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Statement of Purpose

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

Residence Requirements

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

Curriculum Requirements

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

I. Bachelor of Fine Arts and Certificate of Fine Arts

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

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

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

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

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

[AG111 Digital Design Lab](#)

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

AR230 Seminar: Critical Theory

[AP110 Visual Semiotics](#)

AP210 Topics in Photography: Theory & Criticism

[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. BFA 1, 2 and 3 students in the Art School are required to take a minimum of two workshops during this period. BFA 4 students in the Art School are required to take a minimum of one workshop during this period. Graduate students are expected to use these weeks as a serious block of studio time and studio meetings. In some years a graduate only workshop is offered. Otherwise, the regular workshops are open to graduate students, and students in other programs, on a limited basis only. Two practicum workshops are recommended for Graphic Design PMFA students.

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

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

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

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

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

IV. Integrated Media Concentration (MFA Only)

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

Course Requirements

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

I. Art Program Requirements

Art Program Learning Goals

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

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

Bachelor of Fine Arts and Certificate of Fine Arts

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

FIRST YEAR

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

One class each semester from the following:

- [AR200A Drawing](#)
- [AR200B Painting](#)
- [AR200C Sculpture](#)
- [AR200D The Art of Practicing Socially](#)
- [AR200E Time Based Studio](#)
- [AR200F Print & Digital Media](#)
- [AR200G Art Lab: Digital Media](#)
- AR200H Expansive Fields
- [AR200L Critical Ceramics](#)

Additionally:

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

SECOND YEAR

- AR215A & B Post Foundation Seminar and Critique
- [AR215A Post Foundation Seminar: Skeptical Beliefs](#) (Fall)
- [AR215B01 Post Foundation Critique: Passionate Practice](#) (Fall)
- AR215B02 Post Foundation Critique (Spring)
- [AR400B Post Foundation: Visiting Artists Forum](#) (Spring)

One class each semester from the following:

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

Additionally:

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

THIRD YEAR

- **Two Art Program classes each semester.**
- **Two workshops during the Practicum**
- **At least one [Independent Study](#) (AR800) each semester.**

FOURTH YEAR

- Two Art Program classes each semester.
- A final project or exhibition is required, details to be approved by the mentor.
- One workshop during the Practicum
- A 5 units Directed Study for the preparation of the final exhibition or project in the Fall semester

Note: All Art Program 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

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 Directed study sequence (AR950A&B) in order to prepare for a final exhibition or project.

AR900 Graduate Independent Study
AR950A&B Directed Study

II. Graphic Design Program Requirements**Bachelor of Fine Arts and Certificate of Fine Arts**

Learning Goals for Graphic Design BFA Program

During their time in the program students should have:

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

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

FIRST YEAR

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

SECOND YEAR

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

THIRD YEAR

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

FOURTH YEAR

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

Master of Fine Arts and Advanced Certificate of Fine Arts

Learning Goals for Graphic Design MFA Program

During their time in the program students should have:

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

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

Required courses are:

PMFA YEAR

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

FIRST YEAR

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

SECOND YEAR

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

Specialization in Motion Graphics

FIRST YEAR

- [AG583A](#) & B Motion Seminar I
- [CS171A](#) & B Historical Survey of Graphic Design
- [AG580A](#) & B Advanced Motion Design
- [AG320C Mutant Design: History of Motion Graphics](#)

SECOND YEAR

- [AG583A](#) & B Motion Seminar II

At least one program elective each semester.

III. Photography and Media Program Requirements

Bachelor of Fine Arts and Certificate of Fine Arts

PHOTOGRAPHY AND MEDIA LEARNING GOALS

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

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

FIRST YEAR

- [AP101A&B Foundation Seminar and Critique](#)
- [AP101C New Lab](#)
- [AP373 Intro to a History of Photography](#)
- [AP010 A-Z](#) and AP011 A-Z One technical workshop each semester
- Two Practicum workshops

SECOND YEAR

- [AP210 Undergraduate Seminar](#)
- [AP310A&B Undergraduate Critique](#)
- [AR800 Independent Study](#) (one each semester)
- [AP010 A-Z](#) and AP011 A-Z One technical workshop each semester
- Two Practicum workshops

THIRD YEAR

- [AP310A&B Undergraduate Critique](#)
- [AR800 Independent Study](#) (one each semester)
- Two Practicum workshops
- [AP010 A-Z](#) and AP011 A-Z One technical workshop each semester

FOURTH YEAR

- [AP410 Critique and Exit](#) (second semester)
- [AR800 Independent Study](#) (one each semester)
- One Practicum workshop
- [AP010 A-Z](#) and AP011 A-Z One technical workshop each semester
- A final thesis project or exhibition is required, details to be approved by the mentor.
- Two workshops during the Practicum and at least one [Independent Study](#) (AR800) each semester.

Additional BFA Requirements:

- [CS172 History of Photography](#)

The following courses are highly recommended:

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

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

Master of Fine Arts and Advanced Certificate of Fine Arts

Photography and Media Learning Goals

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

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

AR900 Graduate Independent Study (at least four)

[AP510 Graduate Seminar](#) (at least two)

AP520 Graduate Critique (at least two)

AR950A&B Directed Study

The following courses are highly recommended.

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

IV. Art and Technology

Master of Fine Arts and Advanced Certificate of Fine Arts

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

Art and Technology Learning Goals

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

- Developed a substantial body of work that articulates a distinct personal vision using a broad range of practical, conceptual and technical problem solving skills;
- Actualized the complex dialectic between the creative process and emerging forms of new technologies;
- Forged an informed multidisciplinary art practice through physical and intellectual effort, creative research and critical analysis;
- Completed a written thesis that demonstrates an ability to think critically and communicate persuasively to a chosen audience about the cultural, historical and political issues inherent in technology and culture; and
- Successfully completed a mid-residency and graduation faculty review of work that exhibits a personal artistic expression and a critical point of view.

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

FIRST YEAR

- [AT510 Art and Technology Studio: I](#)
- [AT520 Conversations on Technology, Media and Culture](#)
- [AT590A Research and Practice: The Networked Studio](#)
- AT950 Independent Study
- [AT590B Research and Practice: Technology, Media and Culture](#)
- [AT595 Art and Technology Studio: II](#)
- AT950 Independent Study

SECOND YEAR

TECHNICAL ELECTIVE

- [AT620 Technology Culture and Critique](#)
- AT690 Research & Practice: Project Development
- AT900 Graduate Exhibition- Independent Project
- AT950 Independent Study
- [AT610 Creative Research Group](#)
- AT950 Independent Study

STUDIO ELECTIVE

- AT900 Graduate Exhibition- Independent Project

ACADEMIC:

- Graduate level Critical Studies or equivalent Art Theory Course (Fall MFA1)
- Graduate level Critical Studies or equivalent Art Theory Course (Spring MFA1)
- Graduate level Critical Studies or equivalent Art Theory Course (Fall MFA2)
- Graduate level Critical Studies or equivalent Art Theory Course

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

School of Art

Filter by Program

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

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

Course Code	Course Name	Semesters Offered
AG101A	Graphic Design I (Lecture)	I, II
AG102A	Graphic Design I (Studio)	I, II
AG104	Design Issues	II
AG110	Skills For Visualization	I
AG111A	Digital Design Lab	I
AG201A	Graphic Design II (Lecture)	I, II
AG202A	Graphic Design II (Studio)	I, II
AG215A	Typography I	I, II
AG221	Introduction to Digital Photo and Video for Designers	II
AG275A	Digital Type Design	I
AG301A	Graphic Design III (Lecture)	I, II
AG302A	Graphic Design III (Studio)	I, II
AG315A	Typography III & IV	I, II
AG320	Mutant Design	I, II
AG320A	Mutant Design: Becoming a Design Educator: In Theory and Practice	I

Course Code	Course Name	Semesters Offered
AG320B	Mutant Design: Future of Publications	Not planned for this academic year
AG320C	Mutant Design: History of Motion Graphics	II
AG321A	Imagemaking II	I, II
AG330A	Beginning Web	I, II
AG343	Wish you were here! Design explorations with Machine Project	II
AG350A	Graphic Design Workshop	I, II
AG370A	Advanced Web Design	I, II
AG385	Special Topics (with subtitle determined by instructor)	I, II
AG401A	Graphic Design IV (Lecture)	I, II
AG402A	Graphic Design IV (Studio)	I, II
AG410	Publication Design	II
AG410	Publication Design	II
AG450	Professional Practice for Graphic Designers	I
AG461A	Design Theory I: Design Issues Then and Now	I
AG461B	Design Theory II (Writing and Curating for Designers)	Not planned for this academic year
AG475	Digital Production for Graphic Design	I
AG475D	Geographical Design	I
AG485	Special Topics in Graphic Design	Not planned for this academic year
AG485A	Special Topics: Cavorting with the Devils	Not planned for this academic year
AG485B	Special Topics: Zombie Modernism	Not planned for this academic year
AG485C	Special Topics: Designing for Spaces	II
AG501A	Graphic Design I (Lecture)	I, II
AG502A	Graphic Design I (Studio)	I, II

Course Code	Course Name	Semesters Offered
AG550A	Visual Literacy (Lecture)	I, II
AG551A	Visual Literacy (Studio)	I, II
AG560A	Beginning Motion Graphics	I, II
AG570A	Typography I	I, II
AG575	Typography II	II
AG580A	Advanced Motion Design	I, II
AG583A	Motion Graphics Seminar I	I, II
AG601A	Graphic Design II (Lecture)	I, II
AG602A	Graphic Design II (Studio)	I, II
AG800	Undergraduate Project: Graphic Design	I, II
AG900	Graduate Independent Study: Graphic Design	I, II
AH020A	Modern Art History in Review 1	I
AH020B	Modern Art History in Review 2	II
AP010	Technical Workshop Series	I, II
AP010A	Technical Workshop: Black & White	Not planned for this academic year
AP010B	Technical Workshop: Color Printing	I
AP010C	Technical Workshop:View Camera	II
AP010D	Basic Lighting	Not planned for this academic year
AP010E	Technical Workshop: Mural Painting	II
AP010F	HD Video Post-Production & Sound	II
AP010G	Adv Studio Lighting & Portraiture	II
AP010I	Technical Workshop: Advanced Color	Not planned for this academic year
AP010J	Scanning and Photoshop	Not planned for this academic year

Course Code	Course Name	Semesters Offered
AP010K	Technical Workshop: Web Design	II
AP010M	Black and White Printing	Not planned for this academic year
AP010O	Mounting and Finishing	Not planned for this academic year
AP010P	Sound Recording	II
AP010Q	Technical Workshop: Alternative Process	Not planned for this academic year
AP010R	Portrait	Not planned for this academic year
AP010T	Technical Workshop: Facing the Music	Not planned for this academic year
AP010U	Exhibition Production	Not planned for this academic year
AP010V	Black and White Film and Print	I
AP010W	Photographs and Paint	Not planned for this academic year
AP010X	Technical Workshop: Shooting Video w/ DSLRs: Image and Sound Acquisition	I
AP010Y	HD Video Output, Formats, Compression and Codecs	Not planned for this academic year
AP010Z	Artist's Statement Writing Workshop	I
AP101A	Foundation Seminar and Critique	I, II
AP101C	New Lab	I
AP102	Introduction to Digital Photography	I
AP110	Visual Semiotics	I
AP205A	Critical Documentary Praxis	II
AP205A-Z	Documentary Practice	I, II
AP210	Undergraduate Seminar	I
AP220	Practice Courses	I, II
AP220G	The Question Concerning Ecology	I

Course Code	Course Name	Semesters Offered
AP220H	Real and Imagined	II
AP220K	Now Here's A Little Story I Got To Tell	I
AP220U	Simple Hearts	I
AP220W	Passages in Writing	II
AP310A	Undergraduate Critique	I, II
AP311	Public Persona/Public Spaces	I
AP320K	Photo Idea - photo exhibitions	I
AP325	Moving Pictures League	I
AP326	Artist as Writer	I
AP331	A Problem of Social Practice	I, II
AP331B	Problems of Social Practice: Feminist Practice	II
AP346	Collaboration	I, II
AP346B	Collaboration: Feminist Process	I
AP351	Open Crit: A Queer Crit Potluck	Not planned for this academic year
AP361	Captive 21st Century Audience - Network Culture	II
AP370	Foto and Film	II
AP373	Topics in Photographic History (Intro to a History of Photography)	II
AP382	Freeway Joyride: 21st Century Lane-Change	II
AP410	Critique and Exit	II
AP510	Graduate Seminar (subtitle determined by instructor)	I, II
AP510A	Grad Seminar: Digital Condition - Contemplating the Present	I
AP510B	Graduate Seminar: Artist's Writing (reading room)	II
AP520A	Graduate Critique: Photography	I, II

Course Code	Course Name	Semesters Offered
AP801	Undergraduate Independent Study with Judy Fiskin	I, II
AP802	Undergraduate Independent Study with JoAnn Callis	I, II
AP901	Graduate Independent Study with Judy Fiskin	I, II
AP902	Graduate Independent Study with JoAnn Callis	I, II
AR010	Remakes, Revisions, Translations, Cover-Versions	II
AR030A-D	Printmaking Workshops	I, II
AR030D	A Printmaking Workshop	I
AR101A	Foundation: Certainty and Doubt	I, II
AR111A-D	Macintosh for Artists	II
AR128A	Super Shop Workshop: Heavy Metal	I
AR150	Content and Form	I
AR200	Series	Not planned for this academic year
AR200A	Drawing, A Verb	I
AR200B	Painting Studio and Critique	I, II
AR200C	Sculpture	I, II
AR200D	The Art of Practicing Socially	II
AR200E	Time Based Studio: Endings and Loops	I
AR200E	Time Based Studio: OK ANIMALS: Guided Practice in Performance and Performative Video	II
AR200F	Printmaking: Print & Digital Media	I, II
AR200G	ArtLab: Digital Media	II
AR200K	Open Drawing	I, II
AR200L	Critical Ceramics	I

Course Code	Course Name	Semesters Offered
AR215A	Post-Foundation: Skeptical Beliefs	I
AR215B	Post-Foundation: Passionate Practice	I
AR215C	Post Foundation: Visiting Artists Forum	II
AR227	Digital Video Crash Workshop	II
AR230A	Freud and Lacan: an Introductory Workshop	II
AR230M	Merely Detected: Masculinity and Crime	I
AR233A	Femme as a Four Letter Word	Not planned for this academic year
AR233C	Feminist Art: Theory and Practice	I
AR240	Open Critique	I, II
AR240B	Open Crit: How to Do Things with Words	I
AR240F	Tuff Luxe Crit	I
AR240H	Open Crit: KEEPING IT REAL: Structures and Relationships in Life and Art	I, II
AR240I	Open Crit: ...Or something	II
AR240K	Critique and Dialog	II
AR251	Reconsiderations: Critique Seminar	II
AR300	Painting	Not planned for this academic year
AR340	Open Seminar (wih subtitle determined by instructor)	I, II
AR340A	Open Seminar: TBA	II
AR340B	Open Seminar: Scrap Work	II
AR340M	Open Seminar: I Heart Animals: Drawing and Painting the Animal World	II
AR345A	Performing Life	II
AR375	Getting to Third: Investigations beyond the binary in art, thought, and life	I
AR381	The Contemporary Exhibition	I

Course Code	Course Name	Semesters Offered
AR386A	Critique	I, II
AR390	Writing Workshop	I
AR395	Undergraduate Open Crit	I, II
AR422	Intensive Painting Workshop	II
AR425	Advanced Critical Ceramics	II
AR431	Pedagogy as Art	II
AR451	Horror, Gender, Guilty Pleasures and Everything Else	II
AR458	The Art of Infiltration	II
AR463	Routine Pleasures	Not planned for this academic year
AR480	Next Exit	I, II
AR515A	Getting Your Sh*t Together	I
AR515B	Getting Your Sh*t Together	II
AR520	MFA-1 Critique	I
AR540	Metonymy	Not planned for this academic year
AR541	As It Happens	Not planned for this academic year
AR572	Beyond the Spatial Imaginary: Los Angeles here and now	Not planned for this academic year
AR800	Undergraduate Independent Study: Art	I, II
AR850A	Directed Study for BFA-4s	I
AR900	Graduate Independent Project: Art	I, II
AR902	Graduate Independent Project: Art	I, II
AR950A	Directed Studies for Art and Photography and Media	I, II
AT510	Art and Technology Studio I	I
AT520	Conversations on Technology, Culture and Practice	II

Course Code	Course Name	Semesters Offered
AT590A	Research and Practice: The Networked Studio	II
AT590B	Research and Practice: Technology, Media and Culture	I
AT595	Art and Technology Studio II	II
AT610	Creative Research Group	II
AT620	Art & Technology, Culture and Critique	I
AT690B	Studio Research and Practice II	II
AT950A	Directed Study Art & Technology	I, II
CS171A	Historical Survey of Graphic Design	I, II
CS172	History of Photography	I
ID370	The People's Theory	Not planned for this academic year
ID415	Migration and Mapping, Contemporary Art and Islam	II
ID517	Art and Politics	II
ID520	Luminous Worlds: Art Pilots Project	I, II
IM1007A	Integrated Media Studio I	I, II
IM1016	SoundGameSpace	II
IM1017	Sound as Object: Adventures in Media, Space and Sound	I
MC605	Graduate Electroacoustic Seminar	I, II
MC617	Media Strategies: Rules and Space	II
MC618	Media Theory: the Interactee	I
TP230	Objects Fabrication Techniques	Not planned for this academic year

AG101A: Graphic Design I (Lecture)

3.0 units / Semester: I, II

An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic

design. Focus will be on, developing a sound understanding of all components related to visual form, process and making. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.

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

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

AG102A: Graphic Design I (Studio)

3.0 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.

There is a \$90 lab fee to be paid into account number 13-02-60-10.

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

AG104: Design Issues

2.0 units / Semester: II

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

* Required of first year Graphic Design students.

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

AG110: Skills For Visualization

2.0 units / Semester: I

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

* Required of first year Graphic Design students.

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

AG111A: Digital Design Lab

3.0 units / Semester: I

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

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

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

AG201A: Graphic Design II (Lecture)

3.0 units / Semester: I, II

This course builds on the basic design skills introduced in the first year by introducing conceptual thinking as the basis of the design process. Students gain a deeper and broader understanding of how to create and control meaning and to utilize design process to generate ideas and visual work that is compelling and communicative. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion. Two semester sequence.

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

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

AG202A: Graphic Design II (Studio)

3.0 units / Semester: I, II

The studio component for AG201. Concepts generated in AG201 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

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

AG215A: Typography I

3.0 units / Semester: I, II

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

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

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

AG221: Introduction to Digital Photo and Video for Designers

2.0 units / Semester: II

With a focus on the needs of the contemporary graphic designer, this course is an introduction to the essential technical skills and information needed to produce high quality digital images. Through exercises, lectures and demonstrations, students will explore the basic functions of digital still cameras, lighting procedures, image

manipulation software.

* AG221A required of first year Graphic Design students.

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

AG275A: Digital Type Design

2.0 units / Semester: I

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

* Permission of instructor required.

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

AG301A: Graphic Design III (Lecture)

3.0 units / Semester: I, II

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

* Required class for third year Graphic Design Students.

* Not open to Institute.

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

AG302A: Graphic Design III (Studio)

3.0 units / Semester: I, II

The studio component for AG301. Concepts generated in AG301 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

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

AG315A: Typography III & IV

3.0 units / Semester: I, II

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

* Required of third year Graphic Design students.

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

AG320: Mutant Design

2.0 units / Semester: I, II

Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class.

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

AG320A: Mutant Design: Becoming a Design Educator: In Theory and Practice

2.0 units / Semester: I

Graduates of CalArts' MFA Graphic Design Program have been among the most influential educators today. Alumni include Anne Burdick (Art Center), Christopher Vice (Herron), Denise Gonzales Crisp (NC State), Kali Nikitas (Otis) and Barbara Glauber (Yale) as well as quite a few others. As many current MFA students plan on joining this important legacy, this class will provide the theoretical background and practical skills for those interested in furthering the discipline of design through scholarship/research and by preparing future practitioners. This class will cover history and theories of graphic design education; design education today (whose doing what and why); pragmatic teaching skills and practices including class/project planning, pedagogical practices, and assessment of student work; development of personal teaching philosophy; scholarly practices; and defining an area of specialization/research. Outcome of the class will be a teaching portfolio in preparation for a position search.

Prerequisite: Open to all Graphic Design Program MFA students. Grad students from other Programs by permission of the instructor only.

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

AG320B: Mutant Design: Future of Publications

3.0 units / Semester: Not planned for this academic year

The Mutant Design series of classes offers studies that extend beyond traditional disciplinary boundaries of graphic design. This 'Future of Publications' class will take the form of a design think-tank to imagine potential compelling 'publication' experiences given the increasing sophistication and diversity of modes and means. We'll explore what forms these encounters might take, what might be different motivations, what they might look like, and where and how they might happen.

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

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

* Permission of instructor required.

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

AG320C: Mutant Design: History of Motion Graphics

2.0 units / Semester: II

This course will be comprised of multimedia lectures covering the development of the new field of motion graphics design and includes presentations by visiting scholars and practitioners. Class discussion and assigned readings will focus on the meaning and significance of theory and practice, on individual works, and the larger role of motion graphics in today's culture. In addition, original research will also be undertaken by class participants to expand the existing body of knowledge.

Prerequisite: This class is open to the Institute for BFA 3 students and above by permission of the instructor only.

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

AG321A: Imagemaking II

2.0 units / Semester: I, II

Imagemaking II is an advanced exploration of techniques and processes used to create images. Techniques introduced in Imagemaking I are continued with an emphasis on more advanced approaches and applications. The course pays special attention to current trends in graphic design & art in attempt to utilize and supplement them. Attention to visual form, space, syntactical process, communication and interpretation is continued. Image Making II challenges the students ability to generate inventive images and visual form with the greatest range of mediums and styles.

* Required of 2nd year Graphic Design students.

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

AG330A: Beginning Web

2.0 units / Semester: I, II

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

* Required of third year Graphic Design students.

Permission of Instructor.

* Open to the Institute.

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

AG343: Wish you were here! Design explorations with Machine Project

1.5 units / Semester: II

Wish you were here! Design Explorations is based on the concept of experiential research as an important part of a design methodology, and aims to get you out of the studio and into the world. You'll learn to look around, take in other kinds of information, and get practice in translating the vibe/feel/smell/sound/texture/look of a place into graphic form.

We will meet on Fridays in Los Angeles and explore LA County, starting with the the four ecologies of Los Angeles as defined by Reyner Banham (Surfurbia, Foothills, The Plains of Id, and Autopia) and then moving outward into more specific locales. Each designer will design postcards inspired by a different sites we visit. At the end of the semester we will print a set of postcards and then send some mail. Free stamps will be provided.

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

AG350A: Graphic Design Workshop

2.0 units / Semester: I, II

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

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

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

AG370A: Advanced Web Design

3.0 units / Semester: I, II

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

Permission of Instructor.

* Open to the Institute.

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

AG385: Special Topics (with subtitle determined by instructor)

3.0 units / Semester: I, II

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

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

AG401A: Graphic Design IV (Lecture)

3.0 units / Semester: I, II

Two semester sequence. The focus of this course is on refining design work and preparation for the professional world. Projects focus on advanced issues of representation and communications that are also more independently motivated. Emphasis in the second semester is placed on the development of both print and electronic portfolios. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.

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

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

AG402A: Graphic Design IV (Studio)

3.0 units / Semester: I, II

The studio component for AG401. Concepts generated in AG401 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

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

AG410: Publication Design

2.0 units / Semester: II

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

* Permission of instructor required.

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

AG410: Publication Design

2.0 units / Semester: II

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

* Permission of instructor required.

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

AG450: Professional Practice for Graphic Designers

2.0 units / Semester: I

From contracts to job negotiation, this course covers essential practical information necessary to contemporary professional practice. The class includes guests and field trips to various Los Angeles design studios and printers in order to acquaint students with the many circumstances and environments in which design is practiced.

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

AG461A: Design Theory I: Design Issues Then and Now

3.0 units / Semester: I

In the words of a former student, 'theory is the thinking that advances the discipline.' Theory works hand-in-hand with design history, criticism, and practice to support the realization of relevant and meaningful design - work that challenges, plays with, or advances what 'things' get made and what they look like.

Theory is about critically interrogating the conditions and ideas that shape and inform design - technological, social, and cultural conditions along with the conceptual ideas that 'interpret' them. Through readings, discussion and writing, this class seeks a deeper understanding of shifting conditions and changing concepts that have impacted design in the past in order to consider our conditions today and imaginatively speculate responses.

Prerequisite: Required for all Graphic Design Program MFA students; optional for Graphic Design Program BFA 4 students. MA or MFA Students from other Programs by permission of the instructor only.

* Permission of instructor required.

* Open to the Institute.

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

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

3.0 units / Semester: Not planned for this academic year

This course is intended for designers that view writing and curatorial activity as an essential part of their design process, and invites meditation on contemporary and historical design discourse and encourages students to develop a strong curatorial/authorial point of view.

* Approved for Critical Studies credit.

* Prerequisite CS171A

* Must have taken Design Theory I AG461a

* Upper level Graphic Design BFAs and MFAs only.

* Permission of instructor required.

* Open to the Institute.

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

AG475: Digital Production for Graphic Design

2.0 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.

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* Required of second year Graphic Design students.

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

AG475D: Geographical Design

2.0 units / Semester: I

This elective is dedicated to visual representations of place. We'll be looking at interactions between design and location, learn a little traditional cartography, construct a history of site-specific design, and spend a lot of time learning, bending, and breaking geo-location technologies. Some familiarity with (or willingness to muck around with) html5, css3, and javascript libraries like jquery, D3, and leaflet is highly recommended.

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

AG485: Special Topics in Graphic Design

0.0 units / Semester: Not planned for this academic year

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

Enrollment limited to upper level undergraduate and graduate students only.

* Permission of instructor required.

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

AG485A: Special Topics: Cavorting with the Devils

2.0 units / Semester: Not planned for this academic year

'Cavorting with the devil' describes one designer's perception of working with other disciplines. This class is about de-mystifying these demons. IDEO describes the design professional in today's climate of complex, large-scale design projects as one that is shaped like a 'T.' The vertical stroke represents our deep professional skills as graphic designers, while the horizontal stroke is our ability to speak the language of and understand other professions with whom we must collaborate. If we're going to have meaningful and useful partnerships to create interesting, engaging, and useful work then this field trip/studio/seminar class will 'try on' several collaborations with outside partners like anthropologists, programmers, information specialists, interpretive developers and finding out more about what they do and how they work in ways that impact our roles.

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

AG485B: Special Topics: Zombie Modernism

2.0 units / Semester: Not planned for this academic year

This graduate seminar revisits a watershed term in the history of graphic design first coined by Jeffrey Keedy in a 1995 issue of *Emigre Magazine*: 'Zombie Modernism.' Examining the figure of the zombie as a rhetorical trope and locating it within recent critical debates, the seminar will consider various returns of modernism in contemporary design. These include recent reconsiderations of abstraction, utopian residue, and the quasi-rationalism of computational systems. Students will pursue their own investigations in the form of three short projects to be accompanied by in-class presentations, critical readings, and discussion.

* Permission of instructor required.

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

AG485C: Special Topics: Designing for Spaces

2.0 units / Semester: II

The Graphic Design Program End-of-Year Show is traditionally understood as the exhibition of BFA and MFA work in the D300 and D301 galleries. Website, posters, announcements, e-mail blasts, social media, etcetera, are experienced as supporting material to the physical show. But another approach is to consider these diverse elements as different types of 'spaces' in which the Program work might be experienced by greater audiences. In this class, we will conceive, develop, and realize the encounters and experiences of the Program's amazing production given the affordances of these different spaces. Students work collaboratively learning new skills and processes as well as putting established ones into practice towards organizing, curating, 3-D design, media design, environmental design, construction, installation and de-installation, and management of the show.

Prerequisite: Open to all Graphic Design Program MFA and Graphic Design Program BFA 4 students

* Permission of instructor required.

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

AG501A: Graphic Design I (Lecture)

3.0 units / Semester: I, II

Required for MFA1 students in Graphic Design.

The MFA1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. MFA students have the option to experiment with a range of different media and ideas, or focus on different ideas within the same medium, or pursue similar concepts/agendas within different media. This flexibility accommodates students with a wide range of educational needs and prepares them with the formal and conceptual skills to produce a thesis.

The Seminar component of this class focuses on group discussion, led by faculty, surrounding areas of interest pertaining to each specific project.

* Not Open to Institute.

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

AG502A: Graphic Design I (Studio)

3.0 units / Semester: I, II

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

* Not Open to Institute.

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

AG550A: Visual Literacy (Lecture)

3.0 units / Semester: I, II

An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. Focus will be on, developing a sound understanding of all components related to visual form, process and making. Attention will be given to communication, concept and meaning as well as image-making, composition and typography. Throughout the semester, students will be exposed to a range of design related practitioners, both historical and contemporary. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion. Two semester sequence.

* Not open to the Institute

* Required of all 3 year MFA students.

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

AG551A: Visual Literacy (Studio)

3.0 units / Semester: I, II

The studio component for AG550. Concepts generated in AG550 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

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

AG560A: Beginning Motion Graphics

2.0 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.

* Permission of instructor required.

* Open to the Institute.

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

AG570A: Typography I

3.0 units / Semester: I, II

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

- * Required course for MFAs or by permission of instructor.
- * Permission of instructor required.
- * One year course.

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

AG575: Typography II

3.0 units / Semester: II

This studio course explores experimental approaches to typographic practice for print and screen media. Students investigate conceptual and formal ways to make meaning through the intersection of language and typography. Each student invents a theme through which they explore a series of short open-ended writing/typographic projects during the semester

- *This graduate level class may be taken as an elective by BFA4 graphic design students
- * Permission of instructor required.

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

AG580A: Advanced Motion Design

2.0 units / Semester: I, II

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

- * Prerequisite: Beginning Motion Graphics or equivalent. Permission fo Instructor.
- * Permission of instructor required.
- * Open to the Institute.

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

AG583A: Motion Graphics Seminar I

6.0 units / Semester: I, II

Required core class for MFA 1 students in Specialization in Motion Graphics, this seminar class is comprised of a series of short structured projects intended as vehicles to learn and develop idiosyncratic yet pragmatic skills through experimentation, and discover formal, conceptual and ideological areas of focus within the larger field of Motion Graphics. The short time period of each project encourages risk-taking and imaginative responses. The class is mostly group critique with some lectures and presentations.

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

AG601A: Graphic Design II (Lecture)

3.0 units / Semester: I, II

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

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

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

AG602A: Graphic Design II (Studio)

3.0 units / Semester: I, II

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

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

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

AG800: Undergraduate Project: Graphic Design

2.0 units / Semester: I, II

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

*Variable credit at least two units

*Independent study contract with specific faculty required

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

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

AG900: Graduate Independent Study: Graphic Design

2.0 units / Semester: I, II

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

* Variable credit at least two units.

* Independent study contract with specific faculty required.

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

AH020A: Modern Art History in Review 1

3.0 units / Semester: I

This course will investigate the development of modernity and modern art in relation to the social, political, technological, and cultural shifts and upheavals of the 19th and early 20th centuries. We will consider multiple points of origin for modernism, as well as the crucial concepts and terminology underlying it, including the notion of the avant-garde. The class will engage influential artists and movements (such as Realism, Impressionism, Cubism, Suprematism, Dada, and Surrealism) alongside contemporaneous advances and ideas in literature, music, architecture and design, as well as the invention and popularization of photographic and cinematic technologies.

* Approved for Critical Studies credit.

* Required of Art Program students.

* Open to the Institute.

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

AH020B: Modern Art History in Review 2

3.0 units / Semester: II

This course will interrogate the contentious shifts from high modernism to postmodernity to the present understanding of an art world situated within the larger framework of global culture. Along the way, we will consider the emergence (and, in some cases, the continued resonance) of movements such as Abstract Expressionism, Pop, Minimalism, Conceptual Art within a broader cultural context. The course will examine the significant role played by critics and criticism, including the writing of artists in articulating the dominant aspirations and values of art in the second half of the 20th Century, as well as the ways in which feminism, globalism, and poststructural theories have continued to shape artistic discourse into the present.

* Required of Art Program students.

* Approved for Critical Studies credit.

* Permission of instructor required.

* Open to the Institute.

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

AP010: Technical Workshop Series

0.0 units / Semester: I, II

The AP010 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and knowhow that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

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

AP010A: Technical Workshop: Black & White

1.0 unit / Semester: Not planned for this academic year

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

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

AP010B: Technical Workshop: Color Printing

1.0 unit / Semester: I

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

6 week workshop, starts September 16th

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

AP010C: Technical Workshop:View Camera

1.0 unit / Semester: II

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

10 weeks. Starts 2/6

* Limited to 10-15 students

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

AP010D: Basic Lighting

1.0 unit / Semester: Not planned for this academic year

This workshop introduces students to basic lighting methods, including how to work with different types of lights, balancing between their qualities, color temperature and basic lighting set-ups.

8 weeks starts TBA

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

AP010E: Technical Workshop: Mural Painting

1.0 unit / Semester: II

This practicum is designed to introduce photography and media students to large-scale printing. Both color and B & W will be covered. Students will have the opportunity to make large prints from their own negatives. Medium and large format negatives are encouraged. Previous experience with basic color printing, color correction, and/or black & white tray printing is required. Some workshops may incur additional costs for materials.

* Attendance at all sessions is required.

* Limited to 10 students.

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

* Practicum Course.

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

AP010F: HD Video Post-Production & Sound

1.0 unit / Semester: II

This workshop will introduce students to the basics of an HD video workflow in the Final Cut Pro environment. Topics will include getting our footage from the camera into the program, working with our material in timelines, considering elements of sound design, and exporting our edited work for playback and exhibition.

*8 weeks, Starts 2/3

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

AP010G: Adv Studio Lighting & Portraiture

1.0 unit / Semester: II

This workshop combines techniques for shooting portraiture with advanced lighting applications. Attention will be paid to methods of working with subjects and how to produce.

* 6 weeks, starts TBA

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

AP010I: Technical Workshop: Advanced Color

1.0 unit / Semester: Not planned for this academic year

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

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

AP010J: Scanning and Photoshop

1.0 unit / Semester: Not planned for this academic year

This workshop provides an introduction to Adobe Photoshop software and flatbed scanning. The coursework includes utilizing scanning techniques for both transmissive and reflective materials, using and defining digital imaging and retouching terms, and creating photographic images that demonstrate correct color balance and density.

* Practicum Course.

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

AP010K: Technical Workshop: Web Design

1.0 unit / Semester: II

This workshop helps students to create multi-media and web-based presentations for their work. Whether students

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

* 7 weeks, starts tba

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

AP010M: Black and White Printing

1.0 unit / Semester: Not planned for this academic year

The black and white printing workshop will introduce you to, familiarize you with and help you perfect advanced darkroom practices and skills for producing silver gelatin prints. It is a practical course, therefore you will have weekly assignments most of which can be done in class. You will be supplied with a variety of variable contrast and graded fiber based papers and a variety of print developers. We will be experimenting to see what effect different chemicals have on paper to produce a desired result for your photographs. Among other issues of the print, we will also address contrast and tonality. Hopefully by the end of this workshop you will have a more discerning eye when looking at prints and greater skill when producing them.

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

AP010O: Mounting and Finishing

1.0 unit / Semester: Not planned for this academic year

This workshop will cover basic framing solutions geared primarily to flat 2-D works. The practicum offers an introduction to a variety of hand and power tools and is valuable as an introduction to basic carpentry and finishing skills. The goal will be to produce a framed piece of work ready to hang. Please have mounted/matted test and final artwork available. Some workshops may incur additional costs for materials.

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

* Practicum Course.

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

AP010P: Sound Recording

1.0 unit / Semester: II

This workshop is based on the conviction that we develop an ear for audio through collective listening; hearing what others hear. Through repeated and accumulative exercises, this workshop gives students an opportunity to practice, discuss and share experiences in the use of audio recording equipment, site-specific audio recording, editing and composition, and conceptualizing the site of playback. Given our highly developed visual acumen, we all too often forget that the ear hears in ways other than the eye sees. For visual artists, this simple fact is often a difficult lesson to learn. Hence, the workshop is organized around collective practice with students working in small groups of three to five. Through the small groups, students will be able to learn from each other in both technical skill but also to hear how others hear. Finally, given the emphasis placed on field recording in the class, students will need to be prepared to conduct field research outside of workshop time. This field research will be an essential component in testing ideas, producing site recordings, and understanding the various techniques of acoustic spatiality, acousmatic sound, and the relationship between the sound object and context.

* 10 week workshop

Starts TBA

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

AP010Q: Technical Workshop: Alternative Process

1.0 unit / Semester: Not planned for this academic year

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

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

AP010R: Portrait

1.0 unit / Semester: Not planned for this academic year

This workshop provides an exploration of portraiture and lighting.

8 weeks

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

AP010T: Technical Workshop: Facing the Music

1.0 unit / Semester: Not planned for this academic year

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

* Enrollment limit 12.

* 4 weeks, starts 11/18

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

AP010U: Exhibition Production

1.0 unit / Semester: Not planned for this academic year

An 8-week workshop for students who are preparing for solo exhibitions. We will consider the exhibition as a medium, and its design as a fundamental element in a viewer's experience of art in an exhibition. Students will be introduced to conventional and experimental exhibition design, and will consider the impact of each element in a show: sequencing, lighting, wall color, wall texts, scale, and hanging techniques. For video and sound installations, duration, sound design, showing or hiding equipment, screens, and projection in space will also be considered. We will study historical precedents as well as histories of the gallery and the museum exhibition, and will read theoretical texts on the 'white cube' and the 'black box.' Students will conceptualize and develop plans for upcoming shows.

*Starts 9/15 - 8 weeks

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

AP010V: Black and White Film and Print

1.0 unit / Semester: I

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

* 10 weeks, starts 9/20

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

AP010W: Photographs and Paint

1.0 unit / Semester: Not planned for this academic year

The relationship between photography and painting will be explored in this five week practice / critique class. Students will have the opportunity to make new paintings from photographs, or alter an existing photograph with paint. Critiques will provide group feedback for each student's work. Historical and contemporary examples of photographs and paintings provide further reference.

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

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

1.0 unit / Semester: I

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

Attendance at all sessions is required.

Limited to 14 students.

6 weeks, starts 11/4

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

AP010Y: HD Video Output, Formats, Compression and Codecs

1.0 unit / Semester: Not planned for this academic year

This workshop will be a short intensive on the basics of HD video formats, compression schemes and codecs, to help students make the right choices for getting their video to their desired playback device be that a computer, a DVD or Blu-ray player, hard-disk players, cellphones, the Internet and so forth.

4 weeks

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

AP010Z: Artist's Statement Writing Workshop

1.0 unit / Semester: I

A 6-week workshop for students to work on writing an artist's statement. Statements in-progress will be read and responded to by the group.

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

AP101A: Foundation Seminar and Critique

5.0 units / Semester: I, II

Two-semester course for all first year photography and media students. An intensive introduction to the arts of photography and media. Basic technical and aesthetic introduction leads to groundwork for independent work, class discussion, lectures, group critiques and individual consultation. Technical Workshop: Printing to be taken concurrently.

* Required course.

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

AP101C: New Lab

2.0 units / Semester: I

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

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

* Open to others if space allows.

* Permission of instructor required.

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

AP102: Introduction to Digital Photography

2.0 units / Semester: I

Introduction to Digital Photography is a semester-long course that exposes students to the multiple elements of digital-photographic imaging theories, practices, and techniques. The course is designed to provide students with a basic foundation in the use of photographic manipulation using various software programs. Students will also gain an understanding of the relationship between traditional film-based photography and digital techniques. The coursework includes using and defining digital imaging and retouching terms, creating photographic images that demonstrate correct color balance and density, using Photoshop's tools for manipulation, and producing digital prints. Emphasis is placed on identifying image elements that require improvement, knowing multiple ways of correcting the problems, and recognizing digital solutions and methods needed for individual production.

*Prerequisite: Students must have a working knowledge of the Macintosh Operating System, version OSX.

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

AP110: Visual Semiotics

2.0 units / Semester: I

This course is designed to introduce basic ideas of structuralism (and some of its discontents) as they have been applied to the analysis and criticism of 'the visual'. After a brief but thorough explication of both Peircean and Saussurean semiotic theories, we will follow the arguments about visual signs and sign making through a selection of readings from the work of Irwin Panofsky, Roland Barthes, Julia Kristeva, Umberto Eco, Jacques Derrida, Michel Foucault, Rosalind Krauss, Kaja Silverman and Jeremy Gilbert-Rolfe, among possible others. Students will be expected to do all assigned readings, attend weekly lectures, and participate in discussions. Credit will be calculated on attendance and at least one of the following options: a weekly journal of reading and lecture notes; a research paper on a topic of semiotic interest and by permission of the instructor; an art work (made for the class) presented and orally defended in a semiotic context to the class.

* Required course.

* Critical Studies credit.

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

AP205A: Critical Documentary Praxis

2.0 units / Semester: II

Recording, revealing, preserving, persuading, promoting, analyzing, interrogating, expressing: these are verbs that are often deployed to describe what documentary images do. Rather than assume the 'transparent fact' of an image, in this course we will learn to work critically with an image's openness, and with the visual grammars and the semiotic layers that influence any image's interpretation. We will work to critically unravel the many oppositions through which ideas of documentary are often limited - non-fiction as opposed to fiction, literalism as opposed to experimentation, propaganda as opposed to aesthetics, social fact as opposed to intimate experience. As we look at critical uses of documentary that form an international conversation, students can expect to develop their historical and theoretical understanding of documentary forms in a global frame. Whether working with still or moving-images, our hands-on work will engage with documentary's relationship to portraiture, landscape, narrative, questions of the archive, performativity, social documentation, and political aesthetics. Instead of seeing 'production' as the end point of our practice, we will think in-depth about expanded models of distribution and the shifting role of documentary within cross-media platforms, pushing the dynamics, modes of address and types of claims that documentary might make.

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

AP205A-Z: Documentary Practice

2.0 units / Semester: I, II

Courses under the Documentary Practice category take up questions about images that are understood to be factual, and which serve as records upon which knowledge of the world can be built. Whether rooted in still or moving images, critiques of documentary also tell us that documentary is never so simply innocent or trustworthy, as its uses must always be questioned and interrogated, just as documentary practices question the world. Documentary Practice courses help students to bring their practice into the larger world, while opening up the ethics, responsibilities, creative and experimental uses of documentary, its modes and genres, in order to enhance the vocabulary, voice, spaces and methods of our students' work.

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

AP210: Undergraduate Seminar

2.0 units / Semester: I

A required class for all BFA2 and transfer Photography and Media students. The class covers conceptual, historical, and theoretical topics surrounding photography and media, with an emphasis on group discussion and student participation. The class aims to expand students' understandings and perspectives of photography and media by locating these practices in broad artistic, social, political, and geographical contexts. Throughout the semester, Photo and Media MFA2s will give presentations of their work to the class.

* Required course.

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

AP220: Practice Courses

2.0 units / Semester: I, II

Practice Courses within the Photography and Media program are courses in which students focus on making work and developing the shape of their practice. While each section offered under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around production. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance, and book-making, and including a focus on the primary genres and categories of production common to media and photography.

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

AP220G: The Question Concerning Ecology

2.0 units / Semester: I

This course is a group investigation into the question of ecology and its relation to political and cultural practice. Departing from questions of landscape that shape the history of photography and through a process of shared inquiry, we will engage with the many difficult and incongruent ways that 'ecology' might be framed today. We will begin with a silent hike through the San Gabriel Mountains, then move toward discussions of frameworks around which questions of landscape and ecology might be traced. Our research and conversations will move from global climate change to debates about energy, to struggles for community gardens, to movements for transportation rights, to indigenous perspectives on mother earth, to actions aimed toward the earth's liberation, to islands that will disappear under rising waters, to nuclear energy from Fukushima, to San Onofre, to the storage of nuclear waste on Native American Reservations, and most situatedly, to the recent student-led campaign at CalArts to urge the Institute to divest from fossil fuel stocks. We will also be working interdisciplinarily and learning from a range of practices between art, film, music, literature, law, human rights, science, sociology, anthropology, and public policy. Beyond the narrow label of 'Eco-Art' or the environmental-isms around which ecology is often foreclosed, this course will attempt to open a space in which we might reconsider how ideas of landscape engage with and form a relation to ecology, asked as a historical and political question on a planetary scale. Students will be expected to do weekly readings, conduct in-depth research, actively participate in discussion, engage in modes of collaborative learning, and write a series of proposals that will eventually develop into a final project.

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

AP220H: Real and Imagined

2.0 units / Semester: II

This course addresses the inherent contradiction in 2 dimensional still photographs: they are both fact and fiction. This class will explore how context is imperative for the reading of photographs. There will be a focus on how the 'meaning' of photographic images shifts across a variety of texts and media, from family snapshots to global distribution of photographic images. In response to assigned readings and class discussions, students will be required to produce 3 photo based projects - one print based project, one web based project, and one wholly experiential piece. This is open to students working in all mediums, students taking this class better be in for the ride of their lives.

* Course Pending Approval

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

AP220K: Now Here's A Little Story I Got To Tell

2.0 units / Semester: I

This course is for students interested in visual storytelling and working with projects that question narrative structures. In our own projects and through the work of others, we will investigate the complex relationship between photography, text and literature. We will explore the intersections of the literary and the photographic from various critical and historical perspectives, looking at artists who use language, text and photography, and who utilize narrative strategies. Collectively we will choose several novels and short stories to read, along with weekly discussions, and we will create projects that reflect our textual and photographic inquiries. There will be field trips, guest visits, and in-class workshops that will allow students to think about and generate new material.

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

AP220U: Simple Hearts

2.0 units / Semester: I

'A child wants to see. It always begins like this.'
Julien Barnes, Arthur and George, 2006

Inspired by Baudelaire's *flâneur*, the Situationists derive, the freedom of sketch books, or the serendipity of watercolors and Freudian slips, but perhaps most of all by the immediacy and ubiquity of digital photography, this class will prize and practice flexible, immediate artistic responsiveness, along with a simplicity of tools and stripped down methods.

We will alternate field trips with show and tell critiques throughout the semester. The goal is to have an experience and make an artwork in response to that experience every two weeks.

We will work on the the indispensable art muscles of clarity and expedience, without high-falutin' rhetorical mystifications or baroque and elaborate production methods. The final product of the class will be either or both a show and a book, depending on opportunity--everything depends on opportunity--and cash.

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

AP220W: Passages in Writing

2.0 units / Semester: II

This workshop is aimed toward developing writing as a part of one's artistic practice. It is of particular use to students having exhibitions during the Spring semester. Far from understanding 'writing' as only printed words on a blank page, this course embraces the idea of writing in its broadest sense: as a process of doing and undoing—a passage that moves one toward a more nuanced understanding of the scope and depth of their larger artistic project. During the first half of the semester, we will be looking closely at our own practices and learn to see them with new eyes and ears. We will try to understand what kinds of methodologies went into the creation of the works, how we might expand and nuance these frameworks with further research, and how we might develop strategies for writing in parallel to this process. During this stage, we will also be looking at various examples of writing from the fields of art, critical theory, cultural studies and literature, so that we might learn strategies from those before us. For the second half of the class, we will workshop the writing that we have produced amongst our group and offer in-depth feedback to each other.

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

AP310A: Undergraduate Critique

2.0 units / Semester: I, II

This course presents weekly group discussion and analysis of student work. Each student is expected to present new work. The instructor determines the schedule of presentation. All students will be required to discuss their own work and the work of their classmates. Students are expected to develop autonomous and sustained bodies of work specifically for this class and to participate in critiques. Preparation outside of class is required.

* Required course.

* May be repeated for credit.

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

AP311: Public Persona/Public Spaces

2.0 units / Semester: I

Public Persona/Public Spaces will require students to utilize existing public spaces in Los Angeles, San Fernando Valley, and Santa Clarita Valley, to create various narrative and non-linear photo medium-based works that will accentuate the visual presence of the artist across various digital and analog platforms in order to develop an integrated media audience. Aspects pertaining to the generation of a public persona will be discussed and examined in relation to contemporary and historical scholarly/popular references with attention directed at establishing an understanding of how to attract media attention. Public spaces will incorporate established infrastructure, parking lots, streets, and unexpected sites. The course will require some off-campus meetings for photographic purposes. The course will also include lectures and readings pertaining to the concept of public as well as to the variable definition of persona.

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

AP320K: Photo Idea - photo exhibitions

2.0 units / Semester: I

Photo Idea: Exhibition is a production course. The idea of this class is to focus on project development through two exhibitions. The first exhibition in November is a 'test run' - or following an idea of an exploded notebook of the ideas,

images, and resources generated to that point. The second exhibition, in late December, is a focused portion of that work that accurately represents the student's work and ideas.

Part of the presumption of this class is that we work together in critique and idea generating sessions casting a broad net

to consider the multiple contextual and exhibition possibilities for a work rooted in contemporary photography or what might be suitably described as essentially a photography reliant idea. In this we honor the interests of artists who are deeply engaged in an ongoing dialogue with the medium and individual avenues of inquiry that have at their base an idea of photographic capacity.

Limit 15. Permission of Instructor required.

* Permission of instructor required.

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

AP325: Moving Pictures League

2.0 units / Semester: I

This course is dedicated to the making of moving pictures: projects whose defining characteristic is that they move and change over time, including video, film, or the animation of still images, performance for the camera, magic lantern shows, or sound works whose moving images are mental. Each student will be expected to bring a project to develop for the semester, and we will develop our curriculum based upon the concerns that arise from students' projects and shared concerns with our mediums, including sound-image relationships, questions of voice, concept and structure, the arcs and rhythms we develop over time, and the differences between installation and screening contexts. As our larger frame, we will say 'league' rather than 'course,' because whether our projects will be individually or collaboratively produced, we will be making them 'in league with each other' - screening, watching, listening, supporting, sharing our development and helping one another to build a critical discourse that surrounds or invades our work, while pushing our potential to move an audience. An association, an alliance, 'league' comes from the same root that in Latin means 'to bind,' as a ligament binds muscle to bone. In other words, for the duration of the semester we will be bound in relation - an element of a social practice that we will also inspect as a resource, where the relations built in our production and for our reception will be considered within the space of our work.

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

AP326: Artist as Writer

2.0 units / Semester: I

ARTIST AS WRITER explores the usage of the written word to promote ideas, describe concepts, illuminate issues, and for the further development of personal expression. Through the practice of writing, students will incorporate various scripting techniques as well as be presented with elements of narrative creation. The course will introduce students to aspects of writing suitable for print media, digital media, the Internet, and other forms of propaganda. Students will be encouraged to write for impact. Through a series of lectures, conversations, readings, and the practice of writing, students will be presented with a variety of tasks that should result in the enhancement of effective targeted communication.

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

AP331: A Problem of Social Practice

2.0 units / Semester: I, II

The first problem of social practice is that all art-making is social practice: as human activity, art emerges from social life and takes place within it, deriving its meanings and value from the social relations and beliefs that surround it. Here, while locating the social within questions of authorship, audiences and publics, and the engagement of communities and sites ignored or excluded from conventional art, 'Problems of Social Practice' courses will take up practices that produce the larger social world - across, outside or regardless of discipline. While opening up the tools and chosen media of each student to a larger field of meanings, each section will engage a particular social practice, considering practices like those of feminism, democracy, community building, economy, and forms of social justice movement not only as a 'content' or topic, but through the actors, contexts, media and effects of their work. Each section will offer histories their particular social practice, along with collaboration and collectivity, performance and participation, and the roles of publics and communities within our work. Students will be asked to consider: What is art able to do other than 'be art'? To be successful, does art need to count 'as art' - and according to whose definitions? Most importantly, instead of asking whether art changes the world, students will ask, how our art changes the world.

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

AP331B: Problems of Social Practice: Feminist Practice

3.0 units / Semester: II

This course specifically focuses its attention on the problems of Feminist practice both historically and in the current climate. Following the previous semester's focus on Feminist process, we will negotiate and navigate our authorship, audience and subject matter to consider the relevance of aesthetics critically as social engagement. Through our critical study of Feminist discourse we investigate the origin, nature and methodology what we mean by 'the social' and feminism. We will consider the actors, the contexts and effects of our work and establish a laboratory to work and challenge our projects. Building on what we have learned about histories of Feminist collaboration and collectivity, we will continue our investigation of Feminist practice through performance and participation. We will explore the roles of publics and communities within our work. Possible class projects could include: publications, manifestos, institutional interventions and/or enacting the CalArts Feminist archive. The course is open to the institute at all levels. Visitors will include Feminist Faculty, CalArts alumni and other guests.

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

AP346: Collaboration

2.0 units / Semester: I, II

Collaboration courses are practice-based, dedicated to classes organized to think about and act in collaboration, with the tentative goals of 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. Outside of the obvious 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 voice or oeuvre of one individual. Each section will be organized specific to the concerns of that particular semester.

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

AP346B: Collaboration: Feminist Process

2.0 units / Semester: I

This is a student directed and facilitated practice based course in which we will think about and act in collaboration. Feminist process(es) including CR (Consciousness Raising), Constructive Criticism, 'Crit self Crit', active listening, Democratic Management and collective facilitation will be explored throughout the semester. Feminist collaborative methods challenge notions of individual authorship and heroic myths of genius and have influenced and been adopted by such groups as Act-Up and the Occupy Movement. After establishing our collective working process, we will research and reconstruct a history of feminist process and power at CalArts. We will work together to develop contemporary feminist paradigms to discover what is relevant to us now. What is feminism to us now? What wave are we - is there such a thing as 4th wave feminism or what comes after post-feminism? How does contemporary feminism include the experience of multiple and transforming genders? We will collectively build, design and produce an exhibition, a series of exhibitions, public actions and/or events as the final outcome of the semester. This is a two-semester sequence followed by The Feminist Practice class. The course is open to the institute at all levels. Visitors will include Feminist Faculty, CalArts alumni and other guests.

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

AP351: Open Crit: A Queer Crit Potluck

3.0 units / Semester: Not planned for this academic year

This interdisciplinary critique will employ queer theory to discuss each student's work. Queering subjects through centers and peripheries of fluid and political identities. Each class will have a dinner break for a changing potluck of shared meals. Sharing and providing meals for one another will extend the critical conversation beyond the direct interrogation of the art object to engaging the ideas over kitchen tasks and the bounty of our culinary creations. Eating, cooking and critiquing should touch upon the content, theory, and construction of community within a queer discourse.

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

AP361: Captive 21st Century Audience - Network Culture

2.0 units / Semester: II

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.

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

AP370: Foto and Film

2.0 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, Agnas Varda, Gordon Parks, Johannes van der Keuken, Robert Frank, Ralph Steiner, and Paul Strand.

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

AP373: Topics in Photographic History (Intro to a History of Photography)

2.0 units / Semester: II

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

* Required of BFA1s.

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

AP382: Freeway Joyride: 21st Century Lane-Change

2.0 units / Semester: II

Freeway Joyride: 21st Century Lane-Change will explore the intricacies of interconnected communities via the Southern California Freeway system (busiest and most congested freeway system in the nation). The concrete ribbons that tie urban, suburban, rural, desert, mountain, and beach areas will be examined with requisite rest stops at unique and highly public sites that make Los Angeles County an endlessly mythical road that reaches past the horizon while touching the imagination of the world. The role of the artist in exploiting the richness of the global impact of local car culture will be investigated via readings, driving tours, as well as through the creation of on-site photographic, written, and performative works.

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

AP410: Critique and Exit

2.0 units / Semester: II

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

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

AP510: Graduate Seminar (subtitle determined by instructor)

3.0 units / Semester: I, II

AP510 courses are graduate-level seminars offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take an AP510 seminar at least two times within their four semesters.

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

AP510A: Grad Seminar: Digital Condition - Contemplating the Present

3.0 units / Semester: I

Graduate Seminar: Digital Condition - Contemplating the Present

In this seminar, we will consider the seismic impact of the digitization of nearly everything - images, communication, social life, politics and the economy. With most image production, dissemination, and reception now taking place online, how are the meanings and functions of photography and media changing? How are we ourselves altered by seeing, thinking, and communicating through digital technology? What are the effects of these changes on our art, our sensibilities, our aesthetic decisions, and our relationship to the world? Students will consider digital culture in relation to their own art practice: how, as artists, are we responding to and reflecting upon our increasingly online and screen-based lives and realities? Does digital culture play a conscious or unconscious role in the work we make? To answer these questions, we will read about, write about, and discuss the ways that software, hardware, and commercial-platforms and networks shape our ideas, our ways of seeing, our identities and our art. We will read from media theory, criticism, and artists' writings, and we will explore a variety of ways artists, theorists and critics are confronting these conditions.

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

AP510B: Graduate Seminar: Artist's Writing (reading room)

3.0 units / Semester: II

This seminar is about reading what artist's write about their own work and the work of others. The class will choose from a group of texts proposed by the instructor and from texts chosen by the students. The students are encouraged to consider texts that have some relationship to their work or lines of inquiry. We will meet weekly to discuss the work and propose lines of investigation or connection.

* Permission of instructor required.

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

AP520A: Graduate Critique: Photography

3.0 units / Semester: I, II

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

* May be repeated for credit.

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

AP801: Undergraduate Independent Study with Judy Fiskin

2.0 units / Semester: I, II

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

* Permission of instructor required.

* May be repeated for credit.

* Variable credit.

* Contract required.

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

AP802: Undergraduate Independent Study with JoAnn Callis

2.0 units / Semester: I, II

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

* Permission of instructor required.

* May be repeated for credit.

* Variable credit.

* Contract required.

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

AP901: Graduate Independent Study with Judy Fiskin

2.0 units / Semester: I, II

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

* Permission of instructor required.

* May be repeated for credit.

* Variable credit.

* Contract required.

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

AP902: Graduate Independent Study with JoAnn Callis

2.0 units / Semester: I, II

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

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

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

AR010: Remakes, Revisions, Translations, Cover-Versions

2.0 units / Semester: II

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

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

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

AR030A-D: Printmaking Workshops

1.0 unit / Semester: I, II

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

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

AR030D: A Printmaking Workshop

1.0 unit / Semester: I

A workshop introducing basic prep, imaging, materials management and printing skills with some additional instruction in digital prepress. Students will, upon completion, be completely comfortable with associated equipment and software used in these processes by end of workshop, as well as competence in high quality printing techniques as an extension of the students studio practice.

6 weeks - starts October 1st

- * Practicum Course.

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

AR101A: Foundation: Certainty and Doubt

5.0 units / Semester: I, II

In order to have a better understanding of the work you make and how that work interacts with culture, it is important to begin to grapple with the relationship between your art and art history, the divide between the type of work you now make and the art practice you wish to build, and your awareness of the variety of contemporary art

practices. In this course you will wrestle with these and other ideas as you begin your course of study in the Art Program. Lectures, discussions, readings, critiques, in-class projects, and an expectation that you will produce artwork that reflects your interests and ideas are all aspects of this course. Introduction to the program's labs (production facilities), course advisement, and field trips are also part of the course curriculum. In short, this 2-part course sequence is an introduction to the Art Program both as a practical primer to help you navigate the Institute and a conceptual introduction as to how artwork is produced, analyzed and critiqued in a myriad of ways.

Permission of instructors required.

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

AR111A-D: Macintosh for Artists

1.0 unit / Semester: II

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

* Permission of instructor required.

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

AR128A: Super Shop Workshop: Heavy Metal

1.0 unit / Semester: I

This is a 6-week intensive workshop, built around metalworking fundamentals in order to execute small-scale objects. M.I.G., T.I.G. and fabricating basics will be covered.

- * Starts October 15
- * Enrollment limited to 12 students.
- * Permission of instructor required.

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

AR150: Content and Form

3.0 units / Semester: I

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

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

AR200: Series

0.0 units / Semester: Not planned for this academic year

The AR200 Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, Expansive Fields, Art Pilots, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the AR200 Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details.

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

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

AR200A: Drawing, A Verb

2.0 units / Semester: I

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 at 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.

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

AR200B: Painting Studio and Critique

2.0 units / Semester: I, II

During this course, students will be expected to work in class on assignments which develop the following basic painting skills: observation, composition and color theory, material exploration, and critique. Throughout this class, our preconceptions of what a painting should be or do will be challenged and experimentation will be encouraged.

* Permission of instructor required.

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

AR200C: Sculpture

2.0 units / Semester: I, II

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. May be repeated for credit.

* Enrollment limited to 15 students.

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

AR200D: The Art of Practicing Socially

2.0 units / Semester: II

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

- * Enrollment priority is given to BFA1 and 2 students.
- * Enrollment is limited to 15 students.
- * Permission of instructor required.

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

AR200E: Time Based Studio: Endings and Loops

2.0 units / Semester: I

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

- * Enrollment limited to 15 students.
- * Recommended for BFA2 and higher.
- * May be repeated for credit.

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

AR200E: Time Based Studio: OK ANIMALS: Guided Practice in Performance and Performative Video

2.0 units / Semester: II

A course exploring the role of the body in art via a guided practice in performance and performative video. The course will offer a number of different things at once, including exposure to recent and contemporary performance and performative video; opportunities to learn and employ performance strategies; familiarity with formal concepts in performativity, including costuming, pacing, duration, movement, humor, and editing; experiments and strategies for generating and performing text; and meditation on the possible roles and deployments of the body and materiality in our time. Such questions have been made all the more urgent by a cultural and artistic environment increasingly tied to and formed by the internet and the digital, 'virtual' world. Related concepts will include abjection, transgression, solidarity, queering, broader theories of flesh (phenomenological, holographic, fantasy), dissensus, conjunction, and physical limitations as a source of artistic inspiration and political resistance. Readings may include work by Rosi

Braidoitti, Henri Bergson, Franco 'Bifo' Berardi, Gloria Anzaldua, and others. Priority given to Program in Art BFA 1 and 2 students. Enrollment limited to 18. May be repeated for credit.

- * Enrollment limited to 15 students.
- * Recommended for BFA2 and higher.
- * May be repeated for credit.

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

AR200F: Printmaking: Print & Digital Media

2.0 units / Semester: I, II

This class will introduce students to the Print and Media Lab resources. It will be project driven, meaning that the integration of individual students studio practice will be stressed technically and critically. Screenprinting, pre-press and output options in will be the basic technical skills covered during the semester. Discussion and criticism will be a large component of the class; contextual analysis of studio practice outside of the studio will be a continuing theme, as well as issues of 'publishing'.

- * Limited to 16 students.

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

AR200G: ArtLab: Digital Media

3.0 units / Semester: II

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

- * Enrollment limited to 15 students. Will consider more students if you have your own Mac laptop.
- Approved for Critical Studies Credit
- * Permission of instructor required.
- * Open to the Institute.

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

AR200K: Open Drawing

0.0 units / Semester: I, II

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

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

AR200L: Critical Ceramics

2.0 units / Semester: I

Exploring ceramic and related materials as a form for creating critical art projects. Basic and advanced skills will be taught as well as problem solving for specific projects. Handbuilding, wheel throwing, firing techniques, molds, repetitive objects and multiples, glazing and raku will be addressed. Materials fee required.

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

* Permission of instructor required.

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

AR215A: Post-Foundation: Skeptical Beliefs

3.0 units / Semester: I

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

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

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

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

AR215B: Post-Foundation: Passionate Practice

2.0 units / Semester: I

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

This critique was imagined to work hand-in-hand with the Skeptical Beliefs portion of the Post-foundation curriculum. Employing insights gained from the seminar section, students will individually present and constructively critique each other's work. Attendance is mandatory and participation in discussions required.

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

AR215C: Post Foundation: Visiting Artists Forum

2.0 units / Semester: II

This course is in tandem with the Visiting Artist's Lecture Series. All Program in Art BFA 2 students are required to attend the weekly lectures and to participate in a one-hour long seminar, where each student will present an overview of their practice in class. The seminar portion critically and creatively explores different methodologies by which artists present their practice in public contexts.

* Enrollment limited.

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

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

AR227: Digital Video Crash Workshop

1.0 unit / Semester: II

This crash course is designed to provide the skills necessary to quickly go from camera to display. The beginning video maker will learn how to acquire, transcode, archive, edit and properly and safely display video in the gallery. This workshop is designed to help the student meet their video-based project goals.

6 weeks starts 2/3

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

AR230A: Freud and Lacan: an Introductory Workshop

3.0 units / Semester: II

This course plans to introduce certain key psychoanalytic concepts through a series of readings of the work of Sigmund Freud and Jacques Lacan. Beginning with Freud's early case histories, we will engage critically with his theories of dreams, jokes and slips, as well as his views on sexuality and the fundamental structures of the psyche. With Lacan, we will explore the significance of language as a structuring principle, and contend with his basic work on the 'mirror phase' and the orders of the imaginary, the symbolic, and the real.

* Permission of instructor required.

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

AR230M: Merely Detected: Masculinity and Crime

3.0 units / Semester: I

This seminar will investigate masculinity in Hollywood detective films (film noir and beyond) through readings, screenings and discussions. Representations of men will be examined as they occur in ideas of the law and the social order. A final project is expected of each student, and attendance will directly influence grades. Permission of the instructor is required.

*Attendance and participation directly affect grades.

*Limited to 20 students.

* Permission of instructor required.

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

AR233A: Femme as a Four Letter Word

3.0 units / Semester: Not planned for this academic year

Feminism and Erotica in art and culture. This is a pro-sex seminar for visual artists. By reading assigned texts and responding to class discussion, we will examine 20th century feminism and its discontents. We will look towards our 21st century as we redefine the needs and desires of contemporary art as it relates to sex, gender, and the often contrary politics thereof. Special guests to be announced. Not for the faint hearted.

* Suggested for graduate and upper division undergraduates.

* Enrollment limited to 12.

- * Permission of instructor required.
- * Open to the Institute.

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

AR233C: Feminist Art: Theory and Practice

3.0 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.

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

AR240: Open Critique

2.0 units / Semester: I, II

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

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

AR240B: Open Crit: How to Do Things with Words

2.0 units / Semester: I

The in-between space of when an artwork comes into being as an object, but before it reaches completion will be the focus of this class. What happens after an art object gets made? How does artistic research impact the production and presentation of a work? What are the responsibilities and challenges of putting art in the world? How do the dynamics of presentation in specific contexts, to specific audiences change the work? What does it mean for an artwork to culminate? By relying on dialogue, experiences and knowledge of all the participants, and close readings of texts of common interest, we will seek multiple paths towards the production of meaning in art.

Students will be required to present their work twice during the course of the semester. The whole community of the class will be implicated in resolving and actualizing each project presented. Works will be assessed based on form, content, intent, proficiency with materials and processes, and overall effectiveness. Each member of the class will be responsible for sustaining an atmosphere where new ideas can emerge by promoting rigor, experimentation, playfulness and invention in an atmosphere of trust and mutual respect.

Permission of instructor required.
Enrollment limited to 16 students.

* Permission of instructor required.

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

AR240F: Tuff Luxe Crit

2.0 units / Semester: I

'Tuff Lux Crit' is a critique class for the serious artist who is ready for an extreme close-up. That is, this course offers a concrete/exploratory, personal/political, historical/philosophical analysis of each student's chosen body of work done while at CalArts. Positions will be taken, shaken, reassembled and repositioned. Each student will present her or his own work in class or studio, after a prep session with the instructor. The class will respond as a peer group determined to mine the intelligence of each artwork as presented. Proverbial blood, sweat, and tears are expected. Excellence in thought and discussion will be admired and encouraged. Dangerously subjective hyperboles will be taken to task. Hopefully each artist will finish the course with ample survival skills, ready to thrive in any competitive climate in or outside of CalArts. Participation required; no spectators allowed. Mandatory professionalism and mutual respect emphasized. Class limited to 12 students. BFA3 or higher, permission of instructor required.

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

AR240H: Open Crit: KEEPING IT REAL: Structures and Relationships in Life and Art

2.0 units / Semester: I, II

This course will bring students into an up-to-date conversation about 'source materials' that influence and direct one another; while also undertaking an investigation into the nature of relationship itself. Students will become familiar with a variety of flows/forms/forces which may be pertinent to art process via false or veritable analogy. Arrive ready to read, think and participate with your peers. Critique will focus on student work and interest especially as it connects with a renewed attention to structure/relation-making. Consistent attendance is mandatory. Each student presents twice during semester. MFA- Oriented but not exclusive. Enrollment limited to 20.

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

AR240I: Open Crit: ...Or something

3.0 units / Semester: II

Beginning a statement with the phrase 'I think' is an almost excessively explicit acknowledgement of the subjective dimension of discussion and debate. Ending a statement with the tag '...Or something...' invites listeners to throw their views into the mix, marking the statement as something like a question. Or it distances the speaker from what was stated, functioning as a shorthand form for 'I'm not certain about what I just said...', emphasizing its status as a proposition. Or it avoids confrontation, suggesting there may be or must be another way of saying this, or another set of ideas to invoke, another true statement. It's a way of saying, 'do you feel me?' and simultaneously a way of saying, 'whatever.' Invested in the practice of discussing artworks hypothetically, provisionally, and with respect for multiplicity of meaning and interpretation, this class will be both rigorous and open. Two students will present their work each week.

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

AR240K: Critique and Dialog

2.0 units / Semester: II

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

Enrollment limited to 16 upper level undergraduate and graduate students.

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

AR251: Reconsiderations: Critique Seminar

4.0 units / Semester: II

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

* Permission of instructor required.

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

AR300: Painting

2.0 units / Semester: Not planned for this academic year

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

* Enrollment limited to 20.

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

AR340: Open Seminar (with subtitle determined by instructor)

3.0 units / Semester: I, II

Open Seminar is a series of seminars of special topics chosen by the instructor. Reading, discussion, assigned projects or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course will be offered in the same semester. Please refer to course descriptions by each instructor that specify the topic of the seminar.

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

AR340A: Open Seminar: TBA

3.0 units / Semester: II

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

AR340B: Open Seminar: Scrap Work

3.0 units / Semester: II

During this class, we will investigate the significance of collecting materials relevant to each of our practices. We will explore the possibilities for arranging those materials into various forms. How does a collection reveal one's desires and identity? We will consider this while looking at artists such as Dieter Roth, Jasper Johns, Andy Warhol, Yves Saint Laurent and writers such as Gertrude Stein and Susan Sontag. Over the course of the semester, each student will create either a series of collages, a scrapbook, or a film using their own collected materials. This course will involve readings, lectures, film screenings, field trips, and several class critiques.

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

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

2.0 units / Semester: II

A class in which we make work about animals and look at paintings, writing, film and video, both documentary and otherwise, about animals. We will investigate the conflicted relationship between humans and the animal kingdom and how it resonates in our art and culture. Some painting and drawing will be done from life. There will be field trips. Some proposed locations include the LA Zoo, Marine Mammal Center, and the Gibbon Conservation Center.

* Permission of instructor required.

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

AR345A: Performing Life

3.0 units / Semester: II

This course takes its title from a 1979 essay by Allan Kaprow, and provides a critical survey of contemporary performance in a wide variety of forms including happenings, actions, body art, dance, video art, and social interventions from transgressive eruptions to privatized gestures. The class will be loosely divided into four topical sections: 'Space / Time,' 'Event / Document,' 'Public Body / Private Body,' and 'Recovery / Residue.' Along the way we will consider performance as both a live event and a historical event, and therefore will also investigate the role of mediation and documentation of performance including photography and video, text, rumor, and the residual exhibition of props and other performance relics.

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

AR375: Getting to Third: Investigations beyond the binary in art, thought, and life

3.0 units / Semester: I

This is a seminar/studio class in which we will journey in an (idiosyncratic) history of thought and art which has dealt

with living, making and thinking that not only moves beyond dualisms, but also lays the groundwork for the practice of an impassioned and productive indeterminacy. Student projects fueled by readings and discussion will be presented at intervals through the semester.

We will explore a succession of apparently immutable binaries alongside art/activity/writing which expands the terms of that particular conversation. Discussions will include (but not be limited to) topics such as: betweenness, the infinity of continuum, self/other, edges, non-linearity, fluidity/multiplicity, analog/digital, male/female, specific/general, local/global, radical pedagogy, transitive/substantive, self-organizing systems/state mandates, uncertainty, multiplicities, relationship and breath.

The class will do close weekly readings of important texts on life in the 'multiple' mindset including but not limited to: Roland Barthes' 'The Neutral', William James and Bertrand Russell's 'The Vague,' Deleuze and Guattari's 'The Rhizome,' as well as work by Ann Fausto-Sterling, James Gleick, Jacques Ranciere, Gayle Salamon, Eve Sedgwick and others.

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

AR381: The Contemporary Exhibition

3.0 units / Semester: I

This course will consider the exhibition as the primary context for defining the objectives and parameters of contemporary art discourse. Among our concerns will be the shifting roles of artists and curators, sites of production (museum, exhibition catalogue or website), and sites of critical and historical reception. We will examine groundbreaking and controversial exhibitions such as Anti-Illusion: Procedures/Materials, Live in Your Head: When Attitudes Become Form, Information, Bad Paointing, Pictures, the 1993 Whitney Biennial of American Art, Utopia Station, and Documenta 11, alongside the work of influential curators such as Nicolas Bourriaud, Okwui Enwezor, Thelma Gold, Lucy Lippard, Hans Ulrich Obrist, Harald Szeemann and marica Tucker. The course will be driven by individual and group research projects, conversations with local or visiting curators, and lively class discussion.

* Permission of instructor required.

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

AR386A: Critique

2.0 units / Semester: I, II

Each student will present their work to the class at least once during the semester. The student presenting work can determine some of the parameters for her/his critique. S/he may either opt to introduce the work before the discussion begins or s/he may chose to remain quiet, letting the class explore the work's meaning without their input. The class will deeply investigate the meaning of each artwork within a generative and consensus building discourse. Students are encouraged to fully consider all aspects of the work in question, to take nothing for granted, and to find clear but non-hierarchical modes of expressing their discoveries. Sometimes this takes the form of a comparison between the student's intent and the actual meaning produced by the work, with the goal of helping each student close the gap between intent and result. In this regard I encourage a mixture of advanced undergraduates and graduate students in the class. We have much to learn from each other. Enrollment limited to upper level undergraduate and graduate students only, permission of instructor required.

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

* Permission of instructor required.

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

AR390: Writing Workshop

2.0 units / Semester: I

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

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

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

AR395: Undergraduate Open Crit

2.0 units / Semester: I, II

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

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

AR422: Intensive Painting Workshop

2.0 units / Semester: II

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

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

AR425: Advanced Critical Ceramics

2.0 units / Semester: II

Advanced Critical Ceramics will expand beyond basic knowledge of working in clay to include more detailed and specific technologies for creating work of all kinds. If you have already taken the Critical Ceramics class or have previous experience, this class will cover advanced hand building, molds, wheel throwing, glazes, and more.

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

AR431: Pedagogy as Art

2.0 units / Semester: II

This class will examine various educational models and techniques while linking these strategies to a dialogical art-making process committed to research, visual inquiry, and collaboration. The work of many artists/art collectives/educators will serve as a generative element for this class including the writings of Paulo Freire—one of the most influential educators of the 20th century. Freire regards the transmission of knowledge as an exchange of worlds

requiring mutual respect and an epistemological curiosity about the nature of dialogue to develop a better comprehension about the object of knowledge.

Employing this relational model, the main assignment for this class will be to design a workshop/event/social sculpture for a chosen site in Los Angeles, which responds to the needs and the mindsets of the location and facilitates the creation of collaborative encounters and conversations among diverse communities.

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

AR451: Horror, Gender, Guilty Pleasures and Everything Else

2.0 units / Semester: 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.

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

AR458: The Art of Infiltration

2.0 units / Semester: II

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 VSsterbotten Maritime Museum and at the Christian Dinosaur Museum (Den F÷rhistoriska VSrlden) 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.'

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

AR463: Routine Pleasures

3.0 units / Semester: Not planned for this academic year

'For the rustle,' asserts Roland Barthes, 'implies a community of bodies: in the sounds of the pleasure which is 'working,' no voice is raised, guides, or swerves, no voice is constituted; the rustle is the very sound of plural delectation-plural but never massive (the mass, quite the contrary, has a single voice, and terribly loud).' This course will consider 'the individual' and 'the collective' as tactical and historically charged positions, with critical implications for notions of labor and pleasure, as well as agency and authorship. We will begin and end with Jean-Pierre Gorin's 1986 film-essay Routine Pleasures, an elliptical meditation on plural delectation, among other things. Along the way, we will also consider the Dziga Vertov Group, Manny Farber's 'White Elephant Art vs. Termite Art,' Andy Warhol's Factory production, Edouard LevT's Autoportrait, the Art Workers' Coalition (AWC), Womanhouse, Group Material, Asco, Henry David Thoreau's Walden, Land Art, and the Center for Land Use Interpretation. This class will function as a reading and discussion group; students will work on assigned projects individually and collectively.

* Offered for Critical Studies Metier Studies credit.

* Open to the Institute.

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

AR480: Next Exit

1.0 unit / Semester: I, II

This course meets on alternate weeks over a 2 semester span. Students may take it 1 semester only. The course is planned to be an open discussion of what it means to be a professional artists, and how to use the final year to prepare for entering that life. Topics covered will range from record-keeping to studio visit etiquette, from networking to self-presentation. Interspersed with this will be discussions of current art practice as seen in the galleries and various magazines, and practically-oriented crits of works in progress.

Starts on September 9th

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

AR515A: Getting Your Sh*t Together

3.0 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), finding a job, resumes, artist statements, presenting yourself, legal and business issues, studio visits, raising money with and without grantwriting, DIY strategies and much more. Professionalism and the responsibility of the artist will be addressed. Visitors and guests, field trips and 'behind the scenes' peeks. Attendance required, with some required projects that will benefit your career. GYST software is provided as part of the class, (you can download it at <http://www.gyst-ink.com> as a free trial). You will be presenting your portfolio to a group of local curators at the end of the class. Students who take this class are less frazzled when they graduate, know the ins and outs of the artworld, and have their sh*t together. If you are not sure if you need this class or not, come on by and have a chat with Karen. She will give you a survey to find out what you need to know as an artist.

MFA'S ONLY, BOTH MFA 1 AND 2

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

AR515B: Getting Your Sh*t Together

3.0 units / Semester: II

Everything you ever wanted to know about survival after art school. Loads of information, provocative discussions about issues such as ethics, curatorial practice and presentation spaces (galleries to alternative sites), finding a job, resumes, artist statements, presenting yourself, legal and business issues, studio visits, raising money with and without grantwriting, DIY strategies and much more. Professionalism and the responsibility of the artist will be addressed. Visitors and guests, field trips and 'behind the scenes' peeks. Attendance required, with some required projects that will benefit your career. GYST software is provided as part of the class, (you can download it at <http://www.gyst-ink.com> as a free trial). You will be presenting your portfolio to a group of local curators at the end of the class. Students who take this class are less frazzled when they graduate, know the ins and outs of the artworld, and have their sh*t together. If you are not sure if you need this class or not, come on by and have a chat with Karen. She will give you a survey to find out what you need to know as an artist.

* Spring is for BFA 4's (and MFA's should they not be able to take it in the Fall)

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

AR520: MFA-1 Critique

3.0 units / Semester: I

This critique class is designed for incoming MFA-1 students in the Art Program. In class, we will view and discuss each other's work, and begin to develop a discourse specific to the concerns of the group. One result is the exchange of ideas between peers in the Program is enriched and deepened. Future collaborations and ongoing debates are facilitated. An essential introduction to the ongoing critical conversations at CalArts, this class is as near as we get to a 'required course'.

Requirements: attend class, show work, and participate actively. ADMISSION GUARANTEED TO MFA-1 ART PROGRAM.

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

AR540: Metonymy

3.0 units / Semester: Not planned for this academic year

The metaphor is the semiotic function essential to aesthetic practices. At least this has been the basic position of art theory and criticism. The metaphor changes ordinary speech to poetry. And as it applies to art, it universalizes expression by converting it to form, hence realizing pathways that allow for the communication of meaning. Metaphor, it is claimed, provides the mechanism that makes works of art possible. However, much of recent art suggests that the metonym has increasingly become more important. The metonym allows both an aesthetic and a critical practice. It permits discourses on difference and culture as part of art; it is arguably the structure that makes political and other forms of critical content possible. It provides its own pathways of communication and realizes meaning from its uncertainties and contingencies. Metonymy elevates the role of culture and difference (social, racial, gender) in artistic practice by locating criticism at the heart of artistic expressions. This class will explore the history and traditions of both systems and show how they have marked the change from modern to postmodern art and criticism.

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

AR541: As It Happens

2.0 units / Semester: Not planned for this academic year

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

* Permission of instructor required.

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

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

2.0 units / Semester: Not planned for this academic year

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

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

AR800: Undergraduate Independent Study: Art

2.0 units / Semester: I, II

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

* Permission of instructor required.

* May be repeated for credit.

* Variable credit.

* Contract required.

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

AR850A: Directed Study for BFA-4s

5.0 units / Semester: I

Beginning with the Academic Year of 2013-14, all BFA 4 students are required to take a 5 units Directed Study in the

Fall Semester in order to prepare for a final exhibition or project.

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

AR900: Graduate Independent Project: Art

2.0 units / Semester: I, II

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

* May be repeated for credit.

* Variable credit.

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

AR902: Graduate Independent Project: Art

2.0 units / Semester: I, II

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

* May be repeated for credit.

* Variable credit.

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

AR950A: Directed Studies for Art and Photography and Media

5.0 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.

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

AT510: Art and Technology Studio I

3.0 units / Semester: I

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

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

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

AT520: Conversations on Technology, Culture and Practice

3.0 units / Semester: II

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.

* Permission of instructor required.

* Open to the Institute.

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

AT590A: Research and Practice: The Networked Studio

3.0 units / Semester: II

Research and Practice is required of all MFA 1 Art and Technology students. This class introduces the student to an array of studio and technical practices and research strategies that will be useful throughout a professional artist's career. This class will meet weekly with an Art and Technology faculty mentor and it will include lectures, visiting artists and class discussions of concepts, processes, technologies and critical issues that arise in the development of the student's body of work and creative practice.

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

AT590B: Research and Practice: Technology, Media and Culture

3.0 units / Semester: I

Research and Practice: Technology, Media and Culture is required of all MFA 1 Art and Technology students. This class introduces the student to an array of studio and technical practices and research strategies that will be useful throughout a professional artist's career. This class will meet weekly with an Art and Technology faculty mentor and it will include lectures, visiting artists and class discussions of concepts, processes, technologies and critical issues that arise in the development of the student's body of work and creative practice.

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

AT595: Art and Technology Studio II

3.0 units / Semester: II

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

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

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

AT610: Creative Research Group

6.0 units / Semester: II

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

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

AT620: Art & Technology, Culture and Critique

3.0 units / Semester: I

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

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

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

AT690B: Studio Research and Practice II

3.0 units / Semester: II

Studio: Research and Practice II is designed to allow the student concentrated studio time to continue their pursuit of advanced creative and technical practices and research in consultation with their Art and Technology faculty mentor. It is required for all MFA-2 Art and Technology students. The faculty mentor will be assigned to meet with the students on a weekly basis to discuss concepts, processes, technologies and critical issues in the continuing development of the student's body of work and working methodologies.

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

AT950A: Directed Study Art & Technology

5.0 units / Semester: I, II

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

CS171A: Historical Survey of Graphic Design

2.0 units / Semester: I, II

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

- * Permission of instructor required.
- * Open to the Institute.

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

CS172: History of Photography

2.0 units / Semester: I

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

- * Required course.
- * Priority given to BFA-3 and BFA-4 Photography & Media students.
- * Open to the Institute.

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

ID370: The People's Theory

2.0 units / Semester: Not planned for this academic year

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

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

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

ID415: Migration and Mapping, Contemporary Art and Islam

3.0 units / Semester: II

Conceived and constructed as the research phase for an exhibition planned for the LA Municipal Gallery to consider the question; 'Within the terms of contemporary art, how might we understand the term, 'Islamic?'' The course will consider the history, politics and culture of using terminology, specifically in the visual arts sphere, of Islam and the Middle East as a general organizing curatorial principal, and research the work of contemporary artists working within that sphere of influence and critical investigation. Events of the past decade have fueled an interest in this field of art production on a political level, and in the contemporary art world, the rapid development and boom of a Gulf art market and surge in acquisitions has put the region generally thought of as 'Islamic' on the map in regards to western or market-based arts and culture for perhaps the first time as a site of production of contemporary art (as opposed to antiquities, traditional crafts and textiles, or as a subject of work). However, the diversity of the Islamic world, and its dispersed location(s) translates into a multiplicity of worlds, productions, and markets.

Is it possible to understand the expanse of the term Islamic from the terrain that comprises contemporary art? We must ask what the work is that we are asking, or expecting, art from the Islamic world to do, and why an exhibition would even be organized along these lines. This course, and exhibition, will include an examination of the premise of this question through critical readings of an array of works that do not necessarily lay claim to a fixed mode of understanding, but that, taken as a whole, might provide a glimpse into the notion of an Islamic world as well as its constructs and how these constructs have been used both internally and externally over time. Also important will be the relationship between Los Angeles and the US as a place where content has been produced that has had a wide influence over how the notion of Islam, and the world that it comes from, has been imagined and circulated. Los Angeles will also be explored in consideration of its artists and populations that have strong relationships to both the regions and religion in question.

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

ID517: Art and Politics

2.0 units / Semester: II

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

* Cross disciplinary class.

* Open to the Institute.

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

ID520: Luminous Worlds: Art Pilots Project

4.0 units / Semester: I, II

In this collaborative art school / CAP class, participants will gain experience and develop teaching abilities within an interactive social practice environment. This hands-on workshop, taught at a local elementary school, will be aligned with a seminar module where we will explore approaches to pedagogy, view artwork, and discuss readings. Designing projects that emphasize the importance of play and inventive thinking, we will activate drawing, color, sound, collage, writing, object making, and other experimental practices. The flow of this working process offers momentum for the CalArts students to mine the experience as an impetus to their personal work, regardless of individual disciplines. Works by artists using strategies of play and chance / order and chaos, including Helen Mirra's walking/printmaking practice, Eva Hesse's drawing process, and Allan Kaprow's performance work will provide a background for discussion. This dialogue will be further invigorated with readings from Hannah Higgins's *The Fluxus Experience*, Robert Nickas's *Theft Is Vision*, Rosemary Peterson's *Why Piaget?*, John Dewey's *Experience and Education*, Mignon Nixon's 'Child'

Drawing on Eva Hesse, and Richard Schiff's writing on Richard Tuttle's drawing process and Katy Seigal's essay on Tuttle's use of language.

This is a cross-disciplinary class; students from all mTtiers are welcome. Prior teaching experience or visual art background is not necessary.

Session A: Art Pilots Workshop

Mondays 1:00-4:00

Session B: Seminar

Alternate Tuesdays 6-8, and first Mondays 1:00-4:00

* Cross disciplinary class.

* Open to the Institute.

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

IM1007A: Integrated Media Studio I

3.0 units / Semester: I, II

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

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

* Permission of instructor required.

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

IM1016: SoundGameSpace

2.0 units / Semester: II

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

* cross listed with the Program in Art and Technology

* Permission of instructor required.

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

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

3.0 units / Semester: I

An Integrated Media research and production oriented workshop leading to a collective interactive environment, using

experience, performance, text and sound as our material.

Contemporary neuroscientific studies, presented in venues ranging from peer-reviewed journals on down to Cosmopolitan magazine bombard us with curious tales of deep connections between mental and physical logics. How are concrete and virtual cultures forming your logic by co-forming your posture, your movements and your stillness? And, as physical computing increasingly embeds itself in our daily activities, what buried physical logics is technology imposing on our minds and bodies?

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

* Cross-listed with Art and Technology.

* Permission of instructor required.

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

MC605: Graduate Electroacoustic Seminar

2.0 units / Semester: I, II

Through individual and/or collaborative projects this course will explore emerging topics in electroacoustic music. This year, the first semester will focus on performance without controllers: feedback, complexity, emergence, and sound-as-control. The second semester will investigate tools for sonification. Here we'll open up the project domain to installations and site-specific projects. Along the way we might make a quick diversion to build some circuitry. This course is taught using only open-source software.

* Cross-listed in Art & Technology.

* Permission of instructor required.

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

MC617: Media Strategies: Rules and Space

2.0 units / Semester: II

This class will focus on perceiving and using space, representing dynamics in space, and getting a feel for how rules effect spatial dynamics. Class meetings are often held outside, weather permitting. The class requires whole-hearted, often physical participation.

* Cross disciplinary class.

* Open to the Institute.

Discipline(s): [School of Art](#), [The Herb Alpert School of Music at CalArts](#), [Integrated Media](#)

MC618: Media Theory: the Interactee

3.0 units / Semester: I

This class will have both a theoretical and a practical side—the theoretical side will be a consideration of several aspects of the way an audience perceives a work: their most basic cognitive perception; what stays, or stands out in the memory; the work as a matter of interpretation; and the piece or object as something associated with others of its type. The practical side of the class will be making some participatory and installation pieces that test these theories about the audience. The class will include weekly reading, research, and short writing assignments, and three short projects, which the class will discuss in detail.

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

TP230: Objects Fabrication Techniques

2.0 units / Semester: Not planned for this academic year

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

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

* Permission of instructor required.

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