

Graduate Fine Arts

Department Goals

The Graduate Fine Arts Program encourages young artists to think critically and challenge existing modes of expression. Students in Graduate Fine Arts will...

- Practice a high level of self-criticism needed for consistent development and growth in their work.
- Learn from a variety of diverse experiences and resources representing a wide range of disciplines and points of view.
- Develop a working knowledge of and relationship to art history, criticism, and theory.
- Build on the communication skills needed to clearly and effectively express themselves.
- Develop the technical and theoretical resources and confidence to realize their professional ambitions.
- Form the self-reliance and self motivation needed to sustain a professional career.
- Cultivate a sense of competition and camaraderie.

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First Year	Fall	Spring	Degree Requirements
LIBS650/651 Critical Theory and Practice	3.0	3.0	
GRAD 620/621 Graduate Studio I/II	3.0	3.0	
GRAD 610/611 Graduate Critique	3.0	3.0	
AHCS 575 Special Topics in Art History	2.0	2.0	
*Electives	4.0	4.0	
Total Credits per Semester	15.0	15.0	
Second Year	Fall	Spring	
GRAD 720/721 Graduate Studio III/IV	3.0	3.0	
LIBS774/775 Thesis I/II	3.0	3.0	
GRAD 710/711 Graduate Critique	3.0	3.0	
AHCS 575 Special Topics	2.0	2.0	
GRAD 774 Professional Practice	1.0	—	
GRAD 775 Exhibition Preparation	—	1.0	
*Electives	3.0	3.0	
Total Credits per Semester	15.0	15.0	

*In addition to Independent Studies, electives may be taken from the offerings of Fine Arts, Liberal Arts and Sciences and other departments with departmental approval.

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Course Descriptions

Special Topics in Art History

AHCS 575 2 credits
This course spotlights a different subject and instructor each semester. Instructors offer their own expertise on topics relating to contemporary issues involved in artistic practice.

Graduate Critique

GRAD 610/611/710/711 3 credits
In this two-year course sequence, all graduate students, regardless of media, discuss common issues of studio practice. The course provides an in-depth discussion and investigation of how an artist's work is perceived as a public statement, and how one's work exists in the world. Required.

Graduate Studio

GRAD 620/621/720/721 3 credits
This two-year course sequence focuses on each individual student's practice, specifically directed towards aesthetic and technical issues arising out of their work. Students meet with a number of individual instructors on an independent basis, as they have work or issues prepared for discussion. Required.

Critical Thought

GRAD 651 2 credits
This course builds on discussions from the Interdisciplinary Critiques, focusing the conversation to a more specific, in-depth level. From political, sociological or psychological points of view, the students and instructor explore what it means to have a critical practice and the ramifications of language and intent. Presentations are required.

In Context

GRAD 652 2 credits
The instructor contextualizes presentations by visiting guest lecturers through readings and presentations. The class prepares students to evaluate guest lecture presentations in an informed and intelligent manner, and to see their work and the work of their colleagues more clearly. Presentations are required.
Students who elect this course MUST also sign up for Visiting Artist Lecture Series.

Professional Practices

GRAD 774 1 credit
A seminar in which the intricacies, idiosyncrasies and responsibilities of the professional artist are discussed and deconstructed.

Critical Theory and Practice I/II

LIBS650/651 3 credits/3 credits
The in-depth examination of a critical or theoretical text focuses on contemporary issues in art, philosophy, politics, or criticism.

Thesis

LIBS 774/775 3 credits
This course encourages and trains students to write a thesis about their own work through the development of the requisite critical writing skills which will serve them in the future when applying for grants as well as preparing them for the literary demands of an artist's career.

Exhibition Preparation

GRAD 775 1 credit
Each student in the final year works on the organization, planning, and installation of MFA exhibitions. The course focuses on exhibition psychology, design, and documentation. Additionally, the professional practices needed for well-planned entry into the art world are discussed.

Visiting Artist Lecture Series

GRAD789 1 credit
This is a weekly lecture series where artists, theorists and curators present their own work and discuss some aspect of contemporary visual art that is of interest to the graduate student community. The class can be taken alone, or in conjunction with In Context.

Roy Dowell

Chair

MFA, BFA California Institute of the Arts. Nationally and internationally exhibited artist. Paintings, collages and sculptures are included extensively in private, public, and museum collections. His work is the subject of a recent catalog publication presenting selected works from 1981-2005, in conjunction with an exhibition at the Margo Leavin Gallery, Los Angeles. Recipient of the J. Paul Getty Fellowship and a regular Artist-in-Residence at the Anderson Ranch Art Center, Snowmass, Colorado. His work has recently been exhibited in New York at Lennon Weinberg Gallery and also at Galerie Schmidt Maczollek in Cologne, Germany.

Annetta Kapon

Associate Chair, Professor

MFA (New Genres) UCLA, MA Univ. of London, BA Aristotle Univ., BFA Otis College of Art and Design. Nationally and internationally exhibited artist. Publications include articles in the LA Times, Biennale of Sydney Catalog, Frieze, and Women in Dada. Recipient of several artist residency fellowships as well as California Community Foundation and Pollock-Krasner grants.

Judie Bamber

Senior Lecturer

BFA California Institute of the Arts. She is represented by Angles Gallery in Los Angeles. She has had solo exhibitions at Laurie Rubin Gallery and Gorney Bravin + Lee in New York, NY; Roy Boyd Gallery, Richard Telles Fine Art, Angles Gallery and Pomona College Museum in Los Angeles, CA. Her work has been included in many national group exhibitions, most notable: "Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History," UCLA Hammer Museum of Art, Los Angeles; "In a Different Light," University Art Museum, University of California, Berkeley, California; "Contemporary Identities: 23 Artists," The Phoenix Triennial, Phoenix Art Museum, Phoenix, Arizona; "Paper Trails: The Eidetic Image," Krannert Art Museum, University of Illinois at Urbana-Champaign, Illinois; "L.A. Hot and Cool," MIT List Visual Arts Center, Cambridge, Massachusetts. Bamber was awarded an Art Matters Inc. Grant in 1992, the COLA grant in 2008 and the California Community Foundation Grant in 2008.

Kathrin Burmester

Lecturer

MFA Otis College of Art and Design; BFA School of Visual Arts, NY; Works exhibited at Lora Schlesinger Gallery, Santa Monica; Seeline Gallery, Santa Monica; LA Freewaves, UCLA Hammer Museum; Max Ophüls Film Festival, Saarbruecken, Germany. Recently exhibited work at Jim Kempner Fine Art in New York and Artower Gallery in Athens, Greece.

Cletus Dalglish-Schommer

Lecturer

MFA (Interdisciplinary Studio) UCLA, A.B. Honors (Art History and Studio Art) Princeton Univ. Contributing editor to Cabinet. Board of Directors of the Foundation of Art Resources. Essay on the work of Eric Wesley published in the catalog for the Studio Museum in Harlem's "Freestyle" exhibition.

Abdelali Dahrouch

Lecturer

MFA Pratt Institute, BA Suny, Cortland Studio Fellow, Whitney Independent Study Program, Cultural Exchange Station, Tabor CZ, the Metamedial Center for the Arts, Pasy CZ, Ashkal Alwan, The Society of Plastics Arts, Beirut, Lebanon. Group and solo exhibition in LA, Berkeley, Portland, New York, Athens (GA), Dearbon (MI), and internationally in Spain, Czech Republic and Jordan, Publication in Third Text.

Linda Hudson

Associate Professor

MFA Art Center; BA CSU Northridge. Architectural/interior designer, installation artist/sculptor. Numerous design projects involving space planning, lighting, furniture, and fixture design. Solo exhibitions University Art Museum, UC Berkeley and Santa Monica Museum of Art. Group exhibitions Nevada Institute of Contemporary Art, and Pittsburgh Center for the Arts. Reviewed in *Art Issues*, *Art Week*, and *Vytvarne Umenf: The Magazine for Contemporary Art*.

**Department
Faculty**

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Department Faculty

John Knight

Senior Lecturer

MFA (Fine Arts) UC Irvine. Currently engaged in works and exhibitions in Belgium, France and Spain. Interviews and texts include *Texte Zur Kunst, Heft 59 o Art Since 1900: Modernism, Antimodernism, Postmodernism, Neo-Avantgarde* and *Culture Industry: Essays on European and American Art from 1955 to 1975, New Art in the 60's and 70's Redefining Reality*, and *Institutional Critique and After*.

Kori Newkirk

Senior Lecturer

MFA from the University of California, Irvine
BFA from the School of the Art Institute of Chicago. Newkirk's recent solo exhibitions include the Studio Museum in Harlem, the Museum of Contemporary Art, San Diego, Art Gallery of Ontario, Toronto and the Museum of Contemporary Art, Cleveland. His work has been presented in numerous group exhibitions, most recently Alien Nation, ICA London, Dak'Art, 7th Edition of the Biennale of Contemporary African Art, Dakar, the Whitney Biennial: Day for Night, Whitney Museum of American Art, and the California Biennial, Orange County Museum of Art, Newport Beach

Renee Petropoulos

Adjunct Professor

MFA (Studio Art), BFA (Art History) UCLA. Nationally and internationally exhibited artist. Recent exhibition Museum of Modern Art in San Salvador, El Salvador. Currently working on several projects to be located in the public arena, as well as a collaborative project in Oaxaca, Mexico. Grants include Durfee Foundation Fellowship and a COLA Individual Artist Grant. Represented by the Rosamund Felsen Gallery in Los Angeles.

Benjamin Weissman

Senior Lecturer

BFA California Institute of the Arts. Mr. Weissman has exhibited his work both nationally and internationally including the Christopher Grimes Gallery, Santa Monica, Galerie Krinzinger, Vienna and the ICA in London. He has also published two books of short stories and has contributed numerous reviews and articles to magazines and journals such as Artforum, Parkett and Frieze.