

## 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                  |
| CS158 | European Studies              |

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

## II. Practicum

The first three weeks of instruction in the Spring semester are devoted to technical workshops and studio production. Undergraduate students in the Art School are required to take a minimum of two workshops during this period. 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

#### Art Program Learning Goals:

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

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

## Bachelor of Fine Arts and Certificate of Fine Arts

### First Year

AR101A&B Foundation Seminar  
AH010 What Makes It Art?

At least two classes from the following:

AR200A Drawing  
AR200B Practical Painting  
AR200C Sculpture  
AR200D Alternative Practices  
AR200E Time Based Studio  
AR200F Print & Digital Media  
AR200G Mac for Artists  
AR200J Intensive Painting Workshop

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

### Second Year

AR215A&B Post Foundation Seminar and Critique

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

#### Learning Goals for Graphic Design BFA Program

During their time in the program students should:

- Be able to create work that demonstrates a mastery of the principles of design.
- Begin to understand and explore design within different contextual situations.
- Be able to apply research and analysis to create thoughtful and inventive design.
- Be able to address a variety of design briefs while expressing a compelling point of view in the work.
- Be able to critically evaluate their own work and that of others.
- Be able to create visually and conceptually imaginative work.
- Encourage collaboration with other designers as well as students from other disciplines at the Institute.

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

#### First Year

AG111A Macintosh for Designers  
AG221A Basic Photo for Graphic Designers I  
AG101A&B Graphic Design I  
AG110 Skills for Visualization  
AG104 Design Issues

#### Second Year

AG221A Basic Video for Designers  
AG215A&B Typography I & II  
AG201A&B Graphic Design II  
AG321A&B Image Making I  
AG275A&B 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

#### Learning Goals for Graphic Design MFA Program

During their time in the program students should:

- Be able to realize conceptually and formally imaginative work.

- Be able to contextualize a project within design history and theory.
- Be able to articulate the intentions and context for a project, and critically evaluate its outcome.
- Be able to conduct independent research and develop of a methodology for exploration, elaboration and refinement of ideas.

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

#### PMFA Year

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

#### First Year

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

#### Second Year

|          |                       |
|----------|-----------------------|
| AG461A   | Graphic Design Theory |
| AG520A&B | Graduate Seminar II   |

At least one program elective

### III. Photography and Media Program Requirements

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

##### Photo/Media Learning Goals

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

- Developed a foundation for making art within the context of fine art photography and media practices. Students examine these practices in relationship to a theoretical analysis of representation presented through a sequence of seminars and lectures covering history and theory.
- Explored, experimented, and developed a series of art projects and are able to contextualize the work historically, conceptually, and personally.
- Developed and sustained an idea over a number of projects.
- Presented finished work in public form: exhibition, screening, or equivalent approved venue.
- Successfully completed a mid-residency faculty review of work-in-progress and a graduation review of a final project, which, together with a written statement, demonstrate an ability to articulate intention and context.

#### First Year

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

Two Practicum workshops

#### Second Year

|           |                        |
|-----------|------------------------|
| AP210     | Think Tank             |
| AP310A, B | Undergraduate Critique |

AR800 Independent Study (one each semester)  
Two Practicum workshops

#### Third Year

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

#### Fourth Year

AP410 Critique and Exit (second semester)  
AR800 Independent Studies (one each semester)  
Two Practicum workshops

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

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

#### General BFA Requirements

CS172 History of Photography

The following courses are highly recommended.

AP360 Topics in Video History or Practice  
AP362 Visual Semiotics

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

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

#### Photo/Media Learning Goals

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

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

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

The following courses are highly recommended.

CS172 History of Photography

|       |                              |
|-------|------------------------------|
| AH020 | Modern Art History in Review |
| AP360 | Video History                |
| AP361 | Network Culture              |
| AP362 | Visual Semiotics             |

## Course Descriptions

### 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 art forms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.

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

### ID580 Independent Study: Arts in the World Coaching

1 unit / Semester I, II

This course is open to any current student in the institute who is interested in preparing for their career in arts after graduation. Each student will be paired with one staff or faculty mentor from the group of participating instructors. The two will meet on a regular basis throughout the semester. The student will work with the mentor on an individually crafted plan to help them discover new and inventive ways to bridge the gap between college and their current career objectives. Multiple times during the semester the group of students and mentors will meet to share their discoveries. Guests will be invited to share their experiences and thoughts with the students about entering the workforce. Course may be taken multiple times. If student does repeat the course, they will be paired with a different staff or faculty mentor each time.

\* Open to the institute by permission of instructor.

\* Open to undergraduate and graduate students.

\* Enrollment limited to 10 students.

\* May be repeated for credit.

### 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.

### CS456 Art and Postcolonial Theory

2 units / Semester I

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

### 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

What should a work of art be or do right now? Why has the nature or notion of art changed so

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

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

3 units / Semester I, II

#### **AH020A Fall**

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

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

\*Approved for Critical Studies credit.

#### **AH020B Spring**

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

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

\* Approved for Critical Studies credit.

## **Art Program Courses**

### **AR010 The End**

2 units / Semester I

This is an advanced level study of narrative cinema and video art’s preoccupation with endings and disaster. We begin by answering the basic formal questions of what are narrative, plot, narrative voice, and focalization? Then we advance to a study of various critical cinematic and video art works that formulate disaster. The class is then asked to produce a work that incorporates narrative form in some way in order to add to these discourses. Additional reading required. Excerpts of texts by Frank Kermode, Leo Bersani/Ulyse Dutoise, Andrew Gibson.

\* Enrollment limited to 15 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 unit / Semester II (\*)

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

\* Enrollment limited to 12 students.

### **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 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.

### **AR128 Super Shop Workshop**

#### **AR128A Practical Plinth**

1 unit / Semester I

Need to know how to build a pedestal? Or a floating wall box? Or a stylish shelf? How about a vitrine? This wood based workshop will address not only the history behind exhibit mechanisms, but also the technique needed to build such items. We will utilize the resources of the Super Shop Wood Shop to execute display forms.

Enrollment limited to 12

Permission of instructor required.

#### **AR128B Metal Madness**

1 unit / Semester II

Ever wanted to make something out of metal but don’t know how? This workshop will be an introduction and consideration of the materials of steel. Basic MIG welding, pattern drafting, cold connections, and basic fabricating will be covered in order to make small-scale objects.

Enrollment limited to 12

Permission of instructor required

**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**

2 units / Semester II

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: Unholy Alliances**

2 units / Semester I

In this class you have the opportunity to generate new works that expand your working definition of making in terms of form and content. Our Destination? The furthest expanses of art making one can imagine. But how? This is accomplished through texts, technical

demonstrations, lectures, and critique. Add to this potent mix an emphasis on working/making in class. A willingness to experiment with new materials, learn different techniques and explore new contexts is required. Permission of instructor required.

**AR200E Time Based Studio: (Pathetic) Characters**

2 units / Semester II

This praxis course introduces students to work based in performance and video. Qualified students need only the will to study and work, and an interest in creating a piece around a character or persona that deals with the ego, the humorous the sublime. The class will also learn basic practical aspects of video including camera operation, editing, lighting and sound recording and receive a crash course survey of relevant film, TV, video, and performance based art. Artists surveyed include Leigh Bowery, Alex Bag, Amy Adler, Andy Kaufman, and others.

\* 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**

3 units / Semester II

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

\* Permission of instructor required.

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

**AR200H Expansive Fields: Drawing/Painting, Reading/Looking**

3 units / Semester II

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

- \* Class limited to 16 students.
- \* Permission of instructor required.

**AR200J Intensive Painting Workshop**

4.0 units/ Semester I

This course meets five hours a week and students must be prepared for focused studio work during class time in the classroom. Sustained attendance is crucial. The course starts out with quick technical exercises including drawing and painting from observation in order to deepen knowledge of the physical and material properties of color, paint and painting supports. However, the course will ultimately lead you to a more meaningful and personal practice through peer critique and increasingly open ended and conceptual assignments.

- \* Enrollment limited to 20.

**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.

**AR230 Seminar in Critical Theory****AR230A Freud and Lacan: An Introductory Workshop**

3 unit / Semester II

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

- \*Permission of Instructor required.

**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 only, permission of instructor required.

**AR233A Femme as a Four Letter Word**

3 units / Semester II

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

- \* Permission of instructor required.
- \* Enrollment limited to 12.

**AR240 The Open Seminar/Crit****AR240A Open Seminar: Never Be Nervous Again**

3 units / Semester II

Are you clinically shy? Nervous when speaking in public? Then this course is for you—a public speaking course for artists. Each student will perform a number of informal and formal speaking situations, including artist's lecture, artist's conversation, job interview, academic presentation, cocktail party, trial, debate etc. Students will play themselves as well as various historical and artistic alter egos in order to hone both the form (body language, eye contact, voice projection, verbal litter) and content (diction, accuracy, substance) of what they say. The class focuses on the spoken rather than the written word, and takes to heart Merleau Ponty's declaration that: "It is in the actual practice of speaking that I learn to understand." ("Phenomenology of Language.") Guest speakers with various public speaking experiences and styles will help us master the craft. You will emerge prepared for many future careers including artist, teacher, entertainer, lawyer, and politician.

Enrollment limited to 15.

**AR240B Open Crit: Tempus Fugit**

3 units / Semester I

This class is designed to provide an opportunity for extended critique. It is open to MFA students only, and priority will be given to MFA2 students in the Art Program. During the fall semester, there will be 13 classes on Friday mornings, and 5 further classes at a time to be determined. In other words, there is time for 18 crits, so any spaces not taken by MFA2 Art Program students will be available for MFA2 photo students, etc. Auditors (for credit) are welcome, by permission of the instructor, on condition that they attend regularly and participate in the discussions.

Course requirements: Be willing to show work, be willing to participate in discussion, be willing to show up every week, on Fridays and at the additional evening sessions.

Permission of instructor required.

**AR240B Open Crit: Tough Love Crit**

2 units / Semester II

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

**AR240C Open Crit: Hijack**

2 units/ Semester I

Take this as an invitation to those individuals willing to organize themselves into a group and engage in a focused and in-depth discussion of their work. Ideally, the class would inherit a series of dialogues that already exist within the school but needs a home. So organize yourselves. Convivial groups, rigorous debate, ongoing discussions and longstanding feuds welcome.

\* Permission of Instructor

**AR240C Open Crit: TBA**

2 units/ Semester II

**AR240G Artist the Traveler**

2 units / Semester II

“Travel”, “journey”, “navigate” and “unpack” are common words artists resort to use when they articulate their practice. In this class, we will share our traveling stories and discuss how they impact our work. In other words, we will “navigate” through notions of process, temporality, change, movement, context, translation and boundary and hopefully to “unpack” some subtext and deeper meanings therein. Student presentations of research projects are required.

\* Class limited to 15 students.

\* Prerequisite: BFA 3 or higher by permission of instructor.

**AR240S Ungainly Sculpture**

2 units/Semester II

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

**AR251 Reconsiderations: Critique/Seminar**

3 units / Semester II

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

\* Permission of instructor required.

**AR300A 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.

**AR300C Collaboration/Groups**

2.0 units/Semester I

Recently there has been a growing phenomenon of small groups of students who maintain individual practices but work together and converse more tightly and frequently than the norm. Some are groups of like-minded artists who come together naturally, some have a declared purpose and are named as such. This class proposes to formalize critiques around this phenomenon: scheduled, intimate, independent study-like meetings of each group, composed of 2 or 3 to 5 students. Each group will constitute themselves, their nature and their purpose; they may want to critique individual work as peers, debate an issue, read together, or do collaborative projects. The first meeting will be with all the groups; we will discuss the nature of authorship in such a setting, establish the groups, and make schedules.

\*Enrollment limited to 15.

**AR300E Soundtrack**

2.0 units/Semester II

An interdisciplinary production course. In this class we will record, mix, and discuss ambient soundscapes. Enrollment limited to 15 students,

\*Permission of instructor required.

**AR326 Sculpture and Photography**

2.0 units/Semester I

Combining both seminar and studio, this class explores the practice of using both sculpture and photography. Students present research of artists that highlights issues of experience, representation, spatial perception and ontology. Assigned art projects and field trips provides the hands-on. Critique will follow.

\*Enrollment limited to 15.

\*Permission of instructor required.

**AR327 “All Feminists ‘Critical Forum”**

2.0 units / Semester I

This is a crit class for feminists of all stripes, shapes, sizes, and desires. We will discuss each



student's work, whether finished or "in progress," in the spirit of an all-inclusive CalArts critical forum. We will agree to disagree. We will explore each artist's work in the context of contemporary feminisms, with a nod to informed historical precedent. Open to all students in the Art School. Students outside the Art School may enroll with permission of instructor.

\*Enrollment limited to 15.

#### **AR345 Performing Life**

2 units / Semester II

This course takes its title from a 1979 essay by Allan Kaprow, and provides a critical survey of contemporary performance in a wide variety of modes including happenings, actions, body art, dance video art, and social interventions – from transgressive eruptions to privatized gestures. The class will consider performance as both a live event and a historical event, and therefore will also investigate the role of mediation and documentation of performance including photography and video, text, rumor, and the exhibition of props and other performance relics. Following from Kaprow's essay, emphasis will be placed on the possible blurring of the categorical distinctions of "art" and "life." Is there a point where the two become indistinguishable? At what point is performance no longer recognizable as "art"? Students will consider international influential movements including Fluxus and Viennese Actionism, along with artists such as Vito Acconci, Yvonne Rainer, Leigh Bowery, The Kipper Kids, Chris Burden, Paul McCarthy, Marina Abramovic, Karen Finley, Carolee Schneemann, Asco, Tehching, Hsieh, Helio Oiticica, Simone Forti, David Hammons, Trish Donnelly, Tino Sehgal, The Yes Men, and (of course) Allan Kaprow. Course work will include readings, research-driven projects, and presentations.

\*Permission of instructor required.

#### **AR386 Critique**

2 units / Semester 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.

#### **AR395 Undergrad Open Crit**

2.0 units/ Semester I

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

#### **AR400 Visiting Artist Forum**

2 units / Semester I

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

\* Enrollment limited.

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

#### **AR410 Post Studio Art**

5 units / TBA

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.

#### **AR446 Queer Aesthetics**

2 units/ Semester II

A combined critique and interdisciplinary production course that will explore the possibilities of a queer aesthetic.

\*Permission of instructor required

\*Limit of 15 students

#### **AR449A&B Regarding Ugliness**

3.0 units/ Semester I, II

We will investigate some of the conflicted histories of ugliness in visual culture. Ugliness is associated with hell, hygiene eugenics), spiritual corruption, and the sublime. Discussions will range from Ugly Betty to the constant return of fascinating monstrosity. Readings and screenings will provide a frame. Attendance and active participation required of everyone. Informal projects will be presented at the end of the semester. Limited to 20 students, preference given to grad students and upper level undergrads.

\*Permission of instructor required

#### **AR505 R & D: Research and Development**

2 units / Semester I

Research and Development, Reflection and deployment, Reinvention and defense... This working forum for visual artists prepares CalArtsians to be the best authority on their own work. Students will learn several ways to answer the time-honored and very scary cocktail party, art opening question, "So you're an artist... and what do you do?" Recommended for graduate students of all disciplines desiring ongoing critique. Students will debate critical positions, reconsider context issues relating to the influence of contemporary artists, and analyze student work as presented in the class.

\*Enrollment limited to 12.

\*Permission of instructor required.

#### **AR510E Articulation**

2 units/Semester II

This class is a forum for students to articulate their art practices through generative thinking, and also to examine the "articulate" space both within and between language and art. Enrollment limited to 12 students by permission of instructor.

#### **AR515 Getting Your Shit Together**

3 units / Semester I

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

responsibility of the artist will be addressed.

\* Enrollment limited to graduating MFAs and BFAs.

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

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.

### **AR540 Metonymy**

2 units / Semester II

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

### **AR541 As It Happens**

2.0 units / Semester I, II

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

### **AR550A&B The Experimental Impulse**

3.0 units / Semesters I, II

Part of a city-wide project, Pacific Standard Time: Art in LA 1945-1980, funded by The Getty Foundation, this class will investigate the history of art making in Los Angeles through the lens of experimentation, with a view to establishing a workable plan for an exhibition at REDCAT in 2011. During the first semester seminar participants will define terms and parameters for exploring the issue of experimentation in Los Angeles art between 1945 and 1980. The class will consider various methodologies and begin to develop a theorized history of the period based on available archives and related research materials. Various visitors, ranging from historians to curators to artists and other art workers, will come to the class to share knowledge and promote discussion. We will look at films and other resources, as well as visit various archives in Southern California.

The second semester will be devoted to singling out about five key moments in this history, researching them in depth, and considering contemporary artists to invite into the process to make a response or intervention. Visitors to this section of the class will include more artists, both from the historical period, and from a younger generation. In addition to providing the research and development phase for an exhibition, the class will collect and prepare information for a related website. Class assignments will include archival research and organization, in-class presentations and discussion. Enrollment will be limited to 15, and restricted to MFA and upper level BFA only, by permission of the instructors. The class is a two semester sequence, but students are not required to take both sections, nor are there any prerequisites.

### **AR620A Advanced Moving Image: Praxis**

3 units / Semester I

Students individually produce, present and critique a moving image work. Additionally, students collaborate to develop a curatorial 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: (AR010) Intro to Video or equivalent.

### **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.

### **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.

### **CS456 Art and Postcolonial Theory**

2 units / Semester I

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

postcolonial critical strategy which maps out an alternative historical view, an aesthetical and ethical landscape that is not bifurcated by racial difference, a critical space where notions of identity politics are not clearly differentiated from aesthetic radicalism. This course will consider that invention in art is not only part of modernism and its interest in transcendental judgments, but essential to both postmodernism and postcolonialism.

### **ID530 Toward Interdisciplinary Critique: A Survey of Methodologies**

3 units / Semester II

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

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

2 units / Semester I, II

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

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

### **ID580 Independent Study: Arts in the World Coaching**

1 unit / Semester I, II

This course is open to any current student in the institute who is interested in preparing for their career in arts after graduation. Each student will be paired with one staff or faculty mentor from the group of participating instructors. The two will meet on a regular basis throughout the semester. The student will work with the mentor on an individually crafted plan to help them discover new and inventive ways to bridge the gap between college and their current career objectives. Multiple times during the semester the group of students and mentors will meet to share their discoveries. Guests will be invited to share their experiences and thoughts with the students about entering the workforce. Course may be taken multiple times. If student does repeat the course, they will be paired with a different staff or faculty mentor each time.

\* Open to the institute by permission of instructor.

\* Open to undergraduate and graduate students.

\* Enrollment limited to 10 students.

\* May be repeated for credit.

## **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.

### **AG110 Skills for Visualization**

2 units / Semester I

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

\* Required of first year Graphic Design students.

### **AG111A Macintosh For Designers**

3 units / Semester I

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

\* 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 is communicative and compelling.

\* 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 II

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.

\*Required for first year graphic design students.

### **AG221B Basic Video for Designers**

3 units / Semester I

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.

\* 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, type-face design and how to draw with bézier technology. First semester the basics of letterform construction, type terminology, and software are learned as the student develops a calligraphic typeface. Each student also develops a logotype system that utilizes Font Lab(tm) 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 typography through systems of hierarchy and composition for print and interactive environments.

\* Required of third year Graphic Design students.

### **AG320 Mutant Design: The Future of “Publications”**

2 units / Semester I

The Mutant Design series of classes offers studies that extend beyond traditional disciplinary boundaries of graphic design. This Hearst Media-sponsored class will take the form of a design think-tank to imagine potential compelling “publication” experiences given the increasing sophistication and diversity of modes and means. We’ll explore what forms these encounters might take, what might be different motivations, what they might look like, and where and how they might happen. If Apple is the gold standard for products and delivery mechanisms and the New York Times for compelling content, design, and media, then the goal of this class is to try

to out-imagine Apple and the New York Times.

The class structure will be lots barnstorming, brainstorming, visualizing, and proto-typing structured around a series of workshops with notable outside thinkers and makers. Outcomes will be various proof-of-concept presentations with a final presentation at Hearst’s corporate headquarters in New York.

Just a note that Hearst will NOT own the intellectual property produced in this class.

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

\* Permission of instructor.

### **AG320 Mutant Design: Exhibition Design**

2 units/ Semester II

The Mutant Design series of classes offers studies that extend beyond traditional disciplinary boundaries of graphic design. The Exhibition Design theme of this particular class will explore strategies for exhibition experiences that are engaging, inspiring, provocative, informative, wondrous and just plain beautiful. The class moves beyond assumptions about public displays to explore the rich possibilities this medium allows through more experimental approaches. During the semester groups and individuals will curate, design, and publicize small exhibitions that will take place in the CalArts library vitrines using material from the library collections.

Class prerequisites: Open to all MFA and BFA 4 students with visual métiers outside the Graphic Design Program. Open to MFA, BFA 4 and BFA 3 students in the Graphic Design Program. By permission of the instructor.

### **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 Creating an Online Portfolio**

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 with digital media. Through practical and conceptual 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 2

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.

#### **AG440 Information Design**

2 units / Semester II

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

#### **AG450 Professional Practice for Graphic Designers**

2 units / Semester 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 I**

3 units / Semester I

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

\* Prerequisite: AG461B

\* Required of MFA-2 students.

\* Approved for Critical Studies credit.

##### **AG461B Design Theory II**

3 units / Semester II

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

\* Required of MFA-1 Graphic Design students.

\* Approved for Critical Studies credit.

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

2 units / Semester I

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

\* Required of second year Graphic Design students.

#### **AG485 Special Topics in Graphic Design**

2 units / Semester I

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

\* Permission of instructor is required.

#### **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 projects 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 projects continues; students assume responsibility for making presentations based on research throughout the year.

\* Not Open to Institute.

**AG550A&B Visual Literacy**

6 units / Semester I, II

An interdisciplinary approach to design studies which emphasizes the basic principles of graphic design, visual logic in terms of composition, typography, information design and meaning making. The course rapidly builds upon the basic foundations of design knowledge, leading to projects that involve complex concepts and methodologies.

**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 Typographics**

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 for Motion**

2 units / Semester I

This course emphasizes the entire process of making Motion Graphics from storyboards through finish to realize inventive, conceptually 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)**

Semester I

**AP010C View Camera (4X5)**

Semester II

**AP010D Basic Lighting**

Not offered 09-10

**AP010E Mural**

Practicum

**AP010F Final Cut Pro**

Semester I

**AP010G Advanced Studio Lighting**

Semester II

**AP010H Digital Camera/Direct to Print**

Semester II

**AP010I Advanced Color**

Not Offered 09-10

**AP010J Scanning and Photoshop**

Not offered 09-10

**AP010K Portfolio Web Design for Photographers**

Semester II

**AP010L Medium Format & Studio Lighting**

Practicum

**AP010M Black and White Printing**

Semester I

**AP010N Advanced Digital Exhibition**

Practicum

**AP010O Mounting and Finishing**

Practicum

**AP010P Sound/Recording**

Not offered 09-10

**AP010Q Alternative Process**

Not offered 09-10

**AP010R Portrait**

Not offered 09-10

**AP020 Visiting Artist Workshop****AP101C New Lab**

2 units / Semester I

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

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

\* Open to others if space allows.

\* Required course.

**AP102 Introduction to Digital Photography**

2 units / Semester I

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

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

**Foundation: Photography and Media****AP101A&B Foundation Photography and Media**

5 units / Semester I, II

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

\* Required course.

**Undergraduate Critique****AP210 Think Tank**

2 units / Semester I

Think Tank is a contemporary issues seminar required for all BFA2 students, highly recommended for transfer students, and open to BFA-3 students. The class covers conceptual, historical, and theoretical issues and topics surrounding photography and media, with an emphasis on group discussion and student participation. The class aims to expand students' understandings and perspectives of photography and media by locating these practices in broad artistic, social, political, and geographical context.

\* Required course.

**AP310A&B Undergraduate Critique**

2 units / Semester I, II

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

\* May be repeated for credit.

\* Required course.

**AP410 Critique and Exit**

2 units / Semester II

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

**Practice****AP220L Once More, with Feeling!**

2 units/Semester I

This class explores strategies of sampling, appropriating, copying and restating. Whether material is found at a flea market, a garage sale, on YouTube, in government files, a museum, a dumpster, or someone else's scrapbook, students will develop projects using found source material to make something completely new. Students may act as ethnographers and surveyors of the already seen, rescue or resurrect images, texts, or events from the dustbin of history, or explore art or pop culture remixes and mashups for parody, critique, or homage. The class will investigate the possibilities and challenges of retelling, reshowing, looking again, quoting from pictures or movies already made, events already recorded, art movements already historicized, and stories already told. We will consider questions of authorship, originality, authenticity, historiography, copyright, open source, the neo, and the post.

**AP220R01 The Wilderness: Landscape – Problems in Photo Practice**

2 units / Semester I

The subject of cultivation and the wilderness will be explored over a two semester investigation of the Landscape. The notions of the untouched and the natural has changed over centuries of European and Western negotiated relationship to nature. Since at least the sixteenth

century, people of European origin have regarded nature as separate from human civilization. In cultures with developed urban technologies, nature is the place where dreams of mastery and fantasies of the authentic origins of life can flourish. For others the natural world is not a refuge but a place that is continuation of industrialized civilization. Contemporary art approaches the questions of how we use land to draw on traditions of the past, while being informed by our dependence on nature.

#### **AP220R02 The Garden: Landscape – Problems in Photo Practice**

2 units / Semester II

The English word “paradise” comes from an ancient Persian word for garden and from that time the Persians have been known as the creators of the closed gardens of the arid eco-cultures of the middle east. Imported to Europe through Moorish Spain the concept of the walled garden as a trans-dimensional slice out of the world of the imagination transformed over the centuries. The relationship of nature and art is a historically realized into these utopian, privileged and often sacred sites. In the second of a two semester investigation into the Landscape, we will examine the historical models and their relation to contemporary art practices utilize multiple or disrupted points of view in contrast to the paradigm of a universalized and natural. Rehearsed against the backdrop of global politics, environmentalism, or the economics of food distribution, we will look at the garden as a theatrical backdrop that shapes a culturally determined social space.

#### **AP320C Projection Lab**

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.

#### **AP320K Photo Idea**

2 units/Semester I

Moving the center of our interest to before the studio but after the laboratory, we will roughly split our attentions in half; the first half will be focused on the production and generation of new material, the second half will be rigorous review, creative assessment and resolution.

The goal of this class will be to chase down, design and produce works that have at their base a “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. As a class 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 new production strategies. We will review artist’s works that have as their center discernible presumptions about photography, and examine them for our own use. These works may come from any approach - ethnographic to modernist, political to idiosyncratic. We will mount two exhibitions; one will be mid semester and the second exhibition will be off campus. Both will be critiqued and discussed with invited guests. Come prepared to design a project or complete one you are

working on (twice).

\*Enrollment is limited to 15.

\*Permission of instructor required.

#### **AP320W Interventions**

2 units / Semester II

Students will develop projects that take place, in the first instance, outside of a gallery: in public or semi-public sites such as the streets, the Internet, in gardens, on the street, or on cell phones. We will explore practical as well as theoretical questions that arise when making work in sites or situations where art is not expected, and when addressing, involving, and potentially antagonizing new and different audiences. Looking at various theories of democracy, we will evaluate terms such as ‘the public’ and ‘public space’, looking at how their meanings shift in different historical moments. We will consider “site” as a critical component of an art work, exploring the genealogy of the concept of site-specificity as well as its currency. Current arguments for, against, and around concepts of participation will also be assessed. Each student’s project will have three separate lives - the first, as one or a series of public interventions, the second, in a book the class will collectively design and publish, and the third, in a gallery exhibition. Students will explore methods and strategies of documentation, and work towards developing the most appropriate forms for each of the three venues.

#### **AP333 Here I Am: First-Person Persona Video History Making**

2 units / Semester I

A significant amount of video art’s history (and conventions) has to do with speaking from the first person. This person, alive and situated in an historical moment, speaks for a position – whether real, imagined, or a hybrid of the two. This is a rich history in which performance art and video helped one another to develop. It is a space that has served as a testing ground for new personas, the finding of political voices and the radicalizing of identity – much of which finds its way into the land of YouTube and contemporary theories related to “performativity.” This class will be one part video history, where we’ll watch a lot of videos and survey the history of video through the first person trope; and one part production, where you’ll make your own work in response to the history we survey, culminating in a class exhibition at the end of the semester.

Video / performance based - with art historical reference points.

#### **AP334 Out of Order: Tactical Mapping and the Disorder-ing of Space**

2 units / Semester II

As the past decade has renewed the public’s interest in “why the world is the way it is,” or what we might call “politics,” we are seeing more and more artists exercise their right to help structure the world around them. As a result, we are seeing an increasing presence of politically engaged art practices within contemporary art. In this class we’ll dig into two types of art making in this contemporary field: the mapping and diagramming of space, power and knowledge, and practices that disrupt the order of the world around us. While surveying works that take on visual, performative, relational and more politically active forms, this class will be structured around student-lead research projects. Each student will build their own body of research, leading to a project of their own and resulting in a class exhibition at the end of the semester.

Mapping / Public intervention – ordered space, scripted space, conventions and expectations regarding the acceptable and unacceptable uses of social space.



**AP370A Foto and Film**

2 units/ Semester I

This course is an historical, theoretical, and critical survey of the relationship between film and still photography from the 1920s to the present. Emphasis in the first half of the course will be on the writing, photography, and films of European artists who have worked extensively in both media. Some artists whose work will be featured are Raymond Depardon, Chris Marker, Agnès Varda, Gordon Parks, Johannes van der Keuken, Robert Frank, Ralph Steiner, and Paul Strand.

**Theory and Contemporary Issues****AP110 Visual Semiotics**

2 units / Semester I

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

\* Required course.

\* Critical Studies credit.

**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.

**AP361 Captive 21st Century Audience - NETWORK CULTURE**

2 units/Semester I

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

The course will include the development of publicly disseminated projects that will incorporate concepts included in course lectures, discussions, assigned readings/films.

Students will be expected to acquire an appreciation of the interaction between the message, messenger, and the recipient. Students will also be presented with a functional approach to manipulating information to achieve a desired response.

Students will learn how to captivate the 21st Century audience.

**Graduate Seminar****AP510A Graduate Seminar: Origins, Copies, and Strange Creatures**

3 units / Semester I

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

**AP510B Graduate Seminar: Globalization**

3 units / Semester II

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 Hengel’s Philosophy of History, and from Adam Smith, Marx, Heidegger and Buckminster Fuller.

**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.

**AR800 U/G Independent Study with Judy Fiskin****AR900 Graduate Independent Study with Judy Fiskin****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.