hardware and software instruction includes the operating system, scanners, digital still and video cameras, image manipulation, drawing, text & font management, page layout and a brief introduction to motion.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR128A: Super Shop Workshop: Heavy Metal

1 unit / Semester: I

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.

- * Starts 10/22
- * Enrollment limited to 12 students.
- * Permission of instructor required.

Discipline(s): [School of Art](#)

AR128B: Super Shop Workshop: Practical Plinth

1 unit / Semester: II

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.

- Begins February 4th
- Enrollment limited to 12 students.
- * Permission of instructor required.

Discipline(s): [School of Art](#)

AR128C: Studio Practice & Gallery Games

1 unit / Semester: I

This workshop will provide students with functional skills and a historical/critical context for 'The Studio' and 'The Gallery'. We'll create unwieldy, leaden, difficult art works and figure out how to pack them, move them, and mount, hang, or install them. We'll paint a wall with a ghastly mural and endeavor to return it to white again. Then we'll consult history books and contemporary sources to find out why we are hanging weird things and why these walls always have to end up white anyway. When it's all said and done, students will have learned how to get their artwork from the studio into the gallery with minimal trauma, they'll have a deeper understanding of what the studio and gallery represent, and they'll have picked up some pragmatic skills that will help them in the world of studios, galleries, and museums that awaits them after college. This class is highly recommended for BFA2 preparing for their mid-residency gallery shows.

- * Six weeks, starts October 15
- * Permission of instructor required.

Discipline(s): [School of Art](#)

AR150: Content and Form

3 units / Semester: I

This course will explore the relationship between modernism and its theories of Aesthetics and postmodernism and its theories of culture, politics and representation. We will explore the history of art and aesthetics from classical to the modern and the history of art and culture and politics from Marxist theory to Semiotics. We will study the debate between art as a universalist practice and art as a cultural political practice. This debate is based on a current conflict today among critical theorists: a tension between the notions of art as an aesthetic experience and art as a field of signs describes in a fundamental way the relationship between the modern and the postmodern. We will undertake a discussion of the value of each position, whether each is exclusive of inclusive or the other, and speculate on how or whether either of these positions reflects our ideas of the role of art in society. A series of readings will frame our discussion. In addition, art projects will be assigned and class critiques will be conducted that will allow the students to produce works that address these issues critically.

Discipline(s): [School of Art](#)

AR200: Series

0 units / Semester: Not planned for this academic year

The AR200 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, 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 AR200 Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details.

* Required for BFA-1 and BFA-2s.

Discipline(s): [School of Art](#)

AR200A: Drawing from Life

2 units / Semester: II

Based on the premise that an artist's studio is wherever one works, this course will actively and practically explore making art in and outside the fixed studio. With an emphasis on intensive observation from life, the limits of the traditional rectangular frame and fixed point of view will be challenged. Field work will be required in developing subjective and mobile means of working. How does location and movement affect form and content? How do we observe and picture? Issues of control, scale, shelter, portability, public and private will be addressed. Attendance is mandatory.

Limited to 16 students

Permission of Instructor Required

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR200C01: Sculpture

2 units / Semester: I

Understanding basic sculptural processes and manipulating materials are means to build confidence in carving our own vision. This is a hands-on, assignment based class for beginners. Since most sculptures take more than 6 hours to complete, do prepare to work outside of class. It is imperative that students come to class with their own tools and materials ready.

* Enrollment limited to 15 students.

Discipline(s): [School of Art](#)

AR200C02: Sculpture

2 units / Semester: II

The intent of this course is to expose you to basic sculptural techniques and processes while challenging your concept of what sculpture can be. This is a hands on, assignment based class for beginners aimed at helping you translate your ideas into physical form. Since most of the assignments will take more than 3 hours to complete, do prepare to work outside of class. It is imperative that students come to class with their own tools and materials ready. 

* Enrollment limited to 15 students.

Discipline(s): [School of Art](#)

AR200D: The Art of Practicing Socially

2 units / Semester: II

This seminar will focus on the exploration of contemporary art practices both inside and outside of institutional formats, that (pro)actively engage their socio-political-critical contexts. The class will be a forum for dialog on politics, ethics, social responsibility, activism, community engagement, and collaborative interdisciplinary models as they concern the 'making' of art. We will explore ways of creating/finding/engaging/defining a context for your art practice. All of the above will be guided and inspired by the work of an eclectic group of manifesto pushers, border crossers, enlightened artists of every kind, curators, trouble-makers and practices that defy traditional definitions. The focus will be on finding inspiration for self-empowerment as we engage the world as professional artists. Open to all students, but geared toward undergraduates. Permission of Instructor is required.

* Enrollment priority is given to BFA1 and 2 students.

* Enrollment is limited to 15 students.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR200E: Time Based Studio: Endings and Loops

2 units / Semester: II

This is a crash course in the history and practice of time-based visual media with a brief seminar on the cultural need, rejection and significance of narrative ending. We will learn how to edit digital video with Avid Media Composer and to operate just about every piece of equipment in the School of Art video department through bi-weekly short video projects. Occasionally we will take a break by watching and discussing video-art, cinema, sound-art and performance for video. Students are required to complete readings, all exercises, and participate in critique and discussion.

* Enrollment limited to 15 students.

Discipline(s): [School of Art](#)

AR200F: Printmaking: Print & Digital Media

2 units / Semester: I, II

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'.

* Limited to 16 students.

Discipline(s): [School of Art](#)

AR200G: Art Lab: Digital Media

3 units / Semester: II

Hands-on, conceptual projects which allow students to integrate Mac and Adobe software skills with individual studio

practice and interests. Working on project driven assignments using Photoshop, Illustrator and InDesign, students will create wide-format color posters with political, social, or cultural content and a multi-page, bound artist's book or zine. Class is for first or second year art students with little or limited Mac experience. Regular attendance mandatory for working in class on projects. Students must be punctual, productive, and willing to form personal views for content in their work.

* Enrollment limited to 15 students. Will consider more students if you have your own Mac laptop.

Approved for Critical Studies Credit

* Permission of instructor required.

* Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AR200J01: Painting: Studio and Critique

2 units / Semester: I

During this course, students will be expected to work in class on assignments which challenge our preconceptions of what a painting should be or do. Experimentation will be encouraged in order to gain familiarity with the physical and material properties of liquid media, color and painting supports. This technical and conceptual exploration will involve class critiques, readings, image presentations, and field trips.

* Enrollment limited to 20.

Discipline(s): [School of Art](#)

AR200J02: Painting: Studio and Critique

2 units / Semester: II

This course meets three hours a week and students must be prepared for focused studio work during class time in the classroom. Sustained attendance is crucial. The course starts out with technical exercises including drawing and painting from observation in order to learn or develop knowledge of physical and material properties of color, paint and painting supports. The goals of the course are to develop technical competence in painting, utilize experimental and intuitive approaches to a variety of subject matter including conceptual approaches to painting, and, through individual and group critique, to think critically, ie, recognise and analyse the technical qualities, formal elements, content choice of one's own and other's work in painting.

* Enrollment limited to 16.

Discipline(s): [School of Art](#)

AR200K: Open Drawing

0 units / Semester: I, II

This is a student-run evening workshop that offers an informal, open-ended space for drawing. Participants are encouraged to share ideas and methods while exploring the language of drawing and developing alternate approaches to conventional drawing practices. Students leading the workshop will occasionally provide thematic 'prompts' to trigger individual, or collaborative, projects that expand visual thinking skills. Basic materials such as newsprint and ink wash will be provided. Faculty contact is Darcy Huebler.

Discipline(s): [School of Art](#)

AR200L: Critical Ceramics

2 units / Semester: I, II

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. Materials fee required.

\$50.00 Material fee paid into account #13-02-60-08.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR215A: Post-Foundation: Skeptical Beliefs

3 units / Semester: I

A course required by all 2nd year Art Program students.

This seminar is an introduction to basic theories of modern and contemporary art taught by three faculty members in three consecutive, one-instructor sessions. Each session will include assigned readings to be discussed in class and one field trip. Attendance is mandatory and participation in discussions required. Additionally, each student will receive a studio visit to discuss their work with one of the three faculty members.

* Required of all Art Program second year students and some undergraduate transfer students.

Discipline(s): [School of Art](#)

AR215B01: Post-Foundation: Passionate Practice

2 units / Semester: I

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.

Discipline(s): [School of Art](#)

AR230A: Freud and Lacan: an Introductory Workshop

3 units / Semester: II

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.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR230M: Merely Detected: Failure and Its Double

3 units / Semester: II

This seminar will examine notions of 'failure' in modernity and in the practice of art. The idea of failure is feared,

misunderstood, and fugitive in the representations that allow us to consider its problematic status in modernism, from flaneurie to dystopia. We will allow for the 'deep joy' of admitting mistakes (Bachelard) and will consider the value of uncertainty as generative. Readings and film screenings required. A final project in the form of the presentation of new and relevant material is expected of each student.

*Attendance and participation directly affect grades.

*Limited to 20 students.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR231A: Femme Fatales: Robotic Women and Other Perfect Girls

3 units / Semester: I

This seminar will investigate some of the many intersections of femininity and machinery, sex and technology, and, since the Greeks, our endless fascination with the artificial woman. She has been many in her representations, so we will allow for the guilty pleasures of dolls, Dada and 21st robotics. Readings and film screenings required. A final project in the form of the presentation of new and relevant material is expected of each student. Attendance and participation directly affect grades. Permission of the instructor is required. Limited to 20 students.

* Limited to 20 students.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR233A: Femme as a Four Letter Word

3 units / Semester: II

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. Special guests to be announced. Not for the faint hearted.

* Suggested for graduate and upper division undergraduates.

* Enrollment limited to 12.

* Permission of instructor required.

* Open to the Institute.

Discipline(s): [School of Art](#)

AR240: Open Critique

0 units / Semester: Not planned for this academic year

Open Critique is a venue for students to critically examine their work in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course will be offered in the same semester. Please refer to course descriptions by each instructor which specify how the individual critique session will be structured.

Discipline(s): [School of Art](#)

AR240B: Open Critique: Intent, Content, Context, Production, Distribution, Documentation

2 units / Semester: I, II

This critique class seeks to provide a generative context for students to openly present and freely discuss work. In addition to considering the meaning(s) of work, the class will investigate the process of constructing meaning. Students are required to have their work critiqued at least once during the semester. In addition to participating in class discussions, students must submit weekly responses to their peers' presentation of artworks. Readings may be assigned as they pertain to the class discussion. Attendance and participation are mandatory and directly affect final grades.

Class is open to BFA2 students and higher and enrollment is limited to 13 students.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR240B: Open Critique: Intent, Content, Context, Production, Distribution, Documentation

2 units / Semester: I, II

This critique class seeks to provide a generative context for students to openly present and freely discuss work. In addition to considering the meaning(s) of work, the class will investigate the process of constructing meaning. Students are required to have their work critiqued at least once during the semester. In addition to participating in class discussions, students must submit weekly responses to their peers' presentation of artworks. Readings may be assigned as they pertain to the class discussion. Attendance and participation are mandatory and directly affect final grades.

Class is open to BFA2 students and higher and enrollment is limited to 13 students.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR240C: Open Critique: The Language of Seeing

2 units / Semester: I

This critique class puts special emphasis on language: the way we speak, read and write about art and how it shapes our work. Individual crits will focus on the presentation of student work as well as on language chosen for its description and interpretation. We will analyze how language can both generate and limit individual works of art (and vice versa). Much consideration will be given to the context of 'received ideas' -- where discourse comes from and how it becomes internalized and affects our imaginations as individual artists.

Students are required to have their work critiqued at least once during the semester. In addition to participating in class discussions, students will also complete assignments to write about their own work and that of their peers. Readings may be assigned or recommended as they pertain to the class discussion. Attendance and participation are mandatory and directly affect final grades.

Class is open to BFA2 students and higher and enrollment is limited to 22 students.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR240D: Open Crit: Means to an End

3 units / Semester: I

This critique class will carefully examine the work of its participants in anticipation of mounting an exhibition at the end of the semester. Group discussion will address commonalities and differences of conceptual and formal problems, and solutions. Particular attention will be paid to producers' obligations to prospective viewers. We will work collectively though not always in agreement to craft a curatorial perspective that will demand an examination of the range and limits of artistic, authorial and curatorial control. The instructor and participants will suggest readings and other materials as

topics of discussion arise. Full attention to the collective project as well as to participants' individual work will be required.

This class is limited to 15 students and is open to all levels with the agreement of the instructor.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR240F: Tuff Luxe Crit

2 units / Semester: I

'Tuff Lux 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. Class limited to 12 students. BFA3 or higher, permission of instructor required.

Discipline(s): [School of Art](#)

AR240H: Open Crit - Keeping It Real: Structures and Relationships in Lie and Art

2 units / Semester: II

An open critique, in which each student presents twice, this class will bring students into an up-to-date conversation about sources and materials that influence and direct one another; while also undertaking an investigation of 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. Consistent attendance is mandatory. Critique will focus on the practice and discipline of building peer-dialogue, 'reading' the works presented, that is, generating relevant feedback- especially as it connects with a renewed attention to structure/relation-making.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR240I: Open Crit: ...Or something

2 units / Semester: II

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.

Discipline(s): [School of Art](#)

AR240J: Open Crit: Historical Context

2 units / Semester: II

How am I a product of my time? In this class, students will give presentations that answer this question. The students will play the part of historian and will articulate themselves in a historical trajectory. This will be followed by critiques that compare the student's presentation to their recent work. Permission of Instructor required.

Discipline(s): [School of Art](#)

AR240K: Critique and Dialog

2 units / Semester: II

Students will present works in class created in response to options considered through class discussion and arrived at by consensus. Each student will initiate discussion about their work articulating the themes the work puts forward, references used, process and the philosophical basis for their approach. The class will then provide an analysis of how effective the work is at meeting the artist's intent. In the class investigation of the work, emphasis will be placed on encouraging an atmosphere of open discourse and collegiality. Through lectures, discussions and writing assignments, students will develop an understanding of current cultural and aesthetic concerns as well as theoretical tools to support their studio practice.

Enrollment limited to 16 upper level undergraduate and graduate students.

Discipline(s): [School of Art](#)

AR251: Reconsiderations: Critique Seminar

3 units / Semester: II

This course follows the format of an open critique. Each student will have the opportunity to give a presentation of his/her work to the rest of the class. After each class the presenters will meet with the instructor individually to discuss the issues and ideas raised during the presentations. There will also be assigned readings and discussion of topical issues.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR340: Open Seminar

0 units / Semester: Not planned for this academic year

Open Seminar is a series of seminars of special topics chosen by the instructor. 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 will be offered in the same semester. Please refer to course descriptions by each instructor that specify the topic of the seminar.

Discipline(s): [School of Art](#)

AR340B: Open Seminar: On Collaborating

2 units / Semester: I

The idea of 'l'autre' or 'the other' is not only a philosophical concept -- in Hegel, Lacan, Derrida and Cixous, for example - - but also a psychological one suggesting themes of identity and self-hood. In this seminar, we will discuss how the idea

of collaborating or working with 'others' as an artist is more than just an exchange of ideas but an opportunity to examine and enact relationships of power, economy, gender, race, class and other social and cultural differences. Two trends in contemporary art-making are pushing the need to reconsider collaboration and the 'other,' and how we measure success or failure of collaborative projects. First, the rise of community-based artwork or 'social practice' requires a discourse on relationships between artists and their subjects/collaborators that fleshes out social and economic dynamics. What are the terms in which artists discuss the benefits to themselves and their (chosen) communities? Second, the changing economies of art funding-- from crowd-sourcing platforms like Kickstarter and USA Projects to artist-driven projects like the 'Artist Bailout' -- suggest a more participatory and lateral approach to making art than in the past. How have social media and these new philanthropic platforms changed the way we work together?

This course would be taught both as a seminar on collaboration and as a practicum for students, and will include guest lectures by artists with collaborative practices. Interested students would need to submit either a collaborative artwork that is underway or in proposal form, or a project that could be completed through an entrepreneurial or crowd-funded approach.

Class is open to BFA4 students and higher and enrollment is limited to 18 students.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR340C: Open Seminar: Hand In Glove, The Sun Shines Out Of Our Behinds

2 units / Semester: I

In this class, Hand In Glove, The Sun Shines Out Of Our Behinds, we will examine the complex relationship between desire and one's art practice. For example, are there queer aesthetics? If so, what could they be? We will consider these issues by looking at artists such as Jasper Johns, Agnes Martin, David Bowie, and Rainer Werner Fassbinder. Our investigation will involve readings, film screenings, studio-based assignments, class critiques, and student presentations.

Limited to 15

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR340E: Open Seminar: On the Proverb

2 units / Semester: I

In 1793 Emmanuel Kant wrote 'On the Proverb: That May be True in Theory, But is of No Practical Use.' The essay is mostly about theology, but we won't worry about that. Rather, we will take the title as a jumping off point for a discussion of the use and abuse of theory. Artists' sometime reductive use of 'theory' can be productive, even if not always in the spirit of the theories that being used. 'Misreading' can lead to powerful insights. Similarly, misusing materials and methods meant for other applications domestic or industrial can lead to real artistic, critical, and intellectual breakthroughs.

This class will be an exercise in doing things wrong: on purpose, sometimes without purpose, sometimes in pursuit of purpose. In addition to discussing readings and films, the class will engage in individual and group experiments based in the sense of serious play embodied in the activities of the Surrealists, Situationists, and Fluxus artists. The goal will not be to reproduce previous results but to find new problems through old solutions. Students will be encouraged to test the limits of their own theoretical concerns through practical adaptation developing a sense of praxis.

This Class is limited to 15 BFA 3 or above students with the agreement of the instructor.

Discipline(s): [School of Art](#)

AR340F: Open Seminar: Andy: Issues in Contemporary Art

2 units / Semester: I

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. I am particularly interested in banality and repetition, especially in the context of thinking about representations of death and in the context of minimalism.

Course requirements: attend class, participate in discussion, give a short presentation on a particular artist or idea. Hand in or present a final project, which can take any form.

Discipline(s): [School of Art](#)

AR340G: Open Seminar: Community Practice - The Art Form

2 units / Semester: II

The growing number of artists that are choosing to work in community as a major part of their artistic practice has given rise on an increasing amount of dialogue on best procedures for negotiating the various social and political concerns of the people impacted by this work. The most common error made by artists is an inadequate preparation and a lack of understanding about the communities they choose to work with coupled with assumptions driven by artistic indulgence. I propose teaching a course that would involve discussion of issues attendant to community practice, excursions to Watts Towers Art Center, Plaza de La Raza, St Elmo's Village, Armory Center for the Arts, McGroarty Arts Center, guest speakers from WLCAC, Watts House Project and Self Help Graphics. Text will include *Black Arts West*, by Daniel Widener, as well as yet to be determined reading profiling the Latino and Asian American communities.

Enrollment limited to 16 upper level undergraduate and graduate students.

Discipline(s): [School of Art](#)

AR340L: Open Seminar: Boundary/Expanse: Understanding of Self

3 units / Semester: II

This hybrid seminar/ critique course will examine the phenomenology of boundaries: notions of the margins of self as examined through the mental structure of torture, suburban isolation through architecture and culture, and our understanding of interiority or privacy through changing technology. Selected essays will be discussed and will be the premise for one or two open-ended assignments aimed at furthering students' existing practice. Critiques of student's work and the concerns that arise will be an integral part of course trajectory. Course open to MFA, BFA4, BFA3 & #8232;

Enrollment limited to 15 students.

Discipline(s): [School of Art](#)

AR340M: Open Seminar: I Heart Animals: Drawing and Painting the Animal World

2 units / Semester: II

In this class, we will make work about and of animals. We will go through the phyla of the natural kingdom in the following order: Insects, Fish, Reptiles, Birds, and Mammals. Models will be brought to class and/or we will go on field trips to locations such as The LA Zoo, Santa Anita Race Track and/or Griffith Park Stables, Museum of Natural History. We will look at the Lascaux and Chevaux cave paintings, Stubbs, Degas, Kilimnik, French 18th Century Singerie (Monkey) murals, 18th Century Italian Bird Murals among other things. Readings will include (all excerpts) EO Wilson's *Anthill*, Darwin's *On the Origin of Species*, Jane Goodall's *The Chimpanzees of Gombe*, Stephen Jay Gould's 'A Biological Homage to Mickey Mouse', Clement Greenberg's 'Kitsch and the Avant Garde', E.B. White's *The Once and Future King*, Gerard Manley Hopkin's *The Falcon*. Students will be expected to keep up with the NY Science times (Tuesday). There

will be film screenings and guest speakers.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR382: Modes and Forms of Criticism

3 units / Semester: II

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 by Hilton Als, David Antin, Bruce Hainley, Rosalind Krauss, and Susan Sontag. 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.

* Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AR386B: Work in Context

2 units / Semester: II

Art works are understood within the terms of the histories and traditions of the various media in play, and also as they intersect with the larger context of contemporary culture. In presenting work for critique students will provide the class with a point of reference from outside their studio - a piece of writing, or some music, art, film, video, advertising, news. The class will have a week to consider this frame, and an excerpt will be re-presented with the work to initiate discussion. There will be two presentations each week. Permission of instructor required.

* Enrollment limited to upper level undergraduate and graduate students only.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR390: Writing Workshop

2 units / Semester: II

A writing workshop which will proceed along traditional lines. Writers will hand out hard copy a week preceding discussion. We will discuss the work of two writers per permission. No writing or exercises will be done during class time. We will accommodate fiction and non-fiction, but no poetry.

* Open to all schools, but serious writers only, please.

Discipline(s): [School of Art](#)

AR395: Undergraduate Open Crit

2 units / Semester: II

A critique class especially for undergraduate art students. Come prepared to show and discuss work at all stages of development. Course requirements: regular attendance and passionate participation.

Discipline(s): [School of Art](#)

AR400B: Post Foundation: Visiting Artists Forum

2 units / Semester: II

Purpose: to create a lively reading and discussion group which will explore ideas raised by contemporary visual artists and theorists. This forum will preview and discuss materials that visitors provide about their work prior to each visitor's lecture. Ideally this will generate informed and thoughtful participation during the lecture responses. Attendance and participation required, with some written commentary.

* Enrollment limited.

* Required for Art Program BFA2 students and BFA transfer students.

Discipline(s): [School of Art](#)

AR463: Routine Pleasures

3 units / Semester: I

'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 LevT'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.

* Offered for Critical Studies Metier Studies credit.

* Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

AR515: Getting Your Sh*t Together

3 units / Semester: I, II

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.

* BFA 4's and MFA 2's get first choice, MFA1's if there is room.

Discipline(s): [School of Art](#)

AR515: Getting Your Sh*t Together for BFA4

3 units / Semester: I, II

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.

Discipline(s): [School of Art](#)

AR520: MFA-1 Critique

3 units / Semester: I

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.

Discipline(s): [School of Art](#)

AR540: Metonymy

2 units / Semester: II

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.

Discipline(s): [School of Art](#)

AR541: As It Happens

2 units / Semester: I, II

This is a lab class that emphasizes process, practice, methodologies, etc. It is set up to allow open discussion with other artists about work in progress. This includes an investigation of issues surrounding the work. Participants should be prepared to be open-minded and collegial. In this forum we will accommodate insights, digressions, and detours; and we will attend to the immediate concerns of each artist. Limited to 14 students, preference given to grads and BFA4's. There are exceptions.

* Permission of instructor required.

Discipline(s): [School of Art](#)

AR572: Beyond the Spatial Imaginary: Los Angeles here and now

2 units / Semester: II

We will be joined by urban planner and sociologist Maria Jackson (of the Urban Institute) in multi-sensory encounters with various communities in the city of Los Angeles. Every other week we will meet in a local restaurant in a different neighborhood of the city. Discussions will be led by restaurant owners, workers, local artists and community organizers during our meals. Through looking, listening and hearing, tasting and smelling come to more nuanced understandings of the multiple places that make up our city. We will move along a major boulevard from one end of the city to the other, stopping in various neighborhoods along the way. On a typical thoroughfare one can move through multiple distinct neighborhoods with radically different cultural traditions, languages and histories, for instance immigrant groups of Ukranian, Armenian, Korean and Salvadoran origin along side long standing minority groups like African American, Chinese American, Jewish and Mexican American and so forth. There will be readings assigned to give context to the visits along with texts on urban planning, social, public and collaborative practices, and critical race theory. Students can undertake collaborative projects along the way, working in a variety of ways; recording sound, collecting recipes, creating situations for interaction. The idea will not be to produce finished works but to experiment with new ways of working, to make notes and try out ideas outside or the gallery based practice. Permission of Instructor required. Graduate students only.

Discipline(s): [School of Art](#)

AR800: Undergraduate Independent Study: Art

2 units / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. *

* Permission of instructor required.

* May be repeated for credit.

* Variable credit.

* Contract required.

Discipline(s): [School of Art](#)

AR900: Graduate Independent Project: Art

2 units / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

* May be repeated for credit.

* Variable credit.

Discipline(s): [School of Art](#)

AR902: Graduate Independent Project: Art

2 units / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at

the beginning of each semester.

* May be repeated for credit.

* Variable credit.

Discipline(s): [School of Art](#)

AT510: Art and Technology Studio D.I.T. (Do It Together)

3 units / Semester: I

The workshop is an interdisciplinary workshop open to CIM students who are interested in working collaboratively on their Integrated Media project. The workshop will address research, conceptualization, prototyping, new techniques, current digital technologies and collaborative production methods.

* Permission of the instructor. Integrated Media students given priority.

Discipline(s): [School of Art](#)

AT520: Conversations on Technology, Culture and Practice

3 units / Semester: I

In the class, Conversations on Technology, Culture and Practice, 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.

Discipline(s): [School of Art](#)

AT590A: Research and Practice

3 units / Semester: I, II

Research and Practice 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.

Discipline(s): [School of Art](#)

AT590B: Research and Practice: Technology, Media and Culture

3 units / Semester: II

Research and Practice: Technology, Media and Culture 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.

Discipline(s): [School of Art](#)

AT595: Art and Technology Studio: DIY (Do it Yourself)

3 units / Semester: I

The workshop is an interdisciplinary workshop open to CIM students who are interested in working collaboratively on their Integrated Media project. The workshop will address research, conceptualization, prototyping, new techniques, current digital technologies and collaborative production methods.

* Permission of the instructor. Integrated Media students given priority.

Discipline(s): [School of Art](#)

AT610: Art and Technology Thesis Workshop

6 units / Semester: II

The Art and Technology Thesis Workshop is a required class for the Art and Technology students. 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.

Discipline(s): [School of Art](#)

AT620: Art & Technology, Culture and Critique

3 units / Semester: I

The Art and Technology Critique is held in the fall semester of the second year of residency and is required of all Art and Technology students.

The Critique is based on an active method of learning and is designed to nurture experience through the the development of critical thinking and collaborative dialogical skills. In this way the students will investigate new ways of approaching the issues of art, culture and technology through research, dialogue and practice.

The Art and Technology experience is framed by an experimental, interdisciplinary and non-traditional approach to art-making while employing various combinations of digital and electronic media (sound and image), interactivity (social, relational or technical), hybridity, immersion (physical or virtual), network strategies and live performance. This approach will frame the context for the critique as we compare and contrast the artists work with his/her intent and motivation. The cultural, social and political issues that arise from the artist's work will also be part of the discussions. Various critical methods will be employed throughout the class that allows for the most appropriate format for enabling discussion and critical analysis.

The purpose of the class is to enable the student to form critical connections between their intent and the interpretations found in body of work.

* The Art and Technology Critique is required of all the Art and Technology students.

Discipline(s): [School of Art](#)

AT690A: Research and Practice Studio II

3 units / Semester: I, II

Studio: Research and Practice II 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.

* As arranged with Instructor.

Discipline(s): [School of Art](#)

CS171A: Historical Survey of Graphic Design

2 units / Semester: I, II

Two semester sequence. This slide/lecture course covers the development of graphic design in the context of the social and cultural significance of other design movements, from the Industrial Revolution to the present. Class discussion based on the slides and assigned readings will focus on the meaning or significance of theory and practice, individual works, and the larger role of the designer in today's consumer culture.

* Permission of instructor required.

* Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

CS172: History of Photography

2 units / Semester: Not planned for this academic year

The history of photography is studied through slide lectures, readings and class discussion. The class traces photographic modernism from 1917 to its present crisis. We will consider both the privileged and mundane uses of photography, paying special attention to the often problematic relationship between 'fine art' and 'applied' photography. The course will offer a close but contextual reading of photographic work, and will require attention to questions posed by aesthetics, art history, sociology, economics, semiotics, and social and intellectual history.

* Required course.

* Priority given to BFA-3 and BFA-4 Photography & Media students.

* Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

CS723: Critical Discourse in the Arts and Media

3 units / Semester: II

In the current visually saturated world how do images function? In what ways do they create densely articulated assemblages with political and ontological impact? How has the poststructuralist critique of representation created new theoretical approaches, and in what ways can a critical reading of the visual be addressed and enhanced? These issues will provide the principle questions for the course, a template for interrogating the construction and interpretation of the image. Beginning with Theodor Adorno's aesthetic theory and his analysis of the culture industry, the course will then examine Gilles Deleuze's time-image and Jacques Rancière's subsequent critique of Deleuze. This will be followed by Elizabeth Grosz's analysis of Bergson, with an emphasis on his concept of the pure past and the image. Finally, the work of N. Katherine Hayles will be used to analyze the transition from the analogue to the digital and the implications for political, aesthetic, and ontological issues. Thesecond element of the course will be to focus on the image in contemporary culture, principally through film, and to address the manner in which these images have political frisson: among the filmmakers addressed will be Oscar Micheaux, Stanley Kubrick, Wong Kar-Wai, Claire Denis, and Carlos Reygadas.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

CSCS456: Art and Postcolonial Theory

2 units / Semester: I

Especially designed for students who can believe that there is no conflict in discussing aesthetic and social ideas, this critical theory course will study the development of postcolonial theory from its beginnings found in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one hand, and aesthetic judgments on the other. We will show how such strategies perpetuate age old binary oppositions that privilege insular theories of artistic production, and how postcolonialism, being a radical critique of culture, undermines such hierarchies by functioning as an ethics of radicalism in general, especially as it applies to art. Included in this investigation is a 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

* Cross disciplinary class.

* Open to the Institute.

Discipline(s): [School of Art](#), [School of Critical Studies](#)

ID001-01: Fundamental English for Artists BFA

2 units / Semester: I, II

This course is designed to help undergraduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): [School of Art](#), [School of Film/Video](#), [The Herb Alpert School of Music at CalArts](#), [School of Theater](#), [Interdisciplinary](#)

ID001-02: Fundamental English for Artists MFA

2 units / Semester: I, II

This course is designed to help undergraduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): [School of Art](#), [School of Film/Video](#), [The Herb Alpert School of Music at CalArts](#), [School of Theater](#), [Interdisciplinary](#)

ID370: The People's Theory

2 units / Semester: I

An interdisciplinary reading and discussion group for art and music students. We will read articles with an aim to crack the codes of proprietary, critical languages in each discipline, to unearth mutual interests. In a critical setting which includes more than one discipline, how do we determine what is 'good'? Who owns the codes? How do 'specialists' in different disciplines come to talk to one another? Art students with an interest in music or sound are welcomed. Members of art bands are especially encouraged. Collaborations between artists and composers are hoped for.

- * Approved for Critical Studies credit.
- * Permission of instructor required.
- * Cross disciplinary class.
- * Open to the Institute.

Discipline(s): [School of Art](#), [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#), [Interdisciplinary](#)

ID395: A Comparative Study of Cultural Influences on Art Making

2 units / Semester: I, II

This course will be a cross-cultural comparative study of how an artist is inspired and influenced and what societal elements affect their art making. By comparing culture, ethnicity, and generation, students will examine what factors shape one's values and aesthetics from childhood on. The class will begin as an introspective examination of artistic influences on an individual and lead to defining what represents the generation of today by finding commonalities. In the second half of the class, through the use of telepresence technology, the class will be connected to the Seoul Institute of the Arts in Korea. Students from both institutes will present to each other examples of art and culture that have shaped themselves as individuals and artists. Identical exercises will be given and by comparing and analyzing the work, the class will be able to determine the differences and similarities of interpretation and expression of two cultures.

- * Cross disciplinary class.
- * Open to the Institute.

Discipline(s): [School of Art](#), [The Sharon Disney Lund School of Dance at CalArts](#), [School of Film/Video](#), [School of Theater](#), [Interdisciplinary](#)

ID517: Art and Politics

2 units / Semester: I

What does a political art practice mean? This seminar will be a search for possibilities and their contestations. Focus will be on contemporary conditions and current practices. Students will make presentations and propose arguments based on research. A wide range of cultural production can be engaged, music, performance, direct action, journalism, etc. Field trips to exhibitions and relevant events will be scheduled. Enrollment limited to upper level undergraduate and graduate students only, permission of instructor required.

- * Cross disciplinary class.
- * Open to the Institute.

Discipline(s): [School of Art](#), [Interdisciplinary](#)

ID520: Luminous Worlds: The Art Pilot's Experience

4 units / Semester: I, II

'Teaching is a serious intellectual act, perhaps even a kind of scholarship.'

Participants in this CAP program and art school class will engage in a hands-on teaching experience paired with a seminar session in which we will explore teaching strategies and examine current issues in pedagogy. Students will independently and collectively design lesson plans to create jumping off points for activating visual literacy and fostering other forms of learning in an arts workshop at a local elementary school. This class sets in motion a process that

embraces and intermingles drawing, painting, collage, music, book-making, and three-dimensional work, while providing a site in which the CalArts students and the young participants work side-by-side in the creative process. No matter what the student's area of study within the institute, this strategy inevitably forms serendipitous connections to individual practices and activates new avenues of thought. Methodologies will be discussed to engineer a learning environment that functions as an inventive space to unlock the imagination and provoke curiosity while building critical thinking skills. Along the way, we will consider readings such as 'Teach Like Your Hair's on Fire' by Rafe Esquith, 'Letters to a Young Teacher' by Jonathan Kozol, 'How Learning Works' by Susan Ambrose, and 'Out of Our Minds: Learning to be Creative' by Ken Robinson. Students will be expected to regularly write, reflecting on their observations of the teaching experience and on the readings and topics discussed in class. We will also view and discuss websites that explore learning, such as a series of TED Talks, notably Ken Robinson's discussion of 'how schools kill creativity' and more. Graduate students will be asked to develop presentations on readings and lead discussions on a selection of topics, among them Jean Piaget's studies in cognitive development, Friedrich Froebel inventor of early education strategies, whose educational building forms were a source of inspiration for the Bauhaus movement and Buckminster Fuller, and related subjects of interest. Students who are curious about the idea of teaching and who share an interest in social practice and building bridges within their community are encouraged to participate. Integral to the class design is an end-of-semester exhibition, highlighting projects and work made by the students.

No prior teaching or art experience required.
Participation of students from across the institute is encouraged.

- * Cross disciplinary class.
- * Open to the Institute.

Discipline(s): [School of Art](#), [Interdisciplinary](#)

ID520: Luminous Worlds: The Art Pilot's Experience

4 units / Semester: II

Students in this CAP program/art school class will have the opportunity to explore pedagogic ideas and develop skills in a process that engages social practice through a collaborative, real-life teaching experience in a visual arts workshop at a local school. The classroom strategy of working side by side with the young participants leads to a deeper knowledge of the material properties of color, paint, and drawing practices while generating unanticipated connections to students' personal practice, regardless of their primary discipline. We will construct a teaching environment that encourages inventive thinking and free play of the imagination while seeking to invigorate critical thinking and visual literacy. In the seminar session, which meets every other week, we will view work and read about artists who use strategies of order and chaos in their practice and discuss readings that include *Out of Our Minds: Learning to be Creative* by Ken Robinson, *Teach Like Your Hair's on Fire* by Rafe Esquith, and chapters from Rosemary Peterson's *Why Piaget?* and John Dewey's *Experience and Education*. Along the way, students will be expected to reflect on their classroom experiences through written, bi-weekly observation notes and to collaboratively design lesson plans that will fire up the imagination and curiosity of the young participants.

Participation from students across the institute is encouraged.
No prior visual art or teaching experience is necessary.

Class meetings:
Monday workshop 1:30 4:00 Newhall Elementary
Tuesday seminar 6:00 8:00 CalArts

- * Cross disciplinary class.
- * Open to the Institute.

Discipline(s): [School of Art](#), [Interdisciplinary](#)

ID530: Toward Interdisciplinary Critique: a Survey of Methodologies

3 units / Semester: Not planned for this academic year

A three-hour seminar, open to graduate students and upper-level undergraduate students by permission of instructors.

Team-taught by Sara Roberts and Mona Heinze, in conjunction with 8 guests (5 from the Institute, 3 from outside CalArts). In some critiques there is a moderator; participants can say what they want as long as it is their turn. Other critiques stipulate the form of the contribution (it has to be phrased as a question) or circumscribe the content (name what you see without positives and negatives). There is critique that dispenses with words, using the body as the tool for communication; and there is the masked man who ridicules the work until the artist breaks down. There are as many critical modalities as kinds of fish. This class is not a critique, but a meta-critique, an exploration of forms, frameworks and ideas for the critical process. Each week, with a guest instructor, we will use a different critique. We will examine and critique the critical process, with the goal of a) fully engaging in critical conversation (whether as responder or creator), b) gaining a deeper understanding of how we function as critics-our values and prejudices, and c) developing a critical voice that is informed, expressive, and precise.

* Cross disciplinary class.

* Open to the Institute.

Discipline(s): [School of Art](#), [School of Film/Video](#), [The Herb Alpert School of Music at CalArts](#), [School of Theater](#), [School of Critical Studies](#), [Interdisciplinary](#)

IM1007A: Integrated Media Studio - DIT (Do It Together)

3 units / Semester: I, II

The workshop is an interdisciplinary workshop open to CIM students who are interested in working collaboratively on their Integrated Media project. The workshop will address research, conceptualization, prototyping, new techniques, current digital technologies and collaborative production methods.

* Permission of the instructor. Integrated Media students given priority.

* Permission of instructor required.

Discipline(s): [School of Art](#), [Integrated Media](#)

IM1016: SoundGameSpace

2 units / Semester: II

SoundGameSpace is a CIM workshop designed to use strategies of gaming and play theory to investigate interactive sound, movement and the body in public space. The workshop will review and research traditional forms of public art, public play space and site specific narrative. There will be an emphasis on examining the loss of public space due to the extensive growth of private space in our urban and suburban environments. Virtual social spaces will also be examined as a contrast to the physical environment and the social and political issues that arise around the conditions that determine our definitions of the public sphere. We will develop our responses through readings, discussions and through the production of multiple sketch games during the course of the semester. We will also collaborate on a final game project for exhibition in May.

* cross listed with the Program in Art and Technology

* Permission of instructor required.

Discipline(s): [School of Art](#), [Integrated Media](#)

IM1017: Sound as Object: Adventures in Media, Space and Sound

2 units / Semester: Not planned for this academic year

An Integrated Media research and production oriented workshop leading to a collective interactive environment, using experience, performance, text and sound as our material.

Contemporary neuroscientific studies, presented in venues ranging from peer-reviewed journals on down to Cosmopolitan magazine bombard us with curious tales of deep connections between mental and physical logics. How are concrete and virtual cultures forming your logic by co-forming your posture, your movements and your stillness? And, as

physical computing increasingly embeds itself in our daily activities, what buried physical logics is technology imposing on our minds and bodies?

This workshop can be thought of as a think-tank focused on questions and speculations about 'physical thinking'. We will exorcise, exercise and mess with some of the ghosts driving our logic machines. We will make one or more collective projects, so please introduce us to your related readings, concerns, projects and skills and we will see what we can make together. There will be an opportunity to incorporate interactive sound features in the resulting environment/s, object/s and/or performance/s we construct. This workshop will focus on concrete experiences and interactions, more than purely virtual or screenal environments.

* Cross-listed with Art and Technology.

* Permission of instructor required.

Discipline(s): [School of Art](#), [Integrated Media](#)

IM1019: OSS: Open Source Studio

2 units / Semester: I

Open Source Studio (OSS) is a graduate level, 2 unit, Integrated Media course that involves the investigation of emerging paradigms in media art, performance and installation that engage live media from a distance and through the Internet. Students will create individual and collaborative projects that involve hybrid spatial and temporal forms that join physical and virtual space, the synchronous integration of the local and remote. Students will explore strategies and techniques that incorporate such technological areas as: distributed performance, networked installation, cloud theater, social media, video conferencing, media streaming, mobile devices, etc. There will be an historical overview and survey of telematic art dating back to the 1970s through an intensive study of seminal performance and installation projects by pioneering and contemporary media artists that employ satellite, broadcast and various forms of communications technologies. Visiting artists will remotely present their work and provide critique using a variety of communications techniques developed specifically for the course. The objective of the course is to investigate and research critical concepts and fundamental artistic concerns inherent in distributed media through readings, lectures, and the critique of related artworks, and apply these concepts to the creation of new work and research. There will be a live broadcasted exhibition at the end of the semester.

* Cross-listed with Art & Technology.

Discipline(s): [School of Art](#), [Integrated Media](#)

TP230: Objects Fabrication Techniques

2 units / Semester: Not planned for this academic year

An interdisciplinary offering focusing on various 3D techniques for creating props and small art objects. The goal of this class is to offer skills necessary to handle contemporary fabrication materials safely and confidently and to help students realize projects that require them. As an added benefit, this would facilitate a conversation between disciplines and practices.

* Open to students from throughout the Institute. Priority given to Theater and Art School students.

* Permission of instructor required.

Discipline(s): [School of Art](#), [School of Theater](#)

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