Department of Art

3229 Art, Culture and Technology Building; (949) 824-6648
http://www.arts.uci.edu/
David Trend, Department Chair

The Department of Art takes a wide-ranging, interdisciplinary view of contemporary art practice. The Department emphasizes a demanding, conceptual approach to work in process in addition to traditional notions of product. Students are encouraged to develop an individual, disciplined direction through an experimental approach to media, materials, and techniques. To further this end, the curriculum provides studio experiences in drawing, painting, sculpture, ceramics, photography, digital imaging, and video, in addition to emphasizing cultural studies in relation to contemporary practice. Visiting artists and theorists who teach on a quarterly basis, or who make shorter guest appearances, are an integral part of the program.

The University’s Education Abroad Program offers students the opportunity to study abroad. Graduate-level study also is available.

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.

Requirements for the B.A. Degree in Art

All students must meet the University Requirements (catalogue.uci.edu/previouseditions/2013-14/informationforadmittedstudents/requirementsforabachelorsdegree).

School Requirements: None.

Departmental Requirements for the Major

| 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 | History of Contemporary Art |

Select one of the following:

| ART HIS 40A | History of Western Art: Ancient |
| ART HIS 40B | History of Western Art: Medieval and Renaissance |
| ART HIS 40C | History of Western Art: Baroque and Modern |
| 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

Select four of the following:
Lower-division ART 20–99

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);

Select two of the following:
Issues courses from ART 116–129

Sample Program for Freshmen

<table>
<thead>
<tr>
<th>Freshman</th>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
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<tbody>
<tr>
<td>ART 1A</td>
<td>ART 1B</td>
<td>ART 1C</td>
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<tr>
<td>Art History</td>
<td>Lower-Div. Art</td>
<td>Lower-Div. Art</td>
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<tr>
<td>WRITING 39B</td>
<td>General Education</td>
<td>General Education</td>
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</tr>
<tr>
<td>Lower-Div. Art</td>
<td>WRITING 39C</td>
<td>General Education</td>
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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. Completion of:
3. 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

   Four lower-division courses selected from ART 20–99

   One Art History course from either the ART HIS 40 or 42 series.
4. An overall GPA of 3.2 or higher with a GPA of at least 3.4 in ART courses.

Application Deadline

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

Application Requirements

All applications must include

1. A disc containing 10 jpegs of recent work (jpeg files only, scaled to 8” x 10” and no larger than 5MB each) and/or a DVD of 2–3 minute clips of video or temporal work (mov files only);
2. A printed sheet listing titles and descriptions of work submitted;
3. A brief statement (250 words maximum) of research and career goals; and
4. UCI transcript (downloadable from StudentAccess).

Applicants must test their discs prior to submission to ensure that they work properly; discs that are not viewable will be disqualified. The applicant’s name, UCI student ID number, and e-mail address must be printed legibly on all submitted materials. Materials must be placed in a large envelope and submitted to the Department of Art Administrative Office (ACT 3229) by the deadline.

Admission to the honors program is competitive. Students may be admitted as early as the spring quarter of their sophomore year but no later than the spring quarter of their junior year. Application finalists will be asked to schedule a portfolio review with the Art Undergraduate Committee before the end of spring quarter instruction. All applicants will be notified of their status no later than the end of spring quarter finals week.

Students accepted into the Honors Program will be given access to studio space to use during the academic year. Honors students must abide by the Space Use and Safety Policy and sign the Agreement for Use of Studio Space before occupying the studio space. GPAs of Honors students will be reviewed each quarter to ensure programmatic requirements.

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

Select two additional courses from the following: ART 100–191, 199; and Complete ART 198.

This latter course is to prepare students for a mandatory, group interdisciplinary honors gallery exhibition to take place during either the 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.

NOTE: Students may be assessed a course materials fee for certain courses. Consult the online Schedule of Classes on the Registrar’s Web site at 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.

Master of Fine Arts Program

Degree offered: M.F.A. in Art

A concentration in Critical and Curatorial Studies is available.

Graduate emphases in Feminist Studies and in Asian American Studies are also available. (Refer to the Program in Women’s Studies (catalogue.uci.edu/previouseditions/2013-14/schoolofhumanities/departmentofwomensstudies/#graduatetext) section or the Department of Asian American Studies (catalogue.uci.edu/previouseditions/2013-14/schoolofhumanities/departmentofasianamericanstudies/#graduatetext) section of the Catalogue for information.)

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. Rather than traditional ideas of subject and technique, 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. The seminars cover a range of critical issues dealing with the relationship of culture to contemporary art and are designed for students interested in theoretically positioning their art practices within an interdisciplinary 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 text as a component following a path best suited to their postgraduate interests (e.g., critical writing, spoken word/ performance, critical memoir, digital narrative structures).

The overall emphasis in the program, however, is on studio production. Throughout their three years, students must take a series of critique seminars. Work-in-progress, produced for the given quarter’s critique class, is intensively discussed within a group context. Students must also, throughout their graduate careers, work each quarter on an independent basis with faculty of their choice and are encouraged to work with a range of faculty members. During the second year, students must select a thesis committee with whom they will work closely on the development of both thesis studio production and research interests. However, even after selecting their committee, students are still encouraged to work with a range of faculty on an independent basis in order to continue to respond to and reflect on a diversity of ideas and differing approaches to both studio production and art distribution systems. Throughout the first two years, students must also undergo a series of progress checks including open studio reviews and a second-year exhibition. Students are evaluated by faculty committees during their first and second years. 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 public presentation on their work as part of their final defense before their thesis committee.

During the first two years, students are required to take courses from a structured curriculum totaling 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 could design their third year to focus both on studio production and acquiring additional course work in a given research area or graduate emphasis.

The normative time to degree for students in the M.F.A. program is three years. Residence is required. The maximum time to degree is four years. Students who do not complete the degree in four years will be dropped from the program.

M.F.A. candidates are each provided with an individual 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 also have regular opportunities to exhibit in two galleries.

Various programs of visiting artists and lecturers are an integral part of the student experience. There is a public lecture series for which solicited
graduate student input is considered an important component. Visiting artists, curators, critics, and gallerists are invited to give lectures and conduct studio visits with graduate students. The ART 220 seminar (required both first and second year) incorporates visiting lecturers into a colloquium setting where students are asked to lead in-depth discussions with a given visitor. In addition to artists and curators, ART 220 visiting lecturers include faculty from the UCI campus as well as other UC campuses whose work and research may be of interest to 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, Women's Studies, Engineering, Information and Computer Science, Critical Studies, Art History, the Calit2 Gaming Studies Initiative, 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), and submit by January 15 a portfolio of their most recent creative work of a maximum of 20 images, to fit within an overall image size of 1,024 pixels wide by 768 pixels high, white or black borders. Files should be submitted as a single PDF document. A short incisive statement about the work is required. Normally, anyone who has earned an M.F.A. degree in Studio Art will not be considered for admission into the program.

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>
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<tbody>
<tr>
<td>ART 210</td>
<td>First-Year Graduate Seminar</td>
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<tr>
<td>ART 211</td>
<td>Methods and Materials Workshop</td>
</tr>
<tr>
<td>ART 215</td>
<td>Graduate Seminar: Interdisciplinary Studies in Art and Culture</td>
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<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>
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Second Year:

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<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>ART 215</td>
<td>Graduate Seminar: Interdisciplinary Studies in Art and Culture</td>
</tr>
<tr>
<td>or ART 236</td>
<td>Graduate Topics in Studio Production</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>
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Third Year:

<table>
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<th>Course</th>
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<tbody>
<tr>
<td>ART 230</td>
<td>Graduate Group Critique</td>
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ART 261 | Graduate Thesis Writing Seminar |
ART 262 | Graduate Thesis Independent Study (all three quarters) |
ART 263 | Graduate Thesis, Exhibition Critique |

Two courses selected from the following:

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<tr>
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<tr>
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</tr>
<tr>
<td>ART 236</td>
<td>Graduate Topics in Studio Production</td>
</tr>
<tr>
<td>ART 250</td>
<td>Directed Reading and Research</td>
</tr>
<tr>
<td>ART 251</td>
<td>Directed Group Study</td>
</tr>
<tr>
<td>ART 255</td>
<td>Graduate Interdisciplinary and Collaborative Projects</td>
</tr>
<tr>
<td>ART 257</td>
<td>Curatorial Projects</td>
</tr>
<tr>
<td>ART 399</td>
<td>University Teaching</td>
</tr>
</tbody>
</table>

Two courses selected from ART 240, ART 399, or outside seminar (over two quarters).

Concentration in Critical and Curatorial Studies

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

The criteria for admission is the same as the M.F.A. in Art admission criteria. In addition to the official application to the M.F.A. program, Critical and Curatorial applicants must include (in lieu of a portfolio): a letter of intent, a writing sample (in the form of an exhibition proposal or review), and a proposed project. The application deadline for this concentration is February 15.

Specific Degree Requirements

First Year:

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<tr>
<td>ART 240</td>
<td>Interdisciplinary Projects</td>
</tr>
<tr>
<td>ART 280A</td>
<td>Introduction to Exhibition Systems</td>
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</tbody>
</table>

and select two Art or Visual Studies electives
Second Year:

<table>
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<th>Description</th>
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<tr>
<td>ART 215</td>
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<tr>
<td>ART 230</td>
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<tr>
<td>ART 240</td>
<td>Interdisciplinary Projects</td>
</tr>
<tr>
<td>ART 250</td>
<td>Directed Reading and Research</td>
</tr>
<tr>
<td>ART 280</td>
<td>Contemporary Exhibition Systems</td>
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</tbody>
</table>

and select three Art or Visual Studies electives

Third Year:

<table>
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<th>Course</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>ART 230</td>
<td>Graduate Group Critique</td>
</tr>
<tr>
<td>ART 261</td>
<td>Graduate Thesis Writing Seminar</td>
</tr>
<tr>
<td>ART 264</td>
<td>Critical and Curatorial Thesis Exhibition</td>
</tr>
<tr>
<td>ART 262</td>
<td>Graduate Thesis Independent Study (all three quarters)</td>
</tr>
<tr>
<td>ART 280</td>
<td>Contemporary Exhibition Systems</td>
</tr>
</tbody>
</table>

and select one 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 Registrar’s Web site at 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.

Faculty

Kevin Appel, M.F.A. University of California, Los Angeles, Professor of Art (painting)

Ed Bereal, Chouinard Art Institute, Senior Lecturer with Security of Employment Emeritus, Art

Juli Carson, Ph.D. Massachusetts Institute of Technology, Associate Professor of Art and Director of the University Art Gallery (contemporary art history, critical and curatorial studies)

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

Tony DeLap, Claremont Graduate School, Professor Emeritus of Art

Martha Gever, Ph.D. City University of New York, Professor Emerita of Art (video/cultural/critical studies)

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

Ulysses Jenkins, Jr., M.F.A. Otis Parsons Art Institute, Professor of Art (video)

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 (new genres, critical theory, contemporary art history)

Joseph S. Lewis III, M.F.A. Maryland Institute, College of Art, Dean of the Claire Trevor School of the Arts, Professor of Art, and Claire Trevor Dean’s Endowed Chair (post studio non-media specific)

Mara Lonner, M.F.A. California Institute of the Arts, Lecturer in Art (drawing, sculpture)

Catherine Lord, M.F.A. State University of New York, Buffalo (Visual Studies Workshop), Professor Emerita of Art (critical and queer theory, feminism, photography)

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

Daniel Joseph Martinez, B.F.A. California Institute of the Arts, Professor of Art (new genres, photography, sculpture, post-tactical media, text installation, public intervention, performance)

Yong Soon Min, M.F.A. University of California, Berkeley, Professor of Art (sculpture, cultural studies)

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

Robert Nideffer, M.F.A., Ph.D. University of California, Santa Barbara, Professor of Art (electronic intermedia, interface theory and design, contemporary social theory, game culture and technology)

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

Simon Penny, Graduate Diploma in Sculpture, Sydney College of the Arts, New South Wales, Professor of Art (robotic sculpture, interactive environments, electronic media, art practice history, and critical theory)

Yvonne Rainer, UCI Distinguished Professor Emerita and Claire Trevor Professor Emerita of Art (performance, film history)

Shelby Roberts, M.F.A. California Institute of the Arts, Lecturer in Art (photography)

Connie Samaras, M.F.A. Eastern Michigan University, Professor of Art (photography, media and film criticism, gender studies, culture and technology)

David Trend, M.F.A. State University of New York, Buffalo (Visual Studies Workshop); Ph.D. School of Education, Miami University, Department Chair and Professor of Art (video, photography, visual studies, curriculum)

Bruce Yonemoto, M.F.A. Otis Art Institute, Professor of Art (video, multimedia, 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 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. History of Contemporary Art. 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 9A.
Restriction: Art majors only.

ART 11B. Media Art and Design History. 4 Units.
Survey of the roots of modern techno-media arts in both the history of visual arts and the history of devices such as automata, animatronics, robots, miniature theatres, optical machines, communications technologies, calculators, and computers.
Restriction: Art majors only.

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 or ART 20.
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.
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.
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 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 71A. Introduction to Photography. 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. Video Production. 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.
Prerequisite: ART 1A and ART 1B and ART 1C and ART 30A and ART 30B.
Restriction: Art majors have first consideration for enrollment.

ART 81B. Video Stage Production. 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.

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.
Prerequisite: ART 65B. Recommended: ART 11B.
Repeatability: May be taken for credit 2 times.
Restriction: Art majors only.

ART 106B. Game Studies. 4 Units.
Critical analysis of various genres of computer games and gaming theory and practice through playing, writing, and discussion. The focus is on creating a Design Document for the student’s own gaming environment using gaming metaphors, design principles, and technologies.
Prerequisite: ART 65A. Recommended: ART 11B.
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. Intermediate Video Projects. 5 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.
Repeatability: May be taken for credit 2 times.
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 and (ART 81A or ART 91).
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.
Prerequisite: ART 110A.
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.
Prerequisite: ART 110A.

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.
Prerequisite: ART 110A and ART 110B.

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 116. Feminist Issues in Art. 4 Units.
Feminist perspectives and topics in relation to cultural production. Feminist debates on sexuality, perspectives on women of color, on race and gender, feminist film criticism, histories of the first and second waves of feminism, histories of feminist art.
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 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 strongly recommended.

Repeatability: May be taken for credit 2 times.

Restriction: Art majors only.

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 121. Issues in Race and Representation. 4 Units.
Emphasizes the construction of racial difference and stereotyping in the visual and performing arts, and on the histories of cultures and artists who functioned outside the contemporary mainstream. Readings assigned.

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 visions 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 requirement strongly recommended.

Restriction: Art majors only.

ART 123A. Issues in the New Culture Wars. 4 Units.
"Culture wars" originally described Reagan/Bush era political efforts launched over matters like abortion, religion, gay rights, school curricula. Such controversies provided motivation and content for many artists. Addresses new culture wars emerging since 9/11 over privacy, technology globalization, terrorism.

Prerequisite: ART 9A. Recommended: satisfactory completion of the upper-division writing requirement 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. Recommended: satisfactory completion of the upper-division writing requirement strongly 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 and (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 126A. Tactical Media and the Politics of Information. 4 Units.
Overview of tactical media as a practice and its theoretical influences. Emerged in post-Cold War Europe in early 1990s. Tactical use of media and activism are point of reference for tactical media groups worldwide.

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 127A. Issues in Video History and Criticism. 4 Units.
Investigation of historical development of video as artistic practice. Topics include relationships between art and video technology, critiques of television, experimentation with image processing/synthesis, performances designed for video, experiments in documentary representation, video installation. Readings and screenings assigned. Materials fee.
Prerequisite: ART 9A.
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. Recommended: ART 106A strongly recommended.
Repeatability: Unlimited as topics vary.
Restriction: Art majors only.

ART 130B. Topics in Game Design. 4 Units.
Investigates interaction paradigms, game mechanics, game development processes, and methods for analysis and critique of games; and provides opportunities for experimental game design.
Prerequisite: ART 106B.
Restriction: Art majors only.

ART 130C. World Building. 4 Units.
Interdisciplinary approaches to working across the digital/nondigital boundary to create an alternate universe. Emphasis is on critical thinking, comprehensive planning, integration of multiple media, and narrative development.
Prerequisite: ART 65A. Recommended: ART 11B. Recommended: ART 106A strongly recommended.
Repeatability: May be taken for credit 2 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: Two intermediate ART courses.
Repeatability: Unlimited as topics vary.

ART 132A. Projects in Video 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.
Repeatability: Unlimited as topics vary.
Restriction: Art majors only.

ART 132B. Projects in Video 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 explored through readings, discussions, and demonstrations. Materials fee.
Prerequisite: ART 81A and ART 81B.
Repeatability: May be taken for credit 2 times.
Restriction: Art majors only.

ART 134. Projects in Video Installation. 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.
Repeatability: May be taken for credit 2 times.
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 146. The Artist in the Archive. 4 Units.
Considers data storage, retrieval systems, technology, secrets, disparate collections and forgetting. Focuses on artists who prefer their information in quantity and who use or construct databases to structure and/or generate their work.

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.

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: Unlimited as topics vary.

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. Material fees.

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. Advanced Studio Topics--Video. 4 Units.
Directed to the production of individual or collaborative videotapes, using studio, portable camera, and 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.
Repeatability: Unlimited as topics vary.
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.
Repeatability: Unlimited as topics vary.
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: Unlimited as topics vary.
Restriction: Art majors only.

ART 166A. Advanced Collaborative Projects in Video. 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.
Repeatability: May be taken for credit 2 times.
Restriction: 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: Unlimited as topics vary.
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 191. Studio Problems: Methods and Materials. 4 Units.
An open media discussion and critique course emphasizing the development of working ideas and the execution of projects in all media. Readings assigned as required; field trips, slide and film/video presentations are integral.

Prerequisite: Two intermediate ART courses.
Repeatability: Unlimited as topics vary.
Restriction: 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.

Grading Option: Pass/no pass only.
Restriction: Juniors or seniors only. Art 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 211. Methods and Materials Workshop. 4 Units.
Comprised of a series of workshops introducing graduates to production and facilities in photography, video, digital media, and sculpture.
Repeatability: May be taken for credit 3 times.
Restriction: Graduate students only.

ART 215. Graduate Seminar: Interdisciplinary Studies in Art and Culture. 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 interests.
Prerequisite: ART 210.
Repeatability: May be repeated for credit unlimited times.
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. Directed Group Study. 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 257. Curatorial Projects. 2-8 Units.
Independent or group study for graduates working on or developing curatorial projects.
Repeatability: May be repeated for credit unlimited times.
Restriction: Graduate students only.

ART 260. 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 261. 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.