

School of Art

Statement of Purpose

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

Residence Requirements

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

Curriculum Requirements

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

I. Bachelor of Fine Arts and Certificate of Fine Arts

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. Of these, four must be Modern Art History in Review, AH020 (to be taken during the second or third year). The other four units are to be selected, with the mentor's approval, from the following:

AG111 Macintosh for Designers

AH010 What Makes It Art?

AR230 Seminar: Critical Theory

AP362 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.

Registration for these classes takes place on line 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 and paper by the end of the final year, to be re-viewed by the Graduation Review Committee. Details of review procedures are available in the Art Office.

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

IV. Integrated Media Curriculum (Graduate Only)

The core requirements in the supplemental curriculum will consist of (1) Integrated Media seminars and critiques and (2) specified courses in the student's program of entry. In addition to these core requirements, students will be expected to take electives chosen from a wide-ranging list of courses currently offered throughout the Institute. It is recommended that a student in this course of study commit to three years.

Course Requirements

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

1. 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.
- 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.

- 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

First Year

AR101A&B Foundation Seminar

AH010 What Makes It Art?

At least two classes from the following:

AR200A Drawing

AR200B Practical Painting

AR200C Sculpture

AR200D Alternative Practices

AR200E Time Based Studio

AR200F Print & Digital Media

AR200G Mac for Artists

AR200J Intensive Painting Workshop

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

Second Year

AR215A&B Post Foundation Seminar and Critique

AR215A Post Foundation Seminar (Fall)

AR215B01 Post Foundation Critique (Fall)

AR215B02 Post Foundation Critique (Spring)

At least two classes from the following:

AR200A Drawing

AR200B Practical Painting

AR200C Sculpture

AR200D Alternative Practices

AR200E Time Based Studio

AR200F Print & Digital Media

AR200G Mac for Artists

AR200H Expansive Fields

AR200J Intensive Painting Workshop

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

Fourth Year

A final thesis project or exhibition is required, details to be approved by the mentor.

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

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:

- Be able to create work that demonstrates a mastery of the principles of design.
- Begin to understand and explore design within different contextual situations.
- Be able to apply research and analysis to create thoughtful and inventive design.
- Be able to address a variety of design briefs while expressing a compelling point of view in the work.
- Be able to critically evaluate their own work and that of others.
- Be able to create visually and conceptually imaginative work.
- Encourage 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:

Bachelor of Fine Arts and Certificate of Fine Arts

First Year

AG111A Macintosh for Designers

AG221A Basic Photo for Graphic Designers I

AG101A&B Graphic Design I (Lecture)

AG102A&B Graphic Design I (Studio)

AG110 Skills for Visualization

AG104 Design Issues

Second Year

- AG221A** Basic Video for Designers
- AG215A&B** Typography I & II
- AG201A&B** Graphic Design II (Lecture)
- AG202A&B** Graphic Design II (Studio)
- AG321A&B** Image Making I
- AG275A&B** Digital Production for Graphic Design

Third Year

- AG301A&B** Graphic Design III (Lecture)
 - AG302A&B** Graphic Design III (Studio)
 - AG315A&B** Typography III & IV
 - AG330A** Beginning Web Design or Beginning Motion
 - CS171** Historical Survey of Graphic Design
- At least one program electives.

Fourth Year

- AG401A&B** Graphic Design IV (Lecture)
- AG402A&B** Graphic Design IV (Studio)
- AG450** Prof Practice for Graphic Design

At least two program electives.

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:

- Be able to realize conceptually and formally imaginative work.
- Be able to contextualize a project within design history and theory.
- Be able to articulate the intentions and context for a project, and critically evaluate its outcome.
- Be able to conduct independent research and develop 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 final year of residence will be spent working on the thesis project, which should be directed toward both practical investigation and theory. Required courses are:

PMFA Year

- AG550A&B** Visual Literacy (Lecture)
- AG551A&B** Visual Literacy (Studio)
- CS171** Historical Survey of Graphic Design
- AG570A&B** Typographics

First Year

- AG510A&B** Graduate Seminar I
- CS171A&B** Historical Survey of Graphic Design
- AG461B** Graphic Design Theory
- AG570A&B** Typographics

Second Year

- AG461A** Graphic Design Theory
 - AG520A&B** Graduate Seminar II
- At least one program elective

III. Photography and Media Program Requirements

Bachelor of Fine Arts and Certificate of Fine Arts Photo/Media Learning Goals

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

- Developed a foundation for making art within the context of fine art photography and media practices. Students examine these practices in relationship to a theoretical analysis of representation presented through a sequence of seminars and lectures covering history and theory.
- Explored, experimented, and developed a series of art projects and are 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 venue.
- Successfully completed a mid-residency faculty review of work-in-progress and a graduation review of a final project, which, together with a written statement, demonstrate an ability to articulate intention and context.

First Year

- AP101A&B** Foundation Photography & Media
 - AP101C** New Lab
 - AP101A-P** One technical workshops each semester
- Two Practicum workshops

Second Year

- AP210** Think Tank
 - AP310A, B** Undergraduate Critique
 - AR800** Independent Study (one each semester)
- Two Practicum workshops

Third Year

- AP310A, B** Undergraduate Critique
 - AR800** Independent Studies (one each semester)
- Two Practicum workshops

Fourth Year

AP410 Critique and Exit (second semester)

AR800 Independent Studies (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.

General BFA Requirements

CS172 History of Photography

The following courses are highly recommended.

AP360 Topics in Video History or Practice

AP362 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

Photo/Media Learning Goals

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

- Developed a distinctive and substantive body of work.
- Contextualized individual art practice within a broad contemporary, historical, conceptual, and personal context.
- Developed and sustained critical dialogue about art works—one's own and others—and understand their relationship to contemporary and historical practices in photography and media and beyond, and to a theoretical analysis of representation.
- Have had at least two public presentations of artwork in an exhibition, screening, or equivalent approved venue.
- During their second year of residence, completed a year-long directed-study with mentor towards a deepening understanding of individual practice and its context, resulting in a complete thesis work.
- Successfully complete mid-residency and graduation faculty review of work, which, together with written statements, 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

AP362 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 the 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 Studio D.I.T.

AT520 Conversations on Technology, Culture and Practice

AT590 Studio Practice

AT595 Art and Technology Skills Workshop

Second Year

AT590 Studio Practice

AT595 Art and Technology Skills Workshop

AT610 Art and Technology Thesis Workshop

AT620 Art & Technology Critique

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

Course Descriptions

ID003 Interdisciplinary Student Project

1 unit / Semester II

The Office of the Provost will be accepting proposals for group interdisciplinary projects for the Spring 2011 semester. Students, in groups of 2-5, will propose projects of interdisciplinary dimension or concept. Each project will culminate in an exhibition/performance to be held on the final day of the semester. Each group will identify one mentor who will monitor the work process, the progress of the project as well as evaluate the end product and the individual student's contribution and growth. Projects will be accepted on a first come first served basis. Those students who have received interdisciplinary grants in the past may use this opportunity to extend the work already accomplished. Special arrangements can be made to begin projects during Interim with the permission of the Provost. An information session will be held in the Provost's Office in the fall. For the date and time please contact Nancy Uscher at nuscher@calarts.edu.

- Contract required.

ID370 The Peoples 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.

- Permission of instructor required.

ID435 Wordrobe: The Intersection of Clothing and Typography

3 units / Semester I

In the 1970's, the phrase 'making a fashion statement' became literal with the emergence of the message T-shirt. Once considered underwear, these walking billboards of self-expression became the rage of the 70's. Wordrobe will look again at the intersection of clothing, words, and typographic expression in ways that seek to blur the boundaries between art, design, writing and theatre - removing the "costume" and typography from their traditional role. We'll explore possibilities through project-based collaborations between students in Costume Design and Graphic Design.

ID517 Special Topics in Art & Politics: Women's Culture—against marginalization

2 units / Semester II

From the re-reading and celebration of melodrama, "the woman's film", to the efforts of such groups as RAWA, which fights for the rights of Afghan women, we will research the ways in which women still face many challenges to achieving equality. Human trafficking is estimated at 14,500 to 17,500 individuals, most of them women, brought into the US per year. How is this possible? Students will select areas of research, which will contribute to events organized in conjunction with International Women's Day, March 8. Students will be asked to complete two papers, plus a project of their own choice.

ID530 Toward Interdisciplinary Critique: A Survey of Methodologies

3 units / 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.

ID550 Arts Pedagogy: Artists Preparing to Teach in the Community

2 units / Semester I, II

This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations. • Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.

ID580 Independent Study: Arts in the World Coaching

1 unit / Semester I, II

This course is open to any current student in the institute who is interested in preparing for their career in arts after graduation. Each student will be assigned a mentor for guidance, but are able to meet with any of the mentors participating in the class. The student will work on an individually crafted plan to help them discover new and inventive ways to bridge the gap between college and their current career objectives. The students and mentors will meet several times during the semester to share their discoveries. Guests will be invited to the class to share their experiences and thoughts with the students about entering the workforce. The course may be taken multiple times. If a student repeats the course, they will have the opportunity to work with a different mentor.

- Open to the institute by permission of the instructor.
- Open to BFA 3's and 4's and graduate students.
- Enrollment is limited to 15 students.

- Does not count towards Critical Studies credit.
- Can be counted as a General Elective.

CS171A&B 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.

CS456 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.

CS570L Topics in Photographic History: The Photographic Book

2 units / Semester I

A strongly revisionist way to approach the history of photography is to bring photographic bookmaking to center stage. Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the differences between series and sequences, the relation between image, text and graphic design, and the authorial roles played by photographer, editor, designer, and writer. Books considered will range from William Henry Fox Talbot's *Pencil of Nature* to Kurt Tscholsky's and John Heartfield's *Deutschland, Deutschland über Alles*, August Sander's *Antlitz der Zeit*, Albert Renger Patzsch's *Die Welt Ist Schön*, Walker Evans' *American Photographs*, Bertolt Brecht's *Kriegsfibel*, Cas Oorthuy's *Het Laatste Jaar*, Roy DeCarava's and Langston Hughes' *Sweet Flypaper of Life*, Richard Avedon's and James Baldwin's *Nothing Personal*, Paolo Gasparini's *Para Verte Mejor America Latina*, Joseph Lelyveld's and Ernest Coles' *House of Bondage*, Larry Clark's *Tulsa*, Phillip Jones Griffiths' *Vietnam Inc.*, Wendy Ewald's *Magic Eyes*, Michael Snow's *Cover to Cover*, Mike Mandel and Larry Sultan's *Evidence*, Sol Lewitt's *Autobiography*, Ed Ruscha's *Real Estate Opportunities*, Gerhard Richter's *Atlas*, Nan Goldin's *Ballad of Sexual Dependency*, and Miyako Isiuchi's *Yokosuka Story*.

- Enrollment limit: 12.

- Permission of instructor.
- Starts October 13th

CS721 Contemporary Aesthetic Theory

3 units / Semester I

This course is a graduate level introduction to some key issues where language is analyzed in relation to aesthetic and philosophical problems. Special emphasis is devoted to art and its discursive treatments-involving such basics as power, representation, and truth. Language is said to be the primary medium of representation, communication, and signification or exchange; it is, today, rivaled by art, which is said to enrich sensory or aesthetic experience. There is a contest between discourse and art. This course will examine their relations and discuss critical models of the dominant Western thinking about language and art. Readings during the semester will include authors such as Tzvetan Todorov, Gerard Genette, Ludwig Wittgenstein, Martin Heidegger, Jacques Derrida, Juila Kristeva, Paul de Man, Gilles Deleuze, Felix Guattari, and Michel Foucault.

- Required of MA Aesthetics & Politics Students
- Permission of instructor required.

CS723 Critical Discourse in the Arts

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 post-structuralist 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. The second 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.

- Required of MA Aesthetics & Politics Students

Art School Courses

AH010 What Makes It Art?

2 units / Semester I

What should a work of art be or do right now? Why has the nature or notion of art changed so much? Who or what makes those determinations? This course will consider a series of 'case studies' from the Renaissance to the present that have challenged, undermined, or expanded the definition and understanding of art and its relationship to the surrounding culture. We will investigate the influence of technology on art, including the advent of reproducible media, but also the obsolescence of technologies (and the obsolescence of ideas as well). Other topics include the role of art movements and periodicity; the readymade, 'de-skilling,' and the conceptual contract; and notions of 'major' and 'minor' artists. This course will be driven by lectures and class discussion, as well as some short written assignments. Students will be asked to work on a final research project, and the course will include practical instruction on research methodologies.

- Approved for Critical Studies credit.
- Permission of instructor required.

AH020A&B Modern Art History in Review

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 (including Impressionism, Cubism, Dada, Expressionism, 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 (second year or later).

AH020B Modern Art History in Review

3 units / Semester II

This course will interrogate the contentious shifts from high modernism to postmodernity to the present. Along the way, we will engage defining post-war movements including Abstract Expressionism, Pop, Minimalism, Fluxus, Conceptual Art, and will consider what or who defined them, alongside overlapping shifts in literature, music, cinema, and design. The course will interrogate the way poststructural theory has shaped artistic discourse, as well as the role of critics and criticism, including the writing of artists. We will discuss notions of teleology and the 'contemporary'; the development of 'new genres' and 'new media'; and the present understanding of art as situated within the larger framework of global culture.

- Required of Art Program students (second year or later).
- Approved for Critical Studies credit.

Graphic Design Courses**AG101A&B 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.

AG102A&B 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.

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.

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.

AG111A Macintosh for Designers

3 units / Semester I

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

- AG111A required of first year Graphic Design students.
- Permission of instructor required.

AG201A&B 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.
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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.

AG215A&B 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.

AG221 Introduction to Digital Photo and Video for Designers

3 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 and video. Through exercises, lectures and demonstrations, students will explore the basic functions of digital still and video cameras, lighting procedures, editing software, etc.

- AG221A required of first year Graphic Design students.

AG275A&B Digital Type Design

2 units / Semester I, II

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

- Permission of instructor required.

AG301A&B 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.

AG302A&B 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.

AG315A&B Typography III & IV

3 units / Semester I, II

An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition for print and interactive environments.

- Required of third year Graphic Design students.

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.

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.

AG330A&B 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 Flash and Dreamweaver as the primary development tools.

- Required of third year Graphic Design students.

AG340 Experimental Design

2 units / Semester II

An introduction to the emerging, cross-disciplinary practice of designing immersive, interactive environments. Students will explore and discuss the theoretical, aesthetic, and technological aspects involved when creating memorable and communicative experiences. Discover the limitless possibilities of embedding spaces with visual and physical elements that tell stories using representational and emotive cues. Discuss the cognitive, psychological, and emotional qualities and the practical applications of this new and exciting area of design.

- Permission of instructor required.

AG350A&B 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.

AG370 Advanced Web Design

3 units / Semester 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.

AG401A&B 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.

AG402A&B 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.

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.

- Permission of instructor required.

AG440 Information Design

2 units / Not planned for this academic year

This course focuses on the design and articulation of complex information. Emphasis will be on conceptual and graphic interpretations, as well as alternative formats and presentations.

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.

AG461A Design Theory I

3 units / Semester I

An examination of theoretical and critical practices relevant to design. The course will consist of readings, discussion, and written evaluations. This is not a studio class.

- Prerequisite: AG461B
- Required of MFA-2 students.
- Approved for Critical Studies credit.
- Permission of instructor required.

AG461B Design Theory II

3 units / Semester II

A survey course of design theories from the 19th Century to the present. The focus is on making connections between philosophical investigations and the aesthetic foundations of design. Readings include essays on aesthetics, architecture, industrial design, modernism, postmodernism, popular culture and technology.

- Required of MFA-1 Graphic Design students.
- Approved for Critical Studies credit.
- Permission of instructor required.

AG475 Digital Production for Graphic Design

2 units / Semester I

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.

AG485 Special Topics in Graphic Design

2 units / Semester I

This course is aimed at students who wish to develop and produce a special project. Enrollment limited to upper level undergraduate and graduate students only.

- Permission of instructor required.

AG501A&B 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.

AG550A&B 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 and meaning as well as letterforms 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.

AG551A&B 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.

AG560A&B 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.

AG570 Typography

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.

AG580 Advanced Motion Design

2 units / Semester I

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.

AG590 Writing for Designers

2 units / Semester II

A practical writing course for designers that views the activity as an essential part of the design process, to invite meditation on contemporary design discourse and foster voice and authorship.

AG601A&B 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

AG900 Graduate Independent 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

CS171A&B 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.

Photography and Media Courses**Workshops****AP010 Technical Workshop Series**

1 unit / Semester I, II and Practicum

Series of workshops offering a range of problems, exercises, and demonstrations in specialized photographic and digital media techniques. Topics include, but are not limited to, printing, camera technique, lighting, digital imaging, and digital video. See program requirements.

AP010A Technical Workshop: Black & White

1 unit / Not planned for this academic year

AP010B Technical Workshop: Color Printing

1 unit / Not planned for this academic year

AP010C Technical Workshop:View Camera

1 unit / Semester II

4 x 5 view camera techniques with an emphasis on exposure and development. 6 weeks.

- Attendance required at all sessions.
- Limited to 10-15 students
- Practicum course

AP010D Basic Lighting

1 unit / Not planned for this academic year

AP010E Technical Workshop: Mural

1 unit / Semester II

This practicum is designed to introduce photography 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.

AP010F Final Cut Pro

1 unit / Semester II

AP010G Adv Studio Lighting

1 unit / Semester II

AP010H Tech: Digital Camera Direct to Print

1 unit / Not planned for this academic year

AP010I Advanced Color

1 unit / Not planned for this academic year

AP010J Scanning and Photoshop

1 unit / Semester II

- Practicum Course

AP010K Multimedia Web

1 unit / Semester I

- 10 weeks, starts 9/15

AP010L Introduction to Medium Format & Studio Lighting

1 unit / Semester II

Basic skills in lighting techniques. 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.
- Practicum Course.

AP010M Black and White Printing

1 unit / Semester Not planned for this academic year

AP010N Advanced Digital Exhibition - Scan, Edit, Print

1 unit / Semester II

This intensive workshop is designed for students looking to enhance their skills in digital photography, digital imaging using Photoshop, and digital photographic printing. The course goes beyond the basics and takes you through the entire process from high-end negative scanning, to editing in Photoshop, to the final stage of preparing your image files for print, making printing test samples, and producing exhibition quality digital prints. Emphasis is placed on calibration from input to computer to printer, and understanding how to create a better digital workflow from beginning to end. Students will work from their own images in class and should plan to produce one to two 16' x 20' large-format prints by the end of the workshop. Some workshops may incur additional costs for materials. Attendance at all sessions is required. Prerequisite - Working knowledge of Digital Photography and Photoshop.

- Limited to 14 students.
- Practicum Course.

AP010O Mounting and Finishing

1 unit / 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.

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.

- 12 week workshop

AP010Q Alternative Process

1 unit / Not planned for this academic year

AP010R Portrait

1 unit / Semester I

- 8 weeks, starts 9/16

AP010T Facing the Music

2 units / Semester I

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.
- Permission of the Instructor
- 4 weeks, starts 11/18

AP010U Exhibition Production - Designing your show

2 units / Semester I

A 6-week workshop for students who are preparing for exhibitions. Students will be introduced to conventional and experimental exhibition designs, and will consider each of the elements of exhibition design -- from sequencing, lighting, wall color, wall texts, scale, to hanging techniques -- and their historical, conceptual and visual resonance. For video and sound installations, duration, sound design, and non-linear showing or hiding equipment, screens, and projection of images in space will be considered. Students will conceptualize and develop plans for upcoming shows using a simple 3-d modeling program and other graphic representations.

- Starts 9/16

AP010V Black and White Film and Print

2 units / Semester I

- 10 weeks, starts 9/17

AP010W Painting for Photographers

1 unit / Semester II

AP010X Shooting Video - Cell Phones to HD

1 unit / Semester II

- Practicum Course

AP020 Visiting Artists Workshop

AP020A L.A. Studio Visits

2 units / Semester I

In this 8-week long class, we will be meeting in studios of artists working in and around Los Angeles to talk to them about their work and their processes and methods of working. The focus will be on artists working in media - including video, videoinstallation, and related media. Timely attendance, participation and some writing will be required. After the first class, all classes will be meeting off campus.

- 8 weeks, starts 9/14

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.

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.

Foundation**AP101A&B Foundation**

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.

Undergraduate Critique**AP210 BFA Think Tank**

2 units / Semester I

Think Tank is a contemporary issues seminar required for all BFA2 students, highly recommended for transfer students, and open to BFA-3 students. The class covers conceptual, historical, and theoretical issues and 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 context.

- Required course.

AP310A&B 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.

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.

Practice**AP220A Photographic Practice: Critical Social Documentary**

2 units / Semester II

One paradoxical premise of this course will be that a critical social documentary may well need to embrace a spirit of radical 'play' and tricksterism in order to counter the normative and ultimately boring 'work' performed by modes of art that claim a closer affinity with aesthetics. Indeed, documentary remains a 'bad object' for early, middle, and late modernism, not to mention late, middle, and early postmodernism. No one in their right careerist mind wants to make a mere document; everyone aspires to be a real artist and not a clerk or a journalist. 'Let's not get too specific, it might mean we fall into that old realist swamp.' This attitude more or less guarantees that documentary lapses into mannerism, into yet another style-game. To this cowardice we say 'Bring on the documents!' (And that means--unparadoxically--that we need to account for social theory--and aesthetics--in a serious way.)

AP220D Heroic Distortions/Narrative Strategies

2 units / Semester II

This studio course will examine the characteristics of heroes in classic narratives through close textual analysis of literature, films and comic books. From Hamlet to John Wayne to Spiderwoman, the position of the hero within the text is sutured into a narrative structure which supports gender, race and class stereotypes. Illuminated manuscripts, early narrative strips, soap opera and contemporary photo and video narrative strategies will be explored as a counterpoint to heroic narratives. Students will be encouraged to embrace a variety of media to bring their ideas into a form.

AP220M Food and Art

2 units / Semester II

Food and art/art and food: taste, presentation and pleasure. Select all ingredients according to freshness and seasonal appropriateness. Combine in proportion, and in a manner pleasing or provocative. Remember, for those special occasions, presentation is all important to the appetite and conviction. Don't forget to take a picture before it's all gone.

AP221 Photographic Practice: Making Photographic Books

2 units / Semester I

All aspects of experimentation with the making of the photographic book, from shooting script and picture-making to editing, writing, layout and production. Students will be expected to produce a completed book work by the end of the semester. Starts 10/11

- Permission of instructor required.

AP320B Santa Clara River Project

2 units / Semester II

Did you know that one of the last wild rivers in California runs right through CalArts' backyard? Why has the Santa Clara been overlooked instead of being channalized and dammed as have the LA river and others? The Nature Conservancy estimates that Coastal California was historically one of the richest riparian habitats in the world, but over 97% of it has been compromised or destroyed. The forgotten Santa Clara River is rapidly becoming the ecological ground zero for saving the last little bit of unadulterated river habitat in California. Why was it left alone? What does it look like? How has it been used and what are the plans for its future? Can it survive projected growth? We will go and find out. Each of you will bring your preferred tools of interpretation (cameras, computers, pencils, easels and paint brushes and writing utensils) and derive a project from your encounter. I will supply context and visiting specialists from among the agencies concerned with the fate of the river: including The Nature Conservancy, The United Water Board, Department of Fish and Game, The US Army Corps of Engineers as well as farmers, environmental biologists, civil engineers. There will be a show. Bring your hiking boots.

- The course is limited in space and priority is given to graduating students.
- Course fee: \$100.00.

AP320I Multimedia CalArts Reviews

2 units / Semester I, II

Be part of a new art publication for a new era. In this two semester long class, learn how to critically analyze and articulate your responses to art work, and how to get your ideas into distributed print and digital forms. The first semester will concentrate on improving your critical looking, writing and editing skills. The second semester will develop and publish content about art events on and off campus, peer reviewed and edited by you and your classmates. This may include critical writing, streaming video and interviews about what is crucial and creatively compelling to you about the art world we make at CalArts and beyond.

- Open to BFA2&3.

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.

AP346 Collaboration

2 units / Semester II

This is a practice-based course in which we think about and act in collaboration, producing a work for exhibition at the end of the semester. Collaboration has a long history within art, often as a mode of working that challenges traditional notions of authorship and heroic myths of individual creativity. Beyond the notion that more people accomplish more things, collaboration also brings up significant questions about the meanings of collectivity and the relationship of individuals to the collectives that define them. This has significant social, economic and political dimensions, which many artists have drawn upon in order to build values that are not reducible to the market value of an individual name. After an initial investigation into these histories and ideas, we will embark upon a collective project for the rest of the semester. Beginning by finding a common interest to pursue for a project, we will construct a working process, a schedule and a distribution of labor, and together we will build a project and design its exhibition.

AP380 Foto and Film: Moving Pictures

2 units / Semester II

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.

AP430 Deviant DADA-Orama

2 units / Semester I

Sex and Rep companion practice course. Students will produce work that responds to ideas inspired from Sex and Rep seminar readings and discussions. We will discuss art that is simultaneously absurd, playful, and confrontational. Taking Dada as a world-view, we will think about artist producers that are active as citizen-provocateurs rather than studio-bound producers of objects. Between the World Wars Dada artist's organized incendiary public events, or posed questions about the status of the art object - such as Marcel Duchamp's introduction of the readymade, or Picabia's use of the diagram, and the practice of photomontage and performance. Students will be encouraged to embrace a variety of media to bring their ideas into a perverse form or forum.

AP445 Team Spirit R&D

3 units / Semester I

This is a pre-studio production course designed to highlight research and development skills. The goal of this class is to establish research skills while underscoring the importance of experimentation and extending the boundaries of curiosity. In part, we will examine the 'expected' paths of research to generate 'unexpected' results. Each student in the class will present project ideas, participate in brainstorming sessions, and develop specific questions and research goals for their work. The ideas presented will then become the basis from which the class as a whole, or in smaller groups, will perform group research and presentations on each project. We will use the unique perspective that each student has to offer in a collaborative think tank process by acting as each other's research assistant. In this way, we can use the curiosities of each person in brainstorming sessions and quickly advance each project idea presented to the class. Students can expect to participate in field trips to physical sites,

perform interviews, and visit research sites that particularly support our collective ideas about an extended project & development process.

Theory and Contemporary Issues

AP110 Visual Semiotics

2 units / 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.

AP361 Captive 21st Century Audience - Network Culture

2 units / Semester I

The course will examine, analyze, and interpret aspects of individual/group focused attention, mass distraction, the creation/dissemination of concepts/words/products, exponential growth of beliefs/assumptions based on unverifiable text/visual information, and the addictive elements of pop/anti-pop culture. This course will involve readings from various print and electronic sources.

Students will be required to view several films. The course will include the development of publicly disseminated projects that will incorporate concepts included in course lectures, discussions, assigned readings/films. Students will be expected to acquire an appreciation of the interaction between the message, messenger, and the recipient. Students will also be presented with a functional approach to manipulating information to achieve a desired response. Students will learn how to captivate the 21st Century audience.

AP440 Sex and Rep

3 units / Semester I

This seminar course focuses on theories of sexuality and the history of desire, deviancy, and dissent. Classification systems of sexual and gendered things will be taken apart and put back together again as a conceptual exercise for thinking about sexual nature and sexual culture. Is sexuality distinguished by representation, reputation or repetition? What are the repercussions of one's sexual repertoire? These questions repackage repentance, repossess repression, and repudiate repulsion. In this seminar we will read Foucault, DeSade, Georges Bataille, Gayle Rubin, Carole Vance, Kathy Acker, Douglas Crimp among many others and discuss films by Oshima and Fassbinder and others.

Graduate Seminar

AP510A Grad Seminar: Shootout in the Guggenheim, The Museum as Medium

3 units / Semester I

This reading seminar will take us through histories and theories of the spaces in which we exhibit and perform our artworks, while we consider the ways in which the language and conventions of exhibition are often incorporated into the very form that an artwork assumes.

We will read histories of the gallery and the museum, theories of the expanded field, site-specificity, institutional critique, interventionism, performance art, participatory practices and relational aesthetics. The seminar will survey a range of theories about how galleries, museums and public space act upon our work and how our works, in return, act upon them. Readings will include Simon Sheikh, Brian O'Doherty, Tony Bennett, Donna Haraway, Okwui Enwezor, Victor Burgin, Douglas Crimp, Rosalyn Deutsche, Rosalind Krauss and Anselm Franke; artists we will look at include Emily Jacir, Andrea Fraser, Walid Raad, Fred Wilson, Mierle Laderman Ukeles, Matthew Buckingham, Cildo Mierles, Tino Sehgal, Dan Graham, York Chang, El Lissitzky and Marcel Duchamp.

AP510B Graduate Seminar: Social Theory and the Wall Street Journal

3 units / Semester II

The Wall Street Journal (WSJ) was first published in 1889. In 2009 the WSJ became the most circulated newspaper in the United States. Initially privately held, the WSJ became part of Rupert Murdoch's News Corporation in 2007.

In this Graduate Seminar we will look at the power, the structure, the controversies, and the contradictions of the Wall Street Journal. We will interrogate its history and performance as a premiere news outlet. We will mine its position as a dedicated and disturbing ambassador of American culture, economy, politics, and news source. From the Jeffersonian conservatism of its editorial pages, to the aggressive news reporting on national and international news, we will consider the WSJ as a delivery source and resource that is both an example of the polemics of past and current social theory and a potential site for antithetical insight. [Paul Sperry, in an article titled the 'Myth of the Conservative Wall Street Journal', notes that the news division of the Journal sometimes calls the editorial division 'Nazis.' 'Fact is', Sperry writes, 'the Journal's news and editorial departments are as politically polarized.'] From our discussions and research on topics of American social theory, photography, news journalism, editorials, concepts of nation building and isolationism, healthcare, national borders and war reporting, we will look for alternate perspectives. As a secondary goal, our aim is to strengthen our ability to gather multiple layers of information from popular news sites. By looking at the presupposed rationale of content (and its formulations) in the press, we will foreground a critical engagement with contemporary social issues as an art resource.

- Permission of instructor required.

AP520A&B 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.

CS570L Topics in Photographic History: The Photographic Book

2 units / Semester I

A strongly revisionist way to approach the history of photography is to bring photographic bookmaking to center stage. Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the differences between series and sequences, the relation between image, text and graphic design, and the authorial roles played by photographer, editor, designer, and writer. Books considered will range from William Henry Fox Talbot's *Pencil of Nature* to Kurt Tucholsky's and John Heartfield's *Deutschland, Deutschland über Alles*, August Sander's *Antlitz der Zeit*, Albert Renger Patzsch's *Die Welt Ist Schön*, Walker Evans' *American Photographs*, Bertolt Brecht's *Kriegsfibel*, Cas Oorthuy's *Het Laatste Jaar*, Roy DeCarava's and Langston Hughes' *Sweet Flypaper of Life*, Richard

Avedon's and James Baldwin's *Nothing Personal*, Paolo Gasparini's *Para Verte Mejor America Latina*, Joseph Lelyveld's and Ernest Coles' *House of Bondage*, Larry Clark's *Tulsa*, Phillip Jones Griffiths' *Vietnam Inc.*, Wendy Ewald's *Magic Eyes*, Michael Snow's *Cover to Cover*, Mike Mandel and Larry Sultan's *Evidence*, Sol Lewitt's *Autobiography*, Ed Ruscha's *Real Estate Opportunities*, Gerhard Richter's *Atlas*, Nan Goldin's *Ballad of Sexual Dependency*, and Miyako Isiuchi's *Yokosuka Story*.

- Enrollment limit: 12.
- Permission of instructor.
- Starts October 13th

AR800 Independent Study: Reading Ranciere

2 units / Semester I

Be part of a reading group that takes up the writings of Jacques Ranciere, a student of Althusser, whose writings have come to be associated with Relational Aesthetics and more broadly the contested intersection between democracy and aesthetic philosophies. The reading group will draw selections from *The Ignorant Schoolmaster*, (1991), *The Politics of Aesthetics*, (2004), *The Future of the Image*, (2007), *The Aesthetic Unconscious*, (2008), and *The Emancipated Spectator*, (2010). Sign up for this Independent Study group cluster offered jointly by Ashley Hunt and Ellen Birrell, both ignorant schoolmasters. Limit eight, not offered with less than four.

AR900 Independent Study Reading Ranciere

2 units / Semester I

Be part of a reading group that takes up the writings of Jacques Ranciere, a student of Althusser, whose writings have come to be associated with Relational Aesthetics and more broadly the contested intersection between democracy and aesthetic philosophies. The reading group will draw selections from *The Ignorant Schoolmaster*, (1991), *The Politics of Aesthetics*, (2004), *The Future of the Image*, (2007), *The Aesthetic Unconscious*, (2008), and *The Emancipated Spectator*, (2010). Sign up for this Independent Study group cluster offered jointly by Ashley Hunt and Ellen Birrell, both ignorant schoolmasters. Limit eight, not offered with less than four.

AR800 Undergraduate Independent Studies with Judy Fiskin

2 units / Semester I, II

AR900 Graduate Independent Studies with Judy Fiskin

2 units / Semester I, II

Art Program Courses

AR010 The End After

2 units / Semester II

This is not a survey of cinematic cautionary apocalyptic parables. This is an advanced seminar on narrative and time, on the function of endings and disaster in our fictions and theory. The class is also a general study of more universal matters such as the eschatological ways we posit history (apocalypse/post-apocalypse) and the forms we impose on time. Frank Kermode asserts that time in its 'pure' state is disorganized, that our fictions are attempts to overcome this disorganization by imposing on it a structure which has both a beginning and an ending; our plots, whether they be literary or historical, are, we are led to believe, methods of humanizing time. Qualified students should have an interest in philosophy and narrative. Students must be able to complete readings, lead one in-class discussion on the reading and complete a final studio-based project/experiment on some notion of 'the end'. Enrollment limited to 15.

- Permission of instructor required.

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.

AR060 Welding & Metal Fabrication Workshop

1 unit / Semester II

This workshop will provide a general overview of metal fabrication tools and fabrication possibilities. Welding and cutting demonstrations and lessons.

- Enrollment limited to 12 students.
- Practicum Course.
- Practicum Course.

AR101A&B Foundation Seminar

3 units / Semester I, II

Two-semester sequence. This team-taught class will address students' work by locating individual concerns within contemporary art practice. This will be accomplished primarily through group and individual critiques which encourage questioning and experimentation. Critical readings and informal slide lectures will provide a basis for becoming informed about art issues and history.

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.

AR128 Super Shop, Studio and Gallery Workshops

AR128A Super Shop Workshop: Practical Plinth

1 unit / Semester I

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. This is a material driven class, with the focus being on wood. We will address the history behind exhibition mechanisms, and also the techniques needed to build such items utilizing the resources of the Super Shop to execute forms. Enrollment limited to 12 students.

- Begins October 18th.
- Permission of instructor required.

AR128B Super Shop Workshop: Heavy Metal

1 unit / Semester II

This 6-week workshop intensive is an introduction and consideration of the material of steel. Ever want to make something out of metal but don't know how? Basic M.I.G. welding, pattern drafting, cold connections, and fabricating will be covered in order to make small-scale objects. Enrollment limited to 12 students.

AR 128C 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.

- Six weeks, starts October 29th.
- Permission of instructor.

AR150 Content and Form

3 units / Semester I

This course will study Libidinal Economy by Jean Francois Lyotard. Lyotard investigates in this provocative little book a postmodernism that critiques the importance of language in any theoretical assessment of culture and identity. Using Freud and Marx, Lyotard develops a theory of deconstruction that bases aesthetic, psychological and political judgments upon the body as the site of originary moment of signification. Lyotard critiques the sign. He proposes the idea that events are not governed by concepts or theories. His notion of the figural introduces the idea that writing is an event as well as a functional use of language. This proposition makes Lyotard somewhat controversial because it attacks conventional notions of politics. For example, he has trouble with theories of the politics of representation. Any theory of politics stands as a grand narrative that assumes a reciprocal relationship between that theory and events. Since he deconstructs the semiotic sign, grandnarratives are false constructs to him. Language does not represent events because it is an event itself. In this class I will give two studio problems, each is based upon our readings. We will critique the solutions in class. The critiques are designed to bridge the theory/practice polarity. In this way the student will not only become familiar with the idea of the postmodern but establish a bridge between it and studio practices. Since we are investigating Lyotard, the problem of the relationship between theory and practice, form and content, becomes quite complex. Lyotard is against theory. He recognizes, however, the significance of discourse. So this bridge will be constructed from the complex performativity of discourse (sign) and event (the phenomenon prior to language).

AR200A Drawing

2 units / Not planned for this academic year

This is an active working seminar for visual artists of any medium. We will mark, slide, strike, puff, fluff, dot, blot, slash, dash, hatch, and max out as many drawing techniques as the semester will allow. On time attendance required. This is a wake up and draw class. Bring your brains, heart, hands, and eyes. Other materials discussed, a few supplied.

- Permission of instructor required.

AR200B Practical Painting

2 units / Semester II

A traditional how-to class in painting. We will discuss and implement stretcher building, stretching and preparing the canvas, underpainting, final coat, glazes, varnishes. As a dividend, we will discuss perception along the way, i.e., how to see what you're looking at. The class will decide the extent to which we discuss content.

AR200C Sculpture: Becoming Sculpture Intensive

4 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.

AR200D Alternative Practices: Context Revolt

2 units / Semester II

This seminar will focus on the exploration of contemporary art practices that use a variety of DIY approaches to production. This class will be a forum on socio-political-critical contexts, politics, ethics, social responsibility, activism, community engagement and collaborative and interdisciplinary models. We will explore a variety of contexts for your work, engage in lively discussions and presentations that address practices that push boundaries, confound critics, investigate curatorial aspects, learn from trouble-makers and explore hybrid careers. If you are interested in models outside the traditional art institutions, this is the place for you! The class will require active class participation, fabulous attendance, and a passion for exploration.

- Open to all students, but geared toward undergraduates. Class size is limited to 15.
- Permission of instructor required.

AR200E Time Based Studio: video, video, fideo

2 units / Semester I

This praxis course is designed for students of any year level who wish to experiment with video for the first time. This is primarily a studio class which will ask the student to exploit, experiment, explore and otherwise fuck with the video medium using effects, lighting, sound, camera work and editing (all of which will be taught in class). The class also provides a general survey of video art and films with a focus on notions of medium specificity and the blurring of the line between film/cinema and video/gallery works.

- Enrollment limited to 15 students.

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.

AR200G Mac for Artists

3 units / Semester II

Hands-on, conceptual projects in Photoshop, GarageBand, and InDesign will allow students to integrate Macintosh skills with individual studio practice and interests. Students will create large posters with political, social, or cultural content, record audio & video for podcasts, and produce artist's books or zines. Hardware and software instruction includes the Mac operating system, dock, applications, cameras and image capture, scanning, file management, CD/DVD backup, image manipulation, fonts, page layout, and pdf export. Recording audio and video will be explored in preparation for podcasting. Production and

prepress of documents for wide-format color printing will also be covered. Class is for first or second year art students with little or limited Mac experience. Regular attendance mandatory for working in class. Students must be 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.
- Permission of instructor required.

AR200H01 Expansive Fields: The Art Pilot Project

4 units / Semester I

Students participating in this course will collectively design and teach a visual arts workshop at a local elementary school. This course brings together the Art School and CAP curriculums and will meet twice weekly: First, in an evening seminar, we will research and discuss pedagogical methods for building visual literacy and creative techniques for working in the classroom. Every other week, discussion sessions will alternate with group drawing sessions, modeled on the approach used in Open Drawing. During the second weekly meeting, we will collaboratively teach the visual arts workshop, Art Pilots, at the elementary school.

By way of written notes, students will track their experience in the workshop and create class presentations highlighting their observations and research. Reading assignments and video screenings will also serve as a generative source for class discussions. The culminating project will include an exhibition of student work and a book of drawings by class participants and the elementary school students. If time permits, we will also create a short film documenting the students' working process.

- Session A Seminar and Drawing Lab: Charting the Waters
Mon. 6-9
- Session B Art Pilots Teaching Workshop: Setting Sail
Tues. 1-4
- Permission of instructor required.

AR200H02 Expansive Fields

3 units / Semester II

This is a project-driven course for artists using any medium. We will rotate hands-on studio experience, aimed at gaining insight into the material possibilities of paint and drawing media, with classroom critiques and discussions intended to provide a critical context for students' working process. We will explore and discuss work by other artists, both historical and contemporary, and visit current exhibitions during class field trips. Students will research recent work by selected artists in preparation for brief class presentations. Together we will think about and discuss assigned readings from artists' writings, critical essays and literary sources. Occasionally, written materials will provide a starting point for assigned 'drawing' projects.

- Permission of instructor required.

AR200J Intensive Painting Workshop

4 units / Semester I

This course meets five 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 quick technical exercises including drawing and painting from observation in order to deepen knowledge of the physical and material properties of color, paint and painting supports. However, the course will ultimately lead you to a more meaningful and personal practice through peer critique and increasingly open ended and conceptual assignments.

- Enrollment limited to 20.

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.

AR215A&B Post-Foundation Program I and II

AR215A Post-Foundation Program: 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.

AR215B01 Post-Foundation Program: 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.

AR215B02 Post Foundation: Passionate Practice

2 units / Semester II

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

A continuation of the critique started in Semester I, though with a different member of faculty. Therefore different issues, ideas, and interests will come to the forefront in these second semester critiques. This class was designed to constructively involve students in questioning and experimentation. Attendance is mandatory and students will be expected to participate in discussions and take part in the class show at the end of the year.

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.

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.

AR233C Feminist Art: Theory and Practice

3 units / Semester I

This seminar will approach the topic of feminism and art from both the theoretical and the historical points of view. It is crucial to look again at the work of the 1960s and 1970s, in order to have a common ground for discussing the relevance of that work today. There will be particular emphasis given to the intersections of conceptual art practice and feminist thinking, in a reconsideration of conceptualism that underlies its political dimension. We will look at the work of a very diverse group of women artists (including but not limited to: Judy Chicago, Miriam Shapiro, Mary Kelly, Eva Hesse, Barbara Kruger, Adrian Piper, Hannah Wilke, Francesca Woodman, Ana Mendieta, Martha Rosler, and more) and read some theoretical and critical texts that will illuminate and problematize the work we are examining. The primary emphasis will be to enable students to relate these ideas and concerns to their own art practice, and to help them understand the work of others. Admission by permission of instructor.

AR240 The Open Seminar/Crit**AR240A Open Seminar: Getting To Third: Investigations Beyond the Binary in Art, Thought and Life**

2 units / Semester I

This is a seminar/project class in which we will journey in an (idiosyncratic) history of thought and art which has dealt with living, making and thinking that moves beyond dualisms. We will explore a succession of apparently immutable binaries alongside art/activity that expands the terms of that particular dyad-discussion. Weekly topics might include: analog/digital, self/other, spiritual/material, dilation/distillation, specific/general, micro/macro, continuum/discrete, local/global, active/passive, theory/praxis, self-organizing systems/state mandates. The class will do close weekly readings of important texts on life in the 'multiple' mindset including but not limited to: Ann Fausto-Sterling, Chandra Mohanty, Deleuze/Guattari, Eve Sedgwick, Lucy Irigaray, James Gleick, Roland Barthes, Donna Haraway and Jacques Ranciere. Three response projects at intervals and a final project will be due. Arrive ready to read, think, participate in discussion, and make some stuff.

- Class limited to 15 students.
- Permission of Instructor

AR240B Open Crit: Art by Numbers

2 units / Semester I

This course focuses on the numbers zero through 6 and the ways in which those numbers are manifested in art, architecture, religion, science, philosophy and everyday life. Over the course of the semester seven lectures will be given, each focusing on one of the numbers 0-6. These lectures will illustrate through different examples of art, architecture, science, etc., the intrinsic qualities of their corresponding number. The examples given will be inspired

by the essential structures of each number. The class will begin with zero and the lecture will include images of artworks that describe notions of zero. These artworks might include Chris Burden's *Fist of Light*, Rachel Whiteread's *House*, Charlie Ray's *Unpainted Sculpture*, Robert Rauschenberg's *Erased de Kooning*, John Cage's *4 minutes 33 Seconds*, and Maya Lin's *Vietnam War Memorial*. A brief history of zero will be given along with philosophies and phenomenon associated with zero. These might include black holes, death, meditation and the concept of a circle. After investigating a given number through lecture, discussion, and text the students will be asked to create an artwork built around aspects of that number. The following week the students will present their works giving a brief explanation of how they see their work relating to that number. Over the course of the semester this cycle will be repeated seven times as we count from zero to 6. This class will explore our connection to numbers and the ways in which numbers are fundamental to our everyday lives. The class is meant to investigate the common ground we share rooted in our understanding of number systems and how those numbers play an important role in creative thinking.

- Course limited to 15 students.
- Permission of instructor required.

AR240C Open Crit: Keeping It Real: Structures and Relationships in Life and Art

2 units / Semester I

This class will bring students into an up-to-date conversation about 'source 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. Weekly readings will be organized around underlying and apparent structures such as: internet 'clouds', surveillance-based law/order, molecular bonds, pedagogical models, railroad trestles, lurching paradigmatic/tectonic shifts in scientific thought, hydrologic pressure diminishment, no-waste industrial endeavors, prisoner inventions, noise/music, negative space. Arrive ready to read, think and participate with your peers.

Critique will focus on student work and interest especially as it connects with a renewed attention to structure/relation-making.

- Limited to 15
- Permission of instructor required.

AR240D Open Seminar: Eye Candy/Head Game

3 units / Semester II

This is a graduate level seminar that focuses on the theoretical debate surrounding the function of artistic production. Should artwork be made for sensory and aesthetic experience, or should it address specific socio-political ideas? Can it do both? To what extent does artistic projection exist apart from a historical context, as Formalism asserted, and Post-Structuralism contested? The course incorporates various historical and contemporary readings on aesthetic and semiotics. Readings, discussions, slide lecture, and student presentation and writing will provide a structure for in-depth inquiry into these questions.

- Enrollment limited to 14 students by permission of instructor.
- Permission of instructor required.

AR240E Rigor or Vigor?

2 units / Semester II

Using vigor/rigor as framework, this class provides an opportunity to survey contemporary practices, with focus on issues of coherence, inner logic, lived experience, use of history, among other things. Philosophical texts will augment discussion on these issues. BFA3 or above. Enrollment limited to 16 students.

AR240F Open Crit: Tuff Lux 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. BFA3 or higher, permission of instructor required.

- Class limited to 12 students.
- Permission of instructor required.

AR240S The Ungainly Sculpture Critique

2 units / Semester II

A critique for lumbering, imbalanced, space constrained, impossible to categorize, hard to install and difficult to store sculptures. The size of the work does not matter since the ungainly sculpture comes in all sizes. Spatial arrangement, materials, movement, and time will be considered and discussed as aspects in the creation of dynamic and meaningful work. Participants should be ready, willing, and able to participate in their own critiques and those of others. Really.

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.

AR300A Workshop for Entering MFA Students

0 units / Semester I

A workshop for incoming MFA students (open to all programs). This workshop will be organized and run by two MFA-2 students. The purpose is to provide an opportunity for new graduate students to meet each other and become informed about the Art School. Various items will be discussed, such as studio and gallery sign-up, importance of the mentoring system, scholarship rankings, mid-residence reviews, etc. In addition, students will have the opportunity to talk to each other about their work and ideas. The workshop will be held at the beginning of the semester. Times and places TBA. Check in the Art Office for posters.

AR327 All Feminists Critical Forum

2 units / Semester II

This is a crit class for feminists of all stripes, shapes, sizes, and desires. We will discuss each student's work, whether finished or 'in progress,' in the spirit of an all-inclusive CalArts critical forum. We will agree to disagree. We will explore each artist's work in the context of contemporary feminisms, with a nod to informed historical precedent. Open to all students in the Art School. Students outside the Art School may enroll with permission of instructor.

AR381 Pieces

3 units / Semester I

This course will consider the following works of art (among others) in order to arrive at some understanding of the term 'piece' in relationship to the question, 'Piece of what (whole), exactly?' - as well as other radical possibilities: Ian Burn, Mirror Piece, 1967; Steven Kaltenbach, Canvas Piece, 1967-68; Mel Ramsden, Secret Piece, 1968; Vito Acconci, Following Piece, 1969; Dan Graham, Income (Outflow), 1969; Lee Lozano, Dialogue Piece, Grass Piece, and General Strike Piece, all 1969; Robert Barry, Marcuse Piece, 1970; Allen Ruppersburg, we Pieces and 24 Pieces, both 1970; Bruce Nauman, Dance Piece, 1970; James Collins, Introduction Piece No.5, 1970; Alice Aycock, Cloud Piece, 1971; Martha Wilson, Chauvinist Pieces, 1971; Douglas Huebler, Variable Piece #70, 1971.

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? From Charles Baudelaire to Clement Greenberg, the critic occupied a power, even central position during the modern era. Seemingly, this position has become increasingly marginalized or nebulous in intervening years, and many have argued that criticism is in a state of crisis. Then again, writing about the art object often assumes many modes and forms--from poetic to narrative to Powerpoint to unclassifiable--most of which are neglected in the discussion of criticism's relative vitality. This course will interrogate the contingent, contentious object of criticism while considering a diverse selection of critical writing by authors including Rosalind Krauss, John Miller, Frances Stark, Wayne Koestenbaum, Susan Sontag, David Antin, Bruce Hainley, Maggie Nelson, and Roland Barthes, among others. The course 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.

AR385 Considering Time

2 units / Semester II

This open-critique class offers students working with time-based media and/or moving image contexts the opportunity to present work in progress as well as final exhibitions for in depth discussion. Artworks and artist's intentions will be equally considered in order to articulate discourse relevant to each student's individual practice. In addition to preparing for presentations, students are required to participate in class discussions. Because this is a 'generative' class, weekly reading and/or research projects will be assigned as they pertain to class discussions during the course of the semester.

- Enrollment limited to 15 students.
- Permission of instructor required.
- Costs associated with this class not expected to exceed \$20.00

AR400 Visiting Artist Forum

2 units / Semester I

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.
- Highly recommended for MFA-1 students entering the Art Program.

AR410 Post Studio Art

5 units / Not planned for this academic year

The focus of the class is on group and individual analysis of theory as it is applied to each student's practice. The course, therefore, is dependent upon enrolled students' production. Relevant aspects of critical theory will be addressed by the group in order that specific issues may be developed. In this process sources such as readings will be used. The class is open to both static and non-static forms of art.

- May be repeated for credit.
- Permission of instructor required.

AR430 Dialogical Aesthetics

3 units / Semester II

In his book 'Conversation Pieces', art historian Grant Kester defines art practices that are community and communication based as dialogical. In this seminar we will explore different theoretical and practical applications of dialogical art. Relational Aesthetics, site specific and collaborative practices will be looked at and analyzed through work by artists and writers like Rick Lowe, Suzanne Lacy, Claire Bishop, Nicolas Bourriaud, Group Material and Rirkrit Tirivanija. There will be readings each week, students will be expected to actively participate in class discussions, and a paper will be assigned.

- Enrollment limited to upper level undergraduate and graduate students only.
- Permission of instructor required.

AR451 Horror, Gender, Guilty Pleasures and Everything Else

2 units / Semester I, II

By popular request, this seminar will be determined by the interests of those involved, meaning that participants in the seminar will select the films and readings. This assumes that interested students will have strong ideas about the material, and will actively present those ideas in a rigorous way. Each person will be responsible for film and text for an entire class at least once in the semester. It is expected that a range of concerns relative to horror will be considered and that the broadest possible definition of horror be reflected.

- Permission of instructor required.

AR458 The Art of Infiltration

2 units / Not planned for this academic year

This class will deal with a specialized branch of intervention art that I call Infiltration - creating art by interacting with real-world institutions, communities and notables. Students will:

- Learn peculiar methods of selecting targets-including politicians, museums, pop-culture figures and institutions-and effecting the desired change without creating conflict, as I've done throughout my career.
- Learn the art of writing letters to politicians and other figures to initiate participation in their projects.
- Write stories that involve real-world scenarios-including tales that might qualify as urban legends or conspiracy theories-and post the stories at various online discussion forums, blogs and websites, then track what transpires.
- Interact with officials, dignitaries and pop-culture figures, involving them as elements of their work.

An infiltration might take the form of a museum show, in which the students would plan, publicize and install their exhibits under my direction.

For my own work, I often travel to meet with appropriate officials in the field to arrange for an infiltration/installation to be exhibited in a site-specific location. Examples of this procedure

include writing to and meeting with politicians worldwide; burying a chicken at a pet cemetery in California; having audiences with the King of Tonga and Pope John Paul II; meeting with two presidents of Iceland; creating a Richard Nixon Museum; traveling to the Vatican, Turin and Milan, Italy to create relics; creating an installation aboard a tugboat in the Västerbotten Maritime Museum and at the Christian Dinosaur Museum (Den Förhistoriska Världen) in Umeå, Sweden; curating shows in the Liberace Museum, Debbie Reynolds Casino, Cranberry Museum and the Clown Museum in Las Vegas; and initiating a campaign for 'Preserving America's Cultural Heritage,' a federal bill that would establish a benefit fund for all living visual artists in the United States. I also curated the first art-world exhibition of the Painter of Light™ entitled 'Thomas Kinkade: Heaven on Earth.'

AR510E Sculpture Seminar: Articulation

2 units / Semester II

This class is a forum for students to articulate their art practices through generative thinking, and also to examine the 'articular' space both within and between language and art.

- Permission of instructor required.

AR515 Getting Your Shit Together

3 units / Semester I

Everything you ever wanted to know about survival after art school. Loads of information, provocative discussions about issues such as ethics, curatorial practice and presentation spaces (galleries to alternative sites), and hints on how to negotiate the art world as well as the whole world. Visitors and guests, field trips and 'behind the scenes' peeks. Attendance required, with some required projects that will enable you to become a very savvy exhibiting artist, curator, critic, organizer, arts administrator or other arts related endeavor. Professionalism and the responsibility of the artist will be addressed.

- Enrollment limited to graduating MFAs and BFAs.

AR520 MFA-1 Critique

2 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

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.

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.

AR550 The Experimental Impulse

2 units / Semester I, II

As a continuing part of the city-wide project, Pacific Standard Time: Art in LA 1945-1980, funded by the Getty Foundation, this class will meet approximately every other week over then entire year. During the academic year 09/10 the class studied various articulations of experimental art in the historical period under review, and discussed ways to present that work to a contemporary audience in a gallery space not equipped to mount a traditional historical exhibition. At the end of the Spring Semester an idea for an event/exhibition was put forward for consideration, and during the summer months the curatorial team solidified this into a proposal. This iteration of The Experimental Impulse will begin with a recap of these findings, and then get down to business refining the proposal into a workable plan. The discussion in class will be focused on refining the idea, considering participants, venues, topics. Various members of the curatorial team will visit from time to time, as will a variety of potential participants. Some off campus site visits will be scheduled. Class assignments will include research into artists, writers, musicians and other figures of interest. Enrollment is limited to 15, and restricted to MFA and upper level BFA only, by permission of the instructor. The class meets half-time over both semesters, and students must complete the entire program to earn credit.

AR620F Topically Engaged

3 units / Semester II

What are the topics defining contemporary artistic production at this moment? What is the impact of Wikipedia, Google, YouTube and social networking upon your individual practice and cultural production at large? How has meaning shifted with regard to accessibility, authorship, reference, history, local vs. global, etc.? Are we increasingly engaged in topical pursuits and discourse? Can one be topical and timeless? These questions, and their ensuing implications and relevance to individual practice, will be discussed through readings, presentations and guest lectures. In addition to class participation, students are required to present works and/or proposals addressing topics that arise in class.

- Enrollment limited to 20 students
- Costs associated with this class not expected to exceed \$20.00
- Permission of instructor required.

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.

- May be repeated for credit.
- Variable credit.

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.

AR950A&B Graduate Independent Study Preparation for MFA Project

5 units / Semester I, II

In the final two semesters of residency, Graduate students are required to participate in a two-semester Independent Study sequence in order to prepare for a final exhibition or project. AR950A is centered on developing a thesis statement and on developing a historical/theoretical context in which to recognize their work. AR950B is specifically aimed at developing this thesis further in conjunction with a final exhibition or project and is to be considered in the graduation review process.

CS456 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.

Art and Technology Courses

AT510 Studio D.I.T.

3 units / Semester I

In Studio D.I.T. we will explore collaborative learning methods through project assignments that are designed to blend new technologies and creative practice. The students will investigate various production systems and methods beginning with research and concept design through to final project development and fabrication. Studio D.I.T. is designed for students to articulate and realize art projects that incorporate various technologies and digital systems from concept to actualization. The studio environment will stress proficiencies and competencies that emerge from a generative and organic system of project based learning. Studio D.I.T. is a required class for all Art and Technology students.

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.

AT590 Studio Practice

3 units / Semester I, II

Studio Practice is a required class designed to introduce the student to an array of studio and technical practices that will be useful throughout a professional artist's career. A faculty mentor will be assigned to meet with the class on a weekly basis to discuss concepts, processes, technologies and critical issues in the development of the students body of work and working methodologies.

AT595 Art and Technology Skills Workshop

3 units / Semester II

The Art and Technology Skills Workshops are interdisciplinary technical workshops. These workshops will address how to conduct research, conceptual practices, methods for prototyping, analysis of various production techniques, software and hardware instruction and collaborative production methods. The subjects for these workshops will change to accommodate the ever changing landscape of technical options available in the production of innovative works of art.

AT610 Art and Technology Thesis Workshop

6 units / Semester Not planned for this academic year

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.

AT620 Art & Technology Critique

3 units / Semester Not planned for this academic year

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 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.

CS721 Contemporary Aesthetic Theory

3 units / Semester I

This course is a graduate level introduction to some key issues where language is analyzed in relation to aesthetic and philosophical problems. Special emphasis is devoted to art and its discursive treatments-involving such basics as power, representation, and truth. Language is said to be the primary medium of representation, communication, and signification or exchange; it is, today, rivaled by art, which is said to enrich sensory or aesthetic experience. There is a contest between discourse and art. This course will examine their relations and discuss critical models of the dominant Western thinking about language and art. Readings during the semester will include authors such as Tzvetan Todorov, Gerard Genette, Ludwig Wittgenstein, Martin Heidegger, Jacques Derrida, Juila Kristeva, Paul de Man, Gilles Deleuze, Felix Guattari, and Michel Foucault.

- Required of MA Aesthetics & Politics Students
- Permission of instructor required.

CS723 Critical Discourse in the Arts

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 post-structuralist 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. The second 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.

- Required of MA Aesthetics & Politics Students