

Department of Art

Kevin Appel, Department Chair

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The Department of Art houses a multitude of dynamic paths to engage in art making. The faculty is committed to providing students the tools with which they can create work at the highest levels of aesthetic, intellectual, and social/political inquiry. The department's flexible curriculum facilitates serious engagement with painting, drawing, photography, sculpture, digital filmmaking, installation, performance, electronic art and design, art writing, critical theory, and curatorial studies within the context of an interdisciplinary approach to the study of contemporary art.

The Art faculty is comprised of a group of nationally and internationally recognized artists and scholars who are engaged in their fields and dedicated to sharing their expertise in helping students develop informed approaches to media, materials, and techniques while fostering individual approaches in the students' overall art practice. They believe that a vital part of artistic development comes from an accessible faculty and regular contact with active practitioners. To that end, alongside a broad and diverse curriculum, the department also invites visiting artists, curators, and critics to our campus to discuss their work and to get to know students.

The Art department attracts gifted and motivated students who thrive in an environment that encourages autonomy and rigor. Art students are drawn not only to the outstanding creative faculty, the university's resources, and its location in one of the world's leading art centers, but also to a program that encourages their long-term development as artists. The result is a distinguished list of graduates who have made and continue to make significant contributions across the field of art, and who participate in a lasting community of artists from the Art program and beyond.

- Art, B.A.
- Art, M.F.A.
- Digital Arts, Minor

Faculty

Rhea Anastas, Ph.D. The Graduate Center of The City University of New York, *Associate Professor of Art* (20th century experimentalism in the visual arts, critical theory, cultural theory)

Kevin H. Appel, M.F.A. University of California, Los Angeles, *Department Chair and Executive Director of University Art Galleries and Professor of Art* (painting)

Sarah Awad, M.F.A. University of California, Los Angeles, *Assistant Professor of Teaching of Art* (drawing, painting)

Jennifer Bornstein, M.F.A. University of California, Los Angeles, *Professor of Art* (photography)

Juli C. Carson, Ph.D. Massachusetts Institute of Technology, *Professor of Art* (art history, critical theory, curatorial practice)

Coleman Collins, M.F.A. University of California, Los Angeles, *Assistant Professor of Art* (new genres, electronic art and design, critical theory, film theory, Black studies)

Miles C. Coolidge, M.F.A. California Institute of the Arts, *Professor of Art* (photography)

Martha Gever, Ph.D. City College of the City University of New York, *Professor Emerita of Art* (history and criticism: video, media studies, popular culture)

Liz Glynn, M.F.A. California Institute of the Arts, *Professor of Art* (sculpture, ceramics, installation, performance art)

Jibade-Khalil Huffman, M.F.A. Brown University, *Assistant Professor of Art* (video, photography, writing, new genres)

Jesse Colin Jackson, M.Arch. University of Toronto, *Associate Dean for Creative Research and Director of the Minor in Digital Arts and Associate Professor of Art; Informatics* (media art, architecture, design, informatics)

Ulysses S. Jenkins, M.F.A. Otis Art Institute, *Professor Emeritus of Art; African American Studies* (video, performance art)

Antoinette Lafarge, M.F.A. School of Visual Arts, *Professor Emerita of Art* (new media)

Simon Leung, B.A. University of California, Los Angeles, *Professor of Art; Asian American Studies* (new genres, critical theory, contemporary art history, performance)

Joseph S. Lewis, M.F.A. Maryland Institute College of Art, *Professor of Art* (public art, artist books)

Mara Jane Lonner, M.F.A. California Institute of the Arts, *Associate Professor of Teaching Emerita of Art* (drawing, painting, 3D design)

Catherine B. Lord, M.F.A. State University of New York at Buffalo, *Professor Emerita of Art* (queer theory, feminism, photography)

Monica Majoli, M.F.A. University of California, Los Angeles, *Professor of Art* (painting)

Daniel Joseph Martinez, B.F.A. California Institute of the Arts, *Claire Trevor Professor and Professor of Art* (new genres, photography, sculpture)

Yong Soon Min, M.F.A. University of California, Berkeley, *Professor Emerita of Art* (minority, diasporic, and third cinemas; media, nationalism, and globalization; race, sexuality, and popular culture)

Deborah Oliver, M.F.A. California Institute of the Arts, *Associate Professor of Teaching of Art* (performance art, new genres)

Jennifer Pastor, M.F.A. University of California, Los Angeles, *Professor of Art* (sculpture)

Simon G. Penny, Graduate Diploma in Sculpture South Australian School of Art, *Professor of Art; Informatics; Music* (informatics, robotic sculpture, interactive environments, electronic media)

Yvonne Rainer, *Claire Trevor Professor and Professor Emerita of Art* (performance, dance, video)

William S. Roberts, M.F.A. California Institute of the Arts, *Associate Professor of Teaching of Art* (photography)

Amanda Ross-Ho, M.F.A. University of Southern California, *Professor of Art* (sculpture)

Constance J. Samaras, M.F.A. Eastern Michigan University, *Professor Emerita of Art* (photography, intermedia, cultural criticism)

David K. Trend, Ph.D. Miami University, *Professor of Art* (visual culture)

Bruce N. Yonemoto, M.F.A. Otis Art Institute, *Professor of Art; Asian American Studies* (video, experimental media, film theory)

Courses

ART 1A. Art in Context: History, Theory, and Practice. 4 Units.

First in a three-quarter foundation sequence introducing students to a broad range of contemporary art, media, and practices in relation to their 20th-century cultural and historical antecedents. ART 1A deals specifically with contemporary painting and photography.

Restriction: Art Majors have first consideration for enrollment.

(IV)

ART 1B. Art in Context: History, Theory, and Practice. 4 Units.

Deals with film/video/performance. Concerned with the development of modern/contemporary film, video, and performance, with a focus on experimental and avant-garde production from the early 20th century to today.

Restriction: Art Majors have first consideration for enrollment.

(IV)

ART 1C. Art in Context: History, Theory, and Practice. 4 Units.

Third in a three-quarter foundation sequence introducing students to a broad range of contemporary art, media, and practice in relation to their 20th-century cultural and historical antecedents. Deals specifically with space and cyberspace.

Restriction: Art Majors have first consideration for enrollment.

(IV)

ART 8. Changing Creativity. 4 Units.

Explores creativity as a changing concept in historical and contemporary terms from the perspectives of producers, consumers, and institutions. Encompasses international perspectives and the role of new technologies in considering creativity as a resource for innovation and social change.

(IV)

ART 9A. Visual Culture: Media, Art, and Technology. 4 Units.

Examines creative activities in all spheres of life, including the "artistic" impulses that dwell in the individual. Culture is addressed in broad terms of the many institutions and cultural forces that shape everyday activities of listening, seeing, doing.

Restriction: Art Majors have first consideration for enrollment.

(IV)

ART 9B. Visual Culture: A Culture Divided. 4 Units.

Throughout the 1980s and 1990s, controversies flourished in the mainstream media over purportedly obscene art, anti-American writing, and moral decay, among other issues. Examines these new conflicts as they manifest themselves in public life and everyday experience.

Restriction: Art Majors have first consideration for enrollment.

(IV)

ART 9C. Visual Culture: Thematic Investigations. 4 Units.

Considers a broad range of concerns and questions raised by various acts of appropriation in contemporary art and visual culture, such as originality, authenticity, authorship, translation, audience and aesthetics, temporal dimensions of a work, and context.

Restriction: Art Majors have first consideration for enrollment.

(IV)

ART 11A. Topics in History of Contemporary Art. 4 Units.

Surveys mid-19th and 20th-century art production, from modernity through post-modernity, in a historical and cultural context.

Prerequisite: ART 9A

Repeatability: May be taken for credit 2 times as topics vary.

Restriction: Art Majors only.

ART 12A. Art, Design, and Electronic Culture. 4 Units.

Introduction to historical and theoretical foundations of digital media art, tracing how information technologies seeded growth of new expressive medium. Considers how today's pervasive digital culture evolved through interdisciplinary collaborations between artists, engineers, scientists, scholars.

(IV)

ART 12B. Cultural History of the Anthropocene. 4 Units.

A survey of the ongoing interactions between technological and social change through the 19th century and 20th century, with special attention to the history of computing, changing arts and cultural practices, and the idea of the Anthropocene.

(IV)

ART 12C. Intelligences of Arts. 4 Units.

Introduces contemporary neuroscience and new approaches to cognition – embodied, enactive, extended, situated, distributed. Reviews the history of related ethological, biological, psychological, technological, and philosophical traditions. Considers arts and cultural practices from these and other perspectives, and considers case studies.

(III)

ART 20A. Basic Drawing I. 4 Units.

Encourages an investigation of the premises and limits of drawing, primarily, but not inevitably, as a two-dimensional medium. Includes slide presentations and discussions of the historical uses of a wide range of drawing. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 30A. Basic Painting I. 4 Units.

Examination of the fundamental components of painting: color, form, space, surface, scale, and content. Studio work, slide presentations, and critiques of student work. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 30B. Basic Painting II. 4 Units.

Further examinations of the essential qualities of painting: color, form, space, surface, scale, and content. Studio work, slide presentations, and critiques of student work. Materials fee.

Prerequisite: ART 30A

Restriction: Art Majors have first consideration for enrollment.

ART 40. Beginning Sculpture. 4 Units.

The practice of sculpture in the contemporary arts; inclusion of spatial interventions, site-specific and environmental design, appropriation of found materials; techniques in cutting joining, and assembly of wood, metals, and plastics. May include casting, welding, and ceramics. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 50A. Matter and Media . 4 Units.

A project-based introduction to tools and approaches for creating and sharing digital media content within internet-mediated social environments, with a particular emphasis on art-making and personal expression. Includes an overview of basic user experience and interaction design principles.

ART 50B. Interaction and Experience. 4 Units.

An overview of digital video and audio production for the Web, emphasizing art-making and personal expression. Includes digital media aesthetics and conceptual design, basic audio and video recording, and fundamentals of desktop video, audio, and Web authoring software applications.

ART 51. Basic Ceramic Sculpture. 4 Units.

Exploration of use of clay as sculptural basis with an emphasis on development of an idea and its relation to contemporary and experimental art practice. Hand-building, glazing, finishing processes, and use of other structural materials. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 65A. Foundations in Media Design. 4 Units.

Provides an overview of media design in the digital age, covering principles of design for different media (2D, time-based, interactive); history of relationship between art and design; and practice in working with different design approaches. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 65B. Foundations in Internet Art and Design. 4 Units.

Introduction to creating art for the Internet, covering history and structure of networks; key types of net-based interactivity; basics of Web design and scripting. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 65C. Gizmology and Kinetics. 4 Units.

Provides students with basic skills in materials, construction and design applicable to making machines, musical instruments and things with moving parts enabling work in kinetic sculpture, custom interactive systems, Mechatronics, Robotics, and Maker/DIY culture. Materials fee.

ART 71A. Introduction to Photography I. 4 Units.

Introduction to technical underpinnings emphasizing photography as a contemporary art practice. Topics include 35mm non-automatic camera operation, exposure and lighting, black and white printing, introduction to digital photography, discussion of critical and historical issues. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 71B. Introduction to Photography II. 4 Units.

Techniques covered include medium and large format cameras, digital photography, studio lighting, digital and analog color printing, mural room. Conceptual direction is developed through critiques, critical readings, discussions, slide lectures. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 81A. Digital Filmmaking Production I. 4 Units.

Introduction to three production stages of video making. Study of the narrative structure of cinema and acquisition of video production skills in camera, lighting, sound, and editing. Production work, readings, and screenings outside of class are assigned. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 81B. Digital Filmmaking Production II. 4 Units.

Focuses on video stage production, technical skills including camera operation, stage lighting, sound recording, and construction of basic scenic elements. Emphasis is placed on the function and responsibilities of the production crew and proper working and safety procedures. Materials fee.

Prerequisite: ART 81A

Restriction: Art Majors have first consideration for enrollment.

ART 91. Basic Performance Art. 4 Units.

Exploration of objects, gesture, action, text, image, and media to create narrative or non-narrative works. Elements of theory and history of performance art are discussed to illustrate techniques and styles to understand, identify, and articulate artistic vision and voice.

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors have first consideration for enrollment.

ART 95. Special Topics in Basic Media. 4 Units.

Basic instruction in media or disciplines not otherwise represented in the regular curriculum. Topics vary according to the instructor.

Repeatability: Unlimited as topics vary.

Restriction: Art Majors have first consideration for enrollment.

ART 100. Special Topics in Art. 4 Units.

Materials fee, topic dependent.

Prerequisite: ART 9A. Lower-division writing strongly recommended.

Repeatability: May be taken for credit 6 times as topics vary.

Restriction: Art Majors only.

ART 101W. Artists as Writers. 4 Units.

Contemporary art practice involves text, as final form or an integral element. Many contemporary artists consider writing as essential to their practice. Covers historical and contemporary uses of text and image as well as artists' writing.

Prerequisite: ART 9A and ART 11A. Satisfactory completion of the Lower-Division Writing requirement.

Restriction: Art Majors only.

(Ib)**ART 106A. Programming for Artists. 4 Units.**

Programming as a means to create interactive artworks with an emphasis on the integration of video, sound, text, and stills. Topics include basic concepts in programming, understanding the limits of code, working with video and audio files, and interface design. Materials fee.

Prerequisite: ART 65A. Recommended: ART 11B.

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors only.

ART 108. Digital Filmmaking Project I. 4 Units.

Students learn to conceive, develop, and produce original video works building directly upon previously learned skills. Use of video stage and post-production editing facilities. Lectures on video/film subjects, production strategies, readings, screening, field trips, and group critiques. Materials fee.

Prerequisite: ART 81A and ART 81B

Restriction: Art Majors only.

ART 109. Performance and the Camera. 4 Units.

Surveys the development of contemporary artists who use performance strategies in the making of videos and films. Students analyze the artist's conceptual approach to performative gestures, actions, and landscapes created for their video or film art.

Prerequisite: ART 1B or ART 81A or ART 91 or ART 128

Restriction: Art Majors only.

ART 110A. Mechatronic Art I. 4 Units.

Introduces the practice and theory of analog electronics, emphasizing the design and development of simple interactive systems and the integration of such systems into real-world contexts of performance, installation, sculpture, and automated artifacts. Materials fee.

ART 110C. Mechatronic Art III. 4 Units.

As the capstone to the Mechatronic Art series, students develop major projects utilizing electronics, microcontrollers, sensors, and electromechanical devices, in a methodical and supervised context, with technical, design, and aesthetic advice and critique. Materials fee.

Prerequisite: ART 110A

ART 113. How to be Clever with Stuff. 4 Units.

How to Be Clever with Stuff is an introduction to the skilled embodied practices of arts and crafts, working with hand tools, wood, and steel. Class includes technical lecture/demos, short technical assignments, a self-initiated final project, and design drawing. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 121A. Afro-Futurism I. 4 Units.

First of a two-part course on the futuristic artistic vision of Black film, video, and cyberspace. Deals with critical analyses of the Black image in Western Art history, and its association to contemporary Hip Hop culture, art, and music.

Prerequisite: ART 9A. Satisfactory completion of upper-division writing strongly recommended.

Restriction: Art Majors only.

ART 121B. Afro-Futurism II. 4 Units.

Second of a two-part course on the futuristic artistic visions of Black film, video, and cyberspace. Deals with modern techno-culture, digital activism, and designing technology based on African aesthetic principles of contemporary Hip Hop International Culture.

Prerequisite: ART 9A. Satisfactory completion of upper-division writing strongly recommended.

Restriction: Art Majors only.

ART 123B. Issues in Media, Violence, and Fear. 4 Units.

Violence has been instrumental in story-telling throughout history in art, literature, religion, and entertainment. Continuing presence of media violence provoked debates among parents, politicians, media producers, and academics. Examines history, theory, aesthetics, economics, and politics of violent representation.

Prerequisite: ART 9A. Satisfactory completion of the Upper-Division Writing requirement is recommended.

Restriction: Art Majors only.

ART 125. Issues in Photography. 4 Units.

Rigorous investigation of photographic practices and critical writings, the relationship of photography to the construction and maintenance of cultural institutions, the circulation of photographic ideas in society, and photography and technology.

Prerequisite: ART 1A or ART 71A or ART 71B or ART 152A or ART 152B or ART 152C or ART 152D or ART 152E or ART 190B. Recommended: Satisfactory completion of the Upper-Division Writing requirement.

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors only.

ART 126B. Issues in Techno-Arts. 4 Units.

Addresses issues related to artmaking practices that emerge in tandem with new technologies. Topics include sociopolitical contexts of techno-art; utopic/dystopic framings; key moments in the history of techno-arts.

Prerequisite: ART 9A. Recommended: ART 11B.

Restriction: Art Majors only.

ART 127B. Issues in Experimental Film History. 4 Units.

A critical study of experimental film/video art genres and production techniques considering their narrative, structural, iconographic, and cultural aspects. Hollywood narrative, Nouvelle Vague, American Independent, and Video Art compared in terms of production innovation, design, and conceptual content. Materials fee.

Prerequisite: ART 9A

Restriction: Art Majors only.

ART 128. Issues in New Genres. 4 Units.

Investigates issues in post-studio practices, including concepts of time, relational aesthetics, site-specificity, institutional critique, and the post-medium condition.

Prerequisite: ART 9A. Recommended: Satisfactory completion of the Upper-Division Writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Art Majors only.

ART 130A. Projects in New Technologies. 4 Units.

Working with media such as electronic still cameras, desktop publishing, faxes, satellites, virtual reality, digitized imaging. Cultural issues pertinent to the emergence of new technology (e.g., ethical concerns, social impact, copyright laws, nontraditional approaches to distribution, cyberpunk, global markets).

Prerequisite: ART 65A. Recommended: ART 11B and ART 106A.

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 131. Projects in Installation. 4 Units.

Investigates interior installation in particular spaces. Working in teams, students install, discuss, and remove projects. Technical information and hands-on experience with various media is provided. Materials fee.

Prerequisite: ART 40

Repeatability: May be repeated for credit unlimited times.

ART 132A. Digital Filmmaking Pre-Production. 4 Units.

Examines the preparatory and planning stages of video production, including script writing, story boarding, location scouting, script breakdown, and budgeting. Projects may encompass one or more of these stages which will be explored through readings, discussions, and demonstrations. Materials fee.

Prerequisite: ART 81A and ART 81B

Restriction: Art Majors only.

ART 132B. Digital Filmmaking Post-Production. 4 Units.

Examines procedures and techniques utilized in video production after principal shooting is completed, including effects processing, composting, sound design, and DVD authoring. Projects focus on these processes, and are explored through readings, discussions, and demonstrations. Materials fee.

Prerequisite: ART 81A and ART 81B

Restriction: Art Majors only.

ART 138. Place Making and Public Art. 4 Units.

How do art interventions in public spaces inform our definition of "place" and develop culturally informed audiences? Students will engage in class projects and group investigations that question the traditional and institutional conceptual boundaries of exhibition/distribution.

Prerequisite: ART 40 and ART 9A

Restriction: Art Majors only.

ART 141. Digital Filmmaking Advanced Project I. 4 Units.

Incorporating narrative structures in a multi-screen context. Students design and produce an active space in which activities will move from one screen to another. Materials fee.

Prerequisite: ART 81A and ART 81B

Restriction: Art Majors only.

ART 144. Artist Books as Objects. 4 Units.

Are artist books still relevant in the contemporary creative community? Focusing on intellectual content and raw physicality, students will explore this question and image/text relationships by creating handmade one-of-a-kind or edition book projects utilizing various mechanical reproduction techniques.

Prerequisite: (ART 20A or ART 30A or ART 40 or ART 51 or ART 65A or ART 71A or ART 81A or ART 91) and ART 9A

ART 150. Advanced Studio Topics--Painting. 4 Units.

Provides an intensive and specialized working environment. Thematic issues and material strategies will be explored. Materials fee.

Prerequisite: ART 30B

Repeatability: Unlimited as topics vary.

Restriction: Art Majors only.

ART 150C. Advanced Drawing . 4 Units.

Advanced studio problems in visual exploration. Students pursue individual solutions to self-defined and presubscribed projects. Techniques/materials are individual choice. Continual analysis of the personal process.

Prerequisite: ART 20A

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 150F. Advanced Figure Drawing. 4 Units.

Students develop technical skills in rendering the figure. Live model sessions and an introduction to anatomy. Investigates use of the figure in contemporary art. Materials fee.

Prerequisite: ART 20A

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors only.

ART 150G. Advanced Figure Painting. 4 Units.

Students develop technical skills in painting the figure. Live model sessions and projects that investigate the use of the figure in contemporary art.

Prerequisite: ART 150F

ART 151. Advanced Studio Topics--Sculpture. 4 Units.

Provides an intensive and specialized working environment. Thematic issues and material strategies will be explored. Materials fee.

Prerequisite: ART 40

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 152A. Advanced Studio Topics: Photography. 4 Units.

Focused investigation of a range of issues in photographic practice, with an emphasis on developing individual student projects, refining critical thinking, and conceptual framing. Technical topics covered as required. Readings, lectures, critiques, labs. Materials fee.

Prerequisite: ART 71B

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 152B. Documentary Photography. 4 Units.

Documentary practice is examined through the realization of photo-based projects. Thematic focus of student's choosing will be refined through lectures, discussion, technical demonstrations, field trips, labs, and individual meetings. Materials fee.

Prerequisite: ART 71B

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 152C. The Public Image. 4 Units.

Strategies for artistic intervention in the public circulation of images are examined alongside the role images play in constructing public identity. Individual or collaborative student projects will be directed around course themes. Materials fee.

Prerequisite: ART 71B

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 152E. The Constructed Image. 4 Units.

A studio investigation of theoretical ideas, critical possibilities, historical precedents, and various techniques involving the production of fabricated images. Techniques may include montage, digital, chemical and in-camera manipulations, studio constructions, appropriations, performance, and projected images. Materials fee.

Prerequisite: ART 71B

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 153. Digital Filmmaking Advanced Project II. 4 Units.

Directed to the production of individual or collaborative videotapes, using studio, portable camera, editing facilities, and sound and computer elements. Emphasis will be on individually initiated projects. Readings and screenings are assigned. Materials fee.

Prerequisite: ART 81A and ART 81B

Restriction: Art Majors only.

ART 154. Advanced Studio Topics: Performance. 4 Units.

An intensive investigation of the practice of performance art, with an emphasis on the development of individual projects, and the refinement of various technical skills, as well as audiences, spaces, and cultural connections.

Prerequisite: ART 91 or ART 109 or ART 128

Repeatability: May be taken for credit 3 times.

Restriction: Art Majors only.

ART 156. Advanced Studio Topics: Ceramic Sculpture. 4 Units.

Discussion of ideas, techniques, and personal control of form. Clay body, fabrication, glazing, and firing. Emphasis on development of personal direction. Materials fee.

Prerequisite: ART 51

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 170. Advanced Projects. 4 Units.

Students working in different mediums focus on ambitious research, planning, development, and experimentation, leading to a single work or focused series that is large in scope. The project is exhibited and documented at the end of the quarter. Materials fee.

Prerequisite: ART 150 or ART 150C or ART 151 or ART 152A or ART 152B or ART 152C or ART 152D or ART 152E or ART 152F or ART 153 or ART 166A or ART 190 or ART 190B or ART 190C or ART 40

Restriction: Art Majors only.

ART 189. Critical Aesthetics . 4 Units.

Surveys critical thought that has influenced twentieth-century art production, preparing the student to engage contemporary art with a critical eye, specifically addressing aesthetic and political debates of the historical avant-garde, the neo-avant garde, and postmodern culture.

Prerequisite: ART 1A and ART 1B and ART 1C

Restriction: Upper-division students only. Art Majors only.

ART 190. Senior Project and Critique. 4 Units.

Directed-study critique class in preparation for final project and life after graduation; documentation and portfolio preparation for graduate school. Investigation of exhibition spaces and funding opportunities, participation in artists' communities outside the university, and artists' rights issues.

Repeatability: May be repeated for credit unlimited times.

Restriction: Seniors only. Art Majors only.

ART 190B. Senior Projects and Critique in Photography. 4 Units.

Directed group study focused on production of photographic projects of significant scope and ambition. Emphasis on preparation for continued study and/or practice in photography in advanced settings beyond the undergraduate university experience. Materials fee.

Prerequisite: ART 1A and ART 1B and ART 1C and ART 71A and ART 71B

Repeatability: May be repeated for credit unlimited times.

Restriction: Seniors only. Art Majors only.

ART 197. Art Internship. 1-4 Units.

Under faculty supervision, students participate directly in a variety of art institution settings, including museums, galleries, and nonprofit organizations.

Grading Option: Pass/no pass only.

Repeatability: May be taken for credit 2 times.

Restriction: Juniors only.

ART 198. Honors Exhibition. 4 Units.

Preparation, installation, and participation in the annual honors exhibition. Materials fee.

Restriction: School of Arts Honors students only. Upper-division students only.

ART 199. Independent Study. 1-4 Units.

Individual study or directed creative projects as arranged with faculty member. Materials fee.

Repeatability: May be repeated for credit unlimited times.

ART 210. First-Year Graduate Seminar. 4 Units.

Introductory theory class to contemporary art: intellectual history, theoretical antecedents, and current critical concerns.

Restriction: Graduate students only.

ART 215. Graduate Seminar Topics. 4 Units.

In-depth discussion of contemporary art production in relation to a variety of theoretical, cultural, and historical topics. Material is determined by the given instructor's current research interest. Topics vary.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only.

ART 220. Graduate Seminar: Issues in Contemporary Art. 4 Units.

Classroom interaction with artists, curators, critics, lecturers from fields outside of the arts or from cross-disciplines. Includes recommended readings, discussions, panel participation, writing assignments.

Prerequisite: ART 210. ART 210 with a grade of B- or better

Repeatability: May be taken for credit 3 times.

Restriction: Graduate students only.

ART 230. Graduate Group Critique. 4 Units.

Focus on studio production. Students are expected to help foster and develop an environment in which serious and sophisticated peer critique can take place.

Repeatability: May be taken for credit 9 times.

Restriction: Graduate students only.

ART 236. Graduate Topics in Studio Production. 4 Units.

Graduate group study of a specific medium or art practice (e.g., painting; video, installation, photography, sculpture/3D, performance, digital media, public art, sound art; film). Includes consideration of technical, theoretical, historical, and/or formal issues.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only.

ART 240. Interdisciplinary Projects. 4 Units.

Intensive faculty-led discussion of in-progress graduate studio projects--can be discipline driven or working across fields in a rigorous interdisciplinary studio environment where students meet with the professor both individually and in small groups.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only.

ART 250. Directed Reading and Research. 4 Units.

Independent study with a supervising faculty member to direct academic research, develop bibliographies, and discuss assigned readings.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only.

ART 251. Special Topics Seminar. 4 Units.

Directed reading and/or study group on a given research topic. Agreed-upon meeting structure may be flexible in order to accommodate off-campus field trips and travel.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only.

ART 255. Graduate Interdisciplinary and Collaborative Projects. 4 Units.

For graduate students working collaboratively across the School of the Arts or cross-university. May be team taught with one of the faculty members based in the Department of Art.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only.

ART 261. Graduate Thesis Writing Seminar. 4 Units.

Seminar for writing as a component of the thesis. Different models of writing, text, and spoken word will be discussed. Required second year.

Corequisite: ART 262

Prerequisite: ART 210 and ART 215 and ART 220. ART 210 with a grade of B- or better. ART 215 with a grade of B- or better. ART 220 with a grade of B- or better

Restriction: Graduate students only.

ART 262. Graduate Thesis Independent Study. 1-4 Units.

Tutorials and directed study in thesis writing, research and/or studio production with thesis committee chair and/or thesis committee members to be taken during final quarters of study.

Corequisite: ART 261

Prerequisite: ART 210 and ART 215 and ART 220. ART 210 with a grade of B- or better. ART 215 with a grade of B- or better. ART 220 with a grade of B- or better

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only.

ART 263. Graduate Thesis, Exhibition Critique. 4 Units.

Group critique required for matriculating M.F.A. students during the quarter in which their thesis exhibitions are scheduled. Public presentation/lecture on student's work required.

Prerequisite: ART 210 and ART 215 and ART 220 and ART 230 and ART 240 and ART 261 and ART 262. ART 210 with a grade of B- or better. ART 215 with a grade of B- or better. ART 220 with a grade of B- or better. ART 230 with a grade of B- or better. ART 240 with a grade of B- or better. ART 261 with a grade of B- or better. ART 262 with a grade of B- or better

Restriction: Graduate students only.

ART 399. University Teaching. 4 Units.

Limited to Teaching Associates working under the active guidance and supervision of a regular rank faculty member responsible for curriculum and instruction at the University.

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: May be taken for credit for 12 units.

Restriction: Graduate students only.