TO BE ADOPTED:

The Riverside Division of the Academic Senate approves the proposal for an MFA degree in Visual Arts as described in the attached documents received in the Graduate Division in January 2003.

JUSTIFICATION

The MFA graduate program in Visual Arts will be administered by Art faculty from the College of Humanities, Arts and Social Sciences. As a result of pervasive and rapidly evolving digital technology, a shift is taking place across the cultural spectrum in the means and manner of communicated information, perspectives and ideas. The arts are rapidly evolving in concert with this change. As all forms of publishing move toward the digital, a new integration of image and text is becoming the norm. These issues are relevant across the arts and humanities and central to the inquiries of this proposed MFA, which will provide an arena for discourse on the possibilities and consequences of new communication technologies. The MFA degree in Visual Arts will provide a context for education, research, and production in the visual arts at the highest level. It will encourage interdisciplinary engagements that are natural to the basic character of new media technology and are central to the current intellectual trajectories of the arts and humanities. It will enable students to keep focused on the latest methodologies and technologies of contemporary visual communication; and to cultivate the richest and most dynamic atmosphere possible for the benefit of the undergraduate and graduate programs at the University at large.

The proposal has been examined and approved by the following committees of the Academic Senate: Graduate Council, Planning and Budget, Educational Policy, and Library. The Dean of the College of Humanities, Arts, and Social Sciences has indicated in her letter of support (dated July 12, 2002), that she will provide all necessary resources related to space. With respect to this commitment, the Graduate Council requests that prioritization with respect to space needs be consonant with the space priorities of the College.

Clay A. Sassaman, Chair
Graduate Council

Enclosures: Program Proposal (including memos of support)
Memos from the above mentioned Academic Senate committees
A proposal for a program of graduate studies in

ART

for the MFA degree

University of California Riverside

July, 2002

Submitted by the

Faculty of the Department of Art:

Uta Barth, Professor
John Divola, Professor
Jill Giegerich, Professor
Jonathan Green, Professor
Jim Strombotne, Professor
Erika Suderburg, Professor
PROPOSAL FOR
MASTER OF FINE ARTS
IN VISUAL ART
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SECTION 1. INTRODUCTION

1.1. Aims and Objectives of the Program:

The Department of Art at UCR proposes the establishment of a small, focused Master of Fine Arts Graduate Program with an emphasis on photography, digital imaging, and video in conjunction with web-based and interdisciplinary inquiries. As digital technology brings together the media of film, video, and photography, new paradigms for artistic practice emerge. Because of the expertise of the faculty and UCR’s alignment with the California Museum of Photography, the Department of Art at UCR is uniquely positioned to provide a platform for advanced research and production in these areas.

We propose a Master of Fine Arts program based on the following strengths and attributes of the department:

- Exceptional faculty, known both domestically and internationally, who combine broad, theoretical and conceptual foundations with a wide range of specific media expertise.
- An existing undergraduate digital-imaging/ art program, which is ideal for expansion into advanced study within an MFA program.
- UCR’s proximity to Los Angeles. Along with New York, London, and Berlin, Los Angeles is one of the top four global centers for the visual arts. In addition, Los Angeles is a major center for the production of popular culture and the rapidly emerging field of digital media.
- Established connection to the UCR/ California Museum of Photography, an institution with an active and ongoing digital imaging and internet program with an extensive research archive.
- A historical emphasis on photography and photo-based art forms which is unique to the University of California system.
- The new Arts Building which, in addition to traditional arts facilities, will have extensive photography, video, and computer arts facilities.
- The potential for integration with the evolving Film and Visual Culture Major and the proposed Center for Sustainable Suburban Development.

While UCR’s undergraduate program has been very successful, an undergraduate program without a graduate program and the community it generates cannot provide
an ideal arts education. Graduate students function as a conduit between the faculty and undergraduate students, activating a discourse that encourages the growth and enrichment of young artists. Further, the involvement of graduate students in faculty research is an indispensable resource, equally enriching and educating for both groups. It is a primary goal of the University of California to function as a research institution. A graduate program with individuals working at the highest levels of research and production facilitates the achievement of this goal and provides enrichment across the arts and the University as a whole.

The presence of graduate teaching assistants will allow for the possible expansion of lower division art courses as well as providing for greater expertise within the undergraduate lab sections and technical workshops. Two unit workshops taught by graduate students under faculty supervision will emphasize materials and procedures. These courses will be modeled after a current course, Art 17(E-Z) and Art 170(E-Z). Art 17 offers intensive workshops as an introduction to a specific software program. Art 170 offers intensive workshops toward the mastery of a specific software program. Similar courses would be offered dealing with the technical aspects of painting, sculpture, and photography. The presence and access to advance practitioners in this context is a benefit to both the quality and range of the undergraduate program.

In conjunction with the UCR/California Museum of Photography, the new Fine Arts Building, with its photography/video lab and interdisciplinary computer lab, will offer an ideal physical plant for such a program. While emphasizing new technologies and the evolving methodologies of individual artistic investigation, this program is designed to encourage hybrid and interdepartmental investigations that will evolve into an armature that supports the involvement of faculty and students from a wide range of disciplines.

As a result of pervasive and rapidly evolving digital technology, a shift is taking place across the cultural spectrum in the means and manner of communicated information, perspectives, and ideas. The arts are rapidly evolving in concert with this change. As all forms of publishing move toward the digital, a new integration of image and text is becoming the norm. These issues are relevant across the arts and humanities and central to the inquiries of this proposed MFA, which will provide an arena for discourse on the possibilities and consequences of new communication technologies. Among the main objectives of the Department of Art MFA are the following: to provide a context for education, research, and production in the visual arts at the highest level; to encourage interdisciplinary engagements which are natural to the basic character of new media technology and are central to the current intellectual trajectories of the arts and humanities; to keep focused on the latest methodologies and technologies of contemporary visual communication; and to cultivate the richest and most dynamic atmosphere possible for the benefit of the undergraduate and graduate programs and the University at large.

1.2. Historical development of the field and historical development of departmental strength in the field:

1.2.a Historical Development in the Field:
The first Master of Fine Arts degrees were awarded in the mid-1920s at the Universities of Washington and Oregon. According to Howard Singerman, author of Art Subjects: Making Artists in the American University, Yale and Syracuse, the nation's oldest campus-based art schools, saw the placement of their first MFA graduates in the late 1920s. The Master of Fine Arts did not become widespread nor did it become the terminal degree in studio art until much later. At the beginning of the 1940s there were 60 graduate studio candidates enrolled at 11 institutions, in 1950-51 there were 320 candidates at 32 institutions. Many of these students worked toward advanced degrees with other names: the Master of Creative Arts, or the Master of Painting, or, at Ohio State, a studio art Ph.D. In 1960, the College Art Association approved "M.F.A. rather than the Ph.D. as the terminal degree in the studio area." In that year, 1,365 students were enrolled at seventy-two institutions. There were thirty-one new MFA programs in the 1960s, forty-four in the 1970s. In 1994-95 there were over 7000 students enrolled full-time pursuing the MFA.

The last decade in art education has seen a decisive movement away from media-specific instruction. The UC system has been integral to this break with traditional arts education. Several UC campuses (UCLA, UCI, UCSD) over the last 20 years have moved to models of production emphasizing conceptual intentions, investigative methodology, and interdisciplinary modalities. Students are encouraged to allow the trajectory of their intentions and investigation to dictate the medium appropriate to their research. This approach has included the introduction of art theory and art criticism to programs along with less focus on specific media and an increased attention to interdisciplinary and multimedia practices.

Now that the MFA is recognized throughout the art world in design, galleries, museums, arts publications, arts-related industries, and related institutions as the terminal degree for the visual arts, its value expands to many spheres other than the purely academic. The University functions not only as an arena for advanced thought and practice, but also as a site that impacts and influences how visuality is applied across a multitude of functions and sites outside the University. The MFA graduate degree provides a working context in which emerging artists have the opportunity to study with advanced practitioners in their fields, have access to the stimulating interdisciplinary focus of a large University, have access to equipment and support, and establish the network of associations that are essential in any creative field.

1.2.b History of Departmental Strength in the Field:

In 1957, with the hiring of William Bradshaw, UCR decided to add studio art courses to the art history major. By the late 1960s, there were three faculty members teaching studio art. During this period a campus-wide "Independent Major" was devised for students whose major interest did not fit into existing categories, and in 1969, or 1970, the first student with an "Independent Major" in studio art graduated from UCR.

The first photography course was taught in 1970. By 1971, studio art students outnumbered art history majors, and it was decided that, instead of having one art department with a history and studio major, it would be best to split the departments. The Art Department became the "Department of Art History," and the studio area became the "Program in Art."
During the mid-1970s, development of an ambitious photography-related collection was the genesis of the current California Museum of Photography. In 1976, photographer Joe Deal was hired to establish a serious photography program and develop a department-affiliated museum. The California Museum of Photography was officially established with a move into Watkins House in 1977. In 1990, the Museum was moved into the 8000 square foot renovated Kress Building in downtown Riverside. The presence of Joe Deal, the museum, along with a group of exceptional lecturers, established a system-wide profile for the photography program during the 1980s. Towards the end of that decade several new faculty were hired; John Divola, in 1988, to teach photography; Uta Barth, in 1990, to teach photography and to replace the faculty position with the loss of Joe Deal to Washington University. Erika Suderburg was hired in 1989 to teach video, installation, and art theory, and Jill Giegerich in 1992, to teach a range of subjects from painting to installation. With this new group has come added visibility: the present faculty includes three Guggenheim Fellows and has garnered seven National Endowment for the Arts Fellowships.

The Department has a long history of hiring exceptional artists to teach as lecturers in the Art Department (see addendum section 4). This input, along with the course entitled "Contemporary Issues/ Contemporary Practice" (Art 180), in which up to ten visiting artists, critics and writers per quarter discuss their work and its relationship to current issues in the visual arts, helps to provide range, exposure and vitality to a small department. There has been an emphasis on photography and media evidenced by the establishment of the California Museum of Photography. Faculty hiring in the Department of Art and the Department of Art History has likewise placed a significant emphasis in this area. A large percentage of Art History graduate candidates have photographic practice and related media issues as subjects for their graduate dissertations.

The first digital arts courses were introduced in the mid-1990s and are offered at both introductory and advanced levels. Digital courses are now offered every quarter. With this shift into new technology, the Department has also moved aggressively towards an emphasis in theory and contemporary issues, recognizing them as essential components of a program of currency and depth. A contemporary arts education is predicated on a thorough and diverse command of critical theory and its application to the making and the articulation of the work of art. The Department feels strongly that history, theory and practice are the cornerstones of visual literacy and are of paramount importance to the education of the working artist in the 21st century. The department currently offers and requires undergraduate students to take a two-course sequence in art theory and two additional courses that examine contemporary discourses and practices. As technology has evolved, faculty expertise in photography and video has evolved in concert.

The strength of the University of California at Riverside undergraduate studio art program, which now numbers over 100 majors, is well documented by the placement of our students into MFA programs into the most visible and prestigious graduate programs. Some of these are:

University of California-Los Angeles
University of California-Irvine
We have developed a reputation as a serious, professional training ground for the visual arts professional. There is an increasing demand for continuing MFA education and this demand far exceeds the capacity of existing programs. There is a particularly strong demand for programs that can address digital technology in the arts.

1.3. Timetable for development of the program, including enrollment projections:

There are currently no enrollment quotas for this program. No campus program will have enrollment reduced in order to accommodate the proposed MFA.

We are proposing a limited initial enrollment of four graduate students per year. As this will be a three-year program there will be 12 students in all by year three. There are several reasons to keep the program relatively small. First, we wish to select only students of exceptional ability with the potential to make a significant contribution to the field. Second, instruction of this type is primarily one-on-one tutorial. We have a limited number of faculty who can do justice to a relatively small size graduate class. Third, this is a focused and specialized program that would be appropriate to only a segment of those seeking graduate arts education.

Year 2004/05:
   Start of Program: four students admitted

Year 2005/06:
   Year Two: four students admitted,
   Total in program: eight

Year 2006/07:
   Year Three: four students admitted,
   Full complement of program: twelve

1.4. Relation of proposed program to existing programs on campus and to the Campus Academic Plan:

This graduate program will complement an existing cluster of related UCR programs. Department linkages are already established with the Department of Art History, The California Museum of Photography, and an interdisciplinary major in Film and Visual Culture, as well as a strong emphasis within the Departments of Comparative Literature and Foreign Languages and English. UCR's Art Department currently utilizes digital-imaging facilities and expertise housed in the Departments of Physics and Computer Science & Engineering. Further, proposals for an MFA in Creative Writing and Writing for the Performing Arts, proposals for a Visual and Performing Studies Program Ph.D., and a forthcoming proposal for an undergraduate Digital Arts
major, and the Center for Sustainable Suburban Cultural Development provide a dynamic synergy and are ideal for interdisciplinary initiatives.

1.4.a Relation to existing undergraduate Art program:

The proposed graduate program extends the areas of inquiry within the existing undergraduate curriculum: video, photography, digital art, digital imaging, video, and art theory. The addition of graduate students to the Department of Art accomplishes the following:

- Provides the breadth of informal discourse and increased activity that is essential to undergraduate education. Informal student-to-student dialogue is an integral component of an arts education. The graduate program broadens and deepens this discourse.

- Allows for the expansion of advanced undergraduate offerings. A graduate program justifies our offering more advanced upper-division courses in which both graduate and undergraduate students can participate to their mutual advantage.

- The availability of qualified Graduate Teaching Assistants will allow the department to offer a series of 2 unit materials and practice courses. These technical courses, taught under faculty supervision, will allow greater emphasis on conceptual and theoretical issues in other existing courses.

- Engages the faculty's intellectual and creative energy more aggressively and fosters a dynamic discourse within the program.

- Supports and helps facilitate faculty research efforts.

- Extends the scope and activates the dynamic of existing undergraduate courses by having graduate teaching assistants working alongside of faculty in the classroom.

Instruction in the arts is largely tutorial as well as being a subtle, yet dynamic, interactive process. Students learn from being a part of an active community of faculty and other students with similar interests and aspirations. To make art is to place oneself in relation to the concerns and aesthetics of one’s time. Students develop this sense through community, exhibitions, university culture, and a close working relationship with faculty. Graduate students extend and deepen the scope of such a program, enriching the experiences of both the faculty and undergraduates.

1.4.b Relation to existing campus programs:

- Graduate students working and doing research at the California Museum of Photography have the potential to expand the scope of this institution from
one which is currently focused on community service into becoming a
dynamic center for advanced research in the visual/digital arts.

- An MFA in Studio Art would encourage the expansion of existing
programmatic offerings in the Film and Visual Culture Program and the
Department of Art History.

- This graduate degree fits into a larger arts dynamic of new graduate and
undergraduate program initiatives in performing arts and digital arts. These
programs are still in development and the basis of their relationship is not
easy to define.

1.5. Interrelationship of program with other University of California institutions:

In the Addendum of this document, Section three, information about and the
requirements of other University of California Visual Arts Programs is available. While
the UCR MFA will place a unique emphasis on photography, digital imaging, and
media it is similar in structure and ideology to related UC MFA degree programs.

The Department will participate in The UC Digital Arts Research Network (UC
DARNet). As an ad-hoc planning group, UC DARNet has been meeting since 1997 to
lay the foundation for a UC-wide program to facilitate collaborative research and
teaching within a distributed digital arts and humanities community.

1.6. The Department of Art will administer the program:

A Graduate Advisor will be nominated from Department of Art faculty and appointed
by the Dean of the Graduate Division. The complete Department of Art faculty will
function as an admissions committee. Applications and student affairs will be
responsibilities delegated to the Department of Art Graduate Program Assistant.

The Department of Art faculty will be responsible for managing the graduate courses
associated with the MFA program. These duties will be managed through committees
or by individual appointments to be made by the Chair.

1.7. Plan for evaluation of the program within the offering department and campus-
wide:

The Department of Art faculty will review and evaluate the graduate program in
conjunction with the review normally conducted by the Graduate Council during the
third year of new graduate programs. The program will be evaluated by an outside
team of experts once every 6-7 years, as is the norm for the UCR campus.

SECTION 2. PROGRAM

Statement of the requirements for the program.

2.1. Undergraduate preparation for admission:
Bachelor of Fine Arts or Bachelor of Arts Degree

There are no specific undergraduate course or field requirements.

Traditionally, MFA candidates come from a variety of disciplines, although most have some visual arts background. This option encourages a broad undergraduate experience and allows for students with unique perspectives. Students without any visual arts background will be required to complete courses in Studio Art and Art History subsequent to admission. The selection of courses would be tailored to the individual and might include Art 006: Introduction to Contemporary Issues in Art, Art 160: Intermediate Art Theory, Art 180: Contemporary Issues/Contemporary Practice, Art History 176: History of Photography: Twentieth Century, or Art History 186: Film, Video, and Art Theories and Histories.

2.2. There will be no foreign language requirement for the discipline of studio arts:

2.3. Program of study:

The MFA is a small program directed toward the independently-motivated student. The focus is on defining and refining individual direction in relation to contemporary practice. While the program places emphasis on the areas of digital imaging, photography, video, and new technology, students are free to work in any medium appropriate to the logical trajectory of their interest and inquiry. The core of the program is independent creative work done in consultation with faculty members. Graduate courses are designed to augment the student's major area of interest and to provide a context for group discussion and inquiry (see 2.3d). Creative work can be in the form of performances, video/film works, installations, computer-generated or mediated images, painting, photography, digital imaging, web works, interactive CD, sculptural exhibitions, and yet-to-be-defined forms.

All students must demonstrate a level of proficiency in their chosen medium and a coherence of inquiry to the satisfaction of the faculty. The culmination of a student's work for a UCR MFA is a thesis project. This is a major artistic effort and may take the form of a full-length performance, film/video work, installation, publication, or exhibition.

2.3a. Fields of Emphasis:

There are no fields of specialization. All students do visual arts/studio arts without media specification.

2.3.b. Program of Study: Requirements for the Master of Fine Arts:

This is a Plan I (Thesis) Masters degree program. Seventy-two quarter units in graduate or approved upper-division undergraduate courses must be completed with at least a letter grade of "B" or a "Satisfactory" in each course. If a student receives a grade below "B" in a course, that course will not be counted toward the fulfillment of MFA requirements. The student may elect to repeat a course in which they received a
grade lower than "B" without credit to satisfy a particular requirement. Students are encouraged to take courses in e.g., women's studies, film studies, philosophy, computer sciences, sociology, and cultural theory. These requirements are equivalent to those of other UC MFA programs (see addendum section 3).

2.3.c. Unit requirements:

A minimum of 72-quarter units

2.3.d. Required courses:

- Three courses of Art 285, Graduate Critique* 12 units
- Art 230, Contemporary Critical Issues* 4 units
- Art 240, Critical Theory* 4 units
- Art 299, Comprehensive Project* 4 units
- Art History Graduate Seminar* 4 units
- Five courses of Art 290, Individual Graduate Tutorial* 20 units

A full possible sample program is outlined in Section 2.11

Of the remaining 24 units, at least one additional course must be in Art History or Film and Visual Culture, and at least two additional courses must be taken from a department other than art. These may be graduate or undergraduate courses.

(Note: Course Descriptions are in the Addendum, Section 2)

2.3.e. The MFA accreditation process does not differ in any way from standard UC accreditation:

none

2.4. Field examinations and/or other pre-qualifying examinations:

none

2.5. Pre-qualifying examinations via visual portfolio; no written or oral qualifying exams required:

none

2.6. Thesis/ dissertation requirement will be in the form of an MFA thesis exhibition accompanied by a written thesis on the work exhibited. A graduate Thesis Committee will review the thesis.

2.7. The final examination will be a faculty review (thesis defense) of the thesis exhibition by a faculty thesis committee. The faculty thesis committee will consist of three faculty of which at least two must be from the Department of Art. The third may be chosen from another department.
This faculty committee will meet with the candidate and review the thesis exhibition. The decision of the faculty committee will determine whether or not the degree is awarded.

2.8. Explanation of special requirements over and above Graduate Division minimum requirements (note those listed below):

Graduate degree requirements:

C. minimum academic residence at UCR of three quarters

D. minimum 72 quarter units of graduate or upper division undergraduate work in major subject or related subjects deemed relevant by faculty

E. of the 72 units, a minimum of 12 units of Art History and/ or Film and Visual Culture (undergraduate and graduate)

2.9. The MFA degree is terminal and will not be connected to a Ph.D. program.

2.10. Preparation for careers in teaching:

Students will have the opportunity to work with faculty as Teaching Assistants. In addition, students will be encouraged to work in an educational capacity at the California Museum of Photography and as paid Lab Monitors at UCR. The department’s lower division series will give most of the MFA students hands on teaching experience under faculty supervision. While the degree is not specifically designed for the education of instructors, students will be given the opportunity to develop teaching skills and encouraged to do so. Art 300 is designed to introduce various methodologies and general pedagogy of teaching in a seminar setting. This is coupled with ample opportunity to work as a TA in the undergraduate program.

2.11. Sample program:

**Year One**

**Fall Quarter**
- Art 200 4 units (Graduate Seminar, Art Practice)
- Art 285 4 units (Graduate Critique)

**Winter Quarter**
- Art 230 4 units (Contemporary Critical Issues)
- Art 170 4 units (Advanced Digital Imaging)
- Art 300 4 units
  - Introduction Teaching Practicum
Spring Quarter
Art 290 4 units
(Individual Graduate Tutorials)
Art 285 4 units
(Graduate Critique)

Year Two

Fall Quarter
Art 200 4 units
(Graduate Seminar in Art Practice)
Art 240 4 units
(Critical Theory)

Winter Quarter
Art 290 4 units
(Individual Graduate Tutorials)
Art 285 4 units
(Graduate Critique)
Art 180 4 units
(Contemporary Issues/Contemporary Practice)

Spring Quarter
Art 290 4 units
(Individual Graduate Tutorials)
Art History 186 4 units
(Architectural History from Vitruvius to Venturi)

Year Three

The following program would also consist of a full range of electives of the student’s choice from other department’s offerings as outlined in Section 5.

Fall Quarter
Art 290 8 units
(Individual Graduate Tutorials)
Art 285 4 units
(Graduate Critique)
Art 200 4 units
(Graduate Seminar: Art Practice)

Winter Quarter
Art 290 8 units
(Individual Graduate Tutorials)
Art 200 4 units
(Graduate Seminar: Art Practice)
Spring Quarter

Art 299 (Thesis Project) 4 units
Art 290 (Individual Graduate Tutorials) 8 units

(Note: Course Descriptions are in the Addendum, Section 2)

2.12. Normative time from matriculation to degree assuming a student is full-time and has no deficiencies:

The normative time to graduation will be three years. Some students with specialized background or previous graduate credits could graduate in two years. Specific time spent in the program will depend on each candidate's previous art education, goals, and specialized needs.

SECTION 3. PROJECTED NEED

3.1. Student demand for the program:

There exists a large demand for positions in UC graduate arts programs. Larger programs receive applications from several hundred candidates. Currently, UC Arts Departments admit a small number of students that apply for graduate admission. For the 2000/2001 admissions, UCLA Department of Art received 605 applications and admitted 16 students to their MFA program; UCI Department of Art received 77 applications and admitted only five students.

3.2. Opportunities for placement of graduates:

Graduate Art students, both from the UC system and private art institutions, have found employment in a wide range of areas. Many remain as working artists, and as this is a pure and self-directed activity, it may or may not be a source of substantial income. Many go on to teach art at the secondary and the university level. Opportunities in the Fine Arts cover a broad range that includes Museum and Curatorial Work, the private gallery world, and Public Arts Administration. Some actually make a living as working artists.

In Southern California, there is a long tradition of arts graduates finding employment in the film, multi-media and entertainment industries. With new digital forms of publishing and editing, including the visual medium of web pages and multi-media authoring, employers are finding a shortage of visually literate individuals with the appropriate visual, conceptual, and technical skills.

TrendWatch has recently published a report (Design and Production 2005) on the design and publishing industries. This report cites the movement of design firms toward handling scanning and color management in-house and the subsequent high demand for qualified individuals in this area. The report forecasts an increase in revenues in this area from $8.6 billion in year 2000 to 14.8 billion dollars by the year 2010. This represents only a small fraction of the vast range of visually-related digital enterprises.
While the sampling of placement opportunities outlined above might justify a program such as the one proposed here, one should not lose track of the primary aspiration of the program: to provide a context for research and production of contemporary art at the highest level. Graduate students will be judged by their potential to make a substantive contribution to the evolving and dynamic discourse of contemporary art. Like philosophy, this aspiration cannot easily be quantified as to its vocational potential or social consequence. This will be a small, focused program which will seek students who are active and committed contemporary artists.

3.3. Importance to discipline:

The mediums of photography, film, design, publishing, and video are rapidly becoming digital. There is a merger of imagery and information. Many technical schools emphasize a mastery of new technology, but there are very few which emphasize this technological shift in the context of contemporary arts production. As one of the few visual arts programs that already place emphasis on photography and multi-media, UCR has an opportunity to establish a unique and focused program that can have a substantive impact on this discipline.

3.4. Ways in which the program will meet the needs of society:

Web and digital technologies make possible the decentralization of communication. Unlike broadcast television or print publication, anyone can post a web page or produce and edit a digital recording or publication. The voices, sensibilities, and perspectives of individuals can be placed in opposition to the homogeneous sampling of desires articulated by corporate, cultural production. This makes possible the empowerment of highly refined individual perspectives and gives voice to narrow and focused constituencies. The arts enhance our humanity and help us define and examine our perspectives and values. By combining high standards of creative activity with vigorous critical thinking, the program will help to satisfy this important social need.

3.5. Relationship of the program to research and/or professional interests of the faculty:

Everyone on the faculty is a serious working artist; all have exhibited and shown on a national and international level. Therefore all are interested and involved in advanced research and production in the arts. Most of the faculty has interest in some form of media production.

Professors Divola and Barth work with still photographic images and have been working with new digital technology to scan their negatives, manipulate files digitally, and output resulting images to new technologies like the Lightjet (a digital enlarger that uses red, green, and blue lasers) to expose conventional photographic papers. They both have been involved with publishing projects that involve moving directly from digital files to publication and directly from files to the web.
For the last five years, Professor Giegerich has been making large assemblages that use banner backdrops with digitally derived photographic images. In the last year she has begun making digital videos and experimenting with digital editing techniques.

Professors Suderburg, Divola, Giegerich, and Strombotne all work with video. Professors Suderburg, Giegerich and Divola have worked with digital video and have a broad interest in the technologies of imaging. Professor Suderburg has an extensive background in this area and it is one of her primary areas of expertise. Professors’ Suderburg, Divola, Barth, and Giegerich have taught on contemporary theory and issues of contemporary practice.

3.6. Program Differentiation:

There are no University of California studio art programs that offer MFA programs with the same focus as this UCR proposal. UCI and UCSD are the closest in terms of a multi-media approach. However, they are not linked to a museum nor do they offer a digital-imaging/ film and video focus. UC Berkeley has a segregated fine arts/ photography split. UCSC and UCLA have placed film/ video/ new technologies in a visual arts department separate from fine arts. Our proposed UCR program would have an integrated approach as well as interdisciplinary links to Art History, and the Film and Visual Cultures Minor and Majors and would be unique to the UC system.

SECTION 4. FACULTY

As a relatively small department, the Department of Art has the flexibility to define a unique programmatic and conceptual profile for a department moving into the future. The Department does not carry forward the baggage of a large, tenured faculty dedicated to the traditional media of the visual arts (i.e., painting, drawing, and sculpture). The Department's high caliber faculty and its strong faculty base in photography, digital imaging, and media, place it in an exceptional position to develop a graduate program that emphasizes new and emerging paradigms in the visual arts, in particular, and cultural communications, in general. Further, the MFA would make possible a necessary and desirable expansion of the scope of the current undergraduate program.

There are now 6.5 FTE for the Art Department. There is also one Visiting Associate Professor. The implementation of this MFA is possible with no additional FTE. The department is currently involved in a search for an Assistant Professor Sculptor. This will bring the department to 7.5 FTE for the 2003/ 04 academic year. The College five year hiring plan list an additional FTE for 2006/ 07 as an “A” priority.

(Note: Abbreviated Faculty C.V. are in the Addendum, Section 3)

Professor Uta Barth, MFA
Since 1985, Professor Barth's work has been presented in over twenty-five solo exhibitions and seventy group exhibitions. She has shown at some of the most prestigious national and international venues including the Museum of Contemporary Art in Los Angeles and The Museum of Contemporary Art in Chicago. Among her awards, she has received two Fellowships from the National Endowment of the Arts (1990, 1994) and two Visual Artist Fellowships from Art Matters (1992, 1995).

Professor John Divola, MFA
Chair of the Department

Since 1975, John Divola's work has been featured in more than 40 solo exhibitions in the United States, Japan, Europe, and Australia. Since 1973 his work has been included in over 130 group exhibitions nationally and internationally. There have been books published of his work, John Divola (1987), Continuity (1997), and Isolated Houses (2000). Among Divola's awards are Individual Arts Fellowships from the National Endowment of the Arts (1973, 1976, 1979, 1990), a John Simon Guggenheim Memorial Fellowship (1986), Flintridge Foundation Visual Arts Award (1998), and a California Arts Council Fellowship (1998).

Professor Jill Giegerich, MFA

Professor Giegerich is a visual artist whose work has been exhibited both nationally and internationally. She graduated from the California Institute of the Arts in 1977, with an M.F.A. She is the recipient of a National Endowment of the Arts Fellowship (1984), an award in the Visual Arts Fellowship (1986) and a John Simon Guggenheim Fellowship (1992).

Professor Jonathan Green, M.A.,
Director of UCR California Museum of Photography

Professor Jonathan Green is Director of the UCR/California Museum of Photography and an artist, author, and curator. His book American Photography: A Critical History (Abrams 1984, reprinted 1996) was selected as Nikon Book of the Year, 1984, and received the Benjamin Citation from the American Photographic Historical Society in recognition of achievement in photographic history. Other books include Camera Work: A Critical Anthology (1973); The Snapshot (1974); and, with Minor White, Celebrations (1974). Recent curatorial projects include work with Pedro Meyer to create both the exhibition and the CD-ROM “Truths and Fictions” (1983) and co-curator of the exhibition, “The Garden of Earthly Delights Photographs by Edward Weston and Robert Mapplethorpe,” (1995). Green’s photographs are in museum collections around the world. Green was awarded Photography Fellowships from the National Endowment for the Arts (1978) and AT&T Bell System (1979). Before coming to Riverside, Green taught at MIT and Ohio State University. At MIT, he was a co-founder of the Media Lab's Visible Language Workshop. At Ohio State University he was the founding director of the Wexner Center for the Arts.

Professor James Strombotne, MFA

James Strombotne's first one-man show was in 1956 in San Francisco. Since then he has had over 60 one-man shows, with 10 retrospectives, four in New York, 22 in Los
Angeles, including shows in San Francisco, Washington D.C., Santa Barbara, Sacramento, and Reno. Professor Strombotne's work is included in over 25 major museum collections including the Whitney Museum of American Art and Museum of Modern Art. Time magazine did a feature article about his work in 1962, the same year he received a Guggenheim Fellowship. Professor Strombotne has had a long and varied career, with two sojourns to Italy on major fellowships, his share of critical acclaim and many adventures. He has been included in most of the major group shows in America, including two Whitney Annuals, Carnegie International, and the Corcoran Biennial.

Professor Erika Suderburg, MFA

Erika Suderburg is an artist and writer who works in film, video, bookwork, installation, and photography. She is a participating faculty member of the UCR Film and Visual Culture major. She has worked as a curator and consultant for the Public Broadcasting System where her most recent project was a program which highlighted recent documentaries that addressed the collapse of the Eastern Bloc in Europe. She has written art, performance, television, and film criticism over the past ten years and is co-editor of Resolutions: Contemporary Video Practices, published in 1996, by the University of Minnesota Press. She is the editor of Space Site Intervention: Situating Installation Art, University of Minnesota Press, 2000.

Her work has been exhibited internationally including: the Pacific Film Archives, Berkeley; the Millennium Film Workshop, New York; Capp Street Projects, San Francisco; the Museum of Modern Art, New York; The American Film Institute, Los Angeles; the Museum of Contemporary Art, Los Angeles; Kunstlerhaus, Stuttgart; Grazer Kunstverein, Austria; the Collective for Living Cinema, New York; Fukai International Video Biennale, Japan; New Langton Arts, San Francisco; International Video Festival, Bonn; the Long Beach Museum of Art; Simon Watson Gallery, New York; and Trial Balloon Gallery, New York.

Assistant Professor Amir Zaki, MFA

Amir Zaki received his MFA from the University of California Los Angeles in 1999. His areas of specialization are digital media and photography. His work is part of numerous private and public collections and has been exhibited in museums and galleries across the United States including Los Angeles, New York, Miami, Seattle, Kansas City, and Pittsburgh. Museum collections include the Orange County Museum of Art, the New York New Museum of Contemporary Art, and the Santa Barbara Museum of Art. Currently, he is participating in a solo exhibition as part of an international fair, Art Statements, Art Basel-Miami as well as finishing a catalogue accompanying two solo exhibitions in Los Angeles and Seattle, scheduled for January of 2003.

SECTION 5. COURSES

Present and proposed courses including instructors and supporting courses in related fields.
Proposed Studio Art Department Graduate Curriculum:

Art 200  Graduate Seminar: Topics in Contemporary Art Practice (All)

Examines the history and application of contemporary visual arts practices on a topic-by-topic basis. Designed to introduce the beginning graduate student to the various methodologies, aesthetic theories, and critical approaches that have come to dominate the visual arts as a field of inquiry. In addition to class discussion, readings, and the student’s own art production, students examine the relations between visual arts practice and other fields, and how diverse disciplinary methods may be brought to bear on the contemporary visual arts taken in the broadest multinational and multi-vocal context. This seminar is repeatable as content changes.

Art 230  Contemporary Critical Issues (Barth, Divola, Giegerich)

Issues of contemporary art and media practice communications theory, painting, sculpture, photography, digital practice, film, video, feminism, multicultural studies, gay and lesbian studies, and fiction. Readings, screenings, field trips. Focused analysis and research on contemporary issues. May be team-taught in conjunction with faculty from art history, film studies, ethnic studies, and women's studies. Visiting artists/ critics. May be taken for credit three times.

Art 250  Visualities, Definition and Practice: Site Specificity (Giegerich, Suderburg)

Examines, in a historic-cultural context how the artist co-opts and realigns sites of mass culture and makes use of the public sphere as content and subject. By producing projects designed for public sites, "popular" and mass culture are examined in relation to visual literacy and the vocabulary of the practicing artist. Problems considered are audience, site-specificity, architectural interface, the politics of public work, the marketplace, technologies of production, contexts of authority, and the interface of these sites with the work of visual art.

Art 255  Concepts in Time and Space: Context and Practice (All)

Examines technological, duration-based art forms such as sound installation, video, performance, film, video, digital and film installation and the ever-shifting paradigms of artworks that deploy time and space as determining constructs. Analyzes narrative and non-narrative structure in time-based artworks and its interaction with the visual. Explores basic considerations and oppositions, including metaphor and metonymy, static and non-static, space and time relations, mimesis and
diegesis, monologue and dialogue, literal and figural representation, within the context of the student’s own art production.

Art 285  Graduate Critique  
(Divola, Barth, Giegerich, and Suderburg)  
A critique-based course focusing on the studio production of the individuals enrolled and aiming to develop a serious and sophisticated environment for peer critique. Readings, screenings, and field trips are generally assigned. Open to upper-division undergraduates at the discretion of the instructor. May be taken for credit up to six times.

Art 290  Individual Graduate Tutorial  
(Divola, Barth, Giegerich, Green, Strombotne, and Suderburg)  
Individual research with individual Art Department faculty. No limit on the number of times repeated.

Art 299  Thesis Project Tutorial  
(Divola, Barth, Giegerich, Green, Strombotne, and Suderburg)  
Individual research with the student’s faculty adviser in preparation for their comprehensive exhibition for the M.F.A. degree. These units can only be taken after completing the First Year Review, and are intended to be with the chair of the student’s review committee. Must be taken two times.

Art 300  Introduction Teaching Practicum  
(All)  
A seminar designed to introduce students to the methodologies and pedagogical underpinnings of teaching the visual arts in a University setting. Designed as a flexible seminar program of meetings and conferences on the problems and techniques of teaching the visual arts in dialogue with art history, cultural studies, film studies, and other related disciplines. Course is repeatable as content changes.

Studio Art Upper Division Undergraduate Curriculum:  
(See addendum section 1 for course descriptions and instructors)

Art 102  Intermediate Drawing  
Art 103  Advanced Drawing  
Art 104  Life Drawing  
Art 110  Intermediate Painting  
Art 111  Advanced Painting  
Art 120  Printmaking  
Art 122 (E-Z)  Advanced Printmaking Workshop  
Art 124  Printmaking: Photochemical Process  
Art 133  Art Workshop  
Art 134  Mixed Media
Art 135 Intermedia: Art, Media, and Culture
Art 136 Installation and Site Specific Art
Art 140 Intermediate Photography
Art 142A Color Photography
Art 142B Color Photography
Art 144 Large Format Photography
Art 145 Advanced Photography Workshop
Art 146 (E-Z) Topics in Advanced Photography
Art 150 Intermediate Video Art
Art 160 Intermediate Art Theory
Art 170 Digital Imaging Software for the Visual Arts Sequence
Art 170A Intermediate/Advanced Image Manipulation Software
Art 170B Intermediate/Advanced Video Software
Art 170C Intermediate/Advanced Web
Art 170D Intermediate/Advanced Design and Publishing
Art 171 Intermediate Digital Media: Interactive Technology
Art 172 Intermediate Digital Media: Web Authoring
Art 173 Photography and Digital Technology
Art 175 Advanced Digital Workshop
Art 180 Contemporary Issues/Contemporary Practice
Art 190 Special Studies
Art 195 Senior Thesis
Art 198 Individual Internship

Supporting Existent Courses in Other Departments
(Upper Division Undergraduate Courses and Graduate Courses):

Anthropology
102 Anthropology of Art
103 Introduction to Visual Anthropology
270 Special Topics in Ethnomusicology

Art History
186 Film, Video, and Art: Theories and Histories
190 Special Studies
251 Proseminar in Methodology
252 History and Ideology of the Museum
276 Seminar in 19th century Art
277 Seminar in 20th century Art
278 Seminar in Modern Architecture
283 Seminar in History of Photography
284 Seminar in Contemporary Art and Theory

Computer Engineering
120B Intro to Embedded Systems
130 Computer Graphics
143 Multimedia Technologies and Programming
English
270 Seminar in Twentieth-Century American Literature
272 Seminar in Critical Theory
273 Seminar in Cultural Studies
274 Seminar in Feminist Discourse
275 Seminar in Film and Visual Culture

Comparative Literatures and Languages
160 Comparative Cultural Studies: From the Middle Ages to Postmodernism
171 Auteur and Auteur Theory
174 Comparative Studies in Film
187 World Literature: Metafiction
214 History of Criticism
215A Contemporary Critical Theory
215B Issues in Contemporary Theory
216A Semiotics: Literature and Culture
216B Semiotics: Literature and Culture
270 Poetics
273 Literary Hermeneutics
285 Popular and Mass Culture

Film and Visual Culture
(Cross-listed upper-division courses in English, Art, Art History, Dance, History, Creative Writing and Comparative Literature):
105 Film and Media Theory
135 Intermedia: Art, Media and Culture
143 Gender, Sexuality and Visual Culture
145 Special Topics in Film and Visual Culture
166 Screenwriting
170 Dance and Visual Studies
172 Topics in Film and Media Genres
173 International, Independent and Alternative Cinemas

Music
139 Basic Electronic/Computer Music Composition

Theatre
123 The History of Scenic Design
127 Theories of the Modern Theatre
166 Screenwriting

Women's Studies
100 Gender Theory

Creative Writing
162 Intermediate Fiction Workshop
164A Beginning Playwriting
164B Intermediate Playwriting
165 Fundamentals and Concepts of Journalism
The relationship of these courses to specific fields of emphasis and future plans:

A visual arts education is interdisciplinary by its nature. The Department of Art relies on critical theory, film studies, cultural studies, art history and performance studies in dance, music and theatre. We foresee a large interdisciplinary component to this MFA program given the differing focuses of incoming students, along with the continuing focus of a mixture of theory, practice and critical writing required of the MFA candidate.

SECTION 6. RESOURCE REQUIREMENTS

Estimate for the first five years the additional cost of the program, by year, for each of the following categories:

1. FTE Faculty

   A. Permanent Visiting Associate Professor position

       This is a highly desirable addition to the MFA. It is not essential to its implementation but would greatly enrich both the graduate and undergraduate program. Since art is a dynamic cultural phenomenon, it is important to bring to the University individuals who represent the nature of the contemporary discourse. While the department has an ambitious visiting artist program, visiting professors are an important addition to the program. The Art undergraduate program is experiencing a period of rapid growth, with approximately 150 undergraduate majors currently; in addition to this graduate program, we feel the expectation of a seventh FTE is reasonable.

   B. Current faculty

       The existing faculty will take on Graduate Individual Studies and committee work in addition to their current teaching load. It is expected that once the program is fully implemented most faculty members would teach one graduate course or seminar per year in addition to ongoing Graduate Independent Studies (Art 290).

2. Library acquisition (including slide and media library augmentation)

   The library resources available at UCR are adequate for the implementation of the proposed MFA. The library has a very strong selection of contemporary exhibition catalogues and artist monographs, especially with regard to photography (a major focus of the MFA). This is, however, the area that requires the most maintenance because new artist monographs and exhibition catalogues are being produced all the time. Traditionally, UCR has kept up well. The holdings for contemporary art in other
media, mainly painting and sculpture, are adequate but could be more up to date and could be improved. Since the digital arts are new in general, this area of the library, be it internet based or hard copy, would benefit from some attention. The library does not have a broad selection of contemporary art periodicals. Improvement in this area would be highly desirable.

The media library is uneven. It is very comprehensive in some areas of art film and video, but has voids in other areas such as structuralist film and digital cinema. Finally, the MFA program, like the rest of the art program will depend on Art History's slide library collection. Over the last several years, the Art History department has been digitizing their collection but their focus has not been on contemporary art. Last year, the Art department received a substantial instructional use of computer grant to work with Art History and focus on creating a digital database of contemporary art (focusing first on photography and eventually branching out to other media). This database will be available for web-based presentations for the faculty of both departments. This will be a very strong, first of its kind, digital database of contemporary art for instructional use.

$2500.00 Media Library Film and Video allocation

3. Computing costs

Adequate computer facilities are now budgeted for the new Fine Arts Building. However, an additional $3000 a year in upgrade and maintenance costs would be required for digital output facilities located in the Studio Art department.

4. Equipment (initially included in new building outfitting)

Adequate facilities are now available in the new Fine Arts Building. The main instructional computer lab is maintained by Computing. Ongoing and adequate support of the existing fine arts computer facility would adequately serve the needs of this program. This graduate program will place additional demands on the existing arts production facilities. Ongoing general budgetary support for the department will need to acknowledge this fact.

5. Space and other capital facilities

The new Arts Building meets the majority of space and facilities needs. When the new Arts Building was initially proposed, it included space for graduate and faculty studios. Subsequent cuts in funding forced the elimination of these spaces. A proposed second phase of the building would reinstate these facilities. Until that phase is built, the Department would need to find space for these studios off campus.

The Culver Center for the Arts, currently in the design phase, will have several graduate and faculty studios. This Center is located directly adjacent to the California Museum of Photography in downtown Riverside and will establish a cultural hub and off-campus arts satellite. The Culver Center will be an adequate short-term solution to space needs (perhaps the first three years). In the long term, additional studios will need to be available. The need is for generic studio/ work space. For some students this might resemble an office for other it is a space large enough for painting or
building objects. This could be satisfied by renting or buying a small off campus light industrial or warehouse space, or by finding free space on campus when other departments move into new buildings.

6. Other operating costs

Staff: As this proposal is being written, the staff situation in the arts is under review by the Office of the Dean. Many arts functions are in the process of centralization. New staff resources would need to be directed to this program. The Dean's office would need to determine if adequate staff resources can be directed from the existing centralized arts staff resources or if additional resources would be required. An additional .50 FTE technical staff will be needed in the third year for sculpture/ shop .50 FTE at approx. $20,000.

SECTION 7. STUDENT SUPPORT

The Department will require approximately $48,000 in general fellowship support in addition to 3.0 Teaching Assistant FTE equivalent from the college. The $48,000 will facilitate the recruitment and retention students as well as support for exceptional research efforts. The Teaching assistantships will primarily facilitate the Art 70 courses outlined below. In addition we would expect that our best students would be eligible for first-year fellowship support. There is the possibility of additional support available through the Gluck Grant program.

The Department of Art currently has a sequence of one unit technical workshops for digital Art 70 (E-Z)

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<tr>
<th>Art 70A</th>
<th>Introduction to Image Manipulation Software</th>
<th>(1 Unit)</th>
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<td>Adobe PhotoShop</td>
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<tr>
<th>Art70B</th>
<th>Introduction to Video Edit Software</th>
<th>(1 Unit)</th>
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<tr>
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<td>Final Cut Pro, Avid, Media 100</td>
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<tr>
<th>Art70C</th>
<th>Introduction to Web Authoring</th>
<th>(1 Unit)</th>
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<tr>
<td></td>
<td>Dreamweaver, QuickTime</td>
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<thead>
<tr>
<th>Art70D</th>
<th>Introduction to Graphic Design and Desktop Publishing Software: Quark</th>
<th>(1 Unit)</th>
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These workshops will be rewritten as 2 unit workshops. Additional “process and materials” courses will be written for Photography, Paintings, and Sculpture. All of these courses will be taught by graduate Teaching Assistants under faculty supervision (see section one).

SECTION 8. CHANGES IN SENATE REGULATIONS

No new changes needed.

The GRE would not be required for entry and fellowship support. None of the existing MFA programs in the UC system require the GRE for entry, so requiring it would put us at
a disadvantage in recruiting students. A portfolio review and three letters of recommendation would be required as pre-qualifying material. Applicants will be chosen based on the coherence and ambition of their artistic investigations. Applicants need to have completed either a BA or a BFA.

ADDENDUM
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<td>6</td>
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</tr>
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</table>
LOWER-DIVISION COURSES

ART 001.
Beginning Drawing and Design. (4)
Lecture, two hours; studio, four hours. Introduction to the materials, techniques, structure and expressive properties of drawing and design. Includes lectures, studio exercises and outside assignments.

ART 002.
Beginning Painting and Design. (4)
Lecture, two hours; studio, four hours. Introductory course in the media, techniques, structural and expressive properties of painting and design. Includes lectures, studio exercises and outside assignments.

ART 003.
Introduction to Photographic Processes. (5)
Lecture, three hours; studio, four hours. Introduction to the basic principles of photography; an exploration of the tools, materials, and techniques of photography as an expressive medium. Cameras provided.

ART 004.
Introduction to Video Art. (4)
Lecture, two hours; screening, six hours. Prerequisite(s): none. An introduction to video as an art form based in production and contemporary media theory. Basic production techniques, operating of the camcorder and the fundamentals of live-action production, and editing. A series of screenings, readings, and discussions examine documentary, experimental, and other applications of the media arts in relation to contemporary art practice and such new genres as installation and performance. Cross-listed with FVC 004.

ART 006.
Introduction to Contemporary Critical Issues in Art. (4)
Lecture, three hours; field trip, three hours every other week. Basic principles and methodologies of theory as applied to the interpretation and creation of works of art. Lectures, discussions, readings, screenings, gallery visits, and critiques.

ART 007.
Introduction to Digital Imaging. (4)
Lecture, three hours; laboratory, three hours. Introduction to making art by utilizing the Macintosh computer. Emphasis on the personal, theoretical, and conceptual implications of such work within the broader field of contemporary art.

ART 008.
Current Topics in Contemporary Art. (4)
Lecture, three hours; field, three hours. Examines visual arts as contemporary phenomenon. Study of recent exhibitions of contemporary art, the way art is culturally distributed, and the ideological and conceptual dialogue surrounding significant contemporary art. Visits to nearby museums and major art galleries are required.

ART 17 E-Z.
Digital Imaging Software for the Visual Arts 1: Beginning Software Skills. (1)
Lecture, one hour; studio, one hour. This is a multi-part course designed to familiarize the student with digital image manipulation software skills in preparation for digital image applications across varied media including: web design, digital video editing, and video.

ART 028.
From Hamlet to Babylon 5: Introduction to Design in Film, Television and Theatre. (4)
Lecture, three hours; discussion, one hour. Prerequisite(s): none. An introduction to the design process for film, television, and theatre. Through exercises, lectures, videos, and on-site visits, students explore the design process, the influence of design on the viewer, and how looks are achieved in different media. Cross-listed with FVC 028 and THEA 028.

UPPER-DIVISION COURSES

ART 102.
Intermediate Drawing. (4)
Lecture, two hours; studio, four hours. Prerequisite(s): ART 001 and ART 002 or equivalent and consent of instructor. An intermediate course of study. Subject: primarily still life, landscape and non-figurative images; purpose: a fuller understanding of the technical and expressive aspects of drawing. Studio exercises and in-studio lectures. Course is repeatable to a maximum of 8 units with consent of instructor.

ART 103.
Advanced Drawing. (4)
Lecture, two hours; studio, four hours. Prerequisite(s): ART 102: Intermediate Drawing, or equivalent and consent of instructor. An advanced course of study in drawing techniques and the employment of the drawing medium as a terminal means of artistic expression. Course is repeatable to a maximum of 12 units.

ART 104.
Life Drawing. (4)
Lecture, two hours; studio, four hours. Prerequisite(s): ART 001 and ART 002 or equivalent and consent of instructor. Media to be pencil, charcoal, pen and ink; subject, primarily the figure; purpose, a fuller understanding of the figure and figure composition; method combines lectures with exercises in studio and outside assignments. Course is repeatable to a maximum of 12 units.
ART 110.
Intermediate Painting. (4)
Lecture, two hours; studio, four hours. Prerequisite(s): ART 001 and ART 002 or equivalent and consent of instructor. Subject primarily still-life, landscape and figure; its purpose a fuller understanding of the technical aspects of painting; its method studio exercises, in-studio lectures and outside assignments. Course may be repeated for credit to a total of 12 units.

ART 111.
Advanced Painting. (4)
Lecture, two hours; studio, four hours. Prerequisite(s): ART 110 and consent of instructor. Advanced problems in figurative and nonfigurative painting. Emphasis on the development of personal direction. Investigation of the individual student's relation to contemporary ideas in painting. In-studio lectures, studio exercises, and outside assignments. May be repeated for credit to a total of 12 units.

ART 120.
Printmaking. (4)
Lecture, two hours; studio, four hours. Prerequisite(s): ART 001 and ART 002, or equivalent and consent of instructor. A studio course in graphic expression using traditional printmaking processes with emphasis in lithography and intaglio techniques. Studio exercises, lectures and outside assignments. May be repeated for credit to a total of 12 units.

ART 122 (E-Z).
Advanced Printmaking Workshop. (4)
Lecture, two hours; studio, four hours. Prerequisite(s): ART 120 and consent of instructor. Designed to provide concentrated study and practical experience in a single graphic medium. In any one course instruction will focus in lithography, serigraphy, intaglio, or relief processes as determined by the instructor. May be repeated for credit to a total of 8 units. E. lithography, serigraphy, intaglio; F. lithography.

ART 124.
Printmaking: Photochemical Processes. (4)
Lecture, two hours; studio, four hours. Prerequisite(s): ART 001 and ART 003. An introductory course concentrating on practical and aesthetic problems in photomechanical printmaking processes. Topics will include photo-etching, photolithography, photogravure and related darkroom and laboratory technologies.

ART 133.
Art Workshop. (4)
Lecture, two hours; studio, four hours. Prerequisite(s): ART 001 and ART 002 or equivalent, a minimum of 12 upper-division units in Art, and consent of instructor. Emphasis on interrelationship of the arts. Development of individual projects in varied media as facilities permit. Studio exercises, lectures, and outside assignments. May be repeated for credit to a total of 12 units.
ART 134.
Mixed Media. (4)
Lecture, three hours; studio, three hours. Prerequisite(s): ART 001 and ART 002. Exploration into experimental methods for creating an image; techniques of frottage, collage, photo transfer, modeling and mold making, assemblage.

ART 135.
Intermedia: Art, Media, and Culture. (4)
Lecture, two hours; screening, six hours. Prerequisite(s): upper-division standing or consent of instructor. A study of performance, photography, video, film, television, installation, and other related "intermedias." Through field trips, screenings, readings, and discussion, focuses on artworks within and without the mass media: how they are constructed, written about, analyzed, and viewed in the larger construction of culture. Cross-listed with FVC 135.

ART 136.
Installation and Site-Specific Art. (4)
Lecture, three hours; studio, three hours. Prerequisite(s): consent of instructor. Focuses on performance, photoinstallation, computer art, video/ film, site-specific installation, sculpture, and/ or other intermedia. Concentrates on production and analysis of site-specific art through screenings, readings, discussion, and critique.

ART 140.
Intermediate Photography. (4)
Lecture, two hours; studio, four hours. Prerequisite(s): ART 003 or equivalent. Projects, assignments are intended to develop individual creative approaches in photography and strengthen controls and techniques in black and white printing. Students required to furnish their own cameras. May be repeated for a total of 8 units.

ART 142A-ART 142B.
Color Photography. (4-4)
Lecture, two hours; studio, four hours. Prerequisite(s): ART 003. ART 142A provides students with a basic background in the history, theory, techniques, and materials of color photography. ART 142B emphasizes the application of this knowledge to fine arts photography through development of student creative potential. Students required to furnish their own cameras.

ART 144.
Large Format Photography. (4)
Lecture, two hours; studio, four hours. Prerequisite(s): ART 140. Two hours of lecture and four hours of studio per week. Introduction to the use of large format cameras, including 2-1/ 2 sq., 4 x 5, 5 x 7, 8 x 10 . View camera technique, the zone system, and the contact print will be covered, along with review of aesthetic issues and problems associated with large format work. Cameras provided. May be repeated for credit to a total of 8 units.

ART 145.
Advanced Photography Workshop. (4)
Lecture, two hours; studio, four hours. Prerequisite(s): ART 140 and consent of instructor. Experimental advanced photographic techniques, including examination of critical and creative problems. May be repeated for credit to a total of 12 units.

**ART 146 (E-Z).**
**Topics in Advanced Photography. (4)**
Lecture, two hours; studio, four hours. Prerequisite(s): ART 140 and consent of the instructor. An advanced studio course designed to focus on selected special techniques or approaches to photography. Subject matter to be determined by the instructor for any given quarter. K: Polaroid Photography, L: The Book and the Photograph, M: Dye Transfer, N: Current Art Practices.

**ART 150.**
**Intermediate Video Art. (4)**
Lecture, two hours; studio, four hours. Prerequisite(s): ART 004/FVC 004. Intermediate course in video art production and theory, designed to continue work done in ART 004/ FVC 004. Screenings, readings, and discussions. Advanced editing techniques and theory, storyboard, and sound design. Application of media arts to contemporary art practice and new genres, including installation, documentary, experimental, and performance. Equipment provided. Course is repeatable to a maximum of 8 units. Cross-listed with FVC 150.

**ART 160.**
**Intermediate Art Theory. (4)**
Lecture, three hours; extra reading, three hours. Prerequisite(s): ART 006 recommended. Discusses current critical and theoretical issues in modern and contemporary art. Examines student's art production in light of contemporary art practice and in relation to the interpretation and creation of art inclusive of issues of race, gender, politics, aesthetics, class, and sexuality.

**ART 170 E-Z.**
Lecture, one hour; studio, one hour. Prerequisite(s): ART 007/ FVC 007. This is a multi-part course designed to familiarize the student with advanced digital image manipulation software skills in preparation for digital image applications across varied media including: web design, digital video editing, video compositing and effects, web authoring, digital photography, and desktop publishing. This course can be taken in any sequence and each part can be taken independently. The course is a series of intensive, hands-on workshops that target specific software programs that aid the artist in learning digital production that can be applied to a wide array of intermediate and advanced course work in the visual arts. It is designed to be flexible and changeable given the software requirements and rapid technological change. It aims for total immersion in software packages that will equip students with visual literacy tools adaptive to visual artists rapidly changing needs.

**ART 171.**
**Intermediate Digital Media: Interactive Technology. (4)**
Lecture, three hours; studio, four hours. Prerequisite(s): Art 7, Art 170 (E-Z) or equivalent and consent of instructor. An intermediate course in interactive digital
technologies with a range of authoring software. Covers the use of digital imaging, sound, and motion graphics in an interactive environment. Working within the Macintosh operating system (no instruction in PC) students will create interactive digital artworks in both time-based and environmental forms. In this course, we will examine the histories of how artists have sought to involve audiences in the creation of meaning for their works, and how the advent of digital technology has influenced the course of these investigations/interventions. Students will create a series of art projects that are immersive, and will explore issues including interactivity, interface design, activism, multiple narratives, programming and code. Some of these projects may take the form of installation, performances, CD-ROM, DVD, and web-based art. Our working definition of digital art is expansive, multi-disciplinary, and informed by the other art practices including photography, film/video, creative writing, performance, audio art, installation, public and activist art—and the list goes on. Since digital technologies and artists' usage of them is constantly being re-defined, our activities are by necessity flexible and open-ended. Please note that this class is not aimed at software training or commercial graphic design.

Intermediate Digital Media: Web Authoring. (4)
Lecture, three hours; studio, 4 hours. Prerequisite(s): Art 7, Art 170 (E-Z) or equivalent and consent of instructor. An intermediate course in web-based art with a range of web-authoring applications. Working within the Macintosh operating system (no instruction in PC) students will create artworks that address the Internet and World Wide Web as a site and a context. The nature of the web as a transnational, interactive network of computers that is now able to support the exchange of digitized textual, graphic, and audio information makes it a unique venue for artists. In this course, we will examine the histories, myths, and technical particularities of the web, and apply these findings to our practice as artists. Students will create a series of art projects that are site-specific to the Internet, and will explore issues including access, interface design, activism, multiple narratives, programming and code. Some of these projects may also have real-time components, thereby linking cyberspace with the physical world. Our working definition of net art is expansive, multi-disciplinary, and informed by the other art practices including photography, film/video, creative writing, performance, audio art, installation, public and activist art—and the list goes on. Since digital technologies and artists' usage of them is constantly being re-defined, our activities are by necessity flexible and open-ended. Please note that this class is not aimed at software training or commercial graphic design.

Advanced Digital Workshop. (4)
Lecture, three hours; studio, 4 hours. Prerequisite(s): any digital course or consent of instructor. Art 175 is one of several new courses that comprise the Department of Arts new digital tract. These new courses are comprised of a broad introductory course, short intensive beginning and advanced technical workshops, a range of focused intermediate courses emphasizing, digital imaging, web, authoring, video editing, and interactive media, and this upper division course Advanced Technical Workshop. This course allows students to work with other advanced students utilizing whatever digital
media, or technology, is appropriate to the intention of their personal artwork or investigation. It allows them to see a range of decisions, problems, and intentions demonstrated by other students with a similar level of ability; it allows for a supportive group dynamic within which to develop their project; and it affords ongoing tutorial guidance from the instructor.

**ART 180.**
**Contemporary Issues/Contemporary Practice. (4)**
Lecture, three hours; extra reading, three hours. Prerequisite(s): any lower-division studio art course. A course structured around a sequence of three to six visiting artists, authors, and critics. Visitor presentations will be augmented by relevant articles and in-class presentations. Students will generate both written and verbal responses to specific artists and topics. Artists and topics to be determined by the instructor. Course is repeatable to a maximum of 12 units.

**ART 190.**
**Special Studies. (1-5)**
To be taken with the consent of the chair of the department as a means of meeting special curricular problems. Total credit may not exceed 8 units.

**ART 195.**
**Senior Thesis. (4)**
Prerequisite(s): completion of 32 units upper-division studio art courses and review of preliminary portfolio the quarter prior to intended enrollment. Required of all students who are majors in art.

**ART 198-I.**
**Individual Internship. (1-12)**
Field, two hours per unit. Prerequisite(s): consent of instructor and upper-division standing. Work with an appropriate professional individual or organization to gain experience and skills in the student’s chosen art specialty. Repeatable to a total of 16 units; maximum of 4 units count toward major in Art. Letter grade or Satisfactory (S) or No Credit (NC).

**ADDENDUM SECTION TWO**
UCR Department of Art
Proposed Graduate Courses

Art 230  Contemporary Critical Issues

Issues of contemporary art and media practice, communications theory, art, sound, painting, sculpture, photography, digital practice, film, video, feminism, multicultural studies, gay and lesbian studies, and fiction. Readings, screenings, field trips. Focused analysis and research on contemporary issues. May be team-taught in conjunction with faculty from art history, film studies, ethnic studies, women's studies, or ?. Visiting artists/ critics. May be taken for credit three times.

Art 240  Critical Theory

In-depth look at contemporary media and art discourse framed through a wide range of theoretical approaches: formalism, structuralism, phenomenology, psychoanalysis, Marxism, gender and queer studies, post structuralism, deconstruction, issues of authorship, technology, and multiculturalism. Specific content varies with instructor.

Art 250  Visualities, Definition and Practice: Site Specificity

Examines, in a historico-cultural context how the artist co-opts and re-aligns sites of mass culture and makes use of the public sphere as content and subject. By producing projects designed for public sites, "popular" and mass culture are examined in relation to visual literacy and the vocabulary of the practicing artist. Problems considered are audience, site-specificity, architectural interface, the politics of public work, the marketplace, technologies of production, contexts of authority and the interface of these sites with the work of visual art.

Art 255  Concepts in Time and Space: Context and Practice

Examines technological, duration-based artforms such as sound installation, video, performance, film, video, digital and film installation and the ever-shifting paradigms of artworks that deploy time and space as determining constructs. Analysis of narrative and non-narrative structure in time-based artworks and its interaction with the visual. Explores basic considerations and oppositions, including metaphor and metonymy, static and non-static, space and time relations, mimesis and diegesis, monologue and dialogue, literal and figural representation, within the context of the student's own art production.

Art 285  Graduate Critique

A critique-based course focusing on the studio production of the individuals enrolled and aiming to develop a serious and sophisticated environment for peer critique. Readings, screenings, and field trips are generally assigned. Open to upper-division undergraduates at the discretion of the instructor. May be taken for credit up to six times.
Art 290 Individual Graduate Tutorial

Individual research with Art Department faculty. No limit on the number of times repeated.

Art 299 Thesis Project Tutorial

Individual research with the student's faculty adviser in preparation for their comprehensive exhibition for the M.F.A. degree. These units can only be taken after completing the First Year Review, and are intended to be with the chair of the student's review committee. Must be taken two times.

Art 300 Introduction Teaching Practicum

A seminar designed to introduce students to the methodologies and pedagogical underpinnings of teaching the visual arts in a University setting. Designed as a flexible seminar program of meetings and conferences on the problems and techniques of teaching the visual arts in dialogue with art history, cultural studies, film studies, and other related disciplines. Course is repeatable as content changes.
ADDENDUM SECTION THREE

Requirements of Related
University of California MFA Programs
UC Berkeley Course Requirements
The Master of Fine Arts program is a two-year course of study that includes 49 units of seminars, regular course work, and independent study.

Semester I

294 Seminar: MFA (3 units)
   Students meet each week to critique one another’s artwork. A member of the faculty guides the discussions.

216 Seminar: Issues and Ideas (3 units)
   This weekly seminar provides a forum for discussing issues raised at assigned lecture, exhibition or other presentation given on campus or at other Bay Area locations during the week.

Advanced Workshop in the series from 200 through 204 (3 units)

200 Advanced Problems in Drawing
201 Advanced Workshop in Painting
202 Advanced Workshop in Printmaking
203 Advanced Workshop in Sculpture
204 Advanced Workshop in Non-traditional Modes of Art-making

   The above studio courses are designed for exploration of problems and ideas that engage the students and the instructor as a group. Students are encouraged to select at least one workshop outside their own medium to broaden their awareness of alternatives that artists have devised for themselves. These classes meet twice a week for hands-on projects, individual and group critiques, and presentation and discussion of related topics.

290 Independent Study for first year MFA students (3 units)
   Each student chooses an instructor to oversee his or her independent studio work.

Semester II

294 Seminar: MFA (3 units)

218 Seminar: Theory and Criticism (3 units)
   The purpose of this weekly forum is to discuss ideas related to assigned reading in the fields of aesthetics, theory, and art criticism.

20th Century Art History (4 units)
290 Independent Study for first year MFA students (3 units)

Semester III
294 Seminar: MFA (3 units)

Upper Division Course (3-4 units)
"Students may take a upper division course in any University Department, including the Art Department"

295 Independent Study for second year MFA students (6 units)
"Students may enroll for varying units of credit for this phase of the program. A 3-member faculty committee whom the student chooses supervises Independent studio work."

Semester IV
294 Seminar: MFA (3 units)

295 Independent Study (9 units)

*301 Seminar: Graduate Teaching
"Mandatory for all G.S.I.’s for the semester in which they teach."
Accepted students spend two quarters on a conditional basis. During the second quarter, the student presents a body of work done at UC Davis for faculty review (Art 291). If Art 291 is passed, the conditional status is removed.

In the fourth quarter, the graduate student presents a new body of work for faculty criticism and review (Art 292). Passing Art 292 indicates the student is ready to undertake the production of a comprehensive body of work.

During the final two quarters, the artist completes a body of independent artwork known as the comprehensive project. It is presented as an exhibition. If the faculty accepts the work, the M.F.A. degree is granted.

The final exhibition/comprehensive project (Art 299D) is a body of original work done instead of a written thesis. The work is required to show involvement and commitment of the highest quality. It should be of the depth and quality of a solo exhibition in a reputable commercial or public gallery or, in the case of site-specific works, of a similar professional quality in consideration of siting, process, and fabrication. The student will place this artwork in one of the galleries either on campus or in the city of Davis. This exhibition is known as the Annual M.F.A. Exhibition. It usually is scheduled in the month of June. To accompany the artwork, the student is required to present a “packet.” By this we mean a folder which includes a résumé, an artist’s statement, 20 slides in a slide page and a slide list.

Art 299 is individual work under a specified faculty member.

Graduate Courses

290. Seminar (4) I, II, III.
Puls, Hershman, Rosen, The Staff
Seminar--3 hours. Original works produced for group discussion and criticism; associated topics of a contemporary and historical nature. May be repeated for credit.

291. Seminar: Critical Evaluation (1) II.
The Staff (Graduate Adviser in charge)
Seminar--1 hour. May be repeated for credit. (S/U grading only.)

292. Seminar: Comprehensive Qualifying (1) I.
The Staff (Graduate Adviser in charge)
Seminar--1 hour. Further critical evaluation of the student's work to determine his eligibility to begin the Comprehensive Project. May be repeated for credit. (S/U grading only.)

299. Individual Study (1-6) I, II, III.
The Staff (Chairperson in charge)
(S/ U grading only.)

299D. Comprehensive Project (9) III.
The Staff (Graduate Adviser in charge)
An original body of work accompanied by a catalog summarizing the student's
aesthetic position. May be repeated for credit. (S/ U grading only.)

UC Irvine Course Requirements

The Master of Fine Arts program is a two-year course of study that includes 72-quarter
units in graduate or approved upper-division undergraduate course work. Not more
than 20 units in upper-division courses may count toward the degree. Students are
encouraged to take course in other relevant disciplines, e.g., women's studies, film
studies, comparative culture, and critical theory. Electives may be taken in any
discipline. Courses must be completed with a grade of at least a B or a Satisfactory.

Quarter I
215 Seminar: Issues in Contemporary Art (4 units)
Issues of contemporary art and media practice: feminism, multicultural studies,
gay and lesbian studies, communications theory art, sound, painting, sculpture,
photography, film, video, and fiction. Readings, screenings, field trips.
Satisfactory/ Unsatisfactory credit only.

230 Graduate Critique: Issues in Studio Practice (4 units)
A critique-based course focusing on the studio production of the individuals
enrolled and aiming to develop a serious and sophisticated environment for peer
critique. Readings, screenings, and field trips are generally assigned.
Satisfactory/ Unsatisfactory credit only. Open to upper-division undergraduates
at the discretion of the instructor. May be taken for credit six times.

240 Graduate Projects (1 to 4 units)

Quarter II
220 Seminar: Issues in Contemporary Art (4 units)
An in-depth extension of Studio Art 215 leading to focused analysis and research
on contemporary issues. May be team-taught in conjunction with faculty from
art history, film studies, ethnic studies, or women's studies. Visiting
artists/ critics. Satisfactory/ Unsatisfactory credit only. May be taken for credit
twice.

230 Graduate Critique: Issues in Studio Practice (4 units)

240 Graduate Projects (1-4 units)
Quarter III
215 Seminar: Issues in Contemporary Art (4 units)

230 Graduate Critique: Issues in Studio Practice (4 units)

240 Graduate Projects (1-4 units)

Quarter IV
215 Seminar: Issues in Contemporary Art (4 units)

Studio Practice (4 units)

240 Graduate Projects (1-4 units)

Quarter V
215 Seminar: Issues in Contemporary Art (4 units)

230 Graduate Critique: Issues in Studio Practice (4 units)

240 Graduate Projects (1-4 units)

Quarter VI
One additional course in 220 or 230 (4 units)

220 Seminar: Issues in Contemporary Art

or

230 Graduate Critique: Issues in Studio Practice

240 Graduate Projects (1-4 units)

260 Thesis (4 units)

Limited to second-year graduate students preparing for candidacy during their final quarter.
The M.F.A. degree requires a minimum of 72 quarter units of coursework, which typically take nine quarters to complete. M.F.A. students take a minimum of 24 of the 72 required units in their field of specialization. Required courses include Graduate Group Critique (276), Graduate Art Seminar (280), and a minimum of 40 quarter units of art history in undergraduate and/ or graduate studies (including Art 280). Art history courses completed at the undergraduate level may be applied toward the art history requirement, but may not be applied toward the 72 units required for the graduate degree. Students with few or no art history courses in undergraduate study may take art history upper division or graduate courses at UCLA as electives to be counted toward the 40-unit art history requirement and toward the total units required for the degree. Subjects related to the special interests of the student may be substituted by petition. Each degree is granted on the basis of the quality of the student's work as demonstrated in the exhibition that accompanies the final comprehensive examination. A review of work precedes the final comprehensive examination. The examination, usually oral, includes a formal exhibition of work and a document that includes vita, photo records of works, and an artist's statement. The document is retained as property of the University.

A minimum of 36 quarter units with a B average or better are required. Within the 36 units, a minimum of 20 units from the following graduate course lists are required, including four units of Art 280, four units of Art or Art History 596, and eight units of faculty-approved electives.

Courses in the Department of Art:
- Art 276
- Art 278
- Art 280
- Art 281
- Art 282
- Art 596

Courses in the Department of Art History:
- Art History C203A
- Art History C203B
- Art History 251
- Art History 596

Courses in the Department of Architecture and Urban Design:
- Architecture and Urban Design 201

Courses in the Department of World Arts and Cultures:
- World Arts and Cultures 596

Courses in the Department of Comparative Literature:
- Comparative Literature 596

Courses in the Department of English
English 596

Courses in the Department of Film and Television

Film and Television 596

A maximum of two 596 courses (eight units) may be applied toward the 36 units required for the degree; one 596 course (four units) may be applied toward the 20 units of graduate courses for the degree.
Seventy-two quarter units are required: 36 in Graduate Studio courses, 12 units in Theory and Criticism, 12 units of MFA Thesis Preparatorial; and 12 units of electives (related courses selected from various disciplines). A 12 unit course load is required for all full-time graduate students and therefore is considered the minimum quarterly schedule. A two year full-time residency is required for the M.F.A. degree.

242. Reading and Research in Art Studio (4) Staff
Prerequisites: graduate standing and consent of instructor.
Readings and research in topics of a historical and contemporary nature.

244. Graduate Seminar in Critique (4) Staff
Prerequisites: graduate standing and consent of instructor. A seminar focusing on criticism of current studio work.

245. Graduate Theory Seminar (4) Staff
Prerequisites: graduate standing and consent of instructor.
In-depth look at contemporary media and art discourse framed through a wide range of theoretical approaches: formalism, structuralism, phenomenology, psychoanalysis, Marxism, gender and queer studies, poststructuralism, deconstruction, issues of authorship, narratology, and multiculturalism. Specific content varies with instructor.

246. Professionalism (4) Staff
Prerequisite: second-year graduate student.
Seminar will address problems of professionalism and survival for graduating M.F.A. students. Portfolios, resumes, commercial galleries, alternate spaces, sales and commission policies, studio spaces, art world politics, taxes, etc., will be discussed by faculty and guest speakers.

260. Graduate Seminar in Visual Arts (4) Staff
Prerequisites: graduate standing and consent of instructor.
A means of making special studies and meeting special curricular problems.

501. Teaching Assistant Practicum (1-4) Staff
Prerequisite: graduate standing.
Practice of teaching art.

591A. Directed Study in Visual Arts Education (2-12) Staff
Prerequisites: graduate standing and consent of instructor. Individual tutorial.

591C. Directed Study for the M.F.A. in Ceramics (2-12) Arntz
Prerequisites: graduate standing and consent of instructor.
Individual tutorial.

591DP. Directed Study for the M.F.A. in Drawing/ Painting (2-12) Staff
Prerequisites: graduate standing and consent of instructor.
Individual tutorial.

591M. Directed Study in Intermedia (New Forms) (2-12) Staff
Prerequisites: graduate standing and consent of instructor.
Individual tutorial.

591PH. Directed Study in Photography (2-12) Staff
Prerequisites: graduate standing and consent of instructor.
Individual tutorial.

591PM. Directed Study for the M.F.A. in Printmaking (2-12) Staff
Prerequisites: graduate standing and consent of instructor.
Individual tutorial.

591S. Directed Study for the M.F.A. in Sculpture (2-12) Staff
Prerequisites: graduate standing and consent of instructor.
Individual tutorial.

593MS. M.F.A. Thesis Project (2-12) Staff
Prerequisites: graduate standing and consent of instructor.
Individual tutorial.

594. Special Studies in Studio Art (4) Staff
Prerequisite: graduate standing. A means of making special studies and meeting special curricular problems.

595. Directed Historical Reading and Research (4) Staff
Prerequisite: graduate standing.
Independent research involving extensive reading and written essay on a particular period, artist, or body of work with a historical context.
UC San Diego Course Requirements

This is a two to three year program. A minimum of two years in residence is required by the University for the awarding of the MFA degree.

A total of 72 units is required (usually 4 units per class):

**Five required Visual Arts seminars (20 units):**
- VIS 200 – Intro to Graduate Studies in the Visual Arts
- VIS 201 – Contemporary Critical Issues
- VIS 202 – Art Practice
- VIS 203 Working Critique

One additional seminar in either Art Practice/Theory, or Advanced Theory/Criticism/History

- 12 units of Individual Studies (VIS 295), taken with the individual faculty advisor who is the Review Committee chair in the second or third year of the program, and specifically intended to prepare the student for the final MFA presentation.

- 4-12 units of Apprentice Teaching (VIS 500). At least one course of VIS 500 is required, but three may be used

- of the remaining 28-36 units of general course work, one graduate course must be taken in another academic department. The remaining units are usually taken in Independent Supervised Research (VIS 299). The proposal for the 299 must be submitted to the sponsoring faculty member the quarter prior to enrollment. Only one Independent Supervised Research (VIS 299) should be taken in the first quarter in the program. A total of four courses (16 units) at the upper-division (100) undergraduate level may be taken as credit toward the degree.

200. INTRODUCTION TO GRADUATE STUDIES IN THE VISUAL ARTS (4)
This seminar introduces students to the graduate program in a workshop environment. Emphasis is on the production of new work and on situating that work in relation to larger art context. Offered every Fall.

201. CONTEMPORARY CRITICAL ISSUES (4)
An exploration of a range of issues important on the contemporary critical scene through readings and writing assignments. Topics will vary from year to year. Offered every Fall.

202. ART PRACTICE (4)
A workshop/ seminar devoted to a particular materials practice (e.g., media, painting, digital media, etc.) that engages with critical questions arising within that discipline. Content will vary from quarter to quarter. May be repeated once for credit.
203. WORKING CRITIQUE (4)
Workshop in which students engage in an extensive evaluation of each others' ongoing work in preparation for either the First Year Review or MFA Review. Offered every Winter. May be repeated once for credit.

210. NARRATIVE (4)
Examination of narrative issues in contemporary art-making. Traditional and experimental narrative practices in painting, drawing, sculpture, and performance are explored alongside narrative strategies in media and digital media.

211. FACT AND FICTION (4)
This seminar addresses the space between narrative work generated from a factual base and that generated from a fictional one. Special attention will be given to discussing work that confounds the assumed gap between the two.

212. HISTORY AND MEMORY (4)
This seminar will engage the space between personal and larger histories. How one's own past both intertwined with and determined by larger social histories?

213. PUBLIC SPACE (4)
An exploration of what public space is and how it operates, with a view toward an expanded context for considering how public artwork can operate within it. Included are areas such as mass media, activism, community action, computer networks, ecology, and alternative forums.

214. INTENTIONALITY (4)
An inquiry into the possibility and conditions of interpretation of works of art. What account should be taken of the intentions -- conscious or otherwise -- of their authors vs. the material circumstances and wider social and historical contexts of their making?

215. HUMAN INTERFACE (4)
Examines human interface as it informs or transforms how we read and participate in culture at large. Concepts such as subject/author/object relationships, abstraction, metaphor, analogy, visualization, and complexity are discussed to establish context.

216. THE OBJECT (4)
An investigation of the world of artifacts ("works of art" and others) and how they function as agents of communication and modifiers of consciousness. Contemporary perspectives drawn from the fields of art theory, anthropology, contemporary art, and semiotics will be utilized.

217. COMMUNITIES AND SUBCULTURES (4)
A critical examination of the practices of self-defined communities (e.g., Bauhaus, Shaker, Surrealists) which have attempted to change the social and spiritual quality of life by aesthetic means and of communities and subcultures defined by other means.
218N. IMAGING SELVES AND OTHERS (4)
Explores various strategies exhibited in a wide range of contemporary art practices engaging in the representation of personality, spirituality, and the physical self.

230N. THEORIES OF VISUAL CULTURE (4)
This seminar will deal with the larger narratives which unite the various visual practices across the twentieth century. Efforts will be made to find similarities across seemingly disparate practices: painting, photography, performance, etc.

231. CONTEMPORARY ART (4)
Addresses current art practice and issues on the basis of art journals, gallery and museum shows and reviews, and visiting artist program talks, with the intent of placing students' own work in relation to contemporary dialogues.

232N. THEORIES AND HISTORIES OF MEDIA (4)
This seminar will focus on the intersecting histories of a variety of media practices: cinema, video, new technologies, etc.

233. ART, HISTORY, AND TRADITION (4)
Critical investigation of issues concerning artists' relation to the past (e.g., the mechanisms by which traditions are established and maintained, the relation between tradition and individual talent, appropriation) and to the place of art in its immediate historical context.

234. CONCEPTS OF ANALYSIS (4)
Critical analysis and historical critique of central operative concepts and categories of art theory, criticism, and history, such as the artist, style, representation, genre, etc.

235. TOPICS IN PRACTICE AND THEORY (4)
In-depth study of the relation of theory and practice in a given type of art practice, art movement, historical or cultural context; or in the work of an individual theorist/practitioner (e.g., Marcel Duchamp).

236N. WORKSHOP IN CRITICAL WRITING (4)
Practice in writing about art (both one's own and others) accompanied by analysis of selected contemporary critical writings.

250. SPECIAL PROJECTS IN ART PRACTICE (4)
Advanced workshop in specialized areas of art practice (e.g., Sound and Lighting, Editing).

295. INDIVIDUAL STUDIES FOR GRADUATE STUDENTS (1-12)
Individual research with the student's individual faculty adviser in preparation for their comprehensive exhibitions for the M.F.A. degree. These units can only be taken after completing the First Year Review, and are intended to be with the chair of the student's review committee.
298. DIRECTED GROUP STUDY (1-12)
Directed group study on specific topics not covered at present in the normal curriculum. Used as an experimental testing of courses that may be given regular course numbers if proved successful. Special arrangement with faculty member. Prerequisite: consent of department.

299. GRADUATE RESEARCH (1-4)
Graduate-level research under the direct guidance of a faculty member. Prerequisite: consent of instructor.

500. APPRENTICE TEACHING (1-4)
Apprentice teaching in undergraduate courses given by the Department of Visual Arts. Graduate students are required to teach a minimum of one quarter (four units) within the department to fulfill degree requirement. May be taken three times for credit.
ADDENDUM SECTION FOUR

UCR Department of Art
Abbreviated Faculty C.V.
UTA BARTH

EDUCATION

1985  M.F.A.  University of California, Los Angeles
1982  B.A.  University of California, Davis

SELECTED ONE PERSON EXHIBITIONS

1996  Tanya Bonakdar Gallery, New York, New York
2001  Rena Bransten Gallery, San Francisco, California
2001  Huntington Beach Art Center, Huntington Beach, California

- Museum of Contemporary Art, Los Angeles, California
- ACME, Santa Monica, California
- Tanya Bonakdar Gallery, New York, New York
- Domestic Setting, “Uta Barth and Vikky Alexander,” Los Angeles, California
- Wooster Gardens, New York, New York
- S.P.A.S. Gallery, Rochester Institute of Technology, Rochester, New York
- Howard Yezersky Gallery, Boston, Mass.
- Addison Gallery of American Art, - Catalog, Andover, Mass

1989  Los Angeles County Museum of Art, “Untitled,” (Individual Installation as part of “Deliberate Investigations- Recent Works by Four Los Angeles Artists”), Catalog

1985  Galleria by the Water, Los Angeles, California

SELECTED GROUP EXHIBITIONS

1995  Los Angeles County Museum of Art, “Plan,” Los Angeles, California
1995  Bruce Museum; “Content and Discontent,” – Catalog, Greenwich, Connecticut
1995  traveling exhibition: University Gallery, Moscow, Idaho; Lowe Art Museum, Miami, Florida
1995  Los Angeles Center for Photographic Studies (LACPS); “Contemporary Collections-Fall 95,” California
1995  Los Angeles Contemporary Exhibitions (LAXE); “Sitting Pretty,” Los Angeles, California
1994  Long Beach Museum of Art, “Love In The Ruins” –Catalog, Long Beach, California
1994  Los Angeles County Museum of Art, “New Acquisitions,” Los Angeles, California
1994  De Beyerd Center of Contemporary Art, “Breda Fotografica ’94,” Breda, The Netherlands, -Catalog
1993 California Museum of Photography, “Index in French”, Catalog, Riverside, California
1993 San Bernardino County Museum of Art, “Diverse Perspectives,” San Bernardino, California
1986 LAICA (Los Angeles Institute of Contemporary Art), “Proof and Perjury,” Los Angeles, California
1984 Werkstatt fur Photograhie, Berlin, West Germany

EXHIBITION CATALOGS AND PUBLICATIONS
NOW Time Magazine, Artist Project Pages, pp44,45, Volume #3, Issue #1, Summer 1993.

TEACHING EXPERIENCE
1990-present Professor, University of California, Riverside, Department of Art
1988-90 Lecturer, University of California, Riverside, Department of Art
1989-90 Lecturer, Art Center College of Design, Pasadena
1988 Lecturer, California State Polytechnic University, Pomona
1987-89 Lecturer, Rio Hondo Community College, Art Department
1986-87 Lecturer, California State University, Los Angeles, Art Department
1985-89 Lecturer, University of California, Los Angeles, Department of Art

SELECTED GRANTS AND FELLOWSHIPS
1. National Endowment for the Arts Visual Artist Fellowship
   » AMI Grant (Art Matters, Inc. New York), Visual Artist Fellowship
   1. AMI Grant (Art Matters, Inc. New York), Visual Artist Fellowship
2. National Endowment for the Arts Visual Artist Fellowship
1983-84 National Arts Association
JOHN DIVOLA

EDUCATION
1974 M.F.A. University of California, Los Angeles
1973 M.A. University of California, Los Angeles
1971 B.A. California State University, Northridge

SELECTED ONE PERSON EXHIBITIONS
2001 Marella Arte Contemporanea, Milan Italy
2001 Palm Springs Museum of Art, Jorgensen Gallery, Palm Springs, CA,
2000 Janet Borden Gallery, NY, NY
2000 Patricia Faure Gallery, Los Angeles, CA
1999 G. Gibson Gallery, Seattle, WA
1999 Blue Sky Gallery, Portland, Oregon
1998 Patricia Faure Gallery, Los Angeles, CA
1997 Wooster Gardens, New York, NY
1997 Jessica Fredericks Gallery, New York, NY
1992 Rewdex Contemporary Art Gallery, Koyoto, Japan
1990 Galerie Niki Diana Marquardt, Paris, France
1987 Seibu Gallery, Tokyo, Japan
1987 Gallery Min, Tokyo, Japan
1986 Jayne Baum Gallery, New York
1985 “John Divola, Selected Work, 1974-85,” Los Angeles Municipal Art
Gallery, Barnsdall Park, Los Angeles, California
1983 The Center for Creative Photography, University of Arizona, Tucson, Arizona
1982 University of New Mexico Art Museum, Albuquerque, New Mexico
1981 Gallerie Del Cavallino, Venice, Italy
1980 The Photographers Gallery, Melbourne, Australia
1979 Henry Gallery, University of Washington, Seattle, Washington
1979 Camera Obscura, Stockholm, Sweden
1979 Print Galleri, Coppenhagen, Denmark
1978 Los Angeles Institute of Contemporary Art, Los Angeles, California
1978 Image Gallery, Aarhus, Denmark
1976 The Center for Creative Photography, University of Arizona, Tucson, Arizona

SELECTED GROUP EXHIBITIONS
2000 “Capturing Light: Masterpieces of California Photography 1950 to the Present,”
Oakland Museum of California, Oakland, CA,
1998 “Made in California: Art, Image, and Identity 1900-2000, Los Angeles County Museum of Art, LA, CA
1998 “Desapercibidos,” Wim Winders and John Divola, Museo de Arte Carrillo Gil,
Mexico City, Mexico
1998 “Ghost Story,” Kunstlerhaus, Vienna, Austria
1997  “Scene of The Crime,” Hammer/ UCLA Art Museum, Los Angeles, California
1995  “PLAN: Photography L.A. Now,” Los Angeles County Museum of Art, Los Angeles, California
1995  “Photo Binennale, Enschede (Obsessions. From Wunderkammer to Cyberspace),” Rijksmuseum Twenthe, Enschede, Netherlands, (catalog)
1993  “Multiple Images; Photographs since 1965 from the Collection,” The Museum of Modern Art, New York, New York
1991  “individual Realities in the California Art Scene,” Sexon Museum of Art, Tokyo, Japan (traveling) (catalog)
1989  “Constructed Realities”, Kunstrverein Munchen, Germany, (catalog)
1987-89  “Photography and Art: 1945-Present,” Los Angeles County Museum of Art, (traveling, catalog)

SELECTED PUBLIC COLLECTIONS
Australian National Gallery
University Art Gallery, University of California, Berkeley
Bibliotheque Nationale, France
Carnegie Institute, Detroit, Michigan
Center for Creative Photography, University of Arizona, Tucson, Arizona
Chicago Art Institute, Chicago, Illinois
Denver Art Museum, Denver, Colorado
Fottomuseum Winterthur, Winterthur, Switzerland
Getty Museum, Los Angeles, California
High Museum of Art, Atlanta, Georgia
The International Museum of Photography, George Eastman House, Rochester, New York
Kiyosato Museum of Photographic Art, Tokyo, Japan
Los Angeles County Museum of Art, Los Angeles, California
Metropolitan Museum of Art, New York, New York
The Museum of Contemporary Art, Los Angeles, California
The Museum of Fine Arts, Houston, Texas
The Museum of Modern Art, New York, New York
Philadelphia Art Museum, Philadelphia, Pennsylvania
San Francisco Museum of Modern Art, San Francisco, California
Seattle Art Museum, Seattle, Washington
Tokyo Metropolitan Museum, Tokyo, Japan
Center for Creative Photography, University of Arizona, Tucson, Arizona
Victoria and Albert Museum, London, England

TEACHING EXPERIENCE
1991-96 Chair, Art Department, University of California, Riverside
1988-present Professor, Art Department, University of California, Riverside
1978-1988 Instructor, Art/Photography, California Institute of the Arts, Valencia, California
  1. Visiting Lecturer, University of California, Los Angeles
  2. Visiting Artist, Claremont Graduate School (Fall Semester)

GRANTS AND FELLOWSHIPS
1998 COLA, City of Los Angeles Artist Grant
1998 California Arts Council Grant
1997-98 Flintridge Foundation Fellowship
1990-91 National Endowment for the Arts Photography Fellowship
1986-87 John Simon Guggenheim Memorial Fellowship
1979-80 National Endowment for the Arts Photography Fellowship
1976-77 National Endowment for the Arts Photography Fellowship
1973-74 National Endowment for the Arts Photography Fellowship
JONATHAN GREEN

EDUCATION
1967 M.A. Harvard University
1963 B.A. Brandeis University

ONE PERSON EXHIBITIONS
1990 "What Do You Make of Me? The Power of Photographic Portrait," The Gallery of the Great Southern Hotel, Columbus, Ohio
1989 "Distances & Intimacies," with Wendy Brown, Emily Davis Gallery, University of Akron, Akron, Ohio
1986 "Miami Color: Photo essays of Miami and Miami Beach," Bass Museum of Art
1984 "Jonathan Green: Color Photographs," Creative Photography Gallery, University of Dayton, Dayton, Ohio
1984 "The Last Picture Show," Creative Photography Gallery, Massachusetts Institute of Technology
1980 "Color as Form: The History of Color Photography," Corcoran Gallery and George Eastman House
1980 "Photographs from the Collection," Cleveland Museum of Art, Cleveland, Ohio
1979 "Eight Non-Silver Prints," United Christian Center, Columbus, Ohio
1979 "We Do the Rest," Siegfred Gallery, Ohio University, Columbus, Ohio
1978 "130 Years of Ohio Photography," Columbus Museum of Art, Columbus, Ohio
1978 "Color as Form: The History of Color Photography," Corcoran Gallery and George Eastman House
1978 "Eight Non-Silver Prints," United Christian Center, Columbus, Ohio
1977 "Color 77, Seven Contemporary Photographers," Enjay Gallery, Boston, Massachusetts
1977 "Recent Color," Columbus Institute for Contemporary Art, Columbus, Ohio
1976 "Color as Form: The History of Color Photography," Corcoran Gallery and George Eastman House
1976 One Person, Carl Seimbab Gallery, Boston, Massachusetts
1975 Opening Show, Cronin Gallery, Houston, Texas
1975 "The Polaroid Print," Camerawork Gallery, San Francisco, California
1975 "Photographs from the United States," Modern Museet, Stockholm, Sweden
1975 "National Photography Invitational," Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia
1974 "Recent Color," Columbus Institute for Contemporary Art, Columbus, Ohio
1974 One Person, Lincoln Town Library, Lincoln, Massachusetts
1974  “Twentieth Century Photography from the Collection,” Boston Museum of Fine Arts, Boston, Massachusetts
1974  “Celebrations,” Hayden Gallery, Massachusetts Institute of Technology
1974  “Four Contemporary Photographers,” Fogg Art Museum, Harvard University, Cambridge, Massachusetts
1974  One Person, Photographer’s Workshop, Albany, New York
1973  “The Polaroid Print,” Zone V Gallery, Watertown
1972  “Photo Vision 72,” Boston Center for the Arts, Boston, Massachusetts
1972  One Person, Carl Siembab Gallery, Boston, Massachusetts
1972  “Photography 72,” organized by Eugene Meatyard, J.B. Speed Art Museum, Louisville, Kentucky
1970  “The Innermost House,” Massachusetts Institute of Technology Creative Photography Gallery
1970  Metropolitan Middle Class,” Massachusetts Institute of Technology Creative Photography Gallery
1970  With Paul Rudolph, Museum of Modern Art
1967  “New Group,” Massachusetts Institute of Technology Creative Photography Gallery
1967  One Person, Jewish Community Center of Brookline

PHOTOGRAPHS IN COLLECTIONS
The Bell System Collection
Center for Creative Photography, Tucson, Arizona
The Cleveland Museum of Art, Cleveland, Ohio
De Saisset Art Gallery and Museum
International Center of Photography (ICP)
Princeton University Art Museum, Princeton, New Jersey
Massachusetts Institute of Technology, Cambridge, Massachusetts
The Minneapolis Institute of Art, Minneapolis, Minnesota
Moderna Museet, Stockholm, Sweden
Museum of Fine Arts, Houston, Texas
Virginia Museum of Fine Arts, Richmond, Virginia

TEACHING EXPERIENCE
1990-present Professor, University of California, Riverside, Departments of Studio Art and Art History
  1. Professor, Ohio State University, Department of Photography and Cinema
1969-76 Professor, Massachusetts Institute of Technology,
1968-69 Instructor, Massachusetts Institute of Technology

GRANTS AND FELLOWSHIPS
1979  Photography Fellowship, Bell System (AT&T)
1978  Photographer’s Fellowship, National Endowment for the Arts
1963-67 Danforth Fellow, Brandeis & Harvard Universities
JILL GIEGERICH

EDUCATION
1977 M.F.A. California Institute of the Arts
1975 B.A. California Institute of the Arts

ONE PERSON EXHIBITIONS
2. Survival Tower Projects, “Cistern” (collaboration with Erika Suderburg), Rustic Canon, Santa Monica, California
   Santa Monica Museum of Art, Santa Monica, California
   Richard Green Gallery, Santa Monica, California
   Fred Hoffman Gallery, Santa Monica, California
   Margo Leavin Gallery, Los Angeles, California
   San Francisco Museum of Art, San Francisco, California
      Essay by Graham Beale
   Margo Leavin Gallery, Los Angeles, California
   Carnegie-Mellon University Art Gallery, Pittsburgh, Pennsylvania
      Essay by Elaine King
   David McKee Gallery, New York, New York
   Margo Leavin Gallery, Los Angeles, California
   Margo Leavin Gallery, Los Angeles, California
   Riko Mizuno Gallery, Los Angeles, California
   Los Angeles Institute of Contemporary Art, Los Angeles, California

SELECTED GROUP EXHIBITIONS
   “25 Years of Cirrus Prints”. Los Angeles County Museum of Art, Los Angeles, California. Catalog.
   “Selections From the Robert A. Rowan Trust Collection”. Alyce de Roulet Williamson Gallery, Art Center lancoStarrels.
1995 1995 “U.S.A. Within Limits”. Andre Milan Gallery, Sao Paulo, Brazil.
      Essay by Richard Koshele.

PERMANENT PUBLIC COLLECTIONS
Century American Corporation, Chicago, Illinois
Carnegie Institute, Pittsburgh, Pennsylvania
Chase Manhattan, New York, New York
Capital Group, Los Angeles, California
Eli Broad Foundation, Santa Monica, California
Newport Harbor Museum, Newport Harbor, California
Lannan Foundation, Santa Monica, California
Des Moines Art Center, Des Moines, Iowa
Brooklyn Museum, Brooklyn, New York
Seattle Arts Commission, Seattle, Washington
Phoenix Art Museum, Phoenix, Arizona
Prudential Insurance Company, Newark, New York
Museum of Modern Art, New York, New York
Bank of America, San Francisco, California
Carnation Company, Los Angeles, California
EJM Development, Santa Monica, California
Security Pacific Bank, Los Angeles, California
Persis Corporation, Kapiolani, Honolulu

TEACHING EXPERIENCE
1991-92 Lecturer, Art Department, University of California, Los Angeles
1991 Part-time Faculty, Santa Monica College of Art Architecture and Design
1988 Visiting Artist, Claremont College
1987 Visiting Artist, California Institute of the Arts
1986 Visiting Artist, Art Center College of Design
1. Visiting Artist, Art Center College of Design
2. Part-time Faculty, Otis/Parsons

GRANTS AND FELLOWSHIPS
- Guggenheim Fellowship
- Awards in the Visual Arts, Individual Artist Fellowship Grant
1984 National Endowment of the Arts, Individual Artist Fellowship Grant
JAMES STROMBOTNE

EDUCATION
1959 M.F.A. Claremont Graduate School
1956 B.A. Pomona College

SELECTED ONE PERSON EXHIBITIONS
2002 Handsel Gallery, Santa Fe
   Peter Blake Gallery, Laguna Beach
   Gallery Soolip, West Hollywood
   Handsel Gallery, Santa Fe
PCI Sherry Frumkin Gallery, Santa Monica
   Peter Blake Gallery, Laguna Beach
   Handsel Gallery, Santa Fe
PCI University of California, Riverside
   Nevada Museum of Art, Reno*
1993 Sherry Frumkin Gallery, Santa Monica
1991 Sherry Frumkin Gallery, Santa Monica
1990 Sherry Frumkin Gallery, Santa Monica
1989 Market Street Gallery, Venice, California
   Municipal Art Gallery, Los Angeles*
   Orange County Center for Contemporary Art
   Chysalis Gallery, Claremont
1987 Eilat Gordin Gallery, Los Angeles
1986 Eilat Gordin Gallery, Los Angeles
1985 Eilat Gordin Gallery, Los Angeles
1984 Mt. San Jacinto College, San Jacinto
1981 Abraxas Gallery, Newport Beach
   Jacqueline Anhalt Gallery, Los Angeles
1980 Abraxas Gallery, Newport Beach
1979 Newport Harbor Art Museum, Newport Beach*
   Abraxas Gallery, Newport Beach
   University of California, Riverside
1978 David Stuart Galleries, Los Angeles
1977 James Willis Gallery, San Francisco
   San Jose State University, San Jose*
1976 Inland Empire Gallery*
1975 International Museum of Erotic Art, San Francisco*
1974 Jodi Scully Gallery, Los Angeles
   Berth Schaefer Gallery, New York City
1973 James Willis Gallery, San Francisco
1972 Jodi Scully Gallery, Los Angeles
1971 Santa Barbara Museum of Art, Santa Barbara*
1968 David Stuart Galleries, Los Angeles
   Bertha Schaefer Gallery, New York City
   Crocker Gallery, Sacramento
   San Jose State University, San Jose
   Richard Capper Gallery, San Francisco
1967 Mt. San Antonio College, Walnut, California*
   David Stuart Galleries, Los Angeles
1966  Bertha Schaefer Gallery, New York City
      Ester Bear Gallery, Santa Barbara
      David Stuart Galleries, Los Angeles
1965  David Stuart Galleries, Los Angeles
1964  Frank Perls Gallery, Los Angeles
      Obelisk Gallery, Washington, D.C.
1963  Frank Perls Gallery, Los Angeles
1961  Frank Perls Gallery, Los Angeles
      Pasadena Art Museum, Pasadena
      University of California, Riverside
1958  Frank Perls Gallery, Los Angeles
1956  Coronel Louvre Gallery, Los Angeles
      Studio 44, San Francisco

SELECTED PUBLIC COLLECTIONS
The Museum of Modern Art, New York
Whitney Museum of American Art
Los Angeles County Museum of Art
San Francisco Museum of Art
Pasadena Art Museum
Art Institute of Chicago
City Art Museum of St. Louis
Hirshhorn Museum, Smithsonian Institution, Washington, D.C.
Santa Barbara Museum of Art
La Jolia Art Museum
San Diego Fine Arts Gallery
University of California, Los Angeles
Pomona College
City of Los Angeles
Scripps College
Amon Carter Museum, Houston, Texas
San Jose Museum of Art
Wichita Art Museum
The Claremont Graduate School
Laguna Beach Museum of Art
Oakland Museum of Art
Long Beach Museum of Art

TEACHING EXPERIENCE
1964-present  Professor, University of California, Riverside
1965-66 Asst. Research Professor, University-Wide, Institute of Creative Arts
1960-63  Lecturer, University of California, Riverside
1960  Instructor, Webb School for Boys
1959  Instructor, University of California, Los Angeles

SELECTED AWARDS
Art in America “New Talent Award”
Tamarind Lithography Workshop Fellowship, 1968
Appointment to Institute of Creative Arts, University of California, 1965-66
John Simon Guggenheim Memorial Fellowship, 1962-63
Harsh Fellowship, 1958-59
Honnold Travelling Fellowship, Pomona College, 1956

*Denotes retrospectives
AWARDS Art in America “New Talent Award” Tamarind Lithography
ERIKA SUDERBURG

EDUCATION
1984 M.F.A. University of California, San Diego
1981 B.F.A. Minneapolis College of Art and Design

SELECTED ONE AND TWO PERSON EXHIBITIONS
1998 “A Lover’s Wunderkammern,” Los Angeles Municipal Art Gallery, Los Angeles, California
 Triple Ambient Gardens Dozeki Gallery, Japanese American Cultural and Community Center, Los Angeles, California
  1. “CISTERN,” Survival Tower Projects
  2. Los Angeles Center for Photographic Studies, Los Angeles, California
 Pacific Film Archive, University Art Museum, University of California, Berkeley, California
 Millenium Film Workshop, New York, New York
 Trial Balloon Gallery, New York, New York
  1. Capp Street Project, San Francisco, California
 San Francisco Cinemateque
 Pacific Film Archives, Berkeley, California

SELECTED GROUP EXHIBITIONS
  The Museum of Modern Art
  1993 The American Film Institute National Film Festival
  1991 Kunstlerhaus Stuttgart, Germany
  1991 Grazer Kunstverein, Graz, Austria
  1991 Simon Watson Gallery
  1990 Fukai International Video Biennale
  1989 New Laangton Arts
  The Institute of Contemporary Art
  The International Video Festival, Bonn, Germany
  1987 Los Angeles Contemporary Exhibitions (LACE)
  1987 Los Angeles Institute of Contemporary Art
  The Kitchen Gallery
  The American Film Institute, Los Angeles, California
  “The Ann Arbor Film Festival,” Ann Arbor, Michigan
  “Hi-Fi Tech Myth and Unreal Documentary,” Global Village Gallery and ArtMusic
    New York, New York

SELECTED PUBLICATIONS

Suderburg, Erika (editor). *Space, Site and Intervention: Situating Installation Art*, University of Minnesota Press, 2000

Suderburg, Erika. Introduction to the above volume, “On Installation and Site Specificity: A Primer,”

**FILMOGRAPHY**

<table>
<thead>
<tr>
<th>Year</th>
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<td>2000</td>
<td>L.A.: Topographics, 90:00</td>
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<td>Waiting For Transmission</td>
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<td>1992</td>
<td>Diderot and the Last Luminare</td>
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<td>1988</td>
<td>Displayed Termination: The Interval Between Deaths</td>
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<td>1988</td>
<td>Memory Inversion: Los Angeles</td>
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<td>1987</td>
<td>He’s Like, Assistant Director; Director John Goss</td>
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<td>1985</td>
<td>Wildlife, Assistant Director; Director John Goss</td>
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<td>1985</td>
<td>Cymbal: A Sound Installation</td>
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<td>1984</td>
<td>The U.S. Traveler’s Kit</td>
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<td>1983</td>
<td>Lie, Fables, And Stories For The End Of A World</td>
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<td>1983</td>
<td>Portable Western Life Stories</td>
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<td>1982</td>
<td>Nightlite, Assistant Director; Director: Gene Gort</td>
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<td>1981</td>
<td>The Work of Mourning (Trauerbeit)</td>
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<td>1981</td>
<td>Bedroom/ Dinner/ Slides</td>
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<td>Tape/ Bernadette Devlin</td>
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<td>Child Color Tape</td>
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<td>First Title/ Trick Performed</td>
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<td>The French Maid Tells Her Story</td>
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<td>1981</td>
<td>When The Guns Are Tested/ Middle-Aged Reporters/ Grid</td>
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<td>1981</td>
<td>Object Movie</td>
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<td>1980</td>
<td>Six Views From Her House</td>
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<td>1980</td>
<td>Notes On A Wedding</td>
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<td>1980</td>
<td>The Ritual Tower Film</td>
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<td>1979</td>
<td>The Empty Lot</td>
</tr>
</tbody>
</table>

**TEACHING EXPERIENCE**

- Part-time Instructor, California Institute of the Arts
- Assistant to the Provost, California Institute of the Arts
  - 1. Professor, Art Center College of Design
- Part-time Instructor, California State University, Northridge
- Part-time Instructor, Otis Art Institute of Parsons School of Design
- Teaching Assistant, University of California, San Diego
- Instructor, North Carolina School of the Arts (under University of North Carolina at Winston Salem)

**GRANTS AND FELLOWSHIPS**

City of Los Angeles Propose: Installation for City of L.A, Cultural Affairs Department
- Finalist, Getty Center for Art and Humanities Scholars Program
- Center for Ideas and Society, University of California
- Long Beach Museum of Art Open Channels Award
- Long Beach Museum of Art Access Award
- The Russell Foundation Grant
University of California Fellowship
Lois B. Mayer Production Grant
1981 Vanderlip Award
UCR Department of Art
Visiting Artists

Visiting Artist Series 1988-Present

2000/20001
Salomon Huerta       Painter
Maniangeles Diaz    Painter
Hilja Keading       Video / Installation
Miles Coolidge      Photography
Jessica Bronson  Video / Installation
Henry Wessel  Photography
Erik Loyer  Digital
Liz Larner  Sculpture
Larry Sultan  Photography

1999/2000
Steven Criqui  Artist
Sharon Ellis  Painter
Mark Johnstone  Critic
James Doolin  Painter
Tim Ebner  Painter
Michael McMillen  Sculpture
Tony Gleaton  Photography
Tony Hernandez  Photography

1998/1999
David Avalos  Performance
Catherine Liu  Art Historian/ Critic
David Muller  Mixed Media
Carlos Mollura  Sculpture/ Installation
Catherine Opie  Photography
Jim Isserman  Sculpture
Linda Besemer  Painting
James Welling  Photography
Kevin Hanley  Photography/ Video/ Installation
Tran T. Trang  Video
Catherine Liu  Art Critic/ Theorist

1997/1998
John Outterbridge  Installation/ Sculpture
Barbara Benish  Installation/ Sculpture
Eugenia Butler  Installation/ Sculpture
Al Ridenour  Performance
Frances Stark  Drawing
Ulrich Goerlich  Photography
Jean Rasenberger  Video
Abigail Child  Film
Monica Majoli  Painting
Chris Bruce  Curator/ Writer
Martin Kersels  Installation/ Sculpture
Ann Chu  Sculpture/ painting
Anne Walsh  Video/ Photography

1996/1997
Judith Hoffberg  Performance
Jessica Bronson  Video/ Magazine
Steven Berens  Editor/ Curator
Michael Smith  Art
<table>
<thead>
<tr>
<th>Year</th>
<th>Artists</th>
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<tbody>
<tr>
<td>1995/1996</td>
<td>Su Friedrich Film</td>
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<td>Robert Blanchon Photography</td>
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<td>Karen Atkinson Performance</td>
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<td>Ann Bray Video/ Digital</td>
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<td>Meg Cranston Installation/ Site-Specific</td>
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<td>Kevin Hanley Video/ Photography</td>
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<td>Jennifer Steinkamp Digital Installation</td>
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<td>M. A. Greenstein Performance</td>
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<td>1994/1995</td>
<td>Morgan Fisher Film</td>
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<td>Fandra Chang Sculpture</td>
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<td>Charles Ray Sculpture</td>
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<td>Diana Thater Video/ Installation</td>
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<td>Linda Burnham Painting</td>
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<td>Barbara Benish Painting</td>
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<td>1993/1994</td>
<td>Barbara Kruger Photography</td>
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<td>Mara Lonner Painting</td>
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<td>John Millei Drawing</td>
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<td>Coco Fusco Performance</td>
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<td>Robin Valle Digital/ Computer</td>
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<td>Robin Palanker Drawing</td>
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<td>Nicario Jimenez Retablo</td>
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<td>Anna O'Cain Painting/ Installation</td>
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<td>1992/1993</td>
<td>Bruce Yonemoto Video/ Installation</td>
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<td>Dana Duff Mixed Media</td>
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<td>George Stone Sculpture/ Installation</td>
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<td>Linda Hudson Installation</td>
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ADDENDUM SECTION SIX

Departmental Letters of Support