



ColArts 07/08  
School of Art

## Statement of Purpose

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

## Residence Requirements

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

## Curriculum Requirements

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

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

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

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

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

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

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

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

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

## II. Practicum

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

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

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

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

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

## IV. Integrated Media Curriculum (Graduate Only)

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

## Course Requirements

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

### I. Art Program Requirements

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

##### First Year

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

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

**Second Year**

AR215A&B Post Foundation Seminar and Critique

At least two classes from the following:

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

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

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

**Third Year**

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

**Fourth Year**

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

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

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

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

- AR900 Graduate Independent Study
- AR950A&B Graduate Independent Study (as preparation for MFA project)

**II. Graphic Design Program Requirements**

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

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

**First Year**

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

**Second Year**

- AG221A Basic Digital Video Graphic Design

AG215A&B	Typography I & II
AG201A&B	Graphic Design II
AG310	Image Making I
AG275	Digital Production for Graphic Design

**Third Year**

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

At least one program elective

**Fourth Year**

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

At least two program electives

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

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

**PMFA Year**

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

**First Year**

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

**Second Year**

AG461A	Graphic Design Theory
AG520A&B	Graduate Seminar II

At least one program elective

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

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

Two Practicum workshops

**Second Year**

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

Two Practicum workshops

**Third Year**

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

**Fourth Year**

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

**General BFA Requirements**

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

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

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

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

The following courses are highly recommended.

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

**ID370 The People's Theory**

2 units / Semester I

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

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

2 units / Semester I, II

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

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

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

2 units / Semester I, II

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

\* Enrollment limited to 30 by permission of instructor.

**CS172 History of Photography**

3 units / Semester II

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

\* Required course.

**CS352 Art and Postcolonial Theory**

2 units / Semester I

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

investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of “good” art with universal values. These exhibitions attempted to rewrite our idea of history by implementing a postcolonial critical strategy which maps out an alternative historical view, an aesthetical and ethical landscape that is not bifurcated by racial difference, a critical space where notions of identity politics are not clearly differentiated from aesthetic radicalism. This course will consider that invention in art is not only part of modernism and its interest in transcendental judgments, but essential to both postmodernism and postcolonialism.

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

2 units / Semester II

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

\* Permission of instructor required.

## **Art School Courses**

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

2 units / Semester I

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

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

2 units / Semester I, II

Fall 2007: The new definition of art emerging at the crossroads of social revolutions, modernization and wars. Major and minor turning points in late 18th and 19th century art, and the early 20th century avant-garde (the protagonists, the movements, the manifestoes). The relation to tradition and the new public. The presence of women in art.

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

\* Approved for Critical Studies credit.

Spring 2008: The impact of the two World Wars. Art as commodity or as a weapon of change? Artists as art critics, the margins as center (gender, sexuality, ethnicity). The status of art and the artist's role in the context of post-modernism, the digital revolution and globalism.

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

\* Approved for Critical Studies credit.

## Art Program Courses

### **AR010 Narrative Withdrawal: subjectivity, art-video & the world of cinema**

2 units / Semester II

This course will consider contemporary and historical video artists and underground filmmakers pitted against and also aligned with the narrative modes of mainstream cinema. In an attempt to better negotiate the rejection of narrative we will compliment the viewing of particular videos and film with a broader study of the principles of Aristotelian narrative and plot. The focus will narrow to current gallery and theatrically-based works that locate particular crises in selfhood and representation which can only be resolved through recuperation of narrative form. We will discuss the constraints of the mainstream as they relate to issues around a work's discourse, exhibitions and distribution. If necessary, artists in the class will also receive instruction on operating studio lighting, sound, video, film and computer-based editing with the goal to complete a final video work to be presented on the web or in a theatrical context (Bijou Theater). Artists considered include Michael Haeneke, JL Godard, Michelangelo Antonioni, Isabelle Spengler, Linda Benglis, Alex Bag, Andy Warhol, Mathew Barney, Eija-Liisa Ahtila, Pierre Huyghe, Rian Trecartin, Michael Snow, Robert Longo, David Lynch, Chris Smith, William E. Jones. Attendance, class participation in discussion, reading, completion of 1 video exercise and 1 final project are mandatory.

\* Enrollment limited to 12 by permission of instructor.

### **AR030A-D Printmaking Workshops**

1 unit / Semester I, II (\*)

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

### **AR060 Welding and Metal Fabrication Workshop**

1 units / Semester II (\*)

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

\* Enrollment limited to 12 students.

### **AR101A&B Foundation Seminar**

3 units / Semester I, II

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

### **AR111A-D Macintosh for Artists**

1 units / Semester II (\*)

A survey course with a hands-on approach toward developing a Macintosh literacy. Hardware

and software instruction includes the operating system, scanners, digital still and video cameras, image manipulation, drawing, text & font management, page layout and a brief introduction to motion.

\* Permission of instructors required.

\* Approved for Critical Studies credit.

### **AR128 Super Shop Workshop**

#### **AR128A Scavengers Surprise**

1 unit / Semester I

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

#### **AR128B Metal, Metal, More Metal**

1 unit / Semester II

This workshop will be an introduction and consideration to the materials of steel. Pattern drafting, making maquettes, and architectural scale will be covered in this beginning class. Basic MIG welding, cold connections, and basic fabrication will be explored to execute small-scale forms.

### **AR150 Content and Form**

3 units / Semester I

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

### **AR200A Drawing, a Verb**

2 units / Semester 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: Context Revolt**

2 units / Semester II

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

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

2 units / Semester I

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

\* Enrollment limited to 15 students.

**AR200F Printmaking: Print and Digital Media**

2 units / Semester I, II

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

\* Limited to 16 students.

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

3 units / Semester II

Hands-on, conceptual projects in Photoshop, GarageBand, and InDesign will allow students to integrate Macintosh skills with individual studio practice and interests. Students will create large posters with political, social, or cultural content, 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: The Working Process**

### **AR200H01**

3 units / Semester I

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

\* Class limited to 16 students.

\* Permission of instructor required.

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

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

### **AR215A Skeptical Beliefs**

3 units / Semester I

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

### **AR215B Passionate Practices**

2 units / Semester II

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

## **AR220 Painting Workshops**

1 unit / Semester II (\*)

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

\* Permission of instructor required.

**AR225 Advanced Painting Studio & Critique**

2 units / Semester I and II

**Semester I**

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

**Semester II**

This course is intended for advanced undergraduate and graduate students working in and around the ideas of painting. The class will act as a forum for peer critique with an emphasis on the role of painting within a contemporary art context and building one's individual practice. Active working sessions will intertwine with seminars and discussions, providing an exploration of techniques and processes inherent to the practice of painting, inclusive of approaches to drawing that involve the use of liquid media. Field trips, discussions of readings and critique of work in progress will provide a structure for inquiry and innovation.

\*Permission of instructor required. Limited to 16 students.

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

3 unit Semester I

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.

**AR230M01 White, the Other Color**

3 units / Semester I

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

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

\* Permission of the instructor is required.

**AR230M02 Feminists/Films**

3 units / Semester II

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

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

\* Permission of the instructor is required.

**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 within that system. There will be readings each week, students will be expected to actively participate in class discussions, and a paper will be assigned.

- \* Enrollment limited to upper level undergraduate and graduate students.
- \* Permission of instructor required.
- \* Approved for Critical Studies credit.

**AR230Z Conversations with Dead People: Buffy the Vampire Slayer**

2 units / Semester II

In this class, we will grapple with the big questions addressed by Buffy: sex, death, and the end of the world. Looking closely at episodes of Buffy, and a number of other texts, including films and TV shows, we will consider the capacity of genre hybrids like Buffy to tackle philosophical and psychological questions. I am particularly interested in the ways we are able to move through alternate dimensions, to converse with the dead, and the challenges to conventional ideas of gender and sexuality which Buffy offers. Course requirements: attendance and participation, plus class presentation (20 minutes), plus a final project. Enrollment limited to 20. Permission of instructor required.

**AR231a Lead, Follow or Get Out of the Way – Art, Activism and Dissent**

2 units / Semester I

This class investigates activist art and the artists and activists engaged in it. We will investigate the methodologies, formal strategies and intentions of this hybrid cultural practice. This class will explore the possibilities for art to effect social change and address issues of sociopolitical and cultural significance. We will explore a variety of artists/activists practices through readings, field trips class discussions, even non-violent civil disobedience training. Among the artists and projects we will consider are the Yes Men, Rick Lowe and Project Row Houses, The Center For the Study of Political Graphics, Mel Chin, Ruckus Society, John Quigley, AIDS Activism (Act Up, Gran Fury and the AIDS Memorial Quilt), the Guerilla Girls among many others. Permission of instructor required, limited to upper level undergrads and grad students. Enrollment limited to 15.

**AR233A Femme as a Four Letter Word**

3 units / Semester I

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

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

**AR235 “In Conversation”**

2 units Semester I

This is a class of an about artists’ interviews. We will read and watch a selection of artist’s interviews and consider relevant works made by each artist. We will also investigate the interview format and consider it’s function and role. Each student will participate in an interview of conventional or non-conventional structure. Enrollment limited to 15. Permission of instructor required.

**AR240 The Open Seminar/Crit****AR240A Open Seminar: TBA**

3 units / Semester II

Description available at registration.

**AR240B Open Crit**

2 units / Semester I and II

A class where students bring in their so-called work in progress for in-depth group discussion. Spontaneous writing exercises will also be endeavored, along with readings and films.

\* Class limited to 20 students.

**AR251 Reconsiderations: Critique/Seminar**

3 units / Semester II

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

\* Permission of instructor required.

**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.

**AR300B Plunk Stunk or Alternatives to Monumentality**

2 Units / Semester II

Essentially this is a public art class that focuses on works that are an alternative to monumentality and permanence. Students generate works based on gestures and interventions outside the gallery space. Discussions will tackle problematic terms such as: audience, public space and community. The course will discuss various artist’s projects, readings and films that have expanded the notion of audience. Permission of instructor required. Enrollment limited to 16.

**AR300C Collab Studio**

2 units / Semester I

Students pair up in twos and work on a variety of projects in multiple disciplines, develop a

rapport and an intimate dialogue. Class will also look at various collaborations such as performance/film team Harry Dodge & Stanya Kahn, Paul McCarthy and collaborations with Mike Kelley, Jeffrey Vallance, and son Damon McCarthy, and many others. Final documentation at the end of the term could result in readings, performance, video screenings, and a zine. Enrollment limited to 16 students by permission of instructor.

**AR300D Experimental Narrative: Interdisciplinary Forms**

2 units / Semester II

This intermediate studio course will explore experimentation in narrative structure across multiple arts disciplines. Permission of instructor required. Enrollment limited to 16.

**AR300E Soundtrack: Ambient Sound and Electronic Music**

2 units / Semester II

Students will develop soundtracks for visuals as well as for sound installations using both analogue and digital techniques. Permission of instructor required. Enrollment limited to 16.

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

2 units / Semester II

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

\* Enrollment limited to 12 by permission of instructor.

**AR372 Mode of Operation**

2 units / Semester I

Co-taught by Jessica Bronson and Shirley Tse, this field trips-heavy class emphasizes learning outside the classroom, research and finding resources in Los Angeles area. Guest speakers on site and special tours are designed to expose students to divergent contemporary practices and discourses. This semester we will focus on the theme of verticality and horizontality.

\* Enrollment limited to 18 students by permission of instructor.

**AR375A Postcrit**

2 units / Semester I, II

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

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

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

**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.

**AR390 Writing Workshop**

3 units / Semester I

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

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

**AR400 Visiting Artist Forum**

2 units / Semester I, II

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

\* Enrollment limited.

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

**AR410 Post Studio Art**

5 units / Semester I

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

\* May be repeated for credit.

\* Permission of instructor required.

**AR510E Articulation**

2 units / Semester I

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

**AR520 MFA-1 Critique**

3 units / Semester I

This course is designed for incoming MFA-1s, with the idea that we can view and discuss each other's work. The key concept is to experiment with various critical methods (e.g. the artist

explains what s/he thought s/he was up to, we explain where the work exceeds or falls short of that intent; or the artist says nothing at all, while we hypothesize about what the work might mean; or someone else presents the artist's work; etc.). These "methods" are arbitrarily assigned, and therefore the class changes its approach every week. In addition, Leslie Dick promises to produce a profoundly illuminating art historical anecdote each week.

**AR620C Surrealist Dream and Desire: Film and Video from Bunuel to Barney**  
3 units / Semester I

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

\* Enrollment limited to 20 students.

\* Enrollment limited to BFA-3 and higher.

**AR800 U/G Independent Study: School of Art**  
2-16 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. \* May be repeated for credit.

**AR900 Graduate Independent Study: School of Art**  
2-16 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. \* May be repeated for credit.

**AR950A&B Graduate Independent Study (as Preparation for MFA Project)**  
5 units / Semester I, II

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

**CS352 Art and Postcolonial Theory**  
2 units / Semester I

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

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

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

2 units / Semester I

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

## **Graphic Design Courses**

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

6 units / Semester I, II

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

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

### **AG104 Design Issues**

2 units / Semester I

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

\* Required of first year Graphic Design students.

### **AG110 Skills for Visualization**

2 units / Semester I

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

\* Required of first year Graphic Design students.

### **AG111A Macintosh For Designers**

3 units / Semester I

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

\* AG111A required of first year Graphic Design students.

\* Permission of instructors required.

**AG201A&B Graphic Design II**

6 units / Semester I, II

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

\* Required of second year Graphic Design students.

\* Not Open to Institute.

**AG215A&B Typography I & II**

3 units / Semester I, II

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

\* Required class for second year Graphic Design Students.

\* Not open to Institute.

**AG221A Basic Photography for Designers**

3 units / Semester I

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

**AG221B Basic Digital Video for Designers**

3 units / Semester II

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

\* AG221B required of second year Graphic Design students.

**AG275A&B Digital Type Design**

2 units / Semester I, II

The objective of this class is to give students a general understanding of letterforms, typeface design and how to draw with bézier technology. First semester the basics of letterform construction, type terminology, and software are learned as the student develops a calligraphic typeface. Each student also develops a logotype system that utilizes Font Lab(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 text, through systems of hierarchy and composition for print and interactive environments.

\* Required of third year Graphic Design students.

**AG320 Mutant Design: Exhibition Design**

2 units / Semester II

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

**AG321A Imagemaking II**

2 units / Semester I

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

**AG321B Imagemaking I**

2 units / Semester II

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

\* Required of second year Graphic Design students.

**AG330A&B Beginning Web Design**

2 units / Semester I, II

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

\* Required of third year Graphic Design students.

**AG350A&B Graphic Design Workshop**

2 units / Semester I, II

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

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

**AG370 Advanced Web Design**

2 units / Semester II

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

**AG401A&B Graphic Design IV**

6 units / Semester I, II

Two semester sequence. The class focus is on refining design work and preparation for the professional world. Projects focus on advanced issues of representation and communications that are also more independently motivated and driven. Emphasis in the second semester is placed on the development of both print-based and electronic/motion portfolios.

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

**AG410 Publication Design**

2 units / Semester I

This course explores the issues and possibilities involved in the design of catalogs, books and publications. The focus is on the sequential organization of bodies of visual and textual material, typographic structures, format and presentation.

**AG440 Information Design**

2 units / Semester I

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 II**

3 units / Semester I

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

\* Prerequisite: AG461B

\* Required of MFA-2 students.

\* Approved for Critical Studies credit.

**AG461B Design Theory I**

3 units / Semester II

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

\* Required of MFA-1 Graphic Design students.

\* Approved for Critical Studies credit.

**AG475 Digital Production for Graphic Designers**

2 units / Semester I

This course will provide the information and techniques necessary to prepare pieces of graphic design for offset printing. Course projects will introduce traditional and digital pre-press procedures, techniques and nomenclature. The class will visit a range of companies who specialize in all areas of production and printing including high resolution 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 / Semesters I and II

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

\* Not Open to Institute.

**AG550A&B Visual Literacy**

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 Typography**

3 units / Semester I, II

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

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

**AG580 Advanced Motion Design**

2 units / Semester I

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

**AG590 Writing For Designers**

2 units / Semester II

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

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

6 units / Semester I, II

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

## Photography and Media Courses

### Workshops

**AP010 Technical Workshop Series**

1 units / Semester I, II

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

**AP010A Black and White Film/Exposure**

Semester I

**AP010B Color (Printing)**

Semester I and Practicum

**AP010C View Camera (4X5)**

Semester II

**AP010D Basic Lighting**

Not offered 07-08

**AP010E Mural**

Practicum

**AP010F Final Cut Pro**

Not offered 07-08

**AP010G Advanced Studio Lighting**

Semester II

**AP010H Digital Camera/Direct to Print**

Semester II

**AP010I Advanced Color**

Not Offered 07-08

**AP010J Scanning and Photoshop**

Not offered 07-08

**AP010K Website Construction**

Practicum

**AP010L Medium Format & Studio Lighting**

Practicum

**AP010M Black and White Printing**

Semester I

**AP010N Advanced Digital Exhibition**

Not offered 07-08

**AP010O Mounting and Finishing**

Practicum

**AP010P Sound/Recording**

Not offered 07-08

**AP010Q Alternative Process**

Semester II

**AP010R Portrait**

Semester I

**AP020 Visiting Artist Workshop****AP020A Material Bases of Photographic Form**

2 units / Semester I

This course is an investigation of contemporary photographic practice

through a formal understanding of materials and processes available today. We will examine through lecture, practice, and critique various models employed by photographers with the goal of understanding how content is shaped by photographic form. Particular attention will be given to each student's photographic perceptions and working methods. Students are encouraged to explore the use of various techniques from computer manipulation and digital printing to the use of an 8X10 view camera.

**AP020B TBA**

2 units / Semester II

**AP020C TBA**

2 units / Semester II

**AP101C New Lab**

2 units / Semester I

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

- \* Required for BFA-1 students and BFA-2 transfer students.
- \* Open to others if space allows.
- \* Permission of instructor required.
- \* Required course.

**AP102 Introduction to Digital Photography**

2 units / Semester I

Introduction to Digital Photography is designed to expose students to the multiple elements of digital-photographic imaging techniques. This course is designed to provide students with a basic foundation in the use of photographic manipulation using various software programs, as well as, an understanding of the relationship between traditional film-based photography and digital techniques. The coursework extends to understanding the use of digital imaging and retouching terms, creating photographic images that demonstrate correct color balance and density, use of Photoshop's tools to improve picture-taking and manipulation, produce digital prints, and apply the RAW format to optimize color balance and exposure. Emphasis is placed on identifying image elements that require improvement, knowledge of the 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 sequence. For first year photography and media students. An intensive introduction to the arts of photography and media. Basic technical and aesthetic introduction leads to groundwork for independent work, class discussion, lectures, group critiques and individual consultation. Technical Workshop: Printing to be taken concurrently.

\* Required course.

## Undergraduate Critique

### AP210 BFA Think Tank

2 units / Semester I

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

\* Required course.

### AP310A Undergraduate Critique

2 units / Semester I

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

\* May be repeated for credit.

\* Required course.

### AP310B Undergraduate Critique

2 units / Semester II

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

\* Required course.

### AP410 Critique and Exit

2 units / Semester II

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

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

## Practice

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

2 units / Semester I

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

### AP320C Globalization Laboratory

2 units / Semester I, II

This workshop course will require experimental artistic responses to what is familiarly termed “globalization.” If artworks can be said to create “imaginary worlds,” what is at stake when the world is imagined to be somehow unified by underlying abstract imperatives driven by an unchallenged market economy? Are artists the aesthetic shock troops of neoliberalism, the first to mount the barricades, or the desert saints of aesthetic refusal?

### AP320H Fuzzy Pictures

2 units / Semester II

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

### AP320J Image and Text

2 units / Semester I

This studio course will examine formal and conceptual strategies for combining image and text. In order to contextualize this hybrid practice, we will look at the use of text in conceptual and political art, narrative paintings, advertising, comics and strip narratives, maps, and illuminated manuscripts. Rather than maintain categorical boundaries between the arts, this course promotes the use of language and image as an important gesture to develop alternative meanings for art and to critically investigate the underlying premises of singularity and monumentality in the institutionalization of art. To read the image as text or conversely to contextualize the image with text or additionally to produce the text as image suggests that the art object can be understood as a cultural text rather than solely as evidence of the personal expression. Students working in all media are encouraged to attend.

### AP321 Working on Work

2.0 units / Semester I

This is a practice class that focuses on photography and work. We will review the positions of photography and art historically, exploring the idea of ‘work as phantom’. We will discuss the idea and mutations of the concept of work through history by reading texts, especially concerning the relation of work and identity. We will then focus on actual changes in society and its consequences for individuals – what does the shift from the industrial era to a service economy and an information and knowledge society mean for the individual and his/her idea of work and life? What can now be defined as work? With labor declining, but productivity stable, what has happened to the utopian idea of a labor-free society? Can a critique of the system still be formulated? How can an artist position him/herself with his/her actual practice, when she is

at the same time a model of a capitalistic system? Students will produce works inspired by the discussions, readings, and research covered in the course.

### **AP322 Urban Photography**

2.0 units / Semester I

This is a studio course dedicated to the reflection and practice of photography as an image language that allows for a critical and productive encounter with reality. The class focuses on the city. We will review the city in photography through history, with a specific focus on theoretical and practical views of Los Angeles, a city with its own extensive history of representation. We approach the city as an organizational structure which aims to fulfill the basic necessities of its inhabitants and as a site where many forces fight to redefine its structures to fulfill unmet needs and desires. We will focus on the forms and structures of the world surrounding us – looking at those moments where ideology and sociology become form. Each class participant or group of participants will concentrate on one district of the city to explore so that combined work of the class will create a conceptual collage of the urban structure of Los Angeles.

### **AP323 Ideas From The Deep End**

2 units / Semester II

What is an Artist In Residence Program?

This class: an art project, a laboratory, a research project, a think tank, a model, a collaboration, a pilot program... will seek to determine what shape and form an actual Artist In Residence Program might look like. Deep End Ranch in nearby Santa Paula is the site for a new residency program which will accommodate artists in an expanded *métier* field. Near to CalArts and nearer still as possible ideological partners, this class will come up with ideas and plans to help form and shape the fledgling Deep End Ranch Artist Residency. Participants will come up with a broad picture of residency programs internationally. We will think about interface with Los Angeles; interface with other institutions; and, interface with CalArts. We will think about the political, social and ecological particularities of the site of Deep End Ranch as it might relate to programming. We will come up with a definition of interdisciplinarity as the program will engage the visual arts in an expanded *métier* field.

## **Theory and Contemporary Issues**

### **AP320I CalArts Reviews**

2 units / Semester I

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

### **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.

**AP375 After Archive (from institutional map to subjective occupation)**

2 units / Semester I

In this seminar we will look at notions of archiving as both historical inheritance and strategies of intervention and production. Some of the things we will consider are: Institutional uses of the archival method as a means of public control; Archival ambitions and procedures implicit across a range of art practice; Methods of typology and the impulse to gather, classify, arrange and display while de-emphasizing authorial presence; The collection as archive and the role of the curator; The archive as a place of origin but also of perpetuity; The archive as a place of stasis and order, yet of discovery; Archiving methods and materials in a moment of cultural shift from the physical to the virtual. Cultural trash, the discard and the ruin – reading the ruins – writing the remains; Finding a place for the author. True to form with the archival impulse, we will bite off more than we can chew, inviting a collision of various incompatible and often opposed elements or discourses with the hopes of generating a surplus of new discursive hybrids. Readings: A reader containing historical and contemporary essays, theories, criticism, fiction and writing by artists on and around the topic.

**CS172 History of Photography**

3 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.

**AP360 Special Topics in Video History**

3 units / Semester II

Contemporary European and American Videos. Description available at registration.

\* Required course.

**AP361 Network Culture**

2 units / Semester II

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

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

\* Required course.

## Graduate Seminar

### AP510A Graduate Seminar: Globalization

3 units / Semester I

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

### AP510B Graduate Seminar: TBA

3 units / Semester I

## Graduate Critique

### AP520A&B Graduate Critique

3 units / Semester I, II

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

\* May be repeated for credit.

## Independent Study

### AR800 U/G Independent Study

2-16 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. \* May be repeated for credit.

### AR900 Graduate Independent Study

2-16 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. \* May be repeated for credit.

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

5 units / Semester I, II

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

