**Department of Art**

Kevin Appel, Department Chair  
3229 Art, Culture and Technology Building  
949-824-6648  
http://art.arts.uci.edu/

**Overview**

The Department of Art in the Claire Trevor School of the Arts takes a wide-ranging, interdisciplinary view of contemporary art practice. With an emphasis on experimentation and innovation, the Department of Art is viewed as a leader in genres addressing cultural identity and emerging technologies. The Department provides students a solid theoretical and technical foundation from which to approach art making as both process and product. Each student is encouraged to develop an individual, disciplined direction approach to media, materials, and techniques. To this end, the curriculum provides studio experiences in drawing, painting, sculpture, photography, digital imaging, video, performance art, and new media. Visiting artists, theorists, curators, and other arts professionals are an integral part of the program.

**Requirements for the B.A. in Art**

All students must meet the University Requirements.

**School Requirements:** None.

**Departmental Requirements for the Major in Art**

A. Complete the following:

| ART 1A | Art in Context: History, Theory, and Practice |
| ART 1B | Art in Context: History, Theory, and Practice |
| ART 1C | Art in Context: History, Theory, and Practice (ART 1A, ART 1B, and ART 1C all taken the first year in residence.) |
| ART 9A | Visual Culture: Media, Art, and Technology |
| ART 11A | Topics in History of Contemporary Art |

B. Select one of the following:

| ART HIS 40A | Ancient Egyptian, Greek, and Roman Art and Architecture |
| ART HIS 40B | Arts of Europe: Medieval and Renaissance |
| ART HIS 40C | Early Modern and Modern Art in Europe and America |
| ART HIS 42A | History of Asian Art: Arts of India |
| ART HIS 42B | History of Asian Art: Arts of China |
| ART HIS 42C | History of Asian Art: Arts of Japan |
| ART HIS 42D | History of Asian Art: Arts of Islam |

C. Select four of the following:

Lower-division ART 20–99

D. Select six of the following:

Upper-division ART 100–115 (no more than three in this category),  
Upper-division ART 130–195 (minimum of three in this category);

E. Select two of the following:

Issues courses from ART 116–129

**Art Sample Program for Freshmen**

<table>
<thead>
<tr>
<th>Freshman</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fall</strong></td>
</tr>
<tr>
<td>ART 1A</td>
</tr>
<tr>
<td>Art History</td>
</tr>
<tr>
<td>WRITING 39B</td>
</tr>
<tr>
<td>Lower-Division Art</td>
</tr>
<tr>
<td><strong>Winter</strong></td>
</tr>
<tr>
<td>ART 1B</td>
</tr>
<tr>
<td>Lower-Division Art</td>
</tr>
<tr>
<td>General Education</td>
</tr>
<tr>
<td>WRITING 39C</td>
</tr>
<tr>
<td><strong>Spring</strong></td>
</tr>
<tr>
<td>ART 1C</td>
</tr>
<tr>
<td>Lower-Division Art</td>
</tr>
<tr>
<td>General Education</td>
</tr>
<tr>
<td>General Education</td>
</tr>
</tbody>
</table>
Additional Information

Honors in Art

The Honors in Art program gives qualifying students a more rigorous course of study in contemporary art practices, thus challenging superior students beyond the scholarly requirements demanded of the Art major. This program is designed to further develop students' critical, analytical, research, and technical skills. It is particularly suited to those wishing to go on to graduate school and/or exhibition careers.

Eligibility Requirements

1. One year in good standing as an Art major;
2. An overall GPA of 3.2 or higher with a GPA of at least 3.4 in ART courses.
3. Completion of:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART 1A</td>
<td>Art in Context: History, Theory, and Practice</td>
</tr>
<tr>
<td>ART 1B</td>
<td>Art in Context: History, Theory, and Practice</td>
</tr>
<tr>
<td>ART 1C</td>
<td>Art in Context: History, Theory, and Practice</td>
</tr>
<tr>
<td>Four lower-division courses selected from ART 20–99</td>
<td></td>
</tr>
<tr>
<td>One Art History course from either the ART HIS 40 or 42 series.</td>
<td></td>
</tr>
</tbody>
</table>

Application Deadline

The annual application deadline is May 15. Late applications will not be accepted.

Application Requirements

All applicants must upload the following at https://ctsa.slideroom.com. There is a fee associated with submission of materials via Slideroom.

1. A portfolio of up to 10 images and/or other media samples. Images/media samples must include title of the work, size, year, medium, description, and duration of the work, if time-based.
2. A brief statement (250 words maximum) of research and career goals; and
3. UCI transcript (downloadable from StudentAccess).

The applicant's name, UCI student ID number, and email address must be printed legibly on all submitted materials.

All applicants will be notified of their application status no later than the end of spring quarter finals week.

Students accepted to the program will share the Catherine Lord Undergraduate Honors Studio for the entire academic year. Students accepted to the program must actively participate in programmatic activities. Students must follow the Department's studio occupancy guidelines in order to maintain their studios. GPAs will be reviewed each quarter to ensure programmatic requirements.

Beyond fulfilling regular courses for the Art major, honors students must take the following:

1. Select two additional courses from the following: ART 100–191, 199;
2. Select one ART HIST course of the student’s choosing; and
3. Complete ART 198.

Honors Exhibition ART 198 (this course will prepare students for a mandatory, group interdisciplinary honors gallery exhibition to take place during either winter or spring quarter of the student’s matriculating year, at which time students will defend their thesis work to faculty on the Undergraduate Committee).

Non-compliance with any of the requirements will result in dismissal from the program.

NOTE: Students may be assessed a course materials fee for certain courses. Consult the online Schedule of Classes on the University Registrar's website (http://www.reg.uci.edu) for the most up-to-date information about which courses require a materials fee and the amount of the fee.

Careers for the Art Major

Departmental faculty and the range of artists whose work is represented in the University Art Gallery exhibitions provide diverse career models. Some graduates go on to careers as exhibiting artists or teachers; others work in arts-related activities in museums, galleries, and artists’ organizations. A bachelor’s degree in Art is usually required as preparation for graduate-level study in Art.
Minor in Digital Arts

Jesse C. Jackson, Director

The minor in Digital Arts provides opportunities to explore creativity through digital media arts. This program is open to students from all areas of UCI who want to acquire a working knowledge of how digital media content is conceived, constructed, and performed. In the studio, students receive hands-on experience with current software tools, creating and sharing digital media art projects, developing an appreciation of digital media aesthetics and conceptual design, and learning the fundamentals of desktop video, audio, and Web authoring software applications. Lectures and discussions examine how today’s pervasive digital culture evolves through interdisciplinary collaborations among artists, engineers, scientists, and scholars. Course work considers relationships between digital media practices, touching on such areas as social networking, video/audio podcasting, interface design, digital music, telematic performance, intelligent agents, virtual realities, artificial life, and ubiquitous computing. The program investigates critical issues related to emerging technologies and the arts, and surveys recent works by leading digital media artists.

Prospective students should have basic proficiency with Web, email, word processing, and presentation software. It is highly recommended that students have their own computer. Further information is available at the Digital Arts Minor website (http://sites.uci.edu/elad/minor).

Requirements for the Minor in Digital Arts

The minor in Digital Arts consists of a minimum of eight courses which fall into two categories: A. Required and B. Elective.

A. Complete the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTS 1</td>
<td>ArtsCore</td>
</tr>
<tr>
<td>ART 12A</td>
<td>Art, Design, and Electronic Culture</td>
</tr>
<tr>
<td>ART 12B</td>
<td>Art, Science and Society: Steam to Steampunk</td>
</tr>
<tr>
<td>ART 50A</td>
<td>Matter and Media</td>
</tr>
<tr>
<td>ART 50B</td>
<td>Interaction and Experience</td>
</tr>
<tr>
<td>ART 50C</td>
<td>Digital Media: Interaction Design</td>
</tr>
</tbody>
</table>

B. Select two of the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART 65A</td>
<td>Foundations in Media Design</td>
</tr>
<tr>
<td>ART 65B</td>
<td>Foundations in Internet Art and Design</td>
</tr>
<tr>
<td>ART 81A</td>
<td>Digital Filmmaking Production I</td>
</tr>
<tr>
<td>ART 81B</td>
<td>Digital Filmmaking Production II</td>
</tr>
<tr>
<td>ART 100</td>
<td>Special Topics in Art</td>
</tr>
<tr>
<td>ART 106A</td>
<td>Programming for Artists</td>
</tr>
<tr>
<td>ART 106C</td>
<td>Design for Print</td>
</tr>
<tr>
<td>ART 143</td>
<td>Projects in Computer Painting</td>
</tr>
<tr>
<td>ARTS 75</td>
<td>Digital Media: Exhibition</td>
</tr>
<tr>
<td>DANCE 163</td>
<td>Dance and Video Technology</td>
</tr>
<tr>
<td>DANCE 164</td>
<td>Screendance</td>
</tr>
<tr>
<td>MUSIC 51</td>
<td>Music Technology and Computers</td>
</tr>
<tr>
<td>MUSIC 147</td>
<td>Studies in Music Technology</td>
</tr>
<tr>
<td>MUSIC 151</td>
<td>Computer Music Composition</td>
</tr>
<tr>
<td>MUSIC 152</td>
<td>Interactive Arts Programming</td>
</tr>
</tbody>
</table>

Each of these courses may be taken one time only for credit toward the minor (with the exception of topics vary courses, e.g., ART 100). No course in the requirements for the minor may be taken Pass/Not Pass.

Minor in Digital Filmmaking

Bruce Yonemoto, Director

The minor in Digital Filmmaking in the Claire Trevor School of the Arts provides opportunities to explore creative digital film production techniques and structures basic to the creation of new film works. Undergraduate students from all areas of UCI will have the opportunity to produce digital film works with content that contributes to the future of film as an art form.

Through the minor in Digital Filmmaking students will learn how traditional production techniques create content through form. Theories of studio production and art film history will inform the production of new narrative, documentary, fictional, and experimental film works. Students will learn to produce films which will lend themselves to emerging distribution platforms. The future of film as an art form depends on students to learn traditional as well as experimental components of structure and content. In the studio, students will acquire advanced skills in camera, lighting, sound, re-production, and post-production. Through issues and projects courses the program investigates experimental techniques developed by historical and contemporary film artists.
Application

Application to the Minor in Digital Filmmaking is open to all undergraduate UCI students. There are no restrictions based on major or level. Admission is on a competitive basis and students must submit an online application with a statement of purpose and links to online work samples. A limited number of students are admitted to the minor on a quarterly basis. The quarterly deadline is Friday, Week 3 by 5:00 p.m. Applicants that meet the deadline will be notified of their admission status via email by Week 7. Interested students are encouraged to obtain further information from the Digital Filmmaking website (http://digifilmuci.com). Course Materials fees are required for all courses in the Minor.

Online Application Form: digifilm.arts.uci.edu/apply

Requirements for the Minor in Digital Filmmaking

A. Complete the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART 81A</td>
<td>Digital Filmmaking Production I</td>
</tr>
<tr>
<td>ART 81B</td>
<td>Digital Filmmaking Production II</td>
</tr>
<tr>
<td>ART 108</td>
<td>Digital Filmmaking Project I</td>
</tr>
<tr>
<td>ART 127B</td>
<td>Issues in Experimental Film History</td>
</tr>
<tr>
<td>ART 132A</td>
<td>Digital Filmmaking Pre-Production</td>
</tr>
<tr>
<td>ART 132B</td>
<td>Digital Filmmaking Post-Production</td>
</tr>
<tr>
<td>ART 141</td>
<td>Digital Filmmaking Advanced Project I</td>
</tr>
<tr>
<td>ART 153</td>
<td>Digital Filmmaking Advanced Project II</td>
</tr>
<tr>
<td>or ART 166A</td>
<td>Digital Filmmaking Web Series</td>
</tr>
</tbody>
</table>

This minor requires eight four-unit quarter courses. Two courses in the minor may overlap with the Art major requirements. One course may be taken Pass/No Pass (unless the course overlaps with Art major requirements).

On This Page:

- General Information and General Degree Requirements
- M.F.A. Admission
- M.F.A. Degree Requirements
- Master of Fine Arts with a Concentration in Critical and Curatorial Studies Program

Master of Fine Arts Program

Degree Offered

M.F.A. in Art

General Information and General Degree Requirements

The program is designed to provide intensive professional training for independently motivated students wishing to pursue careers in the field of contemporary art. The overall emphasis in the program is on studio production. Experimental and interdisciplinary approaches to art making are emphasized. Students undergo a rigorous course of study combining seminar classes, intensive critique courses, and independent study.

Topic-based seminars cover a range of critical issues dealing with the relationship of culture to contemporary art and are designed for students interested in positioning their art practices within an interdisciplinary discursive framework. All incoming students must take the First-Year Graduate Seminar in preparation for further course work. As students progress in the program, they are required to take a series of additional seminars aimed at training them to develop research skills and a written component augmenting their culminating thesis exhibitions. Various approaches to developing text and word are considered, and students are encouraged to approach developing the thesis textual component following a path best suited to their postgraduate interests (e.g., critical writing, spoken word/performance, critical memoir, digital narrative structures).

Throughout a three-year residence, students take a series of critique seminars in which work-in-progress is intensively discussed within a group context. Each quarter, students also meet, on an independent basis, with faculty of their choice. Students are encouraged to work with a range of faculty members. Towards the end of the second year, students select a thesis committee with whom they will work closely on the development of a thesis exhibition in their third year. After selecting a thesis committee, a student may continue to work with a range of faculty, either independently or in a critique seminar, to continue to explore a diversity of ideas and differing approaches to both studio production and art distribution systems.

During the first two years, students are required to take courses from a structured curriculum totaling a minimum of 12 units each quarter. Beyond that, students can select additional course work from any sector of the department or University including approved upper-division undergraduate courses. The third year is structured so that students can individualize their course of study through a wide selection of classes. For example, students wishing to focus primarily on studio production can do so through a combination of independent studies and critique classes, or students can design their third year to focus on both studio production and acquire additional course work in a given research area or graduate emphasis.
In addition to the graduate degree in Art, several emphases offered by the University are available to M.F.A. students. They include, but are not limited to, emphases in Visual Studies, Critical Theory, Feminist Studies, and Asian American Studies (refer to the Visual Studies, Critical Theory Emphasis, Department of Gender and Sexuality Studies, or the Department of Asian American Studies sections of the Catalogue for information).

Throughout the first two years, students must also undergo a series of progress checks including open studio reviews and a second-year exhibition where they are evaluated by faculty committees. Satisfactory opinion by these committees, coupled with both satisfactory independent study evaluations and grades of at least a B or above, will allow the student to progress to candidacy for the degree. During the third year, candidates must mount a thesis exhibition. In tandem with the final thesis exhibition, students are required to do a presentation on their work as part of the final defense before their thesis committee. The normal time to degree for students in the M.F.A. program is three years. Residence is required.

Each M.F.A. candidate is provided with an individual or shared studio space. Facilities include photography laboratories (analog and digital), video production studios, data laboratories, and sculpture laboratories for work in wood and metal. There are also facilities to support work in digital media, painting, performance, drawing, and ceramics. Students have regular opportunities to exhibit in three galleries.

Various programs of visiting artists and lecturers are an integral part of the student experience. Visiting artists, curators, critics, and gallerists are invited to give lectures and conduct studio visits with graduate students. Some Art faculty, in addition to their departmental appointment, are affiliated with other UCI and UC programs, e.g., Asian American Studies, African American Studies, Gender and Sexuality Studies, Engineering, Information and Computer Science, Critical Theory Emphasis, Visual Studies, Calit2 Gaming Studies Initiative, Center for Law, Society and Culture, Center for Asian Studies, Center for Global Peace and Conflict Studies, and the UC Institute for Research in the Arts (UCIRA).

Admission

Applicants for admission to the M.F.A. program must meet the general requirements for admission to graduate study, hold a B.A. or B.F.A. in Art, have completed one year of Twentieth-Century Art History (students who have not completed this will be required to do so as part of their graduate studies).

HOW TO APPLY

1. Complete the Online Application for Graduate Admissions (http://www.grad.uci.edu), which includes submission of a Statement of Purpose and three letters of recommendations (recommenders must submit letters via online application).

2. Submit a portfolio of 20 images and/or other media samples, to be uploaded at https://ctsa.slideroom.com. Images must include title of the work, size, year, medium, description, and duration of the work, if time-based. Slideroom will ask for a “student number;” please enter the application number given to you when you apply online.

3. One copy of transcripts from the Undergraduate institution(s) attended by the applicant. Undergraduate institutions must send transcripts directly to:
   University of California, Irvine
   Art Department
   3229 Art Culture and Technology
   Irvine, CA 92697-2775
   Attn: Graduate Application

ALL PARTS OF THE APPLICATION MUST BE SUBMITTED BY JANUARY 15; THERE IS NO GRACE PERIOD.

Specific Degree Requirements

One hundred and eight units over a three-year course of study are required. Residency is required. Students must take a minimum of 12 units per quarter.

First Year:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART 210</td>
<td>First-Year Graduate Seminar</td>
</tr>
<tr>
<td>ART 215</td>
<td>Graduate Seminar Topics</td>
</tr>
<tr>
<td>or ART 251</td>
<td>Special Topics Seminar</td>
</tr>
<tr>
<td>ART 220</td>
<td>Graduate Seminar: Issues in Contemporary Art</td>
</tr>
<tr>
<td>ART 230</td>
<td>Graduate Group Critique (all three quarters)</td>
</tr>
<tr>
<td>ART 240</td>
<td>Interdisciplinary Projects (all three quarters)</td>
</tr>
</tbody>
</table>

Second Year:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART 215</td>
<td>Graduate Seminar Topics</td>
</tr>
<tr>
<td>or ART 251</td>
<td>Special Topics Seminar</td>
</tr>
<tr>
<td>ART 220</td>
<td>Graduate Seminar: Issues in Contemporary Art</td>
</tr>
<tr>
<td>ART 230</td>
<td>Graduate Group Critique (two quarters)</td>
</tr>
<tr>
<td>ART 240</td>
<td>Interdisciplinary Projects (two quarters)</td>
</tr>
<tr>
<td>ART 262</td>
<td>Graduate Thesis Independent Study</td>
</tr>
</tbody>
</table>
Master of Fine Arts with a Concentration in Critical and Curatorial Studies Program

The M.F.A. in Art with a concentration in Critical and Curatorial Studies trains the student to enter the interdisciplinary field of contemporary art. Upon graduating, the student will be well versed in debates that define art and visual culture from modernism to the present, capable of conceiving new models of contemporary exhibition and criticism, and expertly trained to execute professional, innovative projects in the field. The University Art Gallery plays a prominent role in the curriculum, serving as a "laboratory" for cultural research conducted by the Critical and Curatorial students. This concentration has a core faculty in the Departments of Art, Art History, Film and Media Studies, Comparative Literature, and the program in Visual Studies, who advise the student in the research and production of their final M.F.A. exhibition and accompanying publication. A written Master's thesis is also required.

Admission

Applicants for admission to the M.F.A. program must meet the general requirements for admission to graduate study, hold a B.A. or B.F.A., and have completed one year of Twentieth-Century Art History (students who have not completed this will be required to do so as part of their graduate studies).

HOW TO APPLY

1. Complete the Online Application for Graduate Admissions (http://www.grad.uci.edu).

2. In addition, applications to the M.F.A. in Art with a Concentration in Critical & Curatorial Studies must include the following:
   - Letter of Intent (sent directly to the Department). The Letter of Intent should address the seriousness of applicants’ intentions, experience, and motivation to enter the Critical & Curatorial Studies program. Applicants must clearly state what they want to study and what their research focus will be. Applicants must further summarize their college and/or professional experience, and conclude with what intellectual and professional contributions they wish to make in their fields of study upon completion of the degree. Length: 1000 words.
   - Writing Sample (sent directly to the Department). The Writing Sample allows the admissions committee to access applicants’ ability to craft an argument that is founded upon thorough research of a given topic. It may be a publication; a college paper that reflects excellence in applicants’ field of study is also acceptable. Length: variable.
   - Proposed project (sent directly to the Department). Applicants should imagine what a final project might be in their final year of study in the program. While this section of the application is in no way a "contract" for the thesis, it allows the admissions committee to assess the seriousness and preparedness of applicants’ research. The proposal could be an exhibition, conference, critical writing pursuit, etc. Length: 1000 words.
   - Three (3) letters of recommendation (via online application)
   - Transcripts (sent directly to the Department from the institution attended by the applicant).

All materials sent should include the applicant's name and address. Materials that must be sent via mail directly to the Department, should be mailed to:

University of California, Irvine
Art Department
3229 Art Culture and Technology
Irvine, CA 92697-2775
Attn: Critical & Curatorial Application

ALL PARTS OF THE APPLICATION MUST BE SUBMITTED BY JANUARY 15; NO GRACE PERIOD.

Specific Degree Requirements

First Year:
ART 210  First-Year Graduate Seminar
ART 215  Graduate Seminar Topics
or ART 251  Special Topics Seminar
ART 220  Graduate Seminar: Issues in Contemporary Art
ART 230 | Graduate Group Critique
ART 240 | Interdisciplinary Projects
ART 250 | Directed Reading and Research
ART 280 | Contemporary Exhibition Systems
ART 280A | Introduction to Exhibition Systems
and select one Art or Visual Studies elective

Second Year:
ART 215 | Graduate Seminar Topics
ART 215 | Graduate Seminar Topics
or ART 251 | Special Topics Seminar
ART 220 | Graduate Seminar: Issues in Contemporary Art
ART 230 | Graduate Group Critique
ART 240 | Interdisciplinary Projects
ART 250 | Directed Reading and Research
ART 280 | Contemporary Exhibition Systems
and select two Art or Visual Studies electives

Third Year:
ART 215 | Graduate Seminar Topics
ART 230 | Graduate Group Critique
ART 240 | Interdisciplinary Projects
ART 262 | Graduate Thesis Independent Study (all three quarters)
ART 264 | Critical and Curatorial Thesis Exhibition
and select two Art or Visual Studies electives

NOTE: Students may be assessed a course materials fee for certain courses. Consult the online Schedule of Classes on the University Registrar’s website (http://www.reg.uci.edu) at for the most up-to-date information about which courses require a materials fee and the amount of the fee.

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 Professor of Art (painting)

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

Juli C. Carson, Ph.D. Massachusetts Institute of Technology, Artistic Director of the University Art Galleries and Professor of Art (art history, critical theory, curatorial practice)

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

Tony Delap, Claremont Graduate University, Professor Emeritus of Art

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)

Bryan Jackson, M.F.A. University of California, Los Angeles, Lecturer of Art (digital filmmaking)

Jesse C. Jackson, M.A. University of Toronto, Director of the Minor in Digital Arts and Associate Professor of Art: Informatics

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

Antoinette Lafarge, M.F.A. School of Visual Arts, Professor of Art (digital 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)

Mara Jane Lonner, M.F.A. California Institute of the Arts, Lecturer Emerita with Security of Employment 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 J. Martinez, B.F.A. California Institute of the Arts, Claire Trevor Professor and Professor of Art (public art, sculpture, installation, performance)

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)

Gifford C. Myers, M.F.A. University of California, Irvine, Professor Emeritus of Art (ceramics)

Deborah Oliver, M.F.A. California Institute of the Arts, Lecturer of Art (performance art, new genres)

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

Simon G. Penny, M.F.A. Hong Kong University of Science and Technology, Professor of Art; Informatics (informatics, robotic sculpture, interactive environments, electronic media)

Litia T. Perta, Ph.D. University of California, Berkeley, Assistant Professor of Art (art writing)

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

William S. Roberts, M.F.A. California Institute of the Arts, Lecturer with Security of Employment of Art (photography)

Amanda Ross-Ho, M.F.A. University of Southern California, Assistant 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 (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 twentieth-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 twentieth-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 twentieth-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-nineteenth and twentieth-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. Art, Science and Society: Steam to Steampunk. 4 Units.
An overview of current practice and research in digital media art. Examines the effects of recent technological, scientific, cultural, and political developments. Addresses the increasing overlap of artistic and scientific practices and issues related to new and emerging technologies.

(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.

Restriction: Art Majors have first consideration for enrollment.

ART 20B. Basic Drawing II. 4 Units.
Continuation of the investigation initiated in ART 20A, with an emphasis on experimentation, personal investigation, and development of conceptual working premises, as well as the acquisition of necessary skills. Group discussion and critique are emphasized.

Prerequisite: ART 20A

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. Basic 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.

Prerequisite: ART 50A

ART 50C. Digital Media: Interaction Design. 4 Units.
Principles and practices of interaction design for interactive digital media systems that provide for active involvement of the participant. Students gain experience with interaction design issues through a series of media art projects, emphasizing art-making and personal expression.

Prerequisite: ART 12A and ART 12B and ART 50A and ART 50B

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.

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

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 65E. 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 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.
Prerequisite: ART 71A
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.

(lb)
ART 103. Intermediate Painting. 4 Units.
Continuation of the investigation initiated in basic painting, with an emphasis on experimentation, personal investigation, development of conceptual working premises, as well as the acquisition of necessary skills. Group discussion and critique are emphasized.

Prerequisite: ART 1A and ART 1B and ART 1C and ART 30A and ART 30B

Repeatability: May be taken for credit 2 times.
Restriction: Art Majors only.

ART 104. Intermediate Sculpture. 4 Units.
Investigation of three-dimensional space, including the construction of objects and the manipulation of the environment. Students define personal projects and translate personal, social, and political experience into visual meaning. Range of artists' works introduced. Group discussion and critiques. Materials fee.

Prerequisite: ART 1A and ART 1B and ART 1C and ART 40

Repeatability: May be taken for credit 2 times.
Restriction: Art Majors only.

ART 105. Intermediate Ceramic Sculpture. 4 Units.
Further investigation of the use of clay as a medium, with an emphasis on experimental practice and the relationship to contemporary visual art. Emphasizes discussion of ideas, and provides information on clay body, fabrication, glazing, and firing. Materials fee.

Prerequisite: ART 1A and ART 1B and ART 1C and ART 51

Repeatability: May be taken for credit 2 times.
Restriction: Art Majors only.

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, interface design. Materials fee.

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

Repeatability: May be taken for credit 2 times.
Restriction: Art Majors only.

ART 106C. Design for Print. 4 Units.
Investigates the use of print for communication as an artist. Covers the fundamentals of print design and output using digital media. Materials fee.

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

Repeatability: May be taken for credit 2 times.
Restriction: Art Majors only.

ART 107. Intermediate Projects in Photography. 4 Units.
Students begin learning how to develop photographic projects of their own making. Focuses on employing and expanding upon previously learned technical and critical skills specific to students' individual interests and ideas. Critiques, readings, lectures, labs. Materials fee.

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

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 110B. Mechatronic Art II. 4 Units.
Introduces the practice and theory of embedded microcontrollers, digital electronics, coding, sensor interfacing, motor control and output stages along with mechanical and electromechanical design and construction, emphasizing the integration of such systems into real-world contexts of performance, installation, and art-making. Materials fee.
Prerequisite: ART 65E

ART 110C. Mechatronic Art III. 4 Units.
As the capstone to the Mechatronic Art series, this course permits students to 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 65E

ART 111. 3D Methods and Materials. 4 Units.
Presents a wide variety of concepts, materials, tools, and fabrication techniques vital to art production. Wood tools, clay, castable rubber, urethane foam, fiberglass, plaster, steel, and welding are introduced. Projects are based on conceptual problems incorporating these materials. Materials fee.
Prerequisite: ART 1A and ART 1B and ART 1C
Repeatability: May be taken for credit 2 times.
Restriction: Art Majors only.

ART 115W. Writing Nearby. 4 Units.
Art writing is increasingly an area of scholarship unto itself as well as a discursive arm of contemporary art practice. Investigates the politics of art writing as well as training students in its various writing practices.
Prerequisite: ART 9A and ART 11A. Satisfactory completion of the Lower-Division Writing requirement.
Restriction: Upper-division students only.

ART 117. Issues in Popular Culture. 4 Units.
In-depth investigation of the relationship between visual art practices and popular culture.
Prerequisite: ART 9A. Recommended: satisfactory completion of the upper-division writing requirement strongly recommended.
Repeatability: Unlimited as topics vary.
Restriction: Art Majors only.

ART 119. Issues in Contemporary Painting. 4 Units.
Investigation of issues in modern and contemporary art work and criticism, wherein an assessment of Modernist influences is followed by the examination of contemporary painting as a cross-disciplinary practice employing popular culture, "high art," theory, and new technology.
Prerequisite: ART 9A. Recommended: Satisfactory completion of the upper-division writing requirement.
Repeatability: May be taken for credit 2 times.
Restriction: Art Majors only.

ART 119A. Issues in Contemporary Drawing. 4 Units.
Investigation of drawing as a primary practice rather than a developmental tool. Explores the relationship between Conceptualism, process and content, and considers the historical changes in method, presentation, and theory, from past to present.
Prerequisite: ART 9A
ART 120. Issues in Narrative. 4 Units.
Emphasizes the construction of narratives in different media--painting, photography, sculpture, video. Particular attention paid to the development of personal and community histories as a working base.

Prerequisite: ART 9A. Recommended: satisfactory completion of the upper-division writing requirement strongly recommended.

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors only.

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 126. Issues in Media and Migration: Asia. 4 Units.
Media and migration are profound, twinned influences on contemporary globalized experience. A discourse on Asian cultural production and of its transnational dimensions. Students will explore migration in its multiple facets to include migrations of people, ideas, and technologies.

Prerequisite: ART 9A

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 strongly recommended.

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 130B. 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 133. The Graphic Novel. 4 Units.
An intensive workshop during which students will create a short graphic novel, taking the process all the way from concept to publication. Course work will focus on understanding how narrative emerges from a combination of visual and textual elements.

Prerequisite: ART 65A. Strongly recommended: ART 106C.

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 143. Projects in Computer Painting. 4 Units.
Study and utilization of the computer as a digital sketchbook and design tool for the creation of paintings. Discussion of the issues related to benefits and limitations of new technology in the art-making process.
Prerequisite: ART 1A and ART 1B and ART 1C and ART 30A and ART 30B
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 146. The Artist Archives. 4 Units.
Addresses ways in which artistic production and archival practice intermingle and overlap. Examines critical works on the nature of knowledge and the archive, and uncovers methodologies of knowledge production and how these inform what we think of as art.
Prerequisite: ART 1A and ART 1B and ART 1C and ART 9A and ART 11A
Restriction: Art Majors only.

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 20B
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 20B
Repeatability: May be taken for credit 2 times.
Restriction: Art Majors only.

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 152D. The Photographic Tableau. 4 Units.
Examines and develops photographic projects intended for traditional artistic venues (i.e., galleries and museums). In addition to exploring appropriate techniques and presentation strategies, students consider the interdependency between construction of images and semantic shaping of traditional art venues. 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 152F. Seminar Production Component. 4 Units.
Photographic and/or inter-media production course tied to a specific Issues course (for example, Issues in Photography, Issues in Feminism, Issues in New Genres). Critiques, labs, field trips, discussion, demonstrations. 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 166A. Digital Filmmaking Web Series. 4 Units.
Original video projects produced in collaborative teams combining advanced video students with students from other areas, including Dance, Drama, and Music. Shoots may be carried out on the video stage as well as field locations. Materials fee.

Prerequisite: ART 81A and ART 81B

Restriction: Art Majors only.

ART 170. Advanced Projects. 4 Units.
Students working in different mediums will focus on ambitious research, planning, development, and experimentation, leading to a single work or focused series that is large in scope. The project will be 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

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 190C. Senior Projects and Critique in Video. 4 Units.
Directed group study focused on production and exhibition of individual video projects of significant scope and ambition. Emphasis is placed on critical evaluation. Assignments include work documentation, graduate school preparation, and investigation for future opportunities outside the University. Materials fee.
Prerequisite: ART 81A and ART 81B
Repeatability: May be taken for credit 2 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.
Grading Option: Pass/no pass only.
Restriction: Upper-division students only. School of Arts Honors 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
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

Repeatability: 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

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

Restriction: Graduate students only.

ART 264. Critical and Curatorial Thesis Exhibition. 8 Units.
Intensive tutorial geared toward execution of professional gallery exhibition, which is one half of the degree requirement for the M.F.A. concentration in Critical and Curatorial Studies. Must be taken under direction of Committee Chair.

ART 280. Contemporary Exhibition Systems. 4 Units.
Investigates contemporary case studies of curatorial practice. Sometimes taught in collaboration with a host institution. The history, theory and criticism or curatorial practice are tested through the explication of real exhibitions.

Prerequisite: ART 280A

Repeatability: May be taken for credit 4 times.

ART 280A. Introduction to Exhibition Systems. 4 Units.
Introduces the basics of curating, covering the fundamentals of collection, research, fundraising, publicity, and installation. Also introduces the related categories of public programming and art criticism.

Restriction: M.F.A. 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.