

Fine Arts

Department Goals

The Fine Arts Department teaches the technical, theoretical, professional, critical, and personal skills necessary to sustain oneself as an artist and to build a life around creative practice. Students in the Fine Arts Department will:

- Develop artistic autonomy to identify and focus on their practice, act upon their ideas and continue to learn over the length of their career.
- Learn discipline-specific skills in photography, painting, sculpture/new genres, drawings, video and digital/new media.
- Be able to think critically, critique art, and contextualize their work with appropriate concepts from history, cultural theory, contemporary art, public and global life and ethics.
- Acquire professional practices preparing them for future career endeavors as a practicing artist including selling art, commissions, graduate studies, employment and teaching.
- Be conversant with interdisciplinary concepts and approaches in contemporary art.

Painting

| Sophomore Year | | Fall | Spring | Degree Requirements |
|----------------------------|--|------|--------|--|
| PNTG204/214 | Painting I/II | 3.0 | 3.0 | |
| SCNG204 | Sculpture/New Genres I | 3.0 | — | |
| PHOT204 | Photography I | 3.0 | — | |
| FINA215 | Art and Technology Practices | 2.0 | — | |
| | Studio Electives | — | 5.0 | |
| AHCS246 | Postmodern Theory and Fine Art | 3.0 | — | <i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i> |
| AHCS220 | Contemporary Perspectives in Art and Design | — | 3.0 | |
| *ENGL202 | Sophomore English | 3.0 | — | |
| *ILML 200 | Integrated Learning Lecture | — | 3.0 | |
| *MATH136 | Math for Artists and Designers | — | 3.0 | |
| Total Credits per Semester | | 17.0 | 17.0 | |
| Junior Year | | Fall | Spring | |
| PNTG314 | Painting III | 3.0 | — | |
| FINA 353 | Studio IV | — | 3.0 | |
| **ILMS300 | Integrated Learning Studio | 2.0 | — | |
| FINA385 | Interdisciplinary Critique | — | 2.0 | |
| | Studio Electives | 7.0 | 8.0 | |
| *AHCS310 | Art History Elective | 3.0 | — | |
| *NSCI307 | Natural Science | 3.0 | — | |
| | *Advanced Topics in English or Liberal Studies Elective | — | 3.0 | |
| Total Credits per Semester | | 18.0 | 16.0 | |
| **ILMS300 | Integrated Learning Studio can be taken in either the fall or spring semester in the Junior Year | | | |
| Senior Year | | Fall | Spring | |
| FINA470/471 | Senior Studio I/II | 5.0 | 5.0 | |
| FINA443 | Senior Review | — | 2.0 | |
| FINA455 | Professional Practices | — | 2.0 | |
| | Studio Electives | 5.0 | 3.0 | |
| LIBS455 | Senior Thesis | 3.0 | — | |
| *LIBS440 | Senior Liberal Studies Capstone | 3.0 | — | |
| *SSCI 210 | Social Science Elective | — | 3.0 | |
| Total credits per Semester | | 16.0 | 15.0 | |

*These courses may be taken in either the fall or the spring semester.

Photography

| Degree Requirements | Sophomore Year | Fall | Spring | |
|--|--|--|---------------|------|
| | PHOT204/214 | Photography I/II | 3.0 | 3.0 |
| | PNTG204 | Painting I | 3.0 | — |
| | SCNG204 | Sculpture/New Genres I | 3.0 | — |
| | PHOT230 | Lighting Studio I | — | 3.0 |
| | FINA215 | Art and Technology Practices | 2.0 | — |
| | | Studio Electives | — | 2.0 |
| <i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i> | AHCS246 | Postmodern Theory and Fine Art | 3.0 | — |
| | AHCS220 | Contemporary Perspectives in Art and Design | — | 3.0 |
| | *ENGL202 | Sophomore English | 3.0 | — |
| | *ILML 200 | Integrated Learning Lecture | — | 3.0 |
| | *MATH136 | Math for Artists and Designers | — | 3.0 |
| | Total Credits per Semester | | 17.0 | 17.0 |
| | Junior Year | Fall | Spring | |
| | PHOT314 | Photography III | 3.0 | — |
| | FINA 353 | Studio IV | — | 3.0 |
| | **ILMS300 | Integrated Learning Studio | 2.0 | — |
| | FINA385 | Interdisciplinary Critique | — | 2.0 |
| | | Studio Electives | 7.0 | 8.0 |
| | AHCS321 | History of Photography | 3.0 | — |
| | *NSCI307 | Natural Science | 3.0 | — |
| | | *Advanced Topics in English or Liberal Studies Elective | — | 3.0 |
| | Total Credits per Semester | | 18.0 | 16.0 |
| | **ILMS300 | Integrated Learning Studio can be taken in either the fall or spring semester in the Junior Year | | |
| | Senior Year | Fall | Spring | |
| | FINA470/471 | Senior Studio I/II | 5.0 | 5.0 |
| | FINA443 | Senior Review | — | 2.0 |
| | FINA455 | Professional Practices | — | 2.0 |
| | | Studio Electives | 5.0 | 3.0 |
| | LIBS455 | Senior Thesis | 3.0 | — |
| | *LIBS440 | Senior Liberal Studies Capstone | 3.0 | — |
| | *SSCI 210 | Social Science Elective | — | 3.0 |
| | Total Credits per Semester | | 16.0 | 15.0 |
| | *These courses may be taken in either the fall or the spring semester. | | | |

Sculpture/New Genres

| Sophomore Year | Fall | Spring | Degree Requirements |
|--|--|-------------|---------------------|
| SCNG204/214 | Sculpture/New Genres I/II | 3.0 | 3.0 |
| PNTG204 | Painting I | 3.0 | — |
| PHOT204 | Photography I | 3.0 | — |
| FINA215 | Art and Technology Practices | 2.0 | — |
| | Studio Electives | — | 5.0 |
| AHCS246 | Postmodern Theory and Fine Art | 3.0 | — |
| AHCS220 | Contemporary Perspectives in Art and Design | — | 3.0 |
| *ENGL202 | Sophomore English | 3.0 | — |
| *ILML 200 | Integrated Learning Lecture | — | 3.0 |
| MATH136 | Math for Artists and Designers | — | 3.0 |
| Total Credits per Semester | | 17.0 | 17.0 |
| | Junior Year | Fall | Spring |
| SCNG314 | Sculpture/New Genres III | 3.0 | — |
| FINA353 | Studio IV | — | 3.0 |
| **ILMS300 | Integrated Learning Studio | 2.0 | — |
| FINA385 | Interdisciplinary Critique | — | 2.0 |
| | Studio Electives | 7.0 | 8.0 |
| *AHCS310 | Art History Elective | 3.0 | — |
| *NSCI307 | Natural Science | 3.0 | — |
| | *Advanced Topics in English or Liberal Studies Elective | — | 3.0 |
| Total Credits per Semester | | 18.0 | 16.0 |
| **ILMS300 | Integrated Learning Studio can be taken in either the fall or spring semester in the Junior Year | | |
| | Senior Year | Fall | Spring |
| FINA470/471 | Senior Studio I/II | 5.0 | 5.0 |
| FINA443 | Senior Review | — | 2.0 |
| FINA455 | Professional Practices | — | 2.0 |
| | Studio Electives | 5.0 | 3.0 |
| LIBS455 | Senior Thesis | 3.0 | — |
| *LIBS440 | Senior Liberal Studies Capstone | 3.0 | — |
| *SSCI 210 | Social Science Elective | — | 3.0 |
| Total credits per Semester | | 16.0 | 15.0 |
| *These courses may be taken in either the fall or the spring semester. | | | |

Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.

Course Descriptions

Introduction to Experimental Drawing
 DRWG204 3 credits
 This course is designed to assist students in expanding their drawing skills through both traditional and unconventional drawing exercises. Students learn the signs of meaning that are produced from the specific forms, erasures, and drawing marks they put on paper. They experiment with new materials, techniques and skills.

Experimental Drawing Projects
 DRWG320 3 credits
 This course provides an opportunity for students to explore advanced techniques and ideas in drawing. It helps students develop their own personal vision and awareness of the drawing media through independent projects and building a body of work. *This course may be repeated for credit.*

Art & Technology Practices
 FINA215 2 credits
 ATP is an introductory course in new media - exposing students to a wide range of digital art making practices while providing the technical fundamentals that enable students to begin integrating digital methods in their respective practices. The course consists of lectures, demonstrations, visiting speakers, and computer lab experience. Particular attention is placed on balancing technical skills with creative content and experimental approaches. We will explore the evolution of new media and the corresponding social and cultural impact. Core software is Adobe Photoshop, Adobe Illustrator, and Final Cut Pro. Sophomore Core Requirement.

Blue Space/White Box
 FINA305 2 credits
 Students curate and mount shows for the Bolsky Gallery. This course, designed to deepen students' understanding of the intellectual and practical tasks of curating contemporary art, works with proposals submitted by students and faculty, as well as group shows generated by the class. Students learn the aspects of curatorial and exhibition design and installation.

Visiting Artist Workshop/Advanced Visiting Artist Workshop
 FINA325/326 2 credits/3 credits

Critic in Residence/Advanced Critic in Residence
 FINA327/328 2 credits/3 credits
 These courses expose students to the complexity and diversity of activities in the fine arts by inviting prominent artist and critics to the campus for studio and seminar workshops in their practice, methods or medium. Course content will vary in content each semester. See the Fine Arts Department for specific course descriptions.

Studio IV: Painting, Photography & Sculpture/New Genres
 FINA353 3 credits
 An advanced studio course emphasizing the disciplines of Painting, Photography & Sculpture/New Genres. This course provides a working forum for intermediate students that addresses students' own interests and art-making motives. Students investigate specific concepts, processes, and visual strategies toward the development of an individual studio practice. This production-oriented course examines how artists use their time in the studio, and focus on developing and expanding the students' potential and commitment, personal vocabulary and corresponding technique. Individual and group critiques, seminars, and individual meetings provide insight into different approaches to creativity and help students find the working methods that best suit them. A rigorous approach to production is expected. Attending the Visiting Artist Lecture Series is required and familiarizes the students/artists with an international art community.
Offered Spring Semester only

Fine Art Praxis
 FINA370 2 credits
 Fine Art Praxis allows the student to bring together a contemporary topic and relevant art historical information in an interdisciplinary setting. A three-hour studio class focuses on artistic application of the subject, while a two-hour history/theory component reinforces the historical and contemporary models and contexts. Students receive Fine Arts/Liberal Arts credit.

Course Descriptions

Content varies each term.
Co-requisite: AHCS366 Liberal Studies Praxis.

Interdisciplinary Critique
 FINA385 2 credits
 This rigorous companion course to Studio IV provides the critical dialogue of peers, helping students to develop an increased ability to respond to media outside of their practice. Taught by artists and critics, this course considers work of all kinds and acquaints students with the contemporary notion of critique as it currently informs artistic practice.
Offered Spring semester only

Directed Internship
 FINA390 2 credits
 Qualified upper-level students find and place themselves in a variety of structured positions in the Los Angeles art community, including museums (MOCA, LACMA, SMMA); galleries; magazines; and film, television, photography, and animation studios. Internships enhance students' education by providing well-supervised work experiences, leading to jobs after school.

Advanced Topics
 FINA406/415 2 credits/3 credits
 This course allows the student access to a cohesive body of information connected with simultaneous components of subject and object making. A three- or six-hour seminar and/or studio explores the historical and contemporary models and contexts of artistic practice.
See Fine Arts Department for additional course descriptions.

Senior Review
 FINA443 2 credits
 By way of a professional presentation to their peer group, each student's practice is contextualized within the them they previously selected for Senior Thesis.

Professional Practices
 FINA455 2 credits
 This practical and hands-on course addresses professional practices in Fine Arts through a series of workshops and seminars. Working in conjunction with Senior Studio II, topics include: building various presentation spaces; installing and lighting art; documentation of artwork; graduate school applications; grant writing; various business practices; gallery representation; alternative spaces and practices; professional development beyond art school; artist residencies; and various career opportunities for artists.
Offered spring semester only

Senior Studio I
 FINA470 5 credits
 No longer divided by major, in Senior Studio I each student is given their own studio and works with a group of faculty mentors to develop a body of work build on an intensive exploration of themes and techniques. Critical dialogue with mentors and peers helps each individual develop clarity in their art work as well a high level of articulation of the issues of their work. The Visiting Artist Lecture Services brings the student-artist more contact with the international community of artist.
Offered Fall semester only

Senior Studio II
 FINA471 5 credits
 The final semester of Senior Studio is devoted to the completion of a cohesive body of work culminating in the senior exhibition. Students continue independent studio practices, discussions and critiques with mentors and peers, and studio visits with a variety of visiting artists. The Visiting Artist Lecture Series familiarizes the student-artist with the international art community. The building and mounting of the senior show culminates the year's work. This course addresses issues that prepare students for a life in art after graduation, as well as graduate school preparation and career and employment opportunities.
Offered Spring semester only

Course Descriptions

Introduction to Video

MEDA210 3 credits
This course offers an introduction to working with moving images as an art form. While receiving training in basic digital video production and editing techniques using Final Cut Pro and other professional applications, and learning about historical and contemporary use of video as an art form, students will complete several short projects of their own. Techniques covered will include planning, lighting, camera work, editing, and mixing sound using digital video media.

Video

MEDA211 2 credits
Video I is a hands-on, studio class that explores recorded video and audio as art materials. The class will provide an introduction to the history and vocabulary of video art through screenings of important works. Students will also produce original artworks in video while developing skills in camerawork, lighting, audio recording, special effects, and editing. The class will emphasize the enormous potential of time-based media in its many aspects including performance, documentary, narrative, installation, and mass distribution.

Sound Art

MEDA307 2 credits
Sound is discussed through many filters: Futurist and Dada work, Japanese noise; sculpture, installation and other artwork; popular culture and subculture; performance and silence; repetition, sounds of the world, and fabricated worlds; technological innovations and historical precedents; unfamiliar tuning systems and structuring principles; improvisation and chance. Students make sound pieces/objects throughout the term, as well as participate in a performance. Offered in alternating semesters/years.

Intermedia

MEDA308 2 credits
Students explore emerging spaces of art making and cultural discussion using new technologies of interactivity (CD/DVD and Web Works), global discourse (Internet websites and communities), technical and mixed improvisation (DJ-ing). Offered in alternating semesters/years.

Super-8 Filmmaking

MEDA316 2 credits
In Super-8 Filmmaking, student will make films and study the history of a medium just recently being written. Since this history hasn't yet been institutionalized and fixed, and since the super-8 format remains rather stubbornly an "amateur" medium, (but not for long, as video has replaced the home movie, super-8 is being used by artists and professionals exclusively), it has the rare characteristic of not being responsible to the history of a form. Super-8, from the beginning of its use by artists, has rarely worried about filmmaking conventions, except to toy with them. Offered Spring semester only.

Video Projects

MEDA320 3 credits
An advanced course in the technical and aesthetic aspects of video as an art form. The creative issues involved in working in a time-based, expressive medium will be emphasized through the in-class discussion of examples of contemporary video work. Students will become familiar with the cutting edge debates regarding video art, as well as receiving instruction in digital post-production procedures and advanced technology.

Advanced Topics: Live Art

MEDA406 2 credits
The course focuses on the variety of ways contemporary artists use performance as a medium. Through a series of projects students develop their interest in performance and gain the experience of performing in both group and individual works. In addition to the studio component, the course includes a special lectures designed to give a background in the history of performance and artists involved in the medium. Offered in alternating semesters/years.

Photography I

PHOT204 3 credits
Students are introduced to the mechanics and ethics of photographic vision. Basic techniques of exposure, composition, B&W processing, and printing are reviewed and refined at an individual pace. Students print in the lab on a regular basis with the instructor's guidance. These lab sessions alternate with group critiques, slide lectures, and field trips to help students to expand and develop a critical vocabulary. Offered Fall Semester only. \$30 Lab Fee.

Course Descriptions

Color Photography

PHOT330 2 credits
This class explores technical, theoretical, and aesthetic concerns in color photography. Students learn the basic and more accessible chromogenic process from color negatives using the RA processor along with the Cibachrome process from color slides. Focus is technical and hands-on; however, emphasis is also given to discussion and critique of the use, effect, and meaning of color in documentary and art photography. Offered on a rotating basis. \$30 Lab Fee.

Photo Genres

PHOT335 2 credits
The genres courses provide student with the opportunity to explore a variety of topics within the context of photography, targeting specific conceptual, aesthetic, and material approaches in depth, offering theoretic and vernacular driven investigation. Recent topics offered: Photo Collage, the Digital Photograph, and Mural Printing. Offered on a rotating basis. \$30 Lab Fee.

Advanced Lighting Studio

PHOT 430 2 credits
This is a hands-on studio class with emphasis on advanced techniques. Major areas of focus include: refining lighting techniques, environmental portraiture, feature layout, researching clients and self-promotion. Hair, make-up and fashion stylists will work with students on demonstration shoots. Critiques will focus on concept, technique, craftsmanship, and problem solving. The course will cover medium format and 4X5 photography, strobe and tungsten lighting, and explore various genres of photo illustration, still life, and portraiture. Assignments and projects for both studio and location work will build skills and develop a portfolio for the editorial market. \$30 Lab Fee.

Painting I

PNTG204 3 credits
A hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), this course focuses on the development of technical abilities in collusion with concepts and exploration of different methods of achieving visual "dexterity." Offered Fall semester only

Photography II

PHOT214 3 credits
Photo II examines the role of photographs in the creation of public signs and symbols as well as the function of representational images within private vocabularies. Within the context of theoretical and historical perspectives, class projects will explore semiotics, linguistics, jokes, dreams, and the unconscious. Students will use a wide variety of experimental photographic and computer generated manipulations including litho film, high contrast, and photomontage as well as more traditional photographic strategies. Also included will be experimentation with sharp films, grainy films, and a wide variety of developers and toners. Offered Spring Semester only. \$30 Lab Fee.

Photography Studio Practices

PHOT215 2 credits
See Department for Course Description. \$30 Lab Fee.

Extended Techniques in Photography

PHOT218 2 credits
This course supports Photography majors with more in-depth instruction in particular techniques. \$30 Lab Fee.

Lighting Studio I

PHOT230 3 credits
This course introduces students to basic studio skills in lighting and electronic flash applications, including 4x5 and medium formats, tungsten and strobe lighting, and in-depth exploration of genres such as photo illustration, still life and portraiture. Students develop a critical understanding of how imagery functions within a commercial context and the relationship between fine art and commercial work. Shooting assignments include still life, portraiture, and photo illustration projects. This course is required for Photography majors. Offered Spring semester only. \$30 Lab Fee.

Photography III

PHOT314 3 credits
Paradigms such as authenticity and appropriation are explored as students investigate the aesthetic and cultural debates surrounding Modern and Post-Modern positions. Traditional photographic materials, digital processes, and mixed media projects are incorporated. Offered Fall semester only. \$30 Lab Fee.

Course Descriptions

Extended Techniques for Painting
 PNTG205 2 credits
 This is a practical workshop directed to the understanding of painting as physical accomplishment. Painting materials and technical processes from ancient to contemporary are examined. Painting techniques might include: encaustic, egg tempera, oils, plastics, industrial paints, and others.

Painting II
 PNTG214 3 credits
 This intermediate painting course integrates intellectual and technical ability with historical, contemporary, and personal strategies. Emphasis is on the exposure to and analysis of contemporary painting through visual presentations, lectures, and the practical application of painting as a medium, both in technique and material.
Offered Spring semester only

Painting Genres
 PNTG306 2 credits
 The genres courses provide students with the opportunity to explore a variety of topics within the context of painting, targeting specific conceptual, aesthetic and material approaches in depth, offering theoretical and vernacular driven investigations. Recent topics offered: Real Art; Methods, Materials & Concepts of Color, Figure

Processes & Practices
 PNTG310/311 3 credits
 Addressing the contemporary desire to stretch the medium's physical limits and prod its conventions with unorthodox materials and forms, this advanced painting course focuses on the interplay between painting and space. Investigations such as representation/abstraction, movement/stillness, and structure/idea provide an opportunity for students to engage in non-traditional approaches, including installation.
This course may be taken as an alternative to PNTG314 Painting III. Offered in Fall only.

Painting III
 PNTG314 3 credits
 Using historical and contemporary issues, including figuration and the body, the political impulse in art, narrative, and contemporary abstraction, students explore how the contextualization of images function in terms of content, and how they serve as the theoretical basis to explore painting as a highly adaptive contemporary medium. This class emphasizes the development of individual voice leading to Junior Studio.
Offered Fall semester only

Sculpture/New Genres I
 SCNG204 3 credits
 An introduction to the history and practice of sculpture and new genres (new art forms that use time and space). Students are introduced to technical and contemplative approaches to commanding space and material to produce meaningful objects, events, or places. Technical instruction covers introductory use of wood and metal shops (including digital 3D printer), adhesives and joinery, basic mold making and casting, as well as contemporary new genres forms such as performance and installation art.
Offered in Fall semester only.

Sculpture/New Genres II
 SCNG214 3 credits
 SCNG 2 guides students in the development and realization of art projects in the context of contemporary art. Skills will include refined fabrication techniques and expanded repertoire of materials, new computer technologies for 3-D output, video, sound, and more. Students are exposed to contemporary practices through lectures, reading discussions, critique and interviews with artists and will be exploring some of these topics in their own work.
Offered in Spring semester only.

Course Descriptions

Extended Techniques for Sculpture
 SCNG215 2 credits
 This course supports Sculpture majors with more in-depth instruction in particular techniques such as wall building, small electronics like motion detectors and robotics, details of wood joinery and carving, some special plastics skills like vacuum forming, even some architectural model making, and more.
Offered in alternating semesters/years.

Special Topics in Crafts
 SCNG235 2 credits
 A course covering craft practices including light metals and fibers as applied to contemporary art practice. The course will allow for extended hands-on practice beyond the demo format. Required for students in the Arts Educator Preparation track of the ACT program. Can be taken as an elective for all other students.

Ceramics
 SCNG236 2 credits
 Recent years have seen the revival of ceramic sculpture in contemporary art. This class will approach ceramics as a sculptural medium. The techniques taught will include mold-making, slip-casting and hand-building. Discussions will cover the history of ceramic sculpture, high and low culture, craft versus art, and the use of multiples and appropriation.

SCNG: Genres
 SCNG306 2 credits
 The genre courses provide students with the opportunity to explore a variety of topics within the context of Sculpture/New Genres, targeting specific conceptual, aesthetic and material approaches in depth, offering theoretic and vernacular driven investigation. Recent Topics offered: Metalcasting and Major Mold Making.
Offered in alternating semesters/years.

Sculpture/New Genres III
 SCNG314 3 credits
 Students have an opportunity to work on large-scale, long-term projects in sculpture and/or new genres, working in-depth in a chosen material or skill; for instance, using complicated mold-making and casting technologies, or a research methodology that takes weeks to achieve outcome. The class addresses artwork that is ambitious, experimental, political, and difficult, work that pushes both formal and conceptual boundaries.
Offered in Fall semester only.

Department Faculty

Meg Cranston

Chair
MFA Cal Arts; BA (Anthropology/Sociology) Kenyon Coll. Internationally recognized performance and installation artist. Solo shows at Dunedin Public Art Gallery, New Zealand; Rosamund Felsen Gallery, Santa Monica; Galerie Michael Kapinos, Berlin; Venetia Kapernekas Fine Art, N.Y.; Carnegie Museum of Art, Pittsburgh. Recipient COLA Individual Artist's Grant, Architectural Foundation of America Art in Public Places Award, John Simon Guggenheim Memorial Foundation Fellowship.

Steven Bankhead

Lecturer
MFA Otis. BFA Auburn University. Exhibitions include Circus Gallery, Los Angeles; Galerie Andreas Binder, Munich, Germany; Tiroler Kunstpavillon in Innsbrook, Austria; Co-Lab, Copenhagen, Denmark; The Center for Book Arts, NY; Cal State Los Angeles, Torrance Art Museum, and at (s)language, MAK Center, Angles Gallery, Arena 1 and AndrewShire Gallery in Los Angeles.

Linda Burnham

Distinguished Professor of Painting
BFA Cal Arts. Painter. Solo exhibitions at Christopher Grimes Gallery, Santa Monica; Jessica Fredericks Gallery, NY; Finesilver Gallery, San Antonio; Gwenda Jay Gallery, Chicago; and Jan Baum Gallery, LA.

Joshua Callahan

Lecturer
MFA UCLA. BA Cultural Anthropology University of North Carolina at Asheville. Artist. Exhibitions include LA Louver, Los Angeles; Kantor/Feuer Gallery, Los Angeles; Magazzino d'Arte Modern, Rome; High Desert Test Sites, Yucca Valley, CA; South La Brea Gallery, Los Angeles; USC Master of Fine Arts Gallery, Los Angeles; Kirk Douglas Theater, Los Angeles; Spencer Brownstone Gallery, NY.

Carole Caroompas

Professor
MFA USC, BA CSU Fullerton. Artist-Painter. Retrospective exhibition at Otis Gallery. Exhibitions at Western Project, Culver City; Mark Moore, Santa Monica; P.P.O.W., N.Y.; Sue Spaid Fine Art; Hammer Museum at UCLA; Corcoran Gallery of Art, WDC. Grants include Adolph & Esther Gottlieb Foundation; two National Endowment for the Arts, John Simon Guggenheim Memorial Fellowship, COLA Grant, California Community Foundation Grant.

Phil Chang

Lecturer
MFA Cal Arts, BA Univ. of California, Irvine. Photographer, curator. Exhibitions include Hudson Franklin, NY; Bolsky Gallery, Otis College, Los Angeles; Sam Lee Gallery, Los Angeles; Outpost for Contemporary Art, Los Angeles; Armory Northwest/965, Pasadena; Scalo Project Space, NY; Recipient of The Ahmanson Foundation Award and California Institute of the Arts Grant.

Liz Craft

Lecturer
MFA UCLA, BFA Otis. Solo exhibitions include Patrick Painter, Santa Monica; Marianne Boesky, N.Y.; and Alison Jacques Gallery, London. Group exhibitions include "WONDERLAND - Through the Looking Glass," KadE, Amersfoort, The Netherlands (2009); "Cult Fiction," Hayward Gallery, London (2007); "Eden's Edge," Hammer Museum (2007); and "The Americans," Barbican Centre, London (2000). The artist completed a residency with the Halle für Kunst, Lunéberg, Germany in 2006 and was included in the 2004 Whitney Biennial. Liz Craft currently lives and works in LA.

Jacci Den Hartog

Professor, Program Director, Sculpture/New Genres
MFA Claremont Graduate University; BA Linfield College; studied at Centro Cultural Costarricense Norteamericano, San Jose, Costa Rica. Sculptor. Exhibitions include Nantes Museum, Nantes, France; San Francisco Art Institute; Kansas City Art Institute. Commissioned public art at Angel's Knoll, Los Angeles. Reviewed in Artforum, Flash Art, and Art in America.

Department Faculty

Gian Martin Joller

Lecturer
MFA/BFA Cal Arts. Exhibited at CAG Gallery, St.Petersburg, Russia; Armory Center for the Arts Northwest, Pasadena; Gallery G19, Helsinki, Finland; Zolla/Lieberman Gallery, Chicago, IL; Norma Desmond Productions, L.A., and Haus Gallery @ the Brewery, Los Angeles, CA.

Siri Kaur

Senior Lecturer
MA (Italian Studies), BA (Comparative Literature) Smith College. Photographer. Exhibitions include 401 Projects in New York; Hayworth Gallery, Los Angeles; The Torrance Museum of Art; UCLA Wight Biennial. Permanent collections include The National Gallery in D.C. and The University of Maine.

Hilja Keading

Lecturer
BA UCLA. Work broadcast on television and exhibited nationally and internationally in galleries and museums, including the Lyon Biennale, Getty Museum, LACMA, Henry Museum in Seattle, MOCA, and PPOW Gallery, N.Y. UCLA.,

Soo Kim

Professor, Program Director, Photography
MFA Cal Arts, BA UC Riverside. Artist, writer and curator. Exhibition at Sandroni Rey Gallery, LA; DCKT Contemporary, NY; National Center for the Arts, El Salvador; Gwangju Biennale, Korea; Whitney Museum, N.Y; American Cinemateque, San Francisco.

Daniel Mendel-Black

Lecturer
Artist and writer. Exhibitions include Margo Leavin, Los Angeles; Guggenheim Gallery at Chapman University; Daniel Hug Gallery, Los Angeles; Young Eun Museum of Contemporary Art, Korea; Royal Melbourne Institute of Technology, Melbourne. Editor and publisher of Spring Journal and contributor to Meise, published in Berlin.

Dana Duff

Professor
MFA Cal Arts, BFA Cranbrook. Artist. Solo shows at Max Protech, NY; Richard Kuhlenschmidt, L.A; Milford Gallery, NY, New Museum of Contemporary Art, Whitney Museum, NY, 2005 Biennale de l'Image en Mouvement, Geneva; 2005 International Film Festival, Rotterdam.

Scott Grieger

Program Director, Painting
BFA Chouinard Art School. Artist. Exhibited at Margo Leavin, LA; Patricia Faure, Santa Monica; Santa Barbara Contemporary Arts Forum; Armory Center for the Arts, Pasadena; Los Angeles County Art Museum; Whitney Museum, NY; Museum of Modern Art, NY, San Francisco Art Museum.

Asher Hartman

Lecturer
MFA California Institute of the Arts, BA UCLA. Artist. Exhibitions include Sea and Space Explorations, Los Angeles; Highways Performance Space, Los Angeles; Track 16, Los Angeles; Side Street Projects, Los Angeles; Whitney Biennial 2008, NY; Machine Project, Los Angeles; High Energy Constructs, Los Angeles; Paris-Berlin Film Festival; Museum of Jurassic Technology, Los Angeles.

Skylar Haskard

Lecturer
MFA UCLA. BFA Glasgow School of Art. Performance, video and sculpture artist. Group exhibitions include Transmission Gallery, Glasgow; UCLA Fowler Museum, Los Angeles; MAK Center, Los Angeles; Black Dragon Society, Los Angeles; Anna Helwing, Los Angeles.

Susan Hill

Lecturer
BA Wellesley. Artist. Co-developed the needlework of Judy Chicago's "The Dinner Party," researching the historic techniques and leading a team of needle-workers in the creation of the majestic embroidered able runners. Over 30 years experience working among Los Angeles non-profit arts organizations.

**Department
Faculty**

Carter Mull

Lecturer

MFA Cal Arts. BFA RISD. Exhibitions include Museum of Modern Art, NY; Marc Foxx, Los Angeles; Artissima Contemporary Art Fair, Turin, Italy; Rivington Arms, NY; Dumbo Arts Center, Brooklyn, NY; Vilma Gold, London; Mary Boone, NY; Ritter/Zamet, London; Sister Gallery, Los Angeles; Contemporary Art Center, Cincinnati, OH; Sandroni Rey Gallery, Los Angeles

Ruby Neri

Lecturer

MFA UCLA. BFA San Francisco Art Institute. Exhibitions in L.A. include David Kordansky Gallery, China Art Objects, John Natsoulas Gallery, Los Angeles Contemporary; in San Francisco at Camp Fire Stories, The Victoria Room, Center for Curatorial Studies, Yerba Buena Center for the Arts, and in N.Y. at Leo Koenig and Bard College.

Patrick Nickell

Adjunct Associate Professor

MFA Claremont Graduate Univ., BA Linfield Coll. Nationally and internationally exhibited sculptor. Exhibited at Kohn Turner Gallery; Sue Spaid Fine Art; Gallery 2211, Los Angeles; Laguna Beach Museum of Art; Patricia Faure Gallery; Galleri Markant Langelo, The Netherlands; Galleri Tommy Lund, Denmark.

Adam Overton

Lecturer

MFA Cal Arts; Artist. Exhibitions and performances include Los Angeles County Museum of Art; Sea & Space Explorations, Los Angeles; Machine Project, Los Angeles; High Energy Constructs, Los Angeles; David Patton, Los Angeles; Scores and writings have appeared in FOARM Journal of Arts & Research, Ratsalad Deluxe, Leonardo Journal and Contemporary Music Review.

Michael Pierzynski

Lecturer

BFA Washington University. St. Louis, MO. Studied at Tisch School of the Arts, NYU. Artist. Exhibitions in Los Angeles include Carl Berg Gallery, Christopher Grimes Gallery, POST, Kim Light Gallery, Rosamund Felsen Gallery and LACE. Other exhibitions include Casey Kaplan, N.Y.; Angstrom Gallery, Dallas, and New Museum of Contemporary Art, N.Y.

Monique Prieto

Lecturer

MFA Cal Arts, Skowhegan School of Painting and Sculpture, BFA UCLA. Painter. Solo exhibitions include ACME, LA; Praz – Delavallade, Paris; Cheim & Read, NY; Scottsdale Museum of Contemporary Art, AZ; Il Capricorno, Venice; Corvi-Mora, London. Recipient of The Louis Comfort Tiffany Foundation Grant. Work included in the Latino Museum L.A.; Museum of Contemporary Art, San Diego; LACMA, Whitney Museum, Orange County Museum, MFA Houston and UCLA Hammer Museum.

Alex Slade

Adjunct Assistant Professor

MFA Cal Arts, BA Univ. of Michigan. Exhibitions at Liverpool Biennial; Wiensowski & Harbord, Berlin; Kunstlerhaus Bethanien, Berlin; Roger Merians Gallery NY; The Downtown Arts Festival, NY; Mark Foxx, Santa Monica; Goldman Tevis Gallery, L.A. 2008 COLA Grant.

Alexis Smith

Senior Lecturer

BA University of California Irvine. Solo exhibitions at the Whitney Museum, ICA Boston, Walker Art Center, MoCA, Miami Art Museum, and Museum of Contemporary Art, San Diego. Group exhibitions include Louisiana Museum, Denmark; Site Santa Fe Biennial, MoCA, P.S. 1, and Centre Pompidou.

Ann Summa

Lecturer

BA Beloit Coll. Exhibitions at Track 16, Santa Monica. Photojournalism published in *Time*, *Fortune*, *Wired*, *People Weekly*, *Entertainment Weekly*, *ESPN Magazine* among other national and international publications. Represented by Getty Images.

**Department
Faculty**

Fall 2010 Critic in Residence

Dick Hebdige

A cultural critic and theorist, Hebdige has published widely on youth culture. His books include: *Subculture: The Meaning of Style* (Methuen, 1979); *Cut 'n' Mix: Culture, Identity and Caribbean Music* (Methuen, 1987); and *Hiding in the Light: On Images and Things* (Routledge, Methuen, 1988). His current interests include the integration of autobiography and mixed media in critical writing and pedagogy.

Holly Tempo

Associate Professor

BA Pitzer Coll; MFA Claremont Grad School. Artist. Has shown extensively in Southern California, including at Ruth Bachofner Gallery, Miller/Durazo Contemporary Art, POST, Kohn Turner Gallery, Self-Help Graphics, LACMA's Leo S. Bing Center, and LACE; as well as internationally in Great Britain, France, The Netherlands, India, and Panama.

Eric Wesley

Lecturer

BA UCLA, Co-founder of Mountain School of Art, Los Angeles. Exhibitions included Maureen Paley, London; China Art Objects, Los Angeles; Museum of Contemporary Art, Los Angeles; Galleria Fonti, Naples; Art Basel, Switzerland; Metro Pictures, NY; Prague Biennial, Czech Republic; Black Dragon Society, Los Angeles; P.S. 1 Contemporary Art Center, NY.

Chris Wilder

Senior Lecturer

MFA Cal Arts, BFA San Francisco Art Institute. Artist. Solo exhibitions include Kim Light/Lightbox, Los Angeles; e31, Athens, Greece; Kapinos Galerie, Berlin; The Happy Lion, Los Angeles, CA, Galerie Michael Janssen, Cologne, Germany; Andrew Kreps Gallery, N.Y., Sarah Cottier Gallery, Sydney, Australia; Roger Merians Gallery, N.Y., Blum & Poe, Santa Monica, CA. Public collections include LACMA; Museum of Contemporary Art, Miami; Norton Foundation, Los Angeles; Orange County Museum of Art; Laguna Beach Museum of Art.

Mark Wyse

Lecturer

MFA Yale Univ, BA Univ of Colorado. Exhibitions include Wall Space, N.Y.; Hudson Franklin Gallery, N.Y.; Blum & Poe L.A.