

## Statement of Purpose

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

## Residence Requirements

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

## Curriculum Requirements

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

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

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

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

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

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

As part of the Institute's Critical Studies requirements, eight units of art history and criticism are required. Of these, four must be Modern Art History in Review, AH020 (to be taken during the second or third year). The other four units are to be selected, with the mentor's approval, from the following:

AG111	Macintosh for Designers
AH010	What Makes It Art?
AR230	Seminar: Critical Theory
AP362	Visual Semiotics
AP210	Topics/Photo:Theory & Crit.
CS171	Hist Survey of Graphic Design
CS172	History of Photography
CS175	Film History
CS252	European Studies
CS243	The American Century
CS570K	Topics in Photo History

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

## II. Practicum

The first three weeks of instruction in the Spring semester are devoted to technical workshops and studio production. Undergraduate students in the Art School are required to take a minimum of two workshops during this period. Workshops are open to graduate students, and students in other programs, on a limited basis only. Registration for these classes takes place in the last week of the Fall semester in the Art School Office. Practicum workshops are represented by (\*) in the Art School section of this catalog.

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

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

Students must complete a graduate project and paper by the end of the final year, to be reviewed by the Graduation Review Committee. Details of review procedures are available in the Art Office.

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

## IV. Integrated Media Curriculum (Graduate Only)

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

## Course Requirements

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

### I. Art Program Requirements

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

##### First Year

AR101A&B	Foundation Seminar
AH010	What Makes It Art?
At least two classes from the following:	
AR200A	Drawing
AR200B	Practical Painting
AR200C	Sculpture
AR200D	Alternative Practices
AR200E	Time Based Studio
AR200F	Print & Digital Media
AR200G	Mac for Artists

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

### **Second Year**

AR215A&B Post Foundation Seminar and Critique

At least two classes from the following:

AR200A Drawing  
AR200B Practical Painting  
AR200C Sculpture  
AR200D Alternative Practices  
AR200E Time Based Studio  
AR200F Print & Digital Media  
AR200G Mac for Artists  
AR200H Expansive Fields

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

Both sections of Modern Art History in Review (AH020A&B) must be completed during second or third year

### **Third Year**

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

### **Fourth Year**

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

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

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

Each student will fashion a course of study in consultation with the mentor. There is an expectation that a student will present a project or exhibition during the first year. In the final two semesters of residency, the student is required to participate in a two-semester independent study sequence (AR950A&B) in order to prepare for a final exhibition or project.

AR900 Graduate Independent Study

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

## **II. Graphic Design Program Requirements**

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

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**

AG111A Macintosh for Designers  
AG221B Basic Photo for Graphic Designers I  
AG101A&B Graphic Design I  
AG110 Skills for Visualization  
AG104 Design Issues

#### **Second Year**

AG221A Basic Digital Video Graphic Design  
AG215A&B Typography I & II

AG201A&B	Graphic Design II
AG310	Image Making I
AG275	Digital Production for Graphic Design

**Third Year**

AG301A&B	Graphic Design III
AG315A&B	Typography III & IV
AG330A	Beginning Web Design or Beginning Motion
CS171	Historical Survey of Graphic Design

At least one program elective

**Fourth Year**

AG401A&B	Graphic Design IV
AG450	Prof Practice for Graphic Design

At least two program electives

**Master of Fine Arts and Advanced Certificate of Fine Arts**

At the start of the third semester of residence, MFA2 and Advanced Certificate candidates will submit a thesis proposal for approval by the faculty. The major portion of graduate students' time and energy during the final year of residence will be spent working on the thesis project, which should be directed toward both practical investigation and theory. Required courses are:

**PMFA Year**

AG550A&B	Visual Literacy
CS171	Historical Survey of Graphic Design
AG570	Typographics

**First Year**

AG510A&B	Graduate Seminar I
CS171	Historical Survey of Graphic Design
AG461B	Graphic Design Theory
AG570	Typographics

**Second Year**

AG461A	Graphic Design Theory
AG520A&B	Graduate Seminar II

At least one program elective

**III. Photography and Media Program Requirements****Bachelor of Fine Arts and Certificate of Fine Arts****First Year**

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

Two Practicum workshops

**Second Year**

AP210	BFA Think Tank
AP310A, B	Undergraduate Critique
AR800	Independent Study (one each semester)

Two Practicum workshops

**Third Year**

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

**Fourth Year**

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

**General BFA Requirements**

CS172 History of Photography  
AP360 Video History  
AP361 Network Culture  
AP362 Visual Semiotics

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

**Master of Fine Arts and Advanced Certificate of Fine Arts**

AR900 Graduate Independent Study (at least four)  
AP510 Graduate Seminar (at least two)  
AP520 Graduate Critique (at least two)  
AR950A&B Graduate Independent Study (as preparation for MFA project). Taken in the 2nd year

The following courses are highly recommended.

CS172 History of Photography  
AH020 Modern Art History in Review  
AP360 Video History  
AP361 Network Culture  
AP362 Visual Semiotics

**ID200A&B Collaboration Laboratories****ID200A Interdisciplinary Collaborative Process**

2 units / Semester I

A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process which is compatible with both the form and content which he/she is working with in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of ongoing projects, readings, and a L.A. field trip to a performance. Interdisciplinary projects can take the form of new theater works, installations, audio/soundworks, performances, film/ video, etc. and any number of unnamed forms.

- \* Enrollment open to the Institute by permission of instructor.
- \* Priority to graduate and upper division undergraduates.

**ID200B Multiple Personalities: Interdisciplinary Collaborative Process**

2 units / Semester II

A workshop for evolving new performance work which crosses disciplines including but not exclusive to dance, theater, music, performance art, film/video or any combination of these disciplines. Through collaboration the class will develop one (or possibly several) performance project(s). Over the course of the semester each project will be taken through the various pre-production stages such as: research and development, outlining performance action, writing scripts, designing the performance, creating budgets, presenting work-in-progress versions, critique and evaluation, etc. The class will also include lecture, a guest speakers program, readings, and a L.A. field trip to a performance.

- \* Enrollment open to the Institute by permission of instructor.
- \* Priority to graduate and upper division undergraduates.

**ID300 Interdisciplinary Critique**

2 units / Semester II

A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists.

- \* Enrollment required for Interschool Grant recipients.
- \* Priority to graduate and upper division undergraduate students.

**ID360 Re: Inventing the Wheel an Interdisciplinary History Survey**

2 units / Semester II

A 20th Century survey of interdisciplinary work from Dada to the present taught by a series of CalArts faculty (from various schools) and visiting artists. Class includes lectures and collaborative class projects. At each class meeting, a different subject is covered. Subjects vary but may cover artists and movements/genres that include Dada, Fluxus, Antonin Artaud, John Cage, performance art, installation art and interactivity, and dance theater.

- \* Open to the entire Institute.

**ID370 The People's Theory**

2 units / Semester I

An interdisciplinary reading and discussion group for art and music students. We will read articles with an aim to crack the codes of proprietary, critical languages in each discipline, to unearth mutual interests. In a critical setting which includes more than one discipline, how do

we determine what is “good”? Who owns the codes? How do “specialists” in different disciplines come to talk to one another? Art students with an interest in music or sound are welcomed. Members of art bands are especially encouraged.

### **ID450 Performing Art**

2 units / Semester II

What constitutes art that is performed, and how does one produce it for public presentation? This class will explore the possibilities of devising, building and executing live performance works through individual class participants’ development of their own original ideas. Works-in-progress and final projects will be designed for presentation at an L.A.-area art center (to be determined). Class will be introduced to the broader possibilities of producing their work in and around Los Angeles, and will be informed by the works of artists who have worked in these environments through lectures, visiting artists, and site visits to various performance spaces.

### **ID550 Arts Pedagogy: Artists Preparing to Teach in the Community**

2 units / Semester I, II

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

\* Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.

### **CS171A&B Historical Survey of Graphic Design**

2 units / Semester I, II

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

\* Enrollment limited to 30 by permission of instructor.

### **CS172 History of Photography**

2 units / Semester II

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.

### **CS352 Art and Postcolonial Theory**

2 units / Semester I

Especially designed for students who can believe that there is no conflict in discussing aesthetic and social ideas, this critical theory course will study the development of postcolonial theory from its beginnings found in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our

understanding of race on the one hand, and aesthetic judgments on the other. We will show how such strategies perpetuate age old binary oppositions that privilege insular theories of artistic production, and how postcolonialism, being a radical critique of culture, undermines such hierarchies by functioning as an ethics of radicalism in general, especially as it applies to art. Included in this investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of “good” art with universal values. These exhibitions attempted to rewrite our idea of history by implementing a postcolonial critical strategy which maps out an alternative historical view, an aesthetical and ethical landscape that is not bifurcated by racial difference, a critical space where notions of identity politics are not clearly differentiated from aesthetic radicalism. This course will consider that invention in art is not only part of modernism and its interest in transcendental judgments, but essential to both postmodernism and postcolonialism.

### **CS372 Relational Aesthetics: Social Exchange and Politics of Aleatory Space**

2 units / Semester II

In the early 1990's a group of artists began producing works whose chief concern was the creation of contexts for social interaction, claiming the chance interactions, and interpersonal exchanges that occur within the situations they construct as their primary medium. Building on the traditions of installation, performance, conceptual art, and institutional critique, artists such as Rirkrit Tirvanija, Liam Gillick, Thomas and Carsten Höller (among others) have reopened and radically redefined the contemporary understanding of the role of the viewer, the institution, and the artist. This movement, (dubbed 'Relational Aesthetics' by its chief proponent Nicolas Bourriaud, director and head curator at the Palais de Tokyo) has had a major impact on contemporary art, yet, despite the individual successes of many of the artists with whom the term is associated, the deeper implications of the movement has had only minor reception within the U.S. This class will attempt to unpack the historical, aesthetic, and theoretical parameters of both the concept, and the specific practices to which it is attached, emphasizing the political and social understanding of art and art making that it implies, as well as practices which question their propositions. The focus of the class will be to produce an active debate around the possibilities and problematics associated with relational aesthetics especially the specific issues raised when it is applied to an U.S. context.

\* Permission of instructor required.

## **Art School Courses**

### **AH010 What Makes It Art?**

2 units / Semester I

A survey of Modernism and Postmodernism within the context of Western art history. We will start with an attempt to understand earlier artists and movements to see how various concepts have been developed, challenged and dropped. The main part of the course will look at the art of the modern period, and the radical changes made to the understanding of art and its place in the world. In the final weeks we will look more closely at the work of the last thirty years, in order to understand the currents of thought and action that push artists to make the decisions they make. The point of the course is to demonstrate how factors like geography and history shape the art made in a particular period, so that we can begin to analyze what might work as a viable art idea today.

### **AH020A&B Modern Art History in Review**

2 units / Semester I, II

*Fall 2006:* The new definition of art emerging at the crossroads of social revolutions, modernization and wars. Major and minor turning points in late 18th and 19th century art, and the early 20th century avant-garde (the protagonists, the movements, the manifestoes). The



relation to tradition and the new public. The presence of women in art.

\* Required of Art Program students (second year or later).

\* Approved for Critical Studies credit.

*Spring 2007:* The impact of the two World Wars. Art as commodity or as a weapon of change? Artists as art critics, the margins as center (gender, sexuality, ethnicity). The status of art and the artist's role in the context of post-modernism, the digital revolution and globalism.

\* Required of Art Program students (second year or later).

\* Approved for Critical Studies credit.

### **ID450 Performing Art**

2 units / Semester II

What constitutes art that is performed, and how does one produce it for public presentation?

This class will explore the possibilities of devising, building and executing live performance works through individual class participants' development of their own original ideas. Works-in-progress and final projects will be designed for presentation at an L.A.-area art center (to be determined). Class will be introduced to the broader possibilities of producing their work in and around Los Angeles, and will be informed by the works of artists who have worked in these environments through lectures, visiting artists, and site visits to various performance spaces.

## **Art Program Courses**

### **AR010 Narrative Withdrawal: Subjectivity, Art-video & the World of Cinema**

2 units / Semester II

The course will begin with a survey of video artists and avant-garde filmmakers pitted against, but also aligned with, certain narrative approaches to mainstream cinema. The focus will then widen to include specific works which locate in both fields (of video art and cinema) particular crises in selfhood/identity. We will discuss the problems and solutions of structural narratological approaches that reduce or avoid the notion of *narrative voice* in these fields.

Students will then learn how to operate studio lighting, sound, video, film and computer-based editing with the goal of applying concepts learned in the class to a final video work which will be posted on-line. Media to be featured in this class may include works by Michael Haeneke, J.L. Godard, Michelangelo Antonioni, Isabelle Spengler, Linda Benglis, Alex Bag, Andy Warhol, Carlos Reygadas, Mathew Barney, Morgan Fisher, Pierre Huyghe, Ryan Trecartin, and Robert Longo.

\* Enrollment limited to 12 by permission of instructor.

### **AR012A Independent Projects Workshop: Editing and Final Cut Pro**

1 unit / Semester I

Students must have a project in some stage of production to be worked on throughout the course. This is a six-week workshop, which will provide the student with a thorough knowledge of Final Cut Pro editing software. Some editing technique will be presented and discussed with an emphasis on student project goals.

\* Limited to 12 students by permission of instructor.

### **AR030A–D Printmaking Workshops**

1 unit / Semester I, II (\*)

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

**AR060 Welding and Metal Fabrication Workshop**

1 units / Semester II (\*)

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

\* Enrollment limited to 12 students.

**AR101A&B Foundation Seminar**

3 units / Semester I, II

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

**AR111A–D Macintosh for Artists**

1 units / Semester II (\*)

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

\* Permission of instructors required.

\* Approved for Critical Studies credit.

**AR128 Super Shop Workshop****AR128A Get Your Tool On!**

1 unit / Semester I

Elementary woodworking and metalworking processes will be covered in this hands-on assignment based class for beginners. We will focus on basic sculptural building techniques, utilizing the resources of the Super Shop.

**AR128B The Metal Brainstorm**

1 unit / Semester II

This workshop will be an introduction and consideration to the medium of sheet metal. Making maquettes, pattern drafting, and architectural scale will be covered. Basic MIG welding, cold connections, and sawing will be employed to execute small scale forms.

**AR150 Content and Form**

3 units / Semester I

This course will study *Libidinal Economy* by Jean Francois Lyotard. Lyotard investigates in this provocative little book a postmodernism that critiques the importance of language in any theoretical assessment of culture and identity. Using Freud and Marx, Lyotard develops a theory of deconstruction that bases aesthetic, psychological and political judgments upon the body as the site of originary moment of signification. Lyotard critiques the sign. He proposes the idea that events are not governed by concepts or theories. His notion of the figural introduces the idea that writing is an event as well as a functional use of language. This proposition makes Lyotard somewhat controversial because it attacks conventional notions of politics. For example, he has trouble with theories of the politics of representation. Any theory of politics stands as a grand narrative that assumes a reciprocal relationship between that theory and events. Since he deconstructs the semiotic sign, grand narratives are false constructs to him. Language does not represent events because it is an event itself. In this

class I will give two studio problems, each is based upon our readings. We will critique the solutions in class. The critiques are designed to bridge the theory/practice polarity. In this way the student will not only become familiar with the idea of the postmodern but establish a bridge between it and studio practices. Since we are investigating Lyotard, the problem of the relationship between theory and practice, form and content, becomes quite complex. Lyotard is against theory. He recognizes, however, the significance of discourse. So this bridge will be constructed from the complex performativity of discourse (sign) and event (the phenomenon prior to language).

**AR200A Drawing, a Verb**

2 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 as the semester will allow. On time attendance required. This is a wake up and draw class. Bring your brains, heart, hands, and eyes. Other materials discussed, a few supplied.

\* Course is limited to 15 students by permission of instructor.

**AR200B Practical Painting**

2 units / Semester II

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

**AR200C Sculpture: Becoming Sculpture**

2 units / Semester I

Understanding basic sculptural processes and manipulating materials are means to build confidence in carving our own vision. This is a hands-on, assignment based class for beginners. Since most sculptures take more than 3 hours to complete, do prepare to work outside of class. It is imperative that students come to class with their own tools and materials ready.

\* Enrollment limited to 15 students.

**AR200D Alternative Practices: Context Revolt**

2 units / Semester II

An investigation into site specific work, public art projects, alternatives to the mainstream and net art will be investigated. Opening up possibilities for the production of work beyond the white cube, or using the white cube in challenging ways will be addressed. Issues of public space, ethics of public practice, and the responsibility of the artist will be discussed, as well as knowledgeable tips for how to generate projects on a budget. You do not have to be already making this kind of work to participate in the class.

**AR200E Time Based Studio: Reinactment and the Event**

2 units / Semester I

This praxis course introduces students to various time-based media including video, film, performance, and sound art. While learning basic practical aspects of each medium, students are exposed to historical and theoretical issues specific to time-based works of art. Students will be required to complete assignments, present works in class and participate in critiques. Further requirements include weekly readings and writing.

\* Enrollment limited to 15 students.

**AR200F Printmaking: Print and Digital Media**

2 units / Semester I, II

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

\* Limited to 16 students.

**AR200G Mac For Artists...Books to Widgets**

3 units / Semester II

Hands-on, conceptual projects in Photoshop, GarageBand, and InDesign will allow students to integrate Macintosh skills with individual studio practice and interests. Students will create large posters with political, social, or cultural content, audio & video for enhanced podcasts, and artist’s books or zines. Hardware and software instruction includes the Mac operating system, dock, applications, cameras and image capture, scanning, file management, CD/DVD backup, image manipulation, fonts, page layout, and pdf export. Recording audio and video will be explored in preparation of podcasting. Production and prepress of documents for wide-format color printing will also be covered. Class is for first or second year art students with little or limited Mac experience. Regular attendance mandatory for working in class. Students must be punctual, productive, and willing to form personal views for content in their work.

\* Permission of instructor required.

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

**AR200H Expansive Fields: The Working Process**

\* Class limited to 16 students.

\* Permission of instructor required.

**AR200H01**

3 units / Semester I

Class trips to sites of interest (museums, galleries, cultural landmarks, gardens, etc.) in greater Los Angeles and surrounding areas make up the core of this class. Classes will alternate between field trips and classroom meetings during which students will present brief written impressions of the prior week’s trip accompanied by a series of drawings related to their experiences. Discussions of assigned readings from artists’ essays and selected literature will be an integral part of the class. Students should be committed to participating in all field trips, as well as the production of associated writings, drawings, and discussion.

**AR200H02**

3 units / Semester II

This studio and critique class is designed to provide students with a context in which to expand the possibilities of their working process and methods. Using a variety of sources—film, literature, artists’ writings—we will work toward developing a series of experimental drawings, created both in the classroom and the studio. Class meetings will include discussion of assigned readings, critiques of work in progress, drawing exercises, field trips and student presentations on a selected artist. There will be a class show of work at the end of the semester.

## **AR215A&B Post-foundation Program I and II**

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

### **AR215A Skeptical Beliefs**

3 units / Semester I

This seminar is an introduction to basic theories of modern and contemporary art. Readings will be assigned each week and then discussed in class. Attendance is mandatory and participation in discussions required. One paper on the readings will be assigned.

### **AR215B Passionate Practices**

2 units / Semester II

We will discuss students' work in progress in addition to viewing other artists' work through films, videos, and slides. When appropriate, we will take field trips to sites and exhibitions of special interest. This class is designed to constructively involve students in questioning and experimentation. Students will be expected to share in class discussions and participate in the class show at the end of the semester.

## **AR220 Painting Workshops**

1 unit / Semester II (\*)

Intensive critique for advanced painters. Each workshop will consist of seminar, discussion and individual studio visits.

\* Permission of instructor required.

## **AR225 Advanced Painting Studio & Critique**

2 units / Semester I

A course for advanced undergraduate students and graduate students working with the medium and ideas of painting. The class is a forum for peer critique of self-directed studio projects, with an emphasis on the role of painting within a contemporary art context and building one's individual practice. Field trips and critique of student work will provide a structure for in-depth inquiry.

## **AR230 Seminar in Critical Theory**

### **AR230M01 White, the Other Color**

3 units / Semester I

This seminar will examine the representation of whiteness by whites in Western visual culture, in order to demonstrate that white is not synonymous with human or human race. Whiteness does, however unfortunately, determine most of the lenses through which we observe race and culture. We will screen and talk about films, read and discuss essays from a couple of books.

\* Enrollment limited to 25 students, graduate students and upper level undergraduates only.

\* Permission of the instructor is required.

**AR230M02 Feminists/Films**

3 units / Semester II

This seminar will investigate discourses of feminisms within the practice of making films. This will include “feminist Hollywood,” the “feminist film movement,” and independent women directors. We will consider various strategies of representation, resistance and invention by the film makers, and will question the critics who use “feminism for dummies” to dismiss active, subversive practices. We will screen and talk about films, read and discuss essays from several books.

\* Enrollment is limited to 25 students, grads and upper level undergrads only.

\* Permission of the instructor is required.

**AR230R Pleasure/Text: Readings in Psychoanalysis**

3 units / Semester II

Engaging certain fundamental ideas in psychoanalytic theory, we will delve deep into a group of writings, in order to examine closely the relations between meaning, identity, memory, and desire. It is my intention to read a small number of texts closely, and these texts will be determined in part by the needs, demands, and desires of the students. In any case, we will read parts of Freud and Lacan, as well as some Roland Barthes and others. Course requirements: attend seminar, complete readings, produce filing card with notes on readings, participate in discussion, and make final project, hopefully an art project that in some way demonstrates a grappling with the ideas we have encountered in the seminar.

\* Permission of instructor required.

\* Approved for Critical Studies credit.

**AR230W The Work of Adrian Piper**

3 units / Semester II

This class offers an in depth investigation of Adrian Piper’s practice. The class will examine her work in several ways; we will read her remarkable critical texts and writing on her own artwork along with viewing the artwork itself in conjunction with other writer’s assessments of it. A founder of the methodology known as conceptual art, Piper’s work stands as one of the most important contributions to culture. Through an analysis of it we can begin a deeper understanding of the larger framework of the contemporary art world and reflect on our own production as embedded in culture. There will be readings each week, students will be expected to actively participate in class discussions, and a paper will be assigned.

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

\* Permission of instructor required.

\* Approved for Critical Studies credit.

**AR230Y Multiculturalism and Its Backlash**

2 units / Semester I

This class is primarily concerned with the period from the late 1980’s to today’s pluralistic and globalized art world. We will look at identity politics and multi-culturalism as manifested in The Decade Show and the 1993 Whitney Biennial through to shows like Thelma Golden’s Freestyle and Frequency. The subsequent anti-intellectual backlash against these artists and artworks will be examined and analyzed. With this recent history in mind we will discuss the existing power relations of the contemporary art world. There will be readings each week, students will be expected to actively participate in class discussions, and a paper will be assigned.

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

\* Permission of instructor required.

\* Approved for Critical Studies credit.

### **AR233A Is Femme A Four Letter Word**

3 units / Semester I

Feminism and Erotica in art and culture. This is a pro-sex seminar for visual artists. By reading assigned texts and responding to class discussion, we will examine 20th century feminism and its discontents. We will look towards our 21st century as we redefine the needs and desires of contemporary art as it relates to sex, gender, and the often contrary politics thereof. Final research project and presentation required. Fall semester "A" emphasis on history and theory.

\* Permission of instructor required.

\* Enrollment limited to 12.

### **AR233C Art & Feminism**

3 units / Semester I

This seminar will approach the topic of feminism and art from both the theoretical and the historical points of view. It is important to look again at the work of the 1960's and 1970's, in order to have a common ground for discussing the relevance of that work today.. There will be particular emphasis given to the intersections of conceptual art practice and feminist thinking, in a reconsideration of conceptualism that underlines its political dimension. We will look at the work of a very diverse group of women artists (including but not limited to: Judy Chicago, Mary Kelly, Nikki de St. Phalle, Eva Hesse, Barbara Kruger, Adrian Piper, Hannah Wilke, Francesca Woodman, Ana Mendieta, Martha Rosier, 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.

\* Permission of instructor required.

### **AR240 The Open Seminar/Crit**

#### **AR240A Open Seminar: Text and The (Video-) Image**

3 units / Semester II

This seminar will examine the relationship between text and image in video-work as well as commercial film and television programming. We will try to understand the effect of silent film inter-titles, news reports or sound clips on the accompanying image. We will also work directly with found texts and collectively explore their use with different video images.

Variations including the reading of text, improvised speech, and text images—e.g. subtitles and text blocks—will be tested in combination with different video images. Through specific exercises texts will also be developed and combined with images. These independent projects will be discussed by the class as a group—i.e. we'll have crits.

#### **AR240B Open Crit**

2 units / Semester I, II

Description available at class sign-up.

\* Class limited to 20 students.

**AR240G Artist the Traveler**

2 units / Semester I

“Travel”, “navigate”, “unpack”, “ride”, “terrain” are common words artists resort to use when they articulate their practice. In this class, we will examine “traveling” in the following ways:

- share our traveling stories and discuss how they impact our work,
- research the use of notions of journey in language and philosophy
- research geopolitics and discuss cultural differences.

Relevant artworks and essays will be used to augment discussion.

\* Enrollment limited to 15 students.

\* Prerequisite: BFA-3 or higher

**AR240L Open Seminar**

3 units / Semester II

Description available at class sign-up.

**AR240M Drawing/Experimental Methods in Art**

3 units / Semester II

This course deals with experimentation with drawing and other modes of expression like text and collage perhaps also in regard to painting, photo, and video. Concrete exercises that hinder controlled work will be used such as blind drawing, drawing for shortened periods, drawing living animals, in the landscape, etc. In conjunction there will also be simple written exercises such as describing a face. Concurrently we will investigate the unconscious through the analysis and examination of children’s drawings and those of the mentally disturbed (art brut). How much reflection is necessary for an artist? How far can associative and spontaneous work be meaningful and which artists use it as a controlled strategy? We’ll look at a variety of very different artistic approaches from Jean Debuffet, Jonathan Meese, Henry Darger, Jonas Mekas, Robert Crumb, Mirjam Cahn, Stanley Brown, John Baldesarri, etc. A requirement of participants will be that they choose an artist whose work they will present in relation to a judgment of that artists apparent attitude or stance.

**AR240Q Clark X 3**

2 units / Semester II

We will study the work of Gordon Matta-Clark, Lygia Clark and Larry Clark and use them as a platform to explore contemporary issues and ideas.

\* Enrollment limited to 15 students.

**AR240R Civics: Artist or Citizen?**

3 units / Semester II

This graduate level seminar will focus on our current culture and democracy. Contemporary writing, scholarly and pragmatic, much of it written after 9/11, will address the interconnectedness of such diverse subjects as global capital, war, human rights, religious and ethnic identities, environmental and resource despoliation, lifestyle and empathy. The central question of the class revolves around individual and collective responsibility: what can we as artists/citizens do to participate in and thus shape our democracy or our world.

\* Limited to 15 students.



**AR251 Reconsiderations: Critique/Seminar**

3 units / Semester II

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

\* Permission of instructor required.

**AR300 Art School MFA-1 Incoming Student Workshop**

0 units / Semester I

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

**AR360 Viewplane: The Artist as Eye Witness**

2 units / Semester II

This working forum for visual artists of all disciplines seeks to investigate and encourage artwork that belies the denial of innocent-bystander. Assuming the arrogance of artist as "expert witness" we will examine material from real life including but not limited to; personal documents, diaries, testimonies, legal briefs, family portraits, mug shots, confessions, case histories, and laundry lists. Feminist strategies and other historical art precedents will be analyzed and debated

\* Enrollment limited to 12 by permission of instructor.

**AR372 Mode of Operation**

2 units / Semester II

Co-taught by Jessica Bronson and Shirley Tse, this field trips-heavy class emphasizes learning outside the classroom, research and finding resources in Los Angeles area. Guest speakers on site and special tours are designed to expose students to divergent contemporary practices and discourses. Past visits range from LA landmarks, architectural firms, art fabricators, curatorial projects, to a neuromorphic engineering lab and a denim factory.

**AR373A Artist as Tourist?**

2 units / Semester I

Using the urban site as a starting point we will approach LA as a tourist. How does a tourist relate to this environment? The class is an exercise in what might be the tourist's perspective. We will visit different touristic places. For example, the Zoo, Universal Studios, the Long Beach Harbour, and downtown Los Angeles along with non-touristic sites. We will also visit the Center of Land Use Interpretation and its database. Most importantly there will be hands-on in-class assignments.

\* Access to a videocamera or fotocamera is required.

\* Editing experience welcome but not needed.

\* Permission of instructor required.

**AR373B Taking A Stance—Studio Visits In L.A.**

2 units / Semester I

We will visit different artists in their studios (Jennifer Bornstein, Jacob Melchi, Alice Loenitz, MFA students from UCLA, Otis, Art Center Pasadena, artists in residence at the Mackey apartments and the Villa Aurora, among others). Additionally a few art professionals will come and perform studio visits for the students.

\* Permission of instructor required.

\* Enrollment limited to 12 students.

**AR375A Postcrit**

2 units / Semester I, II

The class is set up to allow open discussions with other artists about work in progress, in studios and in galleries. There are no limits on the discourse used in presenting work. Participants should be prepared to be open-minded and collegial. This is a forum which anticipates insights and digressions.

\* Enrollment limited to 13 students by permission of instructor.

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

**AR385 Advanced Moving Image Praxis**

3 units / Semester I

For this course, students individually produce, present and critique a moving image work. Additionally, students work together to develop a theme for a class exhibition to be realized at the end of the semester. Contemporary moving image discourse and curatorial practices are examined throughout the semester as well as practical considerations in mounting an exhibition.

\* Enrollment limited to 12 students by permission of instructor.

\* Prerequisite: Intro to Video (AR101) or equivalent.

\* Enrollment limited to 15 students.

\* BFA-3 or higher

\* Permission of instructor required.

**AR386 Critique**

2 units / Semester I, II

Each student presents work to the class and leads the discussion during the presentation.

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

\* Permission of instructor required.

**AR390 Writing Workshop**

3 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.

### **AR400 Visiting Artist Forum**

2 units / Semester I, II

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

\* Enrollment limited.

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

### **AR410 Post Studio Art**

5 units / Semester I

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

\* May be repeated for credit.

\* Permission of instructor required.

### **AR515 Art(e)facts: Getting Your Art Life Together (life after art school)**

3 units / Semester I

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

Professionalism and the responsibility of the artist will be addressed.

\* Enrollment limited to graduating MFAs and BFAs only.

### **AR520 MFA-1 Critique**

3 units / Semester I

This course is designed for incoming MFA-1s, with the idea that we can view and discuss each other's work. The key concept is to experiment with various critical methods (e.g. the artist explains what s/he thought s/he was up to, we explain where the work exceeds or falls short of that intent; or the artist says nothing at all, while we hypothesize about what the work might mean; or someone else presents the artist's work; etc.). These "methods" are arbitrarily assigned, and therefore the class changes its approach every week. In addition, Leslie Dick promises to produce a profoundly illuminating art historical anecdote each week.

### **AR620B Revealing Documentary**

3 units / Semester II

This seminar examines experimental documentary, film art and video art that incorporate documentary strategies as a means to investigate representation and the "real." Historical works by Luis Bunuel, Trin T. Min-ha, Jim McBride and Chris Marker will be screened alongside contemporary works by Sharon Lockhart, Jesse Lerner and Matthew Buckingham. A portion of class is reserved for in-depth discussions of screened material and texts read prior to class. Students are required to keep a weekly journal outlining their thoughts regarding the films, videos, texts and discussions.

\* Enrollment limited to 20 students by permission of the instructor.

\* Enrollment limited to BFA-3 and higher.

**AR620C Dream and Desire: Surrealist Film and Video from Bunuel to Barney**

3 units / Semester I

A historical and theoretical overview of Surrealist Cinema is presented as a means to investigate surrealist tendencies in contemporary film and art. Films of Dali, Bunuel, Cornell and Deren will be considered alongside works by Ottinger, Lynch, the Wilson Sisters, Gondry and Barney. A portion of class is reserved for in-depth discussions of screened material and texts read prior to class. Students are required to keep a weekly journal outlining their thoughts regarding the films, videos, texts and discussions.

\* Enrollment limited to 20 students.

\* Enrollment limited to BFA-3 and higher.

**AR800 U/G Independent Study: School of Art**

2–16 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.

**AR900 Graduate Independent Study: School of Art**

2–16 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.

**AR950A&B Graduate Independent Study (as Preparation for MFA Project)**

5 units / Semester I, II

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

**CS352 Art and Postcolonial Theory**

2 units / Semester I

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

### **ID370 The People's Theory**

2 units / Semester I

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

## **Graphic Design Courses**

### **AG101A&B Graphic Design I**

6 units / Semester I, II

Two-semester sequence. An introduction to the basic literacies necessary for creating public communications. This class trains beginning design students to see with eyes of a graphic designer; introduces essential skills for making and thinking about design; and engages students with the visual and verbal vocabulary of design.

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

### **AG104 Design Issues**

2 units / Semester I

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

\* Required of first year Graphic Design students.

### **AG110 Skills for Visualization**

2 units / Semester I

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

\* Required of first year Graphic Design students.

### **AG111A Macintosh For Designers**

3 units / Semester I

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

\* AG111A required of first year Graphic Design students.

\* Permission of instructors required.

### **AG201A&B Graphic Design II**

6 units / Semester I, II

Two semester sequence. This class furthers the basic design skills acquired in the first year by introducing conceptual thinking as the basis of design process. Students gain a deeper and broader understanding of how to make and manipulate meaning and to utilize design process to develop work that both communicates and is compelling to an intended audience.

\* Required of second year Graphic Design students.

\* Not Open to Institute.

**AG215A&B Typography I & II**

3 units / Semester I, II

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

\* Required class for second year Graphic Design Students.

\* Not open to Institute.

**AG221A Basic Photography for Designers**

3 units / Semester I

The introductory class covers the practical application of technical skills toward realizing visual concepts through still photography. Course content will include lectures and demonstrations of technical information, slide presentations of important historic and contemporary work, along with class discussions of readings covering various theoretical schools of thought. Students will make analog and/or digital photographs, which will be critically discussed in group critiques.

**AG221B Basic Digital Video for Designers**

3 units / Semester II

The second part of the Photography for Designers sequence provides an introduction to digital video which allows students to creatively explore the moving picture. Course will cover technical production basics as well as theoretical issues of moving image language and structure. Classes will be comprised of lectures, demos and screenings of important historic and contemporary work. Students will complete three independent or collaborative video projects will be discussed during in-class group critiques.

\* AG221B required of second year Graphic Design students.

**AG275A&B Digital Type Design**

2 units / Semester I, II

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

\* Permission of instructor required.

**AG301A&B Graphic Design III**

6 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.

\* Required class for third year Graphic Design Students.

\* Not open to Institute.

**AG315A&B Typography III & IV**

3 units / Semester I, II

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

\* Required of third year Graphic Design students.

**AG320 Mutant Design: Exhibition Design**

2 units / Semester II

This class introduces the basics of exhibition design including its history and theory, but with emphasis on design and the design process. Covered in this course will be topics such as conceptual approaches to artifacts; organizing spatial experiences; and display tactics and strategies. Working in small groups, the class will organize and design several small exhibitions.

**AG321A Imagemaking II**

2 units / Semester I

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

**AG321B Imagemaking I**

2 units / Semester II

Imagemaking I provides a structure for an exploration of basic techniques and processes used to create images. Traditional techniques such as drawing, printmaking and collage are intertwined with photography and digital technology. The course pays special attention to current trends in graphic design & art in attempt to utilize and supplement them. Attention to visual form, space, syntactical process, communication and interpretation is continued. Imagemaking I challenges the students ability to generate inventive images and visual form.

\* Required of second year Graphic Design students.

**AG330A&B Beginning Web Design**

2 units / Semester I, II

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

\* Required of third year Graphic Design students.

**AG350A&B Graphic Design Workshop**

2 units / Semester I, II

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

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

**AG370 Advanced Web Design**

2 units / Semester II

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

**AG401A&B Graphic Design IV**

6 units / Semester I, II

Two semester sequence. The class focus 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 and driven. Emphasis in the second semester is placed on the development of both print-based and electronic/motion portfolios.

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

**AG410 Publication Design**

2 units / Semester I

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.

**AG450 Professional Practice for Graphic Designers**

2 units / Semester II

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.

**AG461 Graphic Design Theory****AG461A Design Theory II**

3 units / Semester I

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

\* Prerequisite: AG461B

\* Required of MFA-2 students.

\* Approved for Critical Studies credit.

**AG461B Design Theory I**

3 units / Semester II

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

\* Required of MFA-1 Graphic Design students.

\* Approved for Critical Studies credit.



### **AG465 Computational Concepts**

2 units / Semester II

This course introduces students to the basics of computational design. During the first half of the course, students will be introduced to the fundamentals of code through a series of direct, visual exercises using the Processing programming environment (<http://processing.org>). We will explore concepts such as generative form, programmatic motion, and reactive media. The second half of the course will use these concepts as a foundation for exploring typography in screen-based media environments.

Project could include:

- Interacting with typography in a projected media environment through a viewer's live gestural (mouse- or video-based) input,
- How textual messages can be altered/emphasized/contradicted through motion and/or interactivity. Hypertext and narrative structures,
- Sound and written language, how the spoken and written word may influence or affect one another.

### **AG475 Digital Production for Graphic Designers**

2 units / Semester I

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

\* Required of second year Graphic Design students.

### **AG510A&B Graduate Seminar I: Graphic Design**

6 units / Semester I, II

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

\* Not Open to Institute.

### **AG560A&B Beginning Motion Graphics**

2 units / Semester I, II

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

\* Permission of instructor required.

**AG570 Typography**

3 units / Semester I, II

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

\* Required course for MFAs or by permission of instructor.

**AG580 Advanced Motion Design**

2 units / Semester I

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

**AG590 Writing For Designers**

2 units / Semester II

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

**AG601A&B Graduate Seminar II: Graphic Design**

6 units / Semester I, II

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

## Photography and Media Courses

### Workshops

**AP010 Technical Workshop Series**

1 units / Semester I, II

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

**AP010A Black and White Film/Exposure**

Semester I

**AP010B Color (Printing)**

Practicum

**AP010C View Camera (4X5)**

Semester II

**AP010D Basic Lighting**

Practicum

**AP010E Mural**

Practicum

**AP010F Final Cut Pro**

Semester I

**AP010G Advanced Studio Lighting**

Semester II

**AP010H Digital Camera/Direct to Print**

Semester I

**AP010I Advanced Color**

Semester II

**AP010J Scanning and Photoshop**

Semester I

**AP010K Internet/Website**

Semester II

**AP010L Medium Format & Studio Lighting**

Practicum

**AP010M Black and White Printing**

Semester I

**AP010N Advanced Digital Exhibition**

Semester II

**AP010O Mounting and Finishing**

Practicum

**AP010P Sound/Recording**

**AP010Q Alternative Process**

Semester II

**AP020 Visiting Artist Workshop**

**AP020A Hallucinaturalism, War, and the Logic of Gardens**

2 units / Semester I

As the model of Monoculture is applied to both the Kingdom of Plants and to “human” culture, perhaps it is time to give up the outmoded conception, “the species”: to leave “the human species” behind. Another spectrum is at the source of communication. The security of “our” Monoculture intrinsically renders phenomena uncommunicative – Loud and Bland – the proliferations and eruptions of space-time threatening, all the while, to “force on us” (even “from within us”) an alien spectrum of consciousness (“our own”). Effort, itself, amidst such threateningly limited materialism, carries the quality of “violence”, stillness breeds anxiety. The peaceable are afraid, even, to act – mistaking their wild, semiconscious enthusiasms for “neurotic”, “negative” impulses. They “satisfy themselves”, instead, within the spectrum of consumerism (“objective freedom”). Hence the preoccupation with the “taint” or “violence” of “representation”, along with the predominance of violent imagery; global violence orchestrated to be historicized in terms of a loud, bland monoculture; and, not least, the dismissal of most of the spectrum of consciousness itself, as “hallucinatory terror”. This class will cultivate hallucinaturalism. Subject: perceptions, use and experience of war and plants as they affect and compose the sun-soaked “emulsion” of the

Earth's surface. Field trips, photos, films, discussions, lectures, and assignments. Vandana Shiva, David Theodoropoulos, Francis Fitzgerald, Walter Cronkite, J.G. Ballard, Sara Velas, Wall Street Journal, Andrei Tarkovsky.

- \* Open to all students by permission of instructor.
- \* Extensive reading and class attendance required.

**AP020B TBA**

2 units / Semester II

**AP020C TBA**

2 units / Semester II

**AP101C New Lab**

2 units / Semester I

New Lab is a semester long Technical Workshop for 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.
- \* Required course.

**Foundation: Photography and Media**

**AP101A&B Foundation Photography and Media**

5 units / Semester I, II

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

- \* Required course.

**Undergraduate Critique**

**AP210 BFA Think Tank**

2 units / Semester I

Think Tank is a studio and contemporary issues forum for Undergraduates. It is a course in which the faculty and students will present contemporary issues in Photography & Media practices and is centered on developing student's individual interests and work. Think Tank is a BFA-2 requirement, open to BFA-3 students and highly recommended for transfer students.

- \* Required course.

### **AP310A Undergraduate Critique**

2 units / Semester I

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. Preparation outside of class is required.

\* May be repeated for credit.

\* Required course.

### **AP310B Undergraduate Critique**

2 units / Semester II

This course presents weekly group discussion and analysis of student work. The instructor determines the schedule of presentation. This is a somewhat more critical discussion and evaluation of on going student projects. Second and third year undergraduates are expected to develop autonomous and sustained bodies of work, and to participate in critiques with their classmates. Preparation outside of class is required.

\* Required course.

### **AP410 Critique and Exit**

2 units / Semester II

An intensive seminar on critical issues combined with critical discussion of final work toward the BFA degree.

\* Required of BFA-4 students, but may be taken by BFA-3 students.

## **Practice**

### **AP320A Spill Your Gut! (Video Diary)**

2 units / Semester I

We will explore ways to spill your guts without messing up the floor through the mediating forms of video and film. There will be an emphasis on the video diary form, but any kind of personal filmmaking will be welcome. We will be viewing tapes by George Kuchar, Sadie Benning, Robert Frank and others.

### **AP320B Into the Field**

2 units / Semester II

Into the field is a pre-studio, in the field, research based course. As a group, we are looking to gain firsthand knowledge of art, cultural, anthropological and historical sites through visits. The goal of this course is to supply a primary experience with locations that relate to contemporary interests and represent the hybridized associations and concepts connected to art production. The course aims to materialize the relationship between art, photography and the (often) abstract sources of inspiration. As a group we are looking to build a physical, experiential and intellectual link between our work and the complex environment that influences our experience and work. We will meet as a class on a scheduled basis to develop itineraries predicated on our interests and on opportunities that present themselves through our research. The class requires group presentations, short readings, organization and attendance on the trips. Remember this is a field trip based course requiring some weekend trips and some time away from campus. The course is limited in space and priority is given to graduating students.

**AP320C Projection Laboratory**

2 units / Semester I

Given the impending obsolescence of the slide projector, this is a good time to reexamine the projected image in terms of older and newer methods of throwing images (mostly still but sometimes moving) across space and onto surfaces. We will experiment with a range of devices, photographic materials, and working tactics: ordinary projectors, high intensity projectors, sound and image combinations, opaque projection, shadow casting, “guerrilla” projection. We will also consider changing philosophical meanings of the image thrown across empty space, which lies at the basis of Renaissance perspective theory, but which now may still point the way for photography to move toward cinema and away from painting. Although it is difficult to actually see historically important projected works, we will do our best to consider projection pieces by Robert Smithson, Lothar Baumgarten, James Coleman, Nan Goldin, Jakob Holdt, Helen Levitt, Connie Hatch, and Krzysztof Wodiczko.

**AP320H Fuzzy Pictures**

2 units / Semester I

Some questions about photography. What happens to an analogical medium when it is reconfigured in the digital age? Is “digital photography” an invasion of the body snatchers, or is the computer simply another in a long series of technological refinements that marks the evolving condition of photography from its very beginnings? Conversely, is the analogical urge that photography perfects in the west so very secure, or is the attempt to fix the referent in some untampered verisimilitude always frustrated? This a studio class about information and indeterminacy, the transparency of the photograph to its referent, or not. Maybe its just a class about making pictures that pose questions rather than answers—fuzzy ones, warm and fuzzy ones, or maybe just presbyopic ones.

**AP320I CalArtBlog**

2 units / Semester II

The class will set up a blog and post reviews of school gallery shows through the spring semester. Initially the class will work in pairs, transcribing and editing their own conversations about work they have found provocative or important in some way. Eventually the pairs will alternate writing and editing, each class member producing at least one independently written piece. Along the way we will take up questions of how and why one makes language around art works, what is the task and effect of criticism, how is criticism in class different from criticism of work in the world, what is the importance of their artwork to one’s own art practice, what is it that an artist needs to say and know, and how do you get the damn thoughts down on paper in an intelligible way when you need to.

**AP320J Fast Forward/Rewind II**

2 units / Semester II

Fast Forward/Rewind in this semester refers to the process of editing and constructing a work out of collected materials. This class will investigate how the subject appears in the uneasy negotiations between the space of origin of the document (in all its multiple permutations) or in the social space to which it is removed for discussion and display. We will discuss how the cultural space of the aesthetic organizes, divides up, orders and distributes the transformed document. Focusing on the use of the document in contemporary art, the class will both view the work of contemporary artists and function as a workshop for the development and production of student works. The final demonstration of the class investigation will be an exhibition examining both exhibition strategies and methods for the displaying the projects that have been produced.

### **AP320K Photographic Idea: Experimentation in Practice**

3 units / Semester II

Moving the center of our interests to before the studio but after the laboratory, we will roughly split our attentions in half; one half production and review, the other historical inquiry. The goal of this class will be to use the photography lab as a physical and conceptual classroom; to chase down, design and produce works that have as their base presumption “photographic-ness”. Part of our task will be to define, if possible, what it means to be a photographer or what it means to stake that claim. Meetings will be split between the Photography lab and an adjacent classroom for presentations and reading discussions. We will design and produce works during our class-time, using approximately half of our meeting sessions for production. In this we will rely on group engagement to rework, as we go, our ideas and its connection to presentation. We will be looking toward the formal, structural, informational and conceptual underpinnings of our interests as they might be expressed in an inherently photographic approach. We will design production strategies. We will review a series of works that have as their center a reliance on discernible presumptions about photography and examine them for our own use; works that range from ethnographic to modernist, from contemporary and distinctly historical to synthetic practices relying on cross disciplinary strategies. Come prepared to design a project or complete one you are working on.

\* Enrollment is limited to 15.

\* Permission of instructor required.

### **Theory and Contemporary Issues**

#### **CS172 History of Photography**

2 units / Semester II

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.

#### **CS570 Special Topics in Photo and Media History**

2 units / Semester TBA

#### **AP360 Video History**

3 units / Semester II

Students will acquire practical and critical skills through studying and analyzing the development of theoretical discourses that frame past and current issues surrounding the production and interpretation of the electronic image by artists. Videotapes addressing cultural, ethnic, and social concerns throughout the world will be screened, analyzed, compared and contrasted. Includes lectures, screenings, and an introduction to production skills in the basic practices of video techniques. Examples will be shown of the earliest origins of video art and “alternative media” by artists who participated in its evolution--which in many ways started as a revolution-- to the current trend of installation art. Includes lectures, readings, and screenings, including seminal and often unseen videos.

\* Required course.

**AP361 Network Culture**

2 units / Semester II

Network Culture is a core seminar course addressing the theory and history of information, its transfer and dispersal. It is a course that follows the mutations and manipulations of both image and information as it used broadly by artists, libraries, the government, the military, hackers, political groups and pranksters. The course has its roots in the uses of photography and media information distribution and as it is linked to a widening array of applications and strategies. Network Culture connects historical, ideological and conceptual applications of image and information transfer with results as varied as net gaming, popular (official and unofficial, legitimate and suspect) news sites, and information portals that represent the complexity of image and information site and distribution. Specific topics will vary given the expertise of the instructor. It is advised that a student get the particular course description for this Photography & Media core course from the art office or instructor.

Photography & Media requires one semester of this course before graduation. It is recommended in the first year for MFA and in the third year for BFA students. This Course may be repeated.

\* Required course.

**AP362 Visual Semiotics**

3 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 Piercean 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.

\* Approved for Critical Studies credit.

**AP363 Fast Forward/Rewind I**

2 units / Semester I

There has been an increasing turn to documentary in art practice in recent years and this is evidenced by works seen in large exhibitions in Europe such as Documenta 11, Manifesta 5 and numerous other biennials and thematic shows. This two semester sequence will provide an overview of documentary theory, practice and methodology. In this class we will investigate the status of the document, its ability to tell the truth or mislead and misdirect, and we will discuss the expressive value of the document. This class will both fast forward to survey the field and rewind the research to take a closed look. In this first semester class we will read both classic and contemporary texts both defending and arguing against materialist based art production and art objects. In practical application of this theoretical approach, we will make site visits or mine the archives of each student's established subject. As a class we will visit the space or the person or the subject matter of each participant's work and discuss observational methods and sample collecting to bring a broader discussion to the work than what the student may be already observed.



### **AP364 Interventions**

2 units / Semester II

An IM, Photography and Media Art, school wide (cross listed) course. Students working in any medium will apply strategies of the software hack and computer game mod[1] – current variations on the Situationists’ ideas of detournment – to the larger cultural arena, and make creative interventions into everyday life. Students will develop projects that reach beyond the gallery and the museum into public and commercial spaces such as the Internet, the city, the suburbs, the airwaves, and the street. The class includes fieldtrips, screenings, and readings.

### **Graduate Seminar**

#### **AP510A Graduate Seminar: Globalization**

3 units / Semester I

Course will begin with consideration of the contemporary implications of the German literary historian Michael Nerlich’s idea of a premodern and precapitalist “ideology of adventure.” In this context, we will consider medieval texts such as Chretien de Troyes Perceval (as well as Eric Rohmer’s film adaptation of this early romance) in relation to the recent war film Three Kings. Photographic works discussed will include Ed van der Elsken’s Sweet Life, David Duncan’s Yankee Nomad, Edward Steichen’s Family of Man, and other works by Albert Renger-Patzsch, Tacita Dean, Fischli and Weiss, and Armin Linke. These works all refract notion of the global. Additional theoretical readings will include excerpts from Hegel’s Philosophy of History, and from Adam Smith, Marx, Heidegger and Buckminster Fuller.

#### **AP510B Graduate Seminar: TBA**

3 units / Semester II

### **Graduate Critique**

#### **AP520A&B Graduate Critique**

3 units / Semester I, II

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

\* May be repeated for credit.

### **Independent Study**

#### **AR800 U/G Independent Study**

2–16 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.

#### **AR900 Graduate Independent Study**

2–16 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.

**AR950A&B Graduate Independent Study (As Preparation For MFA Project)**

5 units / Semester I, II

In the final two semesters of residency, Graduate students are required to participate in a two-semester Independent Study sequence in order to prepare for a final exhibition or project.

AR950A is centered on developing a thesis statement and on developing a historical/theoretical context in which to recognize their work. AR950B is specifically aimed at developing this thesis further in conjunction with a final exhibition or project and is to be considered in the graduation review process.