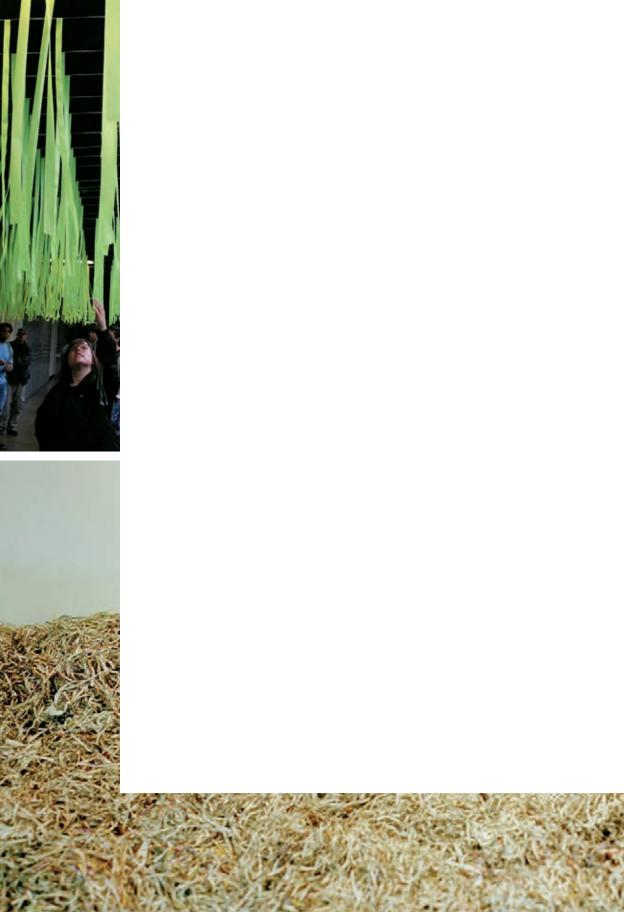
FINE ART AT ART CENTER



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FINE ART AT ART CENTER

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WHY STUDY FINE ART AT ART CENTER?

In today's global culture, the role of the artist is more vital than ever. Art transcends language, addresses social concerns, expresses shared emotions, redefines play, challenges prevailing values, thoughtfully entertains and, from time to time, becomes a masterpiece.

Art today is also often as much about the production of knowledge as it is about the visual formal aesthetic. That is just one of the reasons why in Art Center College of Design's Fine Art program we encourage our students to see art as not just a purely expressive pursuit, but also as an intellectual inquiry.

Our program emphasizes the creative, conceptual and technical growth of the individual artist through a comprehensive exploration of all genres—painting, photography, sculpture, installation and experimental film and video. We've designed the program to provide an environment that stimulates the mind, nurtures individual work, respects diversity and maximizes our students' particular abilities and potential to help them discover their creative identity.

It is an expedition conducted by a well-respected faculty, comprised of active and accomplished artists who share both their insights and their dedication to inspire. And because we are a part of what is arguably the most vital and innovative design school in the country, our students have unparalleled access to notable professionals, sophisticated industrial shops, cutting-edge computer labs, a vast art library and an array of workshops not typically available to fine art students.

Art Center's flexible, interdisciplinary programming allows Fine Art students to take classes and work with faculty from the College's various applied art and design departments including Illustration, Film, Graphic Design and Photography and Imaging. These opportunities help our students individualize their work and acquire practical skills necessary for working in related professions—skills that can help provide financial security in uncertain times.

In the following pages, you will find course posters that reflect the range of our innovative Fine Art curriculum—a curriculum that continuously reconsiders what art has been historically and suggests possibilities for what it can become. You will learn about our faculty and notable alumni, and read first-hand testimonials from our diverse and ambitious students. Finally, you will learn what it means to find success as an artist and the types of opportunities that await an Art Center graduate.

Art Center College of Design is more than simply an art school. It can be your path to visual intelligence and self-discovery. And for the motivated student, it can be a journey in which the interplay of the eye, hand and mind release the wonder of the imagination.

Laurence Dreiband

Chair, Fine Art Department





WHY STUDY FINE ART CENTER?



1. Choice

THREE FINE ART CURRICULUMS

Art Center offers its Fine Art students a choice of three different tracks. Flexible programming, along with personal mentoring and guidance from the Department Chair, can provide an opportunity for a customized course of study. For example, students in the Core Track can structure a sequence of classes that combine specific interests such as video and installation or painting and digital photography.

FINE ART CORE TRACK

The Fine Art Core Track, the most open program, emphasizes the creative, conceptual and technical growth of the individual artist through an exploration of multiple mediums: painting, photography, sculpture, installation and experimental film/video. After a rigorous foundation curriculum and an introduction to a diversity of art genres, students pursue a sequence of core classes with occasions for interdisciplinary electives.

TFRM 1

Rethinking Art

Design 1

Materials: Art and Design

Drawing Concepts 1

Writing Studio

TERM 2

Introduction to Modernism

Design 2

Digital Design 1

Studies in Contemporary Sculpture

Drawing as Process

Painting Strategies

One-on-One

TERM 3

Critical Practice 1
Installation Concepts
Art: Structures and Systems
Basics of Photography
One-on-One
History of Art 1, 2 or 3

TERM 4

Critical Practice 2

Language of the Moving Image

History of Art 1, 2 or 3

Studio Practice

Visiting Artist Workshop or

Dialogues with Visiting Artists

TERM 5

Readings in Fine Art Studio Visits Transdisciplinary Studies Fifth Term Review

TERM 6

Visiting Artist Workshop or Dialogues with Visiting Artists Writing About Art

TFRM 7

Professional Practice Fine Art Seminar Senior Projects 1

TERM 8

Senior Projects 2

FINE ART PHOTOGRAPHY AND IMAGING TRACK

The Fine Art Photography and Imaging Track combines core and elective fine art courses with the essential skill-building courses from Art Center's Photography and Imaging Department. This track, which supplements the art curriculum with classes in camera, lighting, black-and-white and color film printing and digital imaging, is for the student who is committed to developing a personal body of work in photography.

TERM 1

Rethinking Art Design 1

Materials: Art and Design

Digital Design Capture

Writing Studio

TERM 2

Introduction to Modernism

Black-and-White Lab

Core Lighting

View Camera

Language of the

Moving Image

One-on-One

TERM 3

Critical Practice 1
Installation Concepts
Art: Structures and Systems
Photoshop 1
Color Theory Applied

One-on-One

History of Art 1, 2 or 3

TERM 4

Critical Practice 2 History of Art 1, 2 or 3

Foundation Photoshop

Design 2: Color

Visiting Artist Workshop or Dialogues with Visiting Artists

TERM 5

History of Photography Photoshop 2 Transdisciplinary Studies Fifth Term Review

TERM 6

Visiting Artist Workshop or Dialogues with Visiting Artists

Studio Visits

Readings in Fine Art

TERM 7

Writing About Art Professional Practice Fine Art Seminar Senior Projects 1

TERM 8

Senior Projects 2 Best Practice







FINE ART PAINTING AND ILLUSTRATION TRACK

The Fine Art Painting and Illustration Track is for the student who intends to focus on the medium of painting. This track works primarily with Fine Art and Illustration faculty to enhance representational and rendering skills with additional foundation, illustration, figure drawing and technical painting courses.

Term 1

Rethinking Art
Design 1
Materials: Art and Design
Drawing Concepts 1
Writing Studio
Composition and Drawing

Term 2

Introduction to Modernism
Design 2
Digital Design 1
Head and Hands
Composition and Painting
Painting Strategies
One-on-One

Term 3

Critical Practice 1
Installation Concepts
Art: Structures and Systems
One-on-One
History of Art 1, 2 or 3

Torm /

Critical Practice 2
Portraiture
History of Art 1, 2 or 3
Studio Practice
One-on-One

Term 5

Readings in Fine Art
Studio Visits
Transdisciplinary Studies
Nude Body
Fifth Term Review

Term 6

Visiting Artist Workshop or Dialogues with Visiting Artists Writing About Art

Term 7

Professional Practice
Fine Art Seminar
Transdisciplinary Studies
Senior Projects 1

Term 8

Senior Projects 2



CRAFTSMANSHIP

THE SATISFACTION OF MAKING THINGS WELL

Artists make things. At Art Center, we teach our students the value of making things *well*.

We focus on the intimate connection between the head and the hand in the pursuit of making and meaning. Whatever the endeavor, tool or technology, we believe there is a basic human impulse to do the best job possible. Art Center's rigorous foundation curriculum teaches the path to excellent craftsmanship.

Art today embraces many diverse mediums—such as drawing, painting, sculpture, installation, photography, film and video. Each distinct practice requires the understanding of specific materials and tools alongside the knowledge of particular procedures—from oil paint application strategies to mastery of the latest digital software. Learning these skills serves those who aspire to do quality work, and can enable artists to realize all they choose to imagine.

ONE-ON-ONE FACULTY MENTORS

PERSONAL TEACHING

There are distinct advantages when students nurture their art at a small, renowned college. A key aspect of Art Center's Fine Art Department is the close relationships that form between faculty and students. Unlike schools and universities with oversized classes and courses led by graduate student teaching assistants, the optimum class size at Art Center is just 12 to 15 students, and classes are always taught by distinguished faculty.

All Fine Art students are guided in their studies by assigned core faculty mentors. These essential one-on-one conversations occur throughout each term, creating opportunities to monitor each student's progress. In addition, the Department Chair and Director of Fine Art Programming keep regular office hours, and are always available to meet with students.







THIRD TERM REVIEW

A third term review is scheduled at the conclusion of the foundation curriculum, allowing the Department Chair, Director and select faculty to meet with students individually and assess their progress.

After a broad exposure to the pluralism of 21st-century art and an introduction to a variety of art genres, the third term review provides an opportunity to set individual goals and determine a course of study that will allow the student to master a specific medium. The idea is to help each student make the most out of his or her time at Art Center by recommending particular classes and suggesting appropriate faculty members to work with. For the novice, Art Center can seem like an endless feast; however, eight terms zoom by quickly, making this the ideal time to focus one's studies.

FIFTH TERM REVIEW

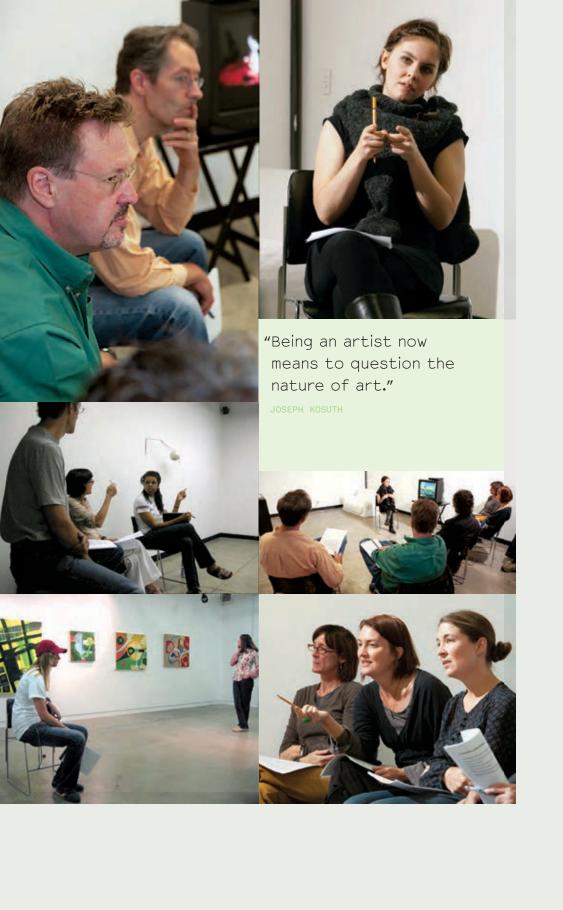
At the fifth term review, core faculty assemble to consider a student's work and direction during an indepth critical examination of his or her achievements. Prior to the review, students submit an artist statement outlining the relevant critical issues and historical context for their work to serve as an introduction for discussion.

Fifth term reviews mark the crucial transition point between assignment-based work and the beginnings of work in which students define their own practice. This transition is an ongoing process within any young artist's development, and while individual conversations between students and faculty continuously occur, the fifth term review is the designated forum during which students introduce their independent work and ideas to the core faculty. Anticipating the occasion can make students a bit nervous, but most leave feeling inspired and energetic. These lively discussions move quickly, jumping between analysis of concrete projects and consideration of future possibilities. After the review, each student receives a written summary of faculty insights and recommendations.

SENIOR PROJECTS

The Fine Art Department believes that a student's ability to clearly articulate the premise and implication of his or her art is crucial to the artist's ultimate accomplishment. Senior Projects is a two-term course coming at the culmination of the undergraduate education. It is designed to cultivate a responsible approach to the presentation and articulation of one's practice as an artist. Students refine exhibition and installation strategies while simultaneously developing an artist statement that can descriptively and conceptually contextualize their studio practice. Seniors organize both solo and group exhibitions, verbally presenting their ideas to a knowledgeable and diverse Fine Art faculty as well as to their peers. In Senior Projects, students are exposed to the demands, rigor and vitality of contemporary art practice, and learn how contemporary art discourses can influence views on what they produce.





THIRD TER

A third term rev the foundation c Chair, Director a dents individual

After a broad exyry art and an interest the third term reindividual goals will allow the standard the idea is to he of his or her timparticular classe members to wor can seem like an zoom by quickly one's studies.

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"Art is communication—it is the ability to manipulate people. The difference with show business or politics is only that the artist is freer."

IFFF KOONS

"A belief is like a guillotine: just as heavy, just as light."

FRANZ KAFKA





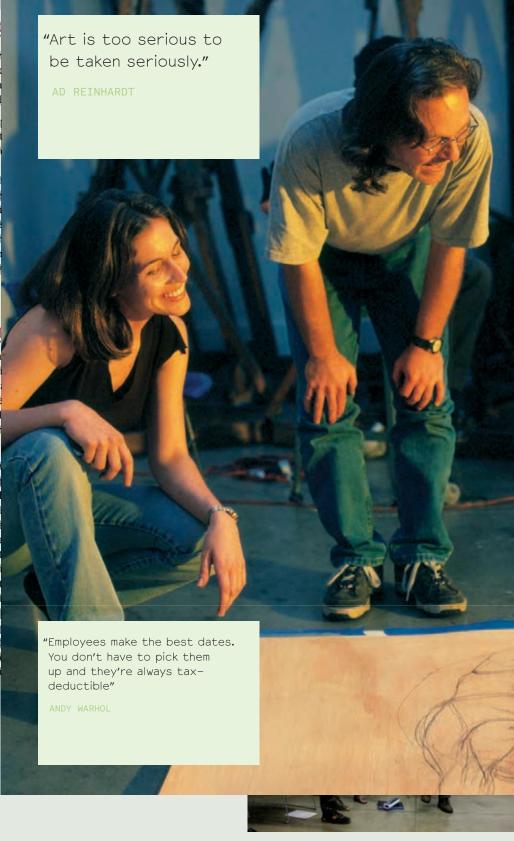
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Core Fine Art Faculty





DAVID HULLFISH BAILEY

Dave Hullfish Bailey's practice investigates the geographic and social organization of places. His projects are highly researched, but also quite playful and speculative in the way they organize the diverse information and narratives they uncover. His sculptural installations, photographs, drawings, publications and workshops celebrate art's cultural function as a space for asking questions and earnestly pursuing curiosity about the world around us.

Bailey's recent projects include solo exhibitions at the Secession, Vienna (2006); Casco Office for Art, Design and Theory, Utrecht (2007); and Raven Row, London (2009). His work has been included in prominent international group exhibitions including the Socle du Monde Biennale, Denmark (2004); and the Lyon Biennale, France (2007). His published works include three books: *Union Pacific* (1999), *Elevator* (2006) and *What's Left* (2009).







Structures and Systems

This course examines various strategies used by contemporary artists to give their work

Internal coherence.

It investigates strategies employed in a wide range of media with an emphasis on sculpture, installation, photography, performance, social interventions and other hybrid and experimental forms. A question examined in depth is how subject matter, audience and context impact the consequential meaning of work?

FAR 204 - Monday 8 - 1

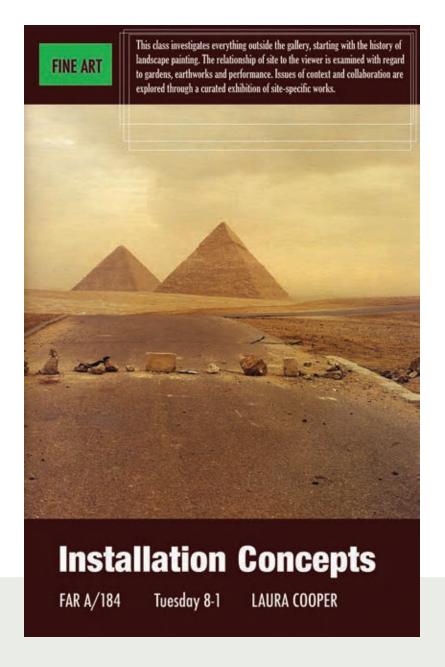
Dave Bailey

LAURA COOPER



A synthesis of land art, gardening and botanical study, Laura Cooper's installations trace and record change over time through the use of photography, drawing, sculpture and natural materials.

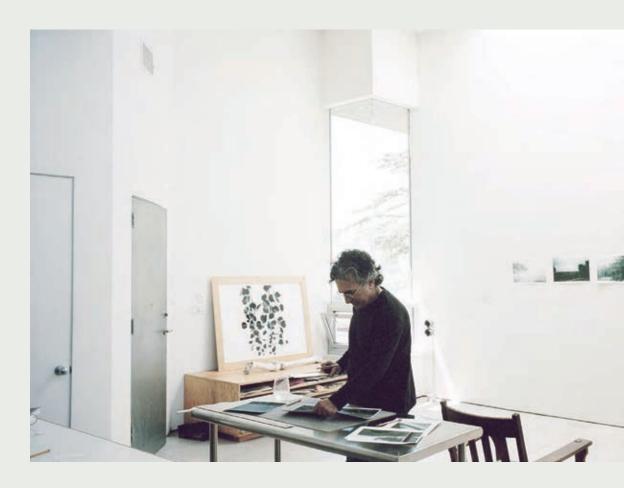
Cooper has exhibited at Angles Gallery, Santa Monica; Holly Solomon, New York; and The Contemporary Museum, Honolulu. Her site-specific installation and performance works include a week-long event at the Los Angeles Arboretum that incorporated landscape design, performance and art. Landscape design projects include the Kleinberg Residence and Contemporary Art Collection in Orange County, which was designed by Taalman Koch Architecture.

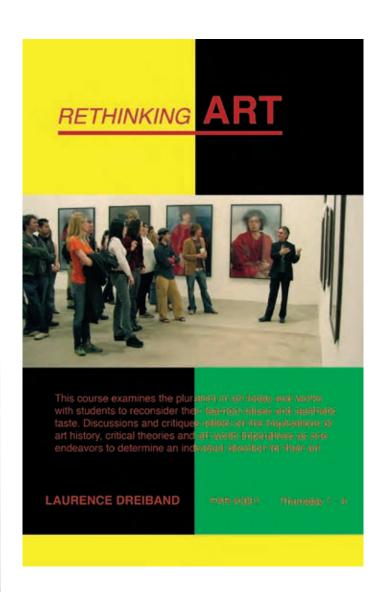


LAURENCE DREIBAND

Laurence Dreiband is a productive loiterer. He makes things, sometimes exhibits them and sometimes lives in them. His artwork blurs genres of drawing, painting, photography and film, and addresses the representation of nature and the nature of representation. Dreiband's architectural design incorporates geometry in pursuit of simplicity and the essential. These interpenetrating structures of natural materials reveal time and process, light and space, and dissolve distinctions between interior and exterior.

Dreiband's work has been published and exhibited internationally. He has thought about art and art education for a long time, and writes, teaches and creates art programs based on what he's learned. Dreiband has chaired the Fine Art Department at Art Center since 1972.





KATIE GRINNAN

At the heart of Katie Grinnan's work lies a fundamental interest in the dislocated relationship among sight, site and the kinesthetic. She is interested in the entropy that occurs over time in both the physical and the illusionistic world. By combining photography and sculpture, she makes it possible for social, psychological, imagined, physical and visual space to exist simultaneously, while spotlighting the incongruities between the surface and structure of an object.

Grinnan has had solo exhibitions at the Whitney Museum of American Art at Altria, New York; the Aspen Art Museum, Colorado; and most recently the MAK Center for Art and Architecture, Los Angeles. She has been included in many group exhibitions, including the 2004 Whitney Biennial at the Whitney Museum of American Art, New York; Real World: The Dissolving Space of Experience at Modern Art Oxford, England; and Second Nature: The Valentine-Adelson Collection at the Hammer Museum, Los Angeles. Her work is in the collections of the Museum of Contemporary Art, Los Angeles; the Los Angeles County Museum of Art; and the Hammer Museum. She has been awarded the AXA Artist Award, a Guggenheim fellowship and a Pollock-Krasner Foundation grant. She is represented by ACME, Los Angeles.





STUDIES IN CONTEMPORARY SCULPTURE

This studio workshop presents an art historical context for the practice of sculpture, and draws from a wide range of recent influences, such as science, architecture and film, in considering sculpture from a multifaceted perspective. There will be readings, discussions, slide lectures, field trips, and demonstrations with an emphasis on making work.



KATIE GRINNAN

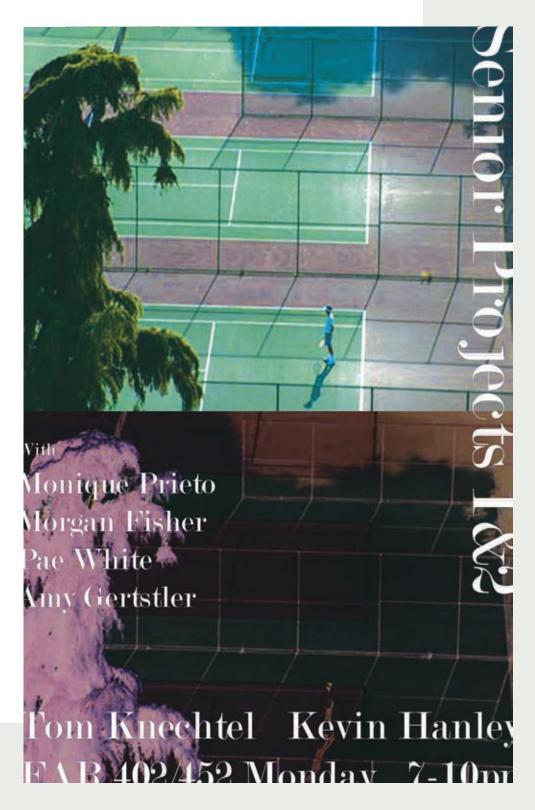
FAR 152 WEDNESDAY 2-7

KEVIN HANLEY

Kevin Hanley's body of work demonstrates an ongoing interest in the elusive nature of perception. Hanley experiments with video, photography, sound and painting to produce simultaneous but separate—and often mutually resistant—articulations of time, movement and memory. Exhibition titles such as Sentiment and Vagrancy and Bearing and Delinquency indicate that Hanley's artworks are often described as mechanical and distant, but simultaneously playful and emotive.

Hanley's international group exhibitions include: The 50th International Art Exhibition, La Biennale di Venezia, Venice; Site Santa Fe Second Biennale, Santa Fe; Delta, Musee d'Art Moderne, Paris; and Index, Museum of Contemporary Art, Los Angeles. He has been featured in numerous galleries including: ACME, Los Angeles; I-20, New York; Taka Ishii Gallery, Tokyo; and Galerie Christian Nagel, Cologne.





TOM KNECHTEL

Tom Knechtel's paintings and drawings employ a visual language ranging from delicately descriptive to painterly and expressive, and feature a cast of men and animals and men in situations using narrative elements. They have been described as "rich and idiosyncratic" (Christopher Knight, Los Angeles Times) and as "whispering their secrets like a love-struck moose" (art critic Benjamin Weissman).

His work is in the collections of the Museum of Modern Art, New York; the Museum of Contemporary Art, Los Angeles; and the San Francisco Museum of Modern Art, among many others. In 2001, a survey of his art, On Wanting To Grow Horns: The Little Theatre of Tom Knechtel, traveled the country.







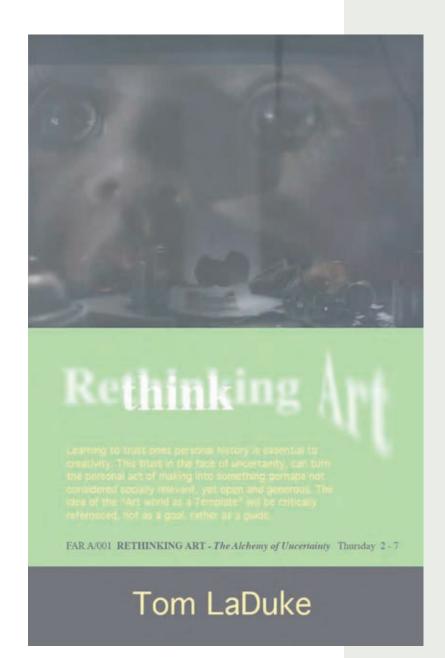
This class provides a rigorous introduction to both technical and formal problems in painting. Emphasis is placed on understanding the fundamentals of the painter's craft through a range of materials and mediums including; pigments and paints, structures, surfaces and grounds, brushes and tools, varnishes and preservation strategies. Subject matter is examined through traditional painting genres; still life and landscape, figure and portrait, symbol and allegories.

TOM LADUKE

Tom LaDuke's paintings and sculptures have been described by Artforum's Micol Hebron as "a powerhouse of illusive—and elusive—imagery that is thoroughly seductive and magical in its technical virtuosity." In LaDuke's work, meaning is tied to its production, which involves not only skill but a singular commitment to process and investment of time. His interest also lies in a sense of poetics imbued in the work and the liminal effects of colliding the imaginary with the real.

LaDuke has been awarded the Trustee Merit Scholarship from the School of the Art Institute of Chicago. His work is in the collections of the Museum of Contemporary Art, Los Angeles, the Orange County Museum of Art, Newport Beach; the Solomon R. Guggenheim Museum, New York; and the Jumex Collection, Mexico, among others. He is represented by Angles Gallery, Santa Monica.





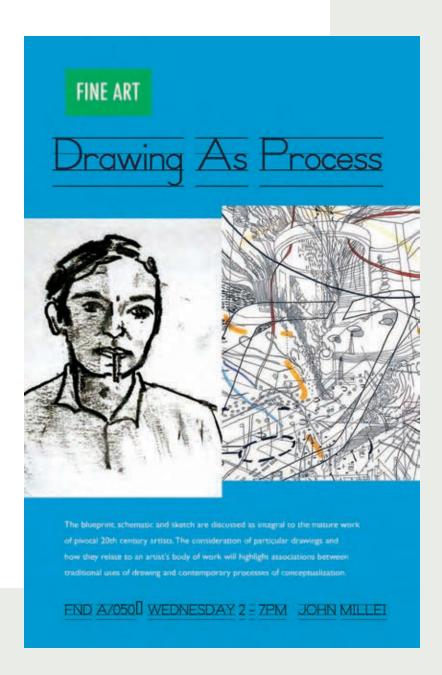
JOHN MILLEI

John Millei rummages though the history of painting, looking for formal clues to its past. His abstract paintings address the dialectic and sometimes polemical relationship between art history and the present. Los Angeles Times critic David Pagel once wrote of John Millei: "If he belongs to a respectable lineage of modern painters, his more perverse pedigree would include Albert Ohlen's anxious abstractions; Sigmar Polke's cunning ridicule of commercial

culture; Andy Warhol's chilling expressions of alienation; and Jasper Johns' uneasy fixation on the violent erasure of shared symbols in American abstract art."

His paintings and drawings have been exhibited internationally for more than 25 years and are in several major public and private collections. Publications include: *Terra Paintings*, *Personal*, *For Surfing* and *Procession*.



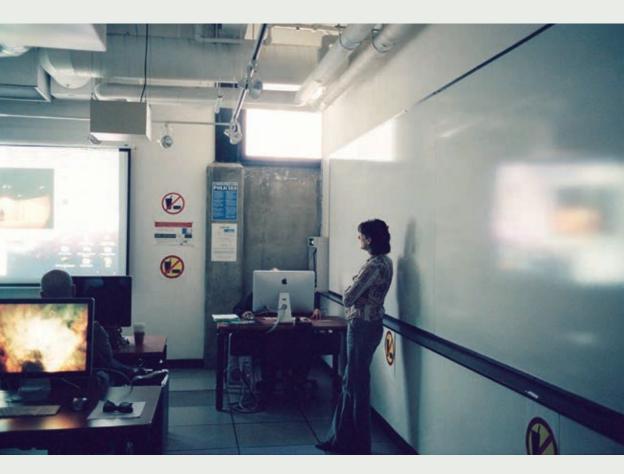




JEAN RASENBERGER

Jean Rasenberger's videos and photographs are an inquiry into portraits such as those found in nudie magazines, real estate listings, ethnographic films, paleontological sites, abandoned prisons and the headstones of dead revolutionaries. Her work explores the narrative matrixes and sinkholes of tropes and cues that potentially lead to subterranean passages and free-floating repositories of subject formation.

Rasenberger's work has been exhibited internationally in museums and galleries, notably the Museum of Modern Art, New York; the Louisiana Museum of Modern Art, Kunstforeningen, Copenhagen; Renaissance Society, University of Chicago; Centro Colombo-Americano, Bogota; and the Long Beach Museum of Art. She has been awarded grants through such venues as the National Endowment for the Arts, Mid-American Arts Alliance, Brody Foundation and Long Beach Museum. She has also been the recipient of an Art Center Great Teacher Award. Her work is in private collections, and can be seen at jeanrasenberger.com.





ANTHONY ZEPEDA

In Anthony Zepeda's work, the choice of materials and the process of making art are as important as the subject matter. His creative process reflects an investigation into a wide variety of media and subjects, including random patterns found in scientific forms, historical references, artifacts, personal and appropriated photography, and designs happened upon by chance. Much of his work has been informed by travels to remote destinations within Asia, South America and Europe.

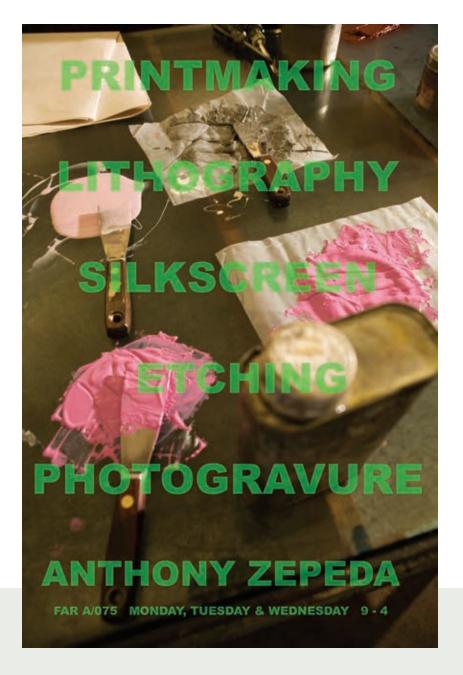
A significant element of Zepeda's practice comes from his exposure to artists through years of collaboration. As a former Master Printmaker at Gemini G.E.L., his career includes working with renowned artists such as Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, Richard Serra, Bruce Nauman, Richard Diebenkorn and Edward Ruscha.

Zepeda has exhibited his personal work nationally and internationally since 1980.

Recent group exhibitions include Confluence of 9 at the National Gallery of Thailand.

Recent solo shows include exhibitions at Andlab, Los Angeles and MOMA, Rio de Janiero.





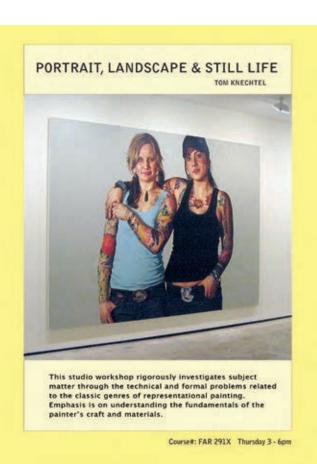


The Mischievous Image The Seductive coupling of Photography and Painting

translate photographic information in their work, along with recent artist photographers whose pictures move from document to construction while appropriating various pictorial strategies and

FAR - 000 Contemporary Issues Friday 9 - 12 Jean Rasenberger





DRawing GEnerates Thinking





ABOVE / FACULTY MEMBER REBECCA CAMPBELL PAINTS IN HER STUDIO.





ROSETTA BROOKS is an art critic, writer and curator. Formerly the editor and publisher of London's ZG magazine, she is founding editor of Zg Press. Brooks has written for numerous art magazines (Artforum, Flash Art), museum catalogs and anthologies. She received her B.A. (Hons) and Master of Philosophy from London University.

REBECCA CAMPBELL has exhibited nationally and internationally at locations including the Gagosian Gallery, L.A. Louver Gallery, Ameringer-McEnery-Yohe Fine Art and the Hammer Museum. Her work is regularly presented at art fairs including Art Basel, Art Basel Miami Beach and ADAA's The Art Show. Campbell has been featured in several publications and received her B.F.A. from Pacific Northwest College of Art and her M.F.A. from UCLA.

Sculptor MASON COOLEY has been in several solo and two-person exhibitions in Los Angeles as well as group shows in Los Angeles, New York, London and Cologne. He received his B.F.A. and M.F.A. from Art Center.

ZOE CROSHER is a nationally and internationally exhibited artist who has shown her work in Los Angeles, New York, Vancouver and Rotterdam. She has served as an associate editor for the journal Afterall. Crosher published a monograph titled Out of the Window (LAX), as well as an upcoming monograph, The Reconsidered Archive of Michelle Dubois, published by Aperture Books. She received her B.A. from UC Santa Cruz and M.F.A. from CalArts.

M.A.GREENSTEIN is an internationally recognized researcher, publisher, speaker and coach. She is a Fulbright Scholar and founder of the George Greenstein Institute, a 21st-century, whole-brain learning and leadership institute. Greenstein earned her B.A. in art history and her M.A. in dance from UCLA, and her Ph.D. in interdisciplinary arts education from Claremont Graduate University.

BRUCE HAINLEY is a poet, critic and writer who has contributed to several books on artists. He is a contributing editor for Artforum and writes for Frieze and Parkett, as well as various other contemporary art and culture publications. He earned his B.A. from the College of William & Mary, and his Ph.D. from Yale University.

occasionally at an exhibition, during which artists discuss both how they create and the ideas behind their current work.

MITCHELL KANE is the director of the Fine Art program at Art Center. He previously served as director and curator for the Hirsch Farm Project, an arts-based think tank. Kane has exhibited both nationally and internationally, receiving several awards for his graphic design work. He earned his M.F.A. from the School of the Art Institute of Chicago.

GARY KORNBLAU is the founder of Art Issues Magazine, a seminal arts journal that was instrumental in the rise of Los Angeles as an international art capital towards the end of the 20th century. He continues to publish and edit a series of fine art books. Kornblau earned his B.A. and M.A. in philosophy from Columbia University.

SOO KIM has curated numerous exhibitions and projects since 1990, and her work has been exhibited in Los Angeles, New York, London, Seoul and the Netherlands. Her work is included in many public and private collections, including the Los Angeles County Museum of Art and The Broad Foundation. Kim earned her B.A. from UC Riverside and her M.F.A. from CalArts.



LEFT/ SOO KIM





JANE MCFADDEN is director of art and design history at Art Center. A historian of modern and contemporary art, she is currently working on a book, Walter de Maria: Meaningless Work, segments of which have been published in Grey Room and Art Journal. She has written for Modern Painters and X-tra, and authored an essay in the anthology L.A. Artland: Contemporary Art from Los Angeles. McFadden earned her M.A. and Ph.D. from the University of Texas at Austin.

JAMIE MCMURRY has been an active artist and educator in the fields of installation, video, performance and conceptual art for more than 15 years. He has curated and organized numerous video and performance exhibitions in Seattle, Los Angeles, Boston and abroad. McMurry exhibits both nationally and internationally. He earned his M.F.A. from Donau-Universität Krems.

ADAM ROSS has exhibited in numerous museums, including New York's New Museum, MOCA, San Francisco Museum of Modern Art, Museum of Contemporary Art San Diego and the ARKEN Museum of Modern Art in Copenhagen. His work is in numerous private and public collections, including those of the Los Angeles County Museum of Art, MOCA and Orange County Museum of Art. Ross received his B.A. and M.F.A. from UC Santa Barbara, and attended the Skowhegan School of Painting and Sculpture.

JANTUMLIR is an independent curator and regular contributor to Artforum, Frieze and Flash Art. He earned his B.A. from UCLA and M.F.A. from CalArts.





"Messages that are conveyed emotionally and sensuously can break up more prejudices and habitual behavior patterns than umpteen pamphlets and intellectual treatises."

PIPILOTTI RIST

VISITING ARTISTS

Among the most memorable experiences in the Fine Art program are the opportunities to meet notable artists, see their work firsthand, and hear them speak about where they are in their lives and careers, and how they got there.

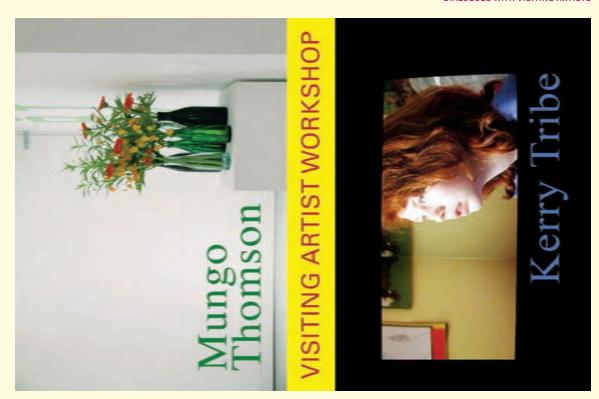
Visiting Artist Workshop is a 14-week studio where an invited artist lectures, critiques and works one-on-one with students.

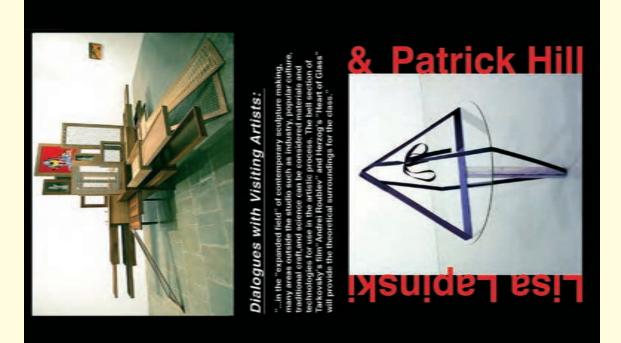
Dialogues with Visiting Artists is a class that presents two artists and considers a particular set of issues.

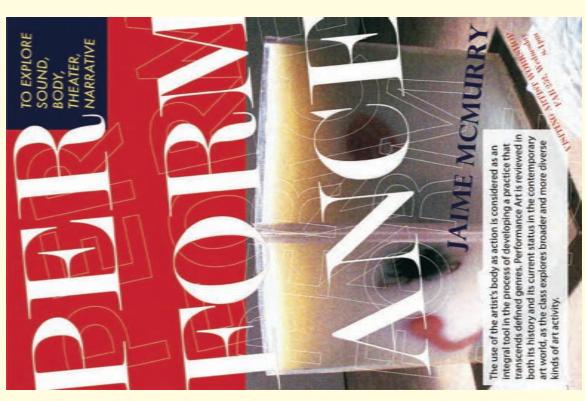
Studio Visits is a three-hour class that meets weekly at a different artist's studio, or occasionally at an exhibition, during which artists discuss both how they create and the ideas behind their current work.











JENNIFER WEST FAR 351 Studio Visits - Saturdays 1-4pm JOHN BALDESSARI

BESHTY WALEAD



STAN DOUGLAS

GROTJAHN MARK



ANNA SEW HOY

ELLIOTT HUNDLEY

ELAD LASSRY

KAARI UPSON

JAMES WELLING

ANDREA ZITTEL



PAINTING IN LOS ANGELES

PAUL SIETSEMA

MORGAN FISHER

Tom Wudl Lari Pittman
Roy Dowell Carole Caroompas
Steve Roden Monica Majoli
Kelly McLane Dan McCleary
Scott Hess Sandeep Mukherjee
Katherine Kuharic Judie Bamber
Robert Rauschenberg Exhibit MOCA

STUDIO VISITS

TOM KNECHTEL FAR A/069 Saturday 1 - 4

Jennifer West - Saturday 1 - 4 pm

MIRANDA JULY

JENNIFER STEINKAMP

VISITING ARTISTS, CRITICS AND CURATORS

At Art Center, Fine Art students learn to become serious artists. One way they do this is by meeting a variety of international artists. These encounters can often serve to demystify the idea of "the artist," as students discover the ongoing challenges artists face when making something meaningful. Invariably, many artists share how they have come to appreciate the importance of experimentation, and how art which explores new and unfamiliar territories can be a byproduct of failure.

Art Center's Fine Art and Graduate programs offer a diverse array of opportunities to encounter compelling visiting artists and scholars through guest lectures, studio visits, Graduate Art speakers and Visiting Artist Workshops.

CAMPUS VISITORS INCLUDE:

Cornelia Butler
(Museum of Modern Art)
(Museum of Modern Art)
(Museum of Modern Art)
(Museum of Modern Art)
(J. Paul Getty Museum)
Amy Adler
Lisa Lapinski
Amy Adler
Lisa Lapinski
Carole
Patrick Hill
Steve
Thomas Schiebitz
Paul S
Lecia Dole-Recio
Tom Wu
Kristen Calabrese
Dave Hickey
David
Dave Hickey
Cleri Pittman
Charles Garabedian
Charles Garabedian
Los Ang

Monique Prieto

Brad Spence	Sylvere Lotringer
Ruben Ochoa	Yvonne Rainer
Uta Barth	Glenn Phillips
Ingrid Calame	(Getty Research Instit
Michael Duncan	Walead Beshty
(Art in America)	Andrea Frasier
Gary Hill	Katrin Pesch
Pipolotti Rist	Allan Sekula
Rienke Dijkstra	Andrea Bowers
Linda Burnham	Michael Pisaro
Marnie Weber	Jean Pierre Gorir
Alexandra Grant	
Christopher Miles (<i>Artforum</i>)	
Richard Jackson	
Evan Holloway	

tute)











Christian Phillip Muller Richard Hawkins Annette Weisser Russell Crotty Morgan Fischer Euan MacDonald Bruce LaBruce Michael Fried Jason Meadows Stan Douglas **NJT Mitchell** Alain Badiou Laura Owens Kim Fisher Pae White Liz Craft Jim Shaw

Amy Gerstler Taft Green

Sam Durant

Rachel Lachowicz Paul McCarthy Diana Thater

Charles Long

Monique Van Gendren

Lyle Ashton Harris Toba Khedoori Dana Duff

Roy Dowell

Bill Viola

Christopher Knight Michael McMillan Jorge Pardo

(Los Angeles Times) Jennifer Pastor Jamie McMurry

Hirsch Perlman

Lawrence Carroll

Mark Bradford

Andrea Zittell

Christopher Williams Sterling Ruby

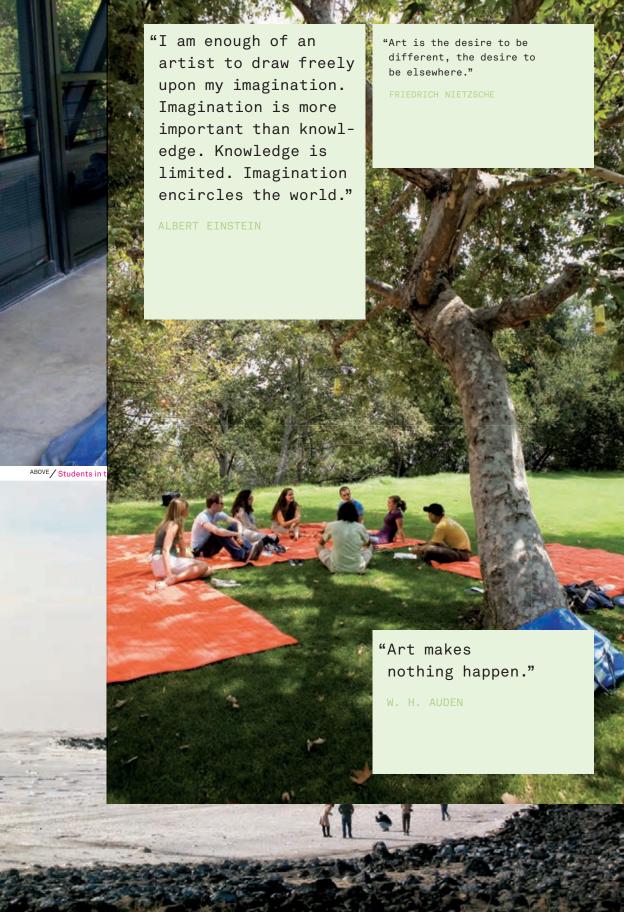
Charlie White

Martin Kersels Dagmar Demming Monica Majoli Jeremy Blake Karen Cason

















FACILITIES

Art Center's cutting-edge facilities and resources provide Fine Art students with a limitless array of creative learning options and opportunities. These include black-and-white and color photography labs; film and photography stages; film editing equipment; computer labs; a recording studio; fabrication shops; printmaking studio; the Technical Skill Center, including the 3D Rapid Modeling Lab, CNC machines, modeling facilities and Rapid Prototyping technologies; Archetype

Press, a unique letterpress printing facility; the Color, Materials, and Trends Exploration Laboratory (CMTEL), where students explore materials technologies, color application and sustainability; "smart" classrooms; exhibition spaces; the James Lemont Fogg Memorial Library, offering a comprehensive collection of resources on art and design; the Fine Art Senior Projects Gallery; and many other vital resources which support and enhance the Art Center learning experience.

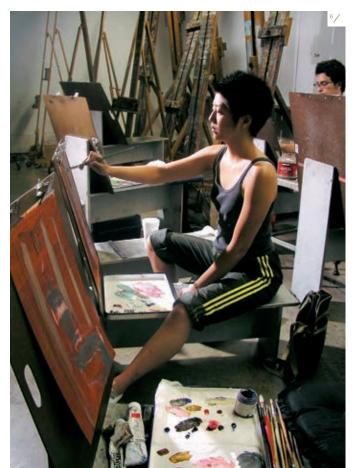
























ON-CAMPUS STUDENT STUDIOS

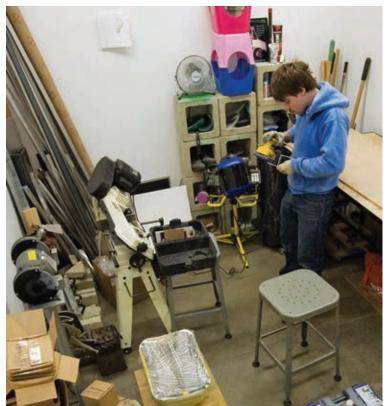
In addition to classrooms and workshops, the Fine Art Department provides studios to upper term undergraduates at a stage of their education where they are primarily developing an independent body of artwork. These spaces create a sense of community among Fine Art students and provide a personal space for them to reflect and to execute their work. They also serve as places to develop installations and to meet with faculty and visiting artists to discuss their projects. A limited number of individual spaces are available and are assigned by lottery and faculty recommendation.















ALYCE DE ROULET WILLIAMSON GALLERY



ABOVE / Russell Crotty: The Universe from my Backyard, installation view

Since its opening in 1992, Art Center's
Alyce de Roulet Williamson Gallery has served
as a unique voice in Pasadena and beyond,
engaging art and ideas of both local
and international significance.

Designed by noted architect Frederick Fisher with construction funded by Art Center Trustee Alyce Williamson and the James Irvine Foundation, the gallery's 4,600-square-foot space at Hillside Campus draws inspiration from all areas of the College.

An active partner in the education of Art Center students, the gallery produces three major exhibitions a year, looking to both history and the present for inspiration.

By engaging students in art issues and connecting the College's curriculum, it links students to a wide range of both established and emerging artists.

Artists who have exhibited in solo shows at the gallery include Sol LeWitt, James Rosenquist, Judy Pfaff, Michael McMillan and Robert Morris. The recent exhibition SIX: Alumni Making Fine Art included works by College alumni Sharon Lockhart, Charlie White,

Jennifer Steinkamp, Mark Tansey, Pae White and Hiroshi Sugimoto. The exhibition revealed how, since their graduation from Art Center, the work of these graduates gained depth, continuity and prominence. Other solo exhibitions include Andre Kertesz: On Reading; Russell Crotty: The Universe from my Backyard; and a Hiroshi Sugimoto installation drawn from his photographic series Architecture.

Other impressive exhibitions include Radical P.A.S.T.*
Contemporary Art in Pasadena, including modern works from Pasadena's Norton Simon Museum collection by Roy Lichtenstein, Robert Morris and Andy Warhol; NEURO, a collaboration between the gallery and Caltech's National Science Foundation (NSF) Center for Neuromorphic Systems Engineering (CNSE) that investigated new aesthetic territories for the 21st century; Paradise Now: Picturing the Genetic Revolution, focusing on the political, social and cultural ramifications of the monocular vision of science; and regeneration, looking at 21st century photography and its changing relationship with pictorial traditions and photographic technologies of the past.

The gallery strives to engage the broader public in a progressive dialogue about art and design for the 21st century with exhibitions such as 2005's Reverence: Poetics and Polemics of Sustainability. Pasadena is a city known worldwide for its convergence of the arts and sciences, and this was illustrated with 2004's EAR(th), including a collaboration between artist Steve Roden and earth sciences researchers from Caltech. In 2007, In the Dermisphere surveyed the art, science and culture of skin as part of Pasadena's Art & Ideas festival.

The Williamson Gallery has wholly embraced the exploration of the arts and sciences as one of its main programmatic goals. The gallery seeks projects that will resonate deeply with the tenor of our times, provoke intellectual dissonance and conjure unexpected pathways of thinking for Art Center's students, faculty, alumni and the public.



ABOVE / James Rosenquist: Recent Paintings, installation view

BELOW/ Art Center's sculpture garden, with work by Anthony Caro, Michel Gérard, Donald Judd and Bruce Nauman



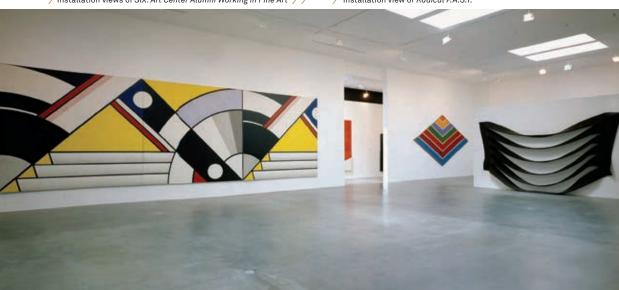
BELOW / Installation view of Jennifer Steinkamp: Stiffs





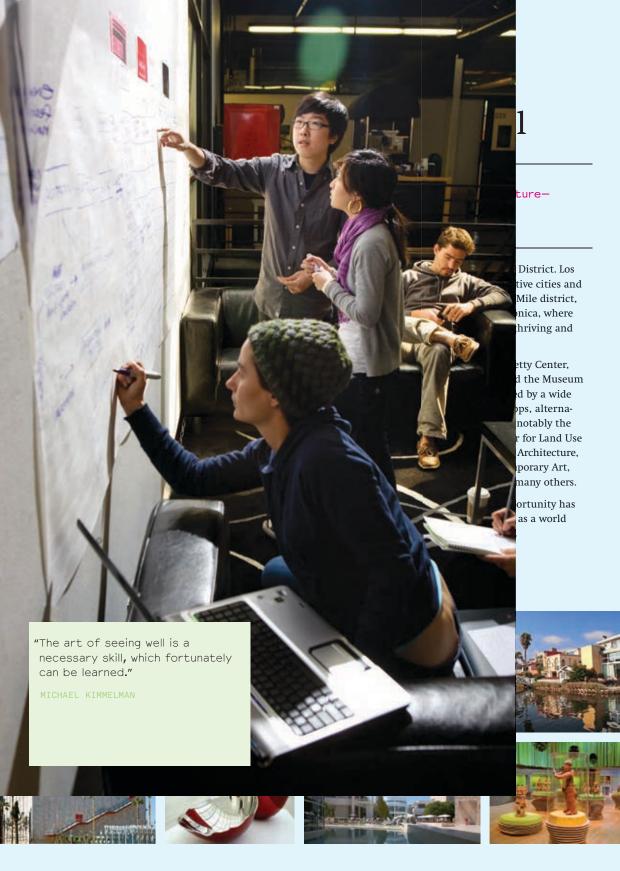


ABOVE / Installation views of SIX: Art Center Alumni Working in Fine Art / / BELOW / Installation view of Radical P.A.S.T.*



BELOW, FROM LEFT / Installation view of EAR(th) by Steve Roden, Mark Simons and Ann Marie Polsenberg and NEURO: An Art And Science Collaboration







"Bad art is, 'Wow! Huh?' and good art is, 'Huh? Wow!'"

ED RUSCHA

"Nothing, I think, is more interesting, more poignant, and more difficult to seize than the intersection of the self and history."

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District. Los tive cities and Mile district, onica, where thriving and

etty Center, d the Museum ed by a wide ops, alternanotably the r for Land Use Architecture, iporary Art, many others.

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"Art is not a reflection of reality—it is the reality of a reflection."

IEAN-LUC GODARD

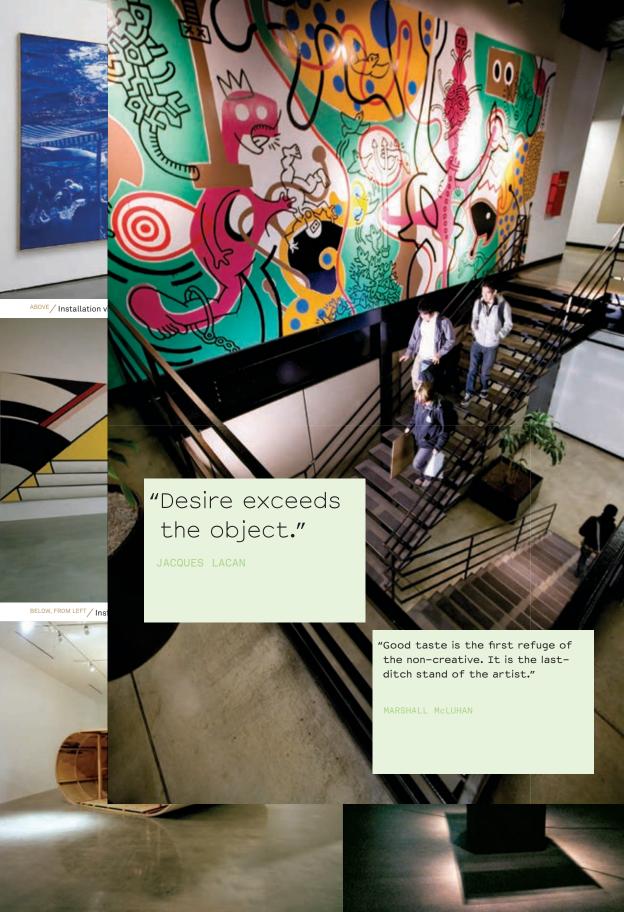












LOS ANGELES

International Art Capital

"If most American cities are about the consumption of culture, Los Angeles and New York are about the production of culture not only national culture but global culture."

BARBARA KRUGER

Los Angeles is known for its unique culture, yearround sunny climate and close proximity to beaches and mountains. It also has one of the largest artist communities in the world, a rich resource for Art Center students, offering dialogues with visiting artists, visiting artist workshops, one-on-one mentoring, studio visits and guest lectures.

Neighboring Art Center's Pasadena campus is an impressive collection of cultural institutions, including the Norton Simon Museum (formerly called the Pasadena Art Museum) which hosted Marcel Duchamp's first retrospective in 1963 and today houses one of the world's most prestigious collections of classical and modern art. Also in Pasadena is the Armory Center for the Arts, Pacific Asia Museum and Huntington Library, Art Collections and Botanical Gardens.

Students can take advantage of the Los Angeles Metro light rail system, taking the Gold Line from Pasadena to historic Chinatown, where several art galleries and an active artist community have taken root. One stop

away, and just 10 miles from campus, is the heart of downtown Los Angeles and the Arts District. Los Angeles County is composed of distinctive cities and neighborhoods, including the Miracle Mile district, Culver City, Beverly Hills and Santa Monica, where hundreds of galleries provide a large, thriving and diverse art scene.

World-class museums including the Getty Center, Los Angeles County Museum of Art and the Museum of Contemporary Art are complemented by a wide array of artist collectives and workshops, alternative spaces and nonprofit institutions, notably the Museum of Jurassic Technology, Center for Land Use Interpretation, MAK Center for Art and Architecture, Hammer Museum, Outpost for Contemporary Art, Machine Project and Farmlab, among many others.

Overall, such artistic diversity and opportunity has contributed to the region's reputation as a world center for innovative art and thinking.















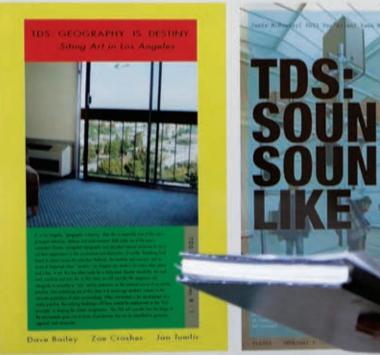


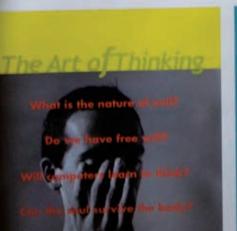




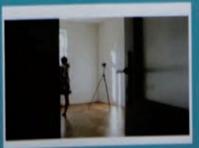












Marie Committee Committee





INNOVATIVE CURRICULUM

It is an exciting time to be an emerging artist.

Both the methods for creating art and the audience for art are expanding, and advances in technology are offering artists an amazing assortment of creative opportunities.

At the same time, art's purpose and meaning is constantly being challenged. We live in a time of contradictory values, accelerated change and multiculturalism, where universal notions of quality have been discredited and conceptions of art's "progress" and other hald true.

And as the incessant influence of popular culture-television, movies and music-continues to redefine the cultural zeitgeist, today's artists find themselves questioning the conventions of established genres.

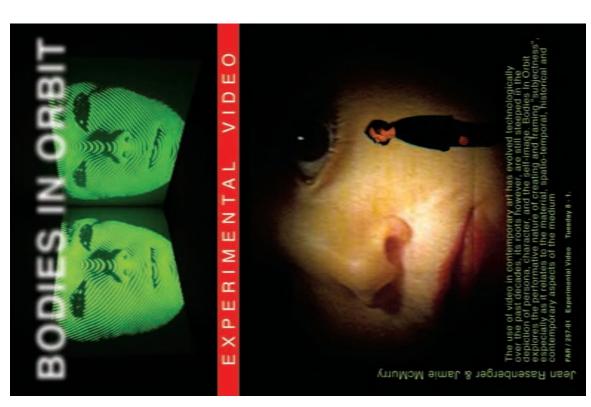
So how is it possible to teach art today? And where is art headed?

To help make sense of it all, Art Center's Fine Art Department offers an innovative curriculum, taught by a perceptive faculty that shed light on the ways in which artists reconsider the possibilities of art. The following posters present just a taste of the imaginative courses our program has offered.











Deviant Practices is a studio class that examines how we create

and acquired skills. The class is valuable for all creative individuals, aim is to transcend predictable habits of creativity and encourage discussions will reconsider the history of process work and should challlenge one's own assumptions about how work is made. The and is particularly appropriate for Art, Design, Illustration, and by questioning learned methodologies, established mindsets, Photography & Imaging majors. Assignments, lectures, and students to deviate from familiar art practices.



DIGITAL CONSTRUCTIONS

FRIDAY 2-7PM

FINE ART AT ART CENTER

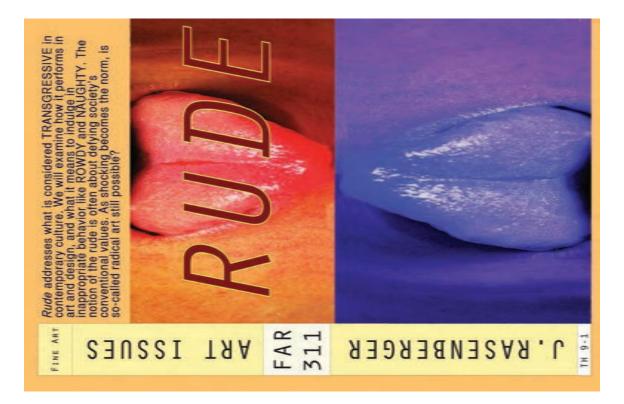
Verisimilitude

relationship of fact and fiction, media and mediation, and the shifting role of documentary forms in the age of digital reproduction performance and cinema. Mainstream media has falled to confront the filmmakers is reinvigoraling the form with innovative work, confronting the complexities of contemporary experience, Verisimilitude will investigate the In photography today, artists are creating premeditated models of the real, merging historical and conceptual art practice with aspects of architecture. deeper fulls of current events, and a new generation of documentary

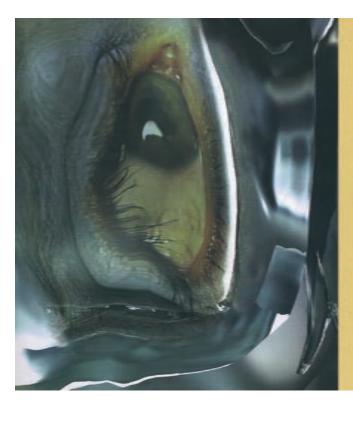
chard Plerce iom Anderse harle White anya Kahn.

Saturday 1-4 pm

Inside the Art Worl Hamma Hamma Hall H. Fernand House, H.







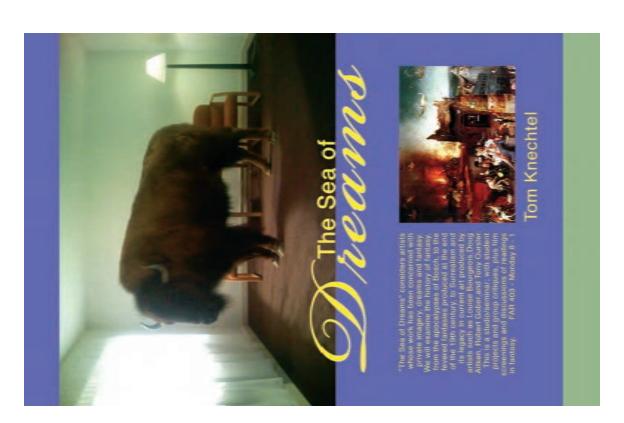
This advanced class will focus on honing each student's individual work and vision through a combination of intense studio practice, one on one meetings with the instructor TOMILADUKE and class critique, TIONIDAYEMIN A goal is to challenge any unrelated or irrelevant conceptions acquired in their education. TARRED

What might a considerably of soutplace her How does material poceas and mind all come to the act to abupture? Its earlighter multidimensional? Can soutplace allow us to think about the universe? The radius of thought test? In this clear we will explore the interface between different mode of exploring acutioning and proposed and exploring acutioning the interface between different mode of expenditule, instituting brain and environment to art sympathetic to the complexities of life interface but sometimes to expend the explorition of place with groups of people and methods not always intended to be clear where multiple kinds of expended to be applicable to an interface but discontinuous the environment of expended to an and ultimately reformed not other more manced constructions. The point is for exclipture to means our lives, (echnology and perceptual mystery are all turestly enriched in another we are preceptual mystery are all turestly enriched in another we are applied.

Advanced Sculpfure: BE

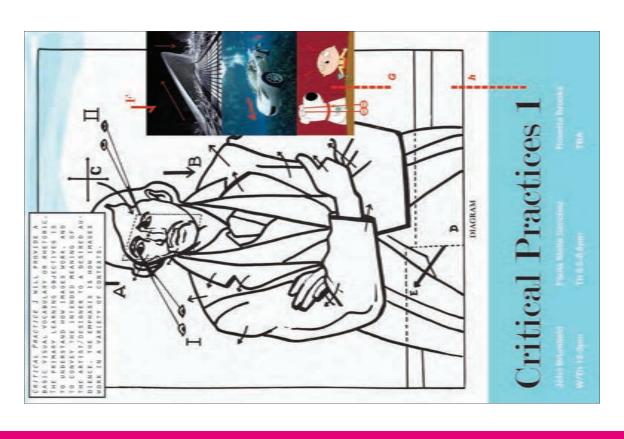
SON COOLEY & KATIE GRINNAN

AR 203 Advanced Sculpture Thursday B - 1 room 106





2 .. 10' RMP Ren RPT LMP 115 40 30 30 30 36 TO RUP MOTIVATION, SOUAL DEVELOPMENT, 9 NEW BOOM - PEOPLE CAN BE PROJECTIVE! ENGAGED OF PHISSING COMPETENCE PELATEDNESS, 3 MINICACINY ARE ARE SOCIAL DEVELOPMENT 3 PERSONA WELL-ACING - Bush of THE CHESTS APPEARS OF PERSON OF PHYSICAL MOTIVATION IS ABITVATION & INTENTION -IT PILL TERRELES. -IT GAN BE BE CUGHT ON BY NTERNAL IM HUMAN TENDENCY TOWARD LEAFANNES * POLYTON A RESTIGNISHIPS BUILT HAPT SCHOOL BEHALF. EXTERNAL PRESSURE. -SENSE OF ALTOXOMY HAS TO BE PRESENT KTHER. - RELATED NESS - BNOTIONAL DEPENDENCY CA HETERS OF THINKS IN A ENCOURAGES MONIVATION . _ REWARDS , FEEDBACK TO THERE BY THE BOTTOM TO TERANTIE PELATICISAP W/ MER PARTS HS EVERAL. -A SOCIAL ENV'T THAT AFFORDS COMPANIES WAS TAKEN WITUPE ARE THE ELATERISS IS EXPECTED TO RECET A STATE



MAKING MEANING

Earning a bachelor's degree in Fine Art at Art Center means learning how to think critically, learning how to understand and build upon cultural legacies, and learning how to make sense of a rapidly changing world in order to take advantage of timely opportunities. It entails not only creating meaningful and imaginative artwork, but also developing the ability to convincingly articulate the ideas that provoke that work. This ability to think critically and to persuasively express ideas also enhances employability. A life in art should balance intellectual curiosity with the pleasures of physical production. In the end, it is a life that searches for meaning through making, and desires to make a significant cultural contribution.



THE BIG PICTURE

Each term the Humanities and Design Sciences Department presents a lecture series titled *The Big Picture*. This series brings leading figures and scholars to Art Center to explore key issues of our time as well as their historical antecedents. These presentations broaden our students' knowledge in fields outside their major, stimulate their creative processes and enhance the intellectual climate of the College.

RECENT SPEAKERS:

such as the visual culture of the cization of artistic labor in the fessionalization of institutional has published writings on topics U.S. in the late 1960s and early War Era, she explores the polition contemporary art and the pro-Workers: Radical Practice in the Vietnam nuclear age, the impact of AIDS Julia Bryan-Wilson is an art histocritique. In her 2009 book, Art UC Irvine. Her research focuses on the intersection of art and 1970s, particularly within the Art Workers' Coalition and the rian and director of the Ph.D. politics since the 1960s. She program in visual studies at New York Art Strike.

cated to the poetic and aesthetic books on cultural history includnoteworthy galleries and museums. dimensions of science, mathemat-Through their work at IFF (IFF), Margaret Wertheim is the author of the Wertheim twins have curated Figuring, an organization dedimathematical themes at several Pearly Gates of Cyberspace: A History of Space from Dante to the Internet. ing Pythagoras' Trousers and The Wertheim and her twin sister co-founded the Institute for exhibitions on scientific and ics and the technical arts.

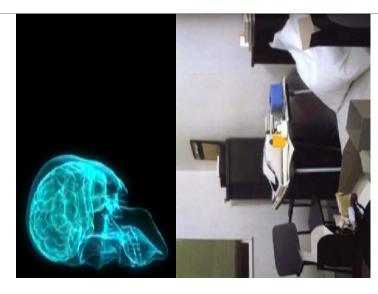


Thierry de Duve is a professor of modern and contemporary art theory, and actively teaches and publishes in the field. He was a fellow at the Center for the Advanced Study of the Visual Arts (CASVA) at the National Gallery of Art in Washington, D.C. He has been a visiting professor at the University of Lille 3 (France), the Sorbonne (France) and at the Hogeschool Sint-Lucas Beeldende Kunst in Ghent (Belgium).

Kurt Andersen is a best-selling author and host of the Peabody Award-winning public radio show Studio 360. Andersen was the cofounder of the legendary Spy Magazine and authored the New York Times bestseller Heyday (Random House), which won the Langum Prize for the best American historical fiction of 2007.

Neurons Sparking: Theories of Perception in 21C.

M.A. Greenstein Wednesday 4-7pm



With neuroscientists blazing the trail to understanding the neurobiology of human perception and computational technologists crunching the numbers to create new means of neuroimaging, artists are compelled to ask new and different kinds of questions about their own engaged process of looking, seeing and doing.

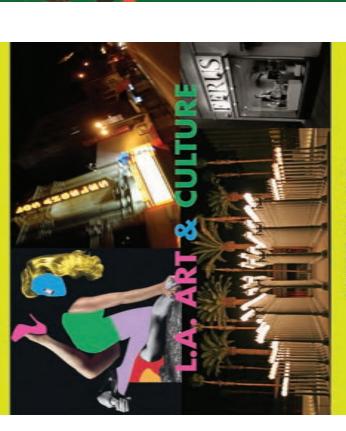
Pivoting on the Allosphere research conducted by the Art, Media and Technology team at UC Santa Barbara. Neurons Sparking introduces students to the continuum of intellectual history, eachettics and systems thinking that enriches today's biotech practices, e.g., cognitive science and neuropsychology. We will visit the Alphashere and with our minds and brains fully rewired, take up an informed discussion of perception in 2cr. Reading will include works by setuthors from past and present (Kant. Bergson, James, Ramachandran, Nerela, Schwertz, Schwertz, Saffrional, Additional/viewing will include works by artists and scientists who are currently reinvestigating, perception from phenomenological and neuro-aesthetic points of view.

The seminar looks at what happens to art critician when contemporary art is valued and framed within hat stems of these tends and managed, art is the role of art seedy when a sensy modern art against art seedy when a sensy modern art against here affected in the world of popular cuiture? The English of Art is a sensy modern art against the action of art is the role of art seedy when a sensy modern art against here. The MAN 324 Rosetta Brooks Monday 3.5-6.5pm



Rosetta Brooks

LA as actually and myth in art made in California since the late 1960s. Intense Los Angales, get ready for your closeup. This advanced-level course will use focus will be given to how artists have used and responded to their proximity to the Hollywood movie and television industries.



READINGS IN FINE ART; THE ART OF SEEING

understand the pervasive flood of images in our cultural landscape This course examines the ways we see, and how we can begin to As images from photography, advertising, art, news, science and new media increasingly dominate the global environment, it is particularly important for artists to understand recer to visual analysis and theories of visual literacy.



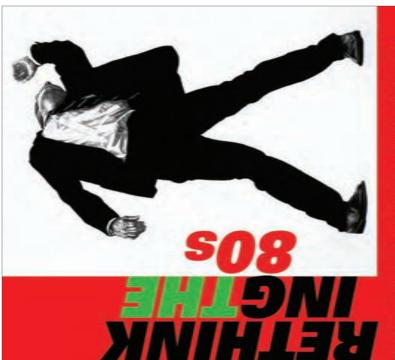
BRUCE HAINLEY

CUL 269-01

Monday 4-7pm

Open to Undergraduates

MAKING MEANING



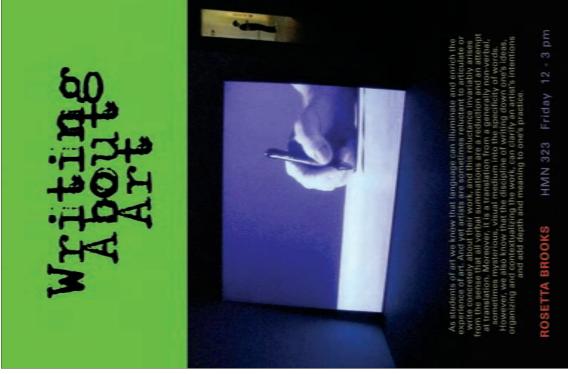
The decade of the 1980s is only now being historicized. What kind of cultural products (art. fashion, music, films, TV, advertising) did the decade introduce? How did technology play a role in challenging our perceptions of reality? What were the 'Style wars?' the 'Culture wars?' How did market forces impact/change our vision of everyday life? Appropriation, parody, nostalgic play and the reconfiguration of historical forms and images were just some of the approaches used both in popular culture and in art.

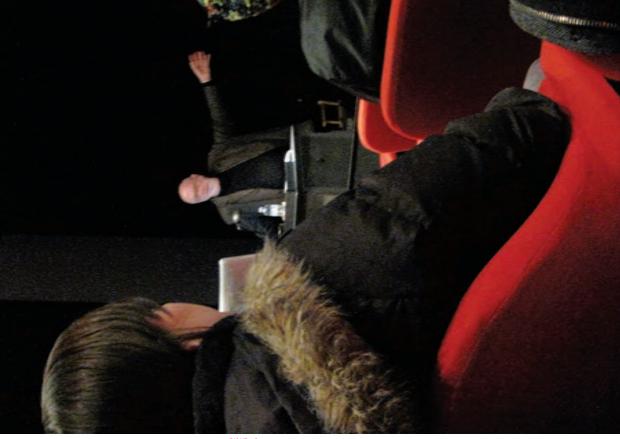
This class will examine the 80s as the starting point for cultural trends of the present. Were the seeds of today's culture planted 30 years ago?

ROSETTA BROOKS

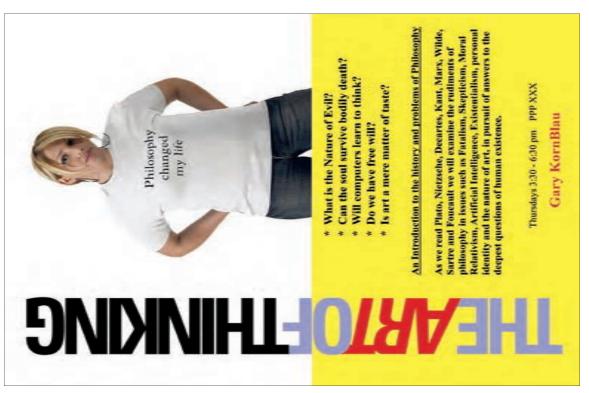








RIGHT / Michael Fried, "Why Photography Matters As Never Before" Grad Art Seminar lecture series







TRANSDISCIPLINARY SOIGNIS

ary workshops that can sharpen skills in a nass media, design, film and the performing art are dissolving the boundaries between arts. Today's artists are reimagining how art functions, how it is distributed, and how its role in culture is expanding. Art Center's open, flexible and interdisciplinary programming allows Fine Art students In the 21st century, new forms of fine

disciplinary programming, Art Center offers In addition to our open, flexible and interferent departments to investigate a subject Art-sponsored TDS courses combine graduate an innovative educational concept called a diverse team of faculty, these studio and undergraduate faculty with students

from four or five departments. The Fine Art

and how in turn painting has influenced the specific installation and including a visit visualization of movies; and Tools, explortion to horror, the grotesque and abject Recent Fine Art TDS topics have covered in film, photography, painting and site-Jgly, examining artists' ongoing attracing how painting has borrowed from film, to Robert Smithson's Spiral Jetty; Loving ing the handmade in an age of digital

STEALING PICTUR

ilm From Painting and Painting From Film

Jean Rasenberger Tom Knechtel Holly Willis



and works by filmmakers such as Fellini, Greenaway, Jarman, been in bed together since the earliest silent films. The class will examine the many forms this mulval interest has taken, Miyazaki and Kubrick. In looking at the cross-fertilization of painting and film, we are hoping that the students who sts and filmmakers have will do both static work and moving work, will find some including animation, production design, painting, video, outh, From the This class examines the numerous ways cross-fertilization of their own for the last Whitney Bia rade visuals and in

SS: SECON



Tom Knechtel Laura Cooper

Lectures: M.A. Greenstein and Jane McFadden

Disciplinary Studio workshop exploring ideas on The Fine Art Department presents a new Trans-

interest in the concrete particulars of one's surroundings iften overlooked in the development of a studio practice underlying aim of this class is to encourage aesthetic area's climate, variegated topography and abundant can stand in for every other place, and it has. In art this has often made for a dislocated sensibility. One construction and destruction of worlds. Los Angeles If, in Los Angoles, "geography is destiny," then this is aspecially true of this city's principal industries: natural resources to carry out experiments in the defense and entertainment. Both make use of the

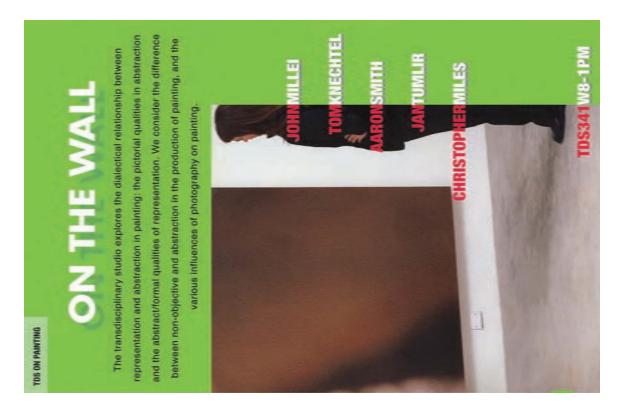
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" through the relationships between children and nature, as representations of nature, from the history of painted landscapes to photography and cinema, considering poetry and literature along the way. The physical form of landscape will be considered as well enriched by class readings, films, guest speakers and field trips in this Transdisciplinary Studio we will be looking at cultural earth works and sculpture. We will additional

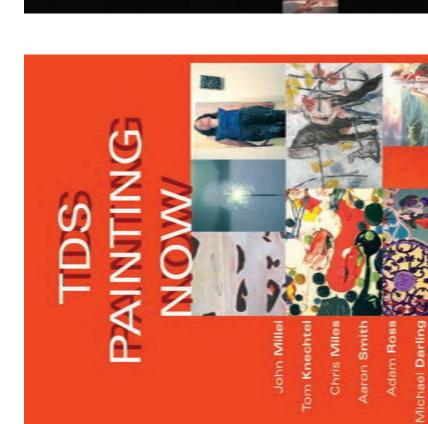
TDS-320-01

2 - 7 pm room 106

Wednesday Wild Culture







This course explores a compulsion toward the transgressive, raw and grotesque in art, performance, film and literature, Loving Ugly examines these tendencies in art from Goya to Expressionism and from Surrealism to Abject Art. The sometimes brutal paintings of Chaim Soutine and Francis Bacon along with irreverent work by Mike Kelley and Paul McCarthy will be analyzed in relation to writers like Celine, Genet and Burroughs, and film-

Studio Workshop - Jason Holley and John Millei Lecture Series - Mark Breitenberg, Benjamin Weissmar Bruce Hainley, Jan Tumlir, & Jason Smith

Studio 108

Nechestes a

TDS T/103

taste as a way of challenging conventional values and questioning the role

that art plays in society, and in turn their work has altered our culture.

makers like Pier Paolo Pasolini, Roman Polanski and John Waters. From its roots in modernism's violation of aesthetic and cultural taboos to Punk and Goth sensibilities, artists have chosen to work outside of mainstream

David Pagel

TDS: T/320 Beautiful Networks: Art and Design inspired by Systems in Culture & the Natural World

What do cities, ants, the internet, weather, our bodies and brains have in common? They each, in their own unique way, reveal patterns of interrelated processes of movement and organization, indeed, beautiful networks of relations and energy flow are visible everywhere and at every scale in our natural and cultural environs. The roles of the designer and artist has never been more important than to join the brilliant paradigm shifters who recognize the large and small brilliant paradigm shifters who recognize the large and small brinds.

TDS T/410 R

Rachel Lachowicz and Esther Pearl Watson (Un)doing Feminism Jean Rasenberger

Monday 8am-1pm

FINE ART AT ART CENTER

Women in Art will explore the ways in which

the creative production of women has, does

and will impact our social, political and

aesthetic endeavorrs







FINE ART STUDY ABROAD

Today's artists must have a global perspective. At Art Center, our participation in a broad variety of art and design opportunities has made the world our campus. Through collaborations with other educational institutions, governments, organizations and other enterprises, our students have recently studied in England, Germany, France, Italy, Japan, China, Mexico, Chile and Singapore.

GRAND TOUR

Recently, 12 Fine Art students and three faculty members traveled to Europe to experience first-hand the extraordinary cultural treasures as well as important international art exhibitions including the Venice Biennale in Italy; Documenta in Kassel, Germany; and the Skulptur Projekte in Münster, Germany.

The grand tour began in London with private viewings conducted by curators at the Tate Modern, along with presentations at the Institute of Contemporary Arts (ICA), Serpentine Gallery, Whitechapel Gallery,

In Germany, there were lectures at Documenta with prominent Berlin artists such as Thomas Museum of Contemporary Art, Berlin's Museum Contemporary Art, and private studio visits the brilliant editor of Frieze, Jörg Heiser, for Photography, Kunst-Werke Institute for studio visits with prominent artists work-Saachi Gallery, Hayward Gallery and White students through the 52nd Biennale di Venezia. conducted tours of the Hamburger Bahnhof Cube. Notable scholar Chris Townsend led scholars and artists conducted visits to the city's cultural treasures and guided and bicycle tours of Münster. In Berlin ing in England. In Venice, curatorial Demand and Thomas Schiebitz. Powerful experiences such as this immersive art tour of Europe can be transformative—dramatically expanding students' ideas about how and why art is produced. This is why, at Art Center, we consider study abroad to be a vital component in an artist's education.









Student Portfolios







Richard Galling PHOTOGRAPH



"The Fine Art Department is rather remarkable. Every term I feel that I have been pushed to my limits, and as a result, my work is getting stronger both conceptually and formally."

RICHARD GALLING





Lauren King PAINTING/INSTALLATION

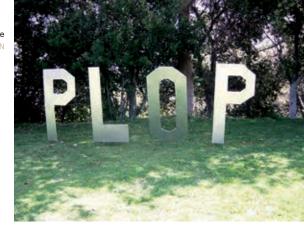


 ${\bf Jordan~Swerdloff~and~Jennifer~Joseph~SCULPTURE/INSTALATION~(1000~SQ.~FT.~PLASTIC~WRAP).}$



John Kuhl DIGITAL IMAGE/INSTALLATION

Jacquelyn De Longe



"Art Center's Fine Art program has shattered my previous conceptions of art. It has transformed my work into a more conceptual and conscious practice."

JACQUELYN DE LONGE





Richard Corral PAINTING



Jane Anne Thomas SCULPTURE

"Art Center has been such a pivotal and guiding part of my education. It was crucial in my decision to ask larger questions about the direction of my work."

JANE ANNE THOMAS





Cathrina Kapteyn WALL SCRATCH/INSTALLATION DETAIL (LATEX PAINT, DRYWALL)



Richard Goodwin SCULPTURE



"Art Center has destroyed and reinvented everything I previously loved. It has shown me the complexity and the roots to all that I knew, as well as an enormous world that was previously unknown to me. Art Center has shown me that the view of the eye is only the tip of the iceberg."

JAMONN ROBERTS

Jamonn Roberts PHOTOGRAPH







Willaim Kaminski SCULPTURE/INSTALLATION

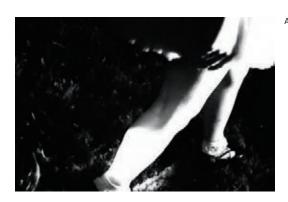


Grant Vetter PAINTING (DETAIL)



GRANT VETTER

"The Fine Art Department has been a wonderful educational opportunity for me. So many of my teachers prepared great classroom experiences. They also took extra time to help me with graduate school applications and to introduce me to galleries."



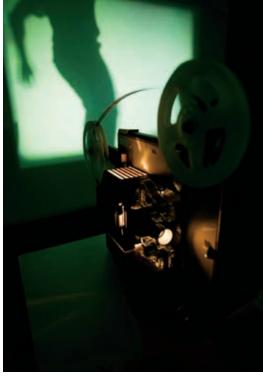
Anastasia Hill VIDEO STILL

"My experience at Art Center has been more gratifying than I could have expected. I have become fully involved in my work for the first time. And I'm in an environment that is designed to grow students through challenges, encouragement and knowledge."

ANASTASIA HILL







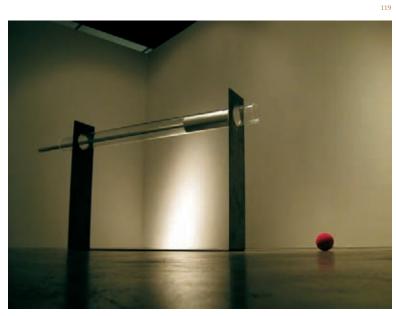
Alzira Lena Ruano VIDEO/PERFORMANCE



Aimee Macabeo VIDEO INSTALLATION



Jeff Hastings INSTALLATION



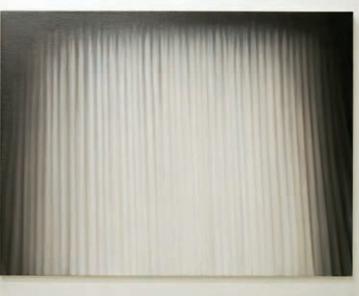
Adam Mason MIXED MEDIA SCULPTURE



Sarah Cromarty PAINTING







"My work is a way for me to articulate and understand the moments and sensations in my life that would otherwise remain intangible."

THEODORA ALLEN



Theodora Allen PHOTOGRAPH



Theodora Allen PAINTING



Andrew Cameron PHOTOGRAPHY





Vincent Alpino INSTALLATION







Jesse Gillan VIDEO INSTALLATION



"When I look back at the first pieces I made at Art Center, I wonder, 'What was I thinking?' I had no idea what I was making or why I was making it. Art Center has completely changed my life for the better. I don't know of any other school I would rather attend."

JESSE GILLAN



Nina Waisman INTERACTIVE SOUND INSTALLATION

Zhone Ping DIGITAL PAINTING





Ashley Landrum MIXED MEDIA/SCULPTURE



"Whether it's sharing my interests, having intelligent debates or trading a little gossip, my friends at Art Center keep me informed, intrigued and entertained."

ASHLEY LANDRUM















George Stubbs SCULPTURE/INSTALLATION







"My experience here has been one of immense and positive change. One of the Fine Art Department's great strengths is the range of diversity it offers students. It has provided me the level of independence to develop my practice according to my own specific needs as an artist."

GEORGE STUBBS





George Stubbs DIGITAL IMAGE

DETAIL OF DIGITAL IMAGE







Jennifer Joseph DRAWING (GRAPHITE ON TORN PAPER)



Jennifer Joseph DRAWING (DETAIL)

Jake Michaels PHOTOGRAPHS







Zachary Montanaro INSTALLATION (DETAIL)

Elleni Sclavenitis PAINTING





Conan Dynes PAINTING

"I've learned to question in a way that gets closer to the issues at hand. I also now understand that criticism is not a negative thing, but rather a tool that leads you toward a more aware and complete state."

CONAN DYNES



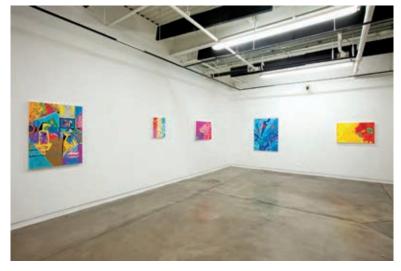


"My Art Center experience has been terrifying, stressful, fun, interesting, overwhelming, satisfying, frustrating and rewarding. I am learning to be confident about my vision and to take risks with my work."

ELLENI SCLAVENITIS









Mikelle Walker INSTALLATION (TEA BAGS)

Scott Moore DIGITAL IMAGE





Danielle Kinshella SCULPTURE (OIL FILTERS)



Carla Deasy VIDEO STILL



Ryan Mark Perez PHOTOGRAPHS





"I chose Art Center because of its amazing faculty and visiting artists. I knew being at such a prestigious school would put me in a position to explore new ways of identifying with art."

RYAN MARK PEREZ



Jordan Swerdloff PAINTING (60" X 80")



Jordan Swerdloff PAINTINGS



"I have wanted to attend Art Center ever since I took my first Saturday High class in eighth grade. The training here is unmatched."

JORDAN SWERDLOFF



Jordan Swerdloff PAINTINGS



Erika Wong INSTALLATIONS





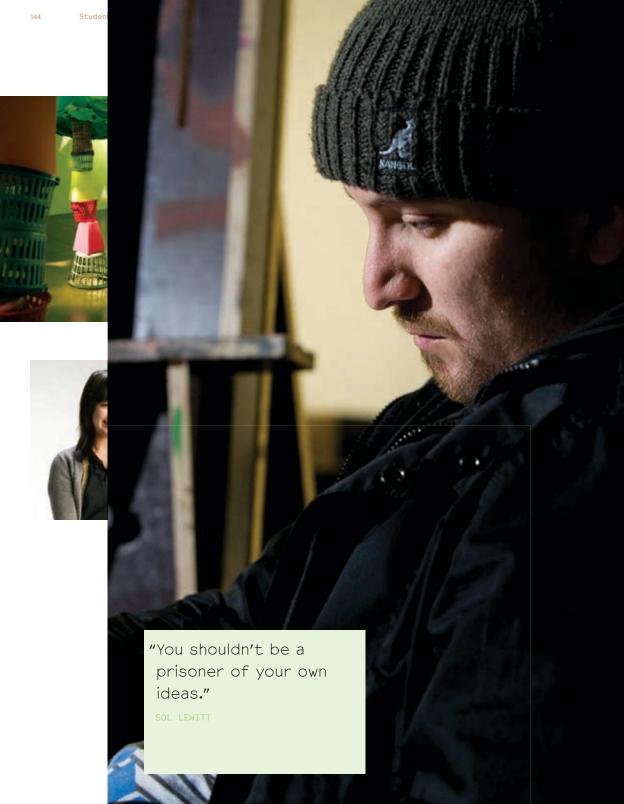
"At Art Center, I learned how to more clearly articulate what it is that I am making, and how I am making it."

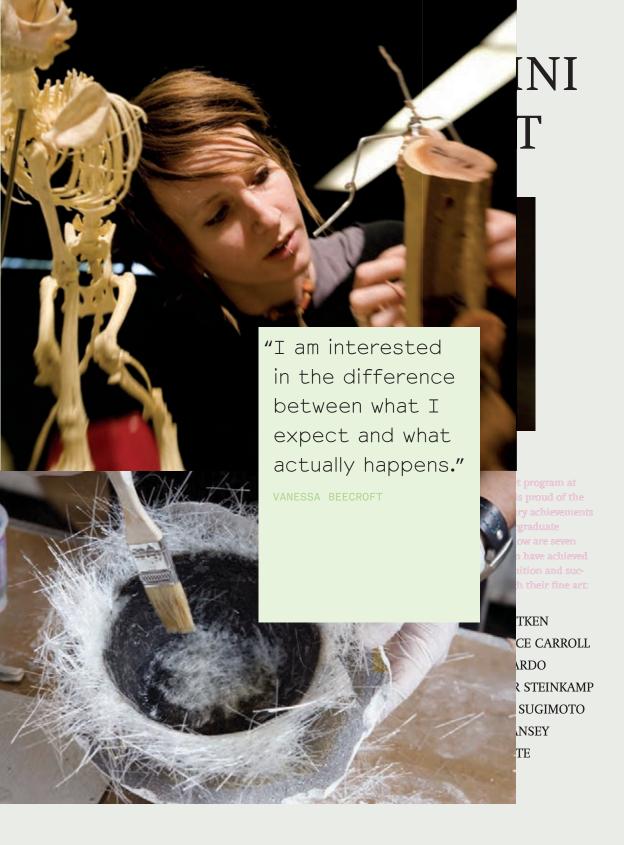
ERIKA WONG





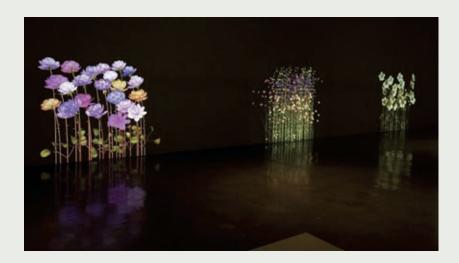








ART CENTER ALUMNI MAKING FINE ART



Art Center alumni working in fine art are a diverse group of artists who explore a wide spectrum of ideas, media and methods. Some are acknowledged to be among the most important artists working today.

What, if anything, connects these alumni besides the fact that they all attended the same school? The best tend to be thoughtful individuals whose creative endeavors denote the work of educated artists—artists armed with a skeptical yet fertile knowledge of historical precedent, visual culture and with a particular insight into contemporary critical thinking. The best of their work embodies the essence of Art Center's Fine Art Department: excellence revealed through an integration of making and meaning.

We live in a multicultural age flooded with information, endless entertainment options, rapid technological innovation and increased globalism. These circumstances mirror the collision of ideals we see daily in the work of our students in both applied art and fine art. So it is also not unexpected that the work of many Art Center alumni actively dissolves traditional boundaries between art and design, and art and mass media in various ways. This perpetual conflict of values is increasingly understood and illuminated through the open-minded and complex work explored by Art Center's Fine Art alumni. They have invented art forms and strategies that allow us to see and experience the world we all inhabit in a new way.

The Fine Art program at Art Center is proud of the extraordinary achievements of its undergraduate alumni. Below are seven alumni who have achieved both recognition and success through their fine art:

DOUG AITKEN
LAWRENCE CARROLL
JORGE PARDO
JENNIFER STEINKAMP
HIROSHI SUGIMOTO
MARK TANSEY
PAE WHITE

Notable Alumni

Based in New York, **Doug Aitken** ('91) navigates between the worlds of pop culture and fine art with aplomb. He adeptly employs a broad array of media and is best known for his innovative film and video installations. A director of more than 20 music videos, Aitken's work has been exhibited at the Centre Georges Pompidou, Paris and the Museum of Modern Art, New York, among others. In 1999, Aitken won the Golden Lion award at the *48th Venice Biennale*.

The work of Los Angeles-based Lawrence Carroll (*80) breaks down the distinction between painting and sculpture. Carroll's paintings often extend beyond the canvas, and in the case of his "table paintings," transform organically into three-dimensional works. Carroll has had solo exhibitions at Museo Correr, Venice, Italy; and Hotel des Arts, Toulon, France, among others. His work can be found in the collections of several institutions, including the Solomon R. Guggenheim Museum, New York and the Los Angeles County Museum of Art.

Famous for breaking down the barriers between art, furniture and architecture, Los Angeles-based Jorge Pardo ('88) creates work that ranges from small, brightly colored objects such as chairs and lamps to large-scale architectural pieces like 4166 Sea View Lane, his house which he temporarily opened to the public upon its completion. Pardo has had solo exhibitions at the The Dia Foundation, New York, and Fundació La Caixa, Barcelona, among others. In 2008, the Museum of Contemporary Art in North Miami organized a comprehensive retrospective of his work.

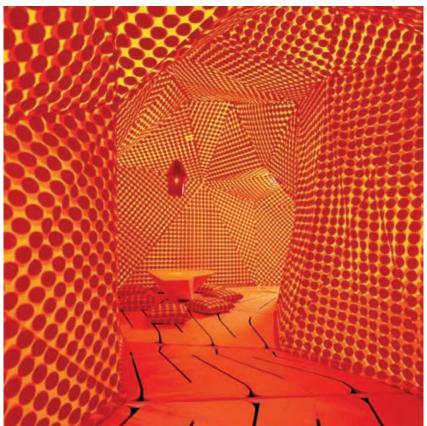
Jennifer Steinkamp ('91) is a Los Angeles-based installation artist who works with new media and video projection to explore ideas about architectural space, motion and perception. She has had solo exhibitions at Lehman Maupin, New York and ACME, Los Angeles and was included in a screening at the National Gallery in Washington D.C. Steinkamp's work was featured as part of U2's PopMart (1997) and Elevation (2001) tours; and in 2008, she was selected as the United States artist representative in the 11th International Cairo Biennale.

Believing that photography acts as a time machine by preserving memory, New York- and Tokyo-based **Hiroshi Sugimoto** ('72) styles and photographs subjects that present captured moments in time: wax figures; three-dimensional models of trigonometric functions; and the glowing screens of movie theaters. His work has been the subject of solo exhibitions at the Metropolitan Museum of Art, New York and the Museum of Modern Art, New York and a retrospective, jointly presented by the Hirschorn Museum and Sculpture Garden, Washington D.C., and the Mori Art Museum, Tokyo.

The work of New York-based Mark Tansey ('69) features subjects that function as metaphors on the state of art, culture and society. Tansey's paintings are rooted in illustration and tease the viewer by presenting seemingly straightforward depictions that, upon further inspection, transform into fantastic imagery. Tansey has had exhibitions at Gagosian Gallery, New York and the Los Angeles County Museum of Art, and his work is held in the collections of the Smithsonian American Art Museum, Washington D.C. and the Walker Art Center, Minneapolis.

Los Angeles-based Pae White ('91) explores the area between art, design, applied arts and architecture. White's sculptures and installations are frequently site-specific and often appear in museum spaces that defy exhibition conventions (a bookshop, an office, a children's learning area). Her recent exhibition at the 2009 Venice Biennale featured her signature large-scale multicolored tapestries transformed into a distorted bird cage, complete with actors portraying "escapee" birds. White has had solo shows at the Hammer Museum, Los Angeles, and the Milton Keynes Gallery, Milton Keynes, UK; among others.





TOP/ Doug Aitken; Migration [still], 2008; single video projection; 24:28 minute duration; Ed. of 4.

 ${\tt BOTTOM} \slash\hspace{-0.5em} / \hspace{-0.5em}$ Jorge Pardo; Untitled—Light house, 2002.









TOP (OPPOSITE PAGE) / Lawrence Carroll; Sala 1, 2009; Venice Studio, Italy.

BOTTOM (OPPOSITE PAGE) / Hiroshi Sugimoto; Empire State Building, 1997; © Hiroshi Sugimoto; Courtesy Gagosian Gallery.

Top/ Mark Tansey; Forward Retreat, 1986; The Broad Foundation, Santa Monica; © Mark Tansey; Photo © Douglas M. Parker Studio, Los Angeles.

BOTTOM / Pae White

"Live like you will die tomorrow, learn like you will live forever."

Mahatma Gandhi

"I don't like to say I have given my life to art. I prefer to say art has given me my life."

Frank Stella

PREPARING FOR A LIFE IN ART

A life in art demands a commitment to excellence, a restless imagination, endless questioning and a passion for productive work. For students, deciding what to do with their artistic gift and what type of career to embark on can be challenging.

While a career in fine art can enrich life immeasurably, it is unlike an applied art career, where creative aptitude serves the needs of a client or the requirements of a product. A fine artist sets out to fulfill their creative potential through the pursuit of ideas, self-expression and the undeniable satisfactions of artistic productivity.

Art Center's Fine Art Department believes an ability to think complexly, coupled with creative invention and a pursuit of perfection, can generate rewarding opportunities.

In the final analysis, artists choose to make art because it is an incomparably gratifying enterprise. Making art and making money don't necessarily go hand in hand. One way for artists to temper the vagaries of the marketplace and ensure a measure of financial stability is to master a visual medium while at art school. By gaining applied art skills, artists can potentially sustain their practice during challenging times.

Because Art Center's location in Pasadena is just 10 miles from downtown Los Angeles, our students are exposed to what is arguably the most active production center for contemporary art in the world. Los Angeles is also the heart of the vast entertainment industry. Art Center students often find jobs—either while in school or immediately after graduating—

working as art fabricators, exhibition preparators for galleries and museums, film and sound editors, fashion photographers and storyboard illustrators. Others find work in various aspects of film production, animation, game design and special effects. Still others find work as art critics or art teachers. The College can help students evaluate their particular aptitudes and interests in relation to potential employment opportunities.

At Art Center, the Fine Art major undertakes challenging coursework that integrates practical methods with a rigorous, liberal arts education. Unlike typical art programs, Art Center's Fine Art Department offers students the chance to study with some of the most established artists in the country, as well as preeminent designers, photographers, filmmakers and illustrators. Students additionally interface with cutting edge and established artists, critics, curators and writers who visit the program. Undergraduates have access to the Master of Fine Arts program's weekly Graduate Seminar, where they can encounter notable international artists and thinkers. Additionally, art students have open access to all other lectures provided by the design and applied art fields within the school. This exposure to a dynamic art scene, from the beginning of the program to its completion, helps students transition from thinking of themselves as students to believing in themselves as professional artists.

Rather than separate the realms of the commercial and fine art communities, we offer our students a broader understanding of the art industry. This broad perspective opens up, rather than limits, the kinds of collaborative projects our students can participate in and it challenges both the fine art and applied art communities to redefine the role of the artist. Many of Art Center's distinguished Fine Art alumni—Jorge Pardo, Pae White, Jennifer Steinkamp, Doug Aitken and Mark Tansey, to name a few—are recognized for breaking down these boundaries and redefining what art means and how it functions. Contemporary culture is rapidly changing as designers and architects join with artists in reimagining the visual landscape. By offering a curriculum that encompasses both design and fine art, we are preparing our students to help negotiate and build this terrain.

The Fine Art Department at Art Center does not maintain the romantic myths of the struggling artist. Many students and parents assume more traditional commercial art endeavors (illustration or graphic design) will offer the security of future employment, while fine art offers only deprivation and uncertainty.

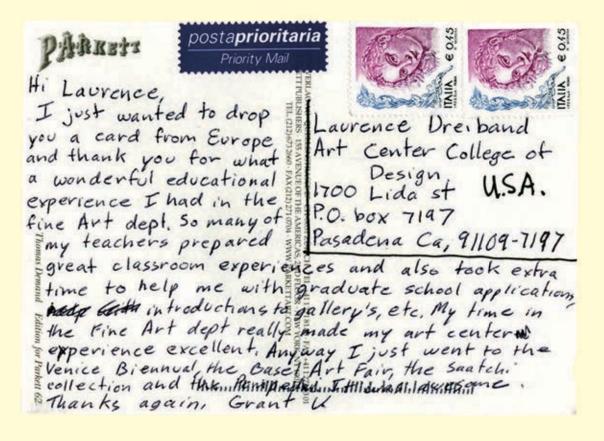
It is not that simple.

Success in art, as in any field, is difficult to predict. The fields of applied art can be extremely competitive and generally only the very best graduates can expect to earn high incomes. Fine art, though somewhat more uncertain, has the potential to be surprisingly lucrative.

There are many factors that contribute to one's achievement in art. Yes, talent, skill, ambition and hard work are essential, but so are timing, personal relationships, opportunity and luck. The particular nature of an individual's work and the overall economic climate will undoubtedly influence what they can expect to earn and accomplish. And, again, success as an artist and "making it" in the art world are not necessarily one and the same.

When considering whether to pursue art, each individual should consider what level of uncertainty they're comfortable with, as well as what kind of rewards they're seeking.

One certainty is that Art Center's Fine Art program comprehensively examines the numerous opportunities that exist today for artists, and teaches students realistic strategies for achieving their dreams.



Published by the Fine Art Department, Art Center College of Design **Editorial and Curatorial Direction:** Laurence Dreiband

Design: Katie Hanburger, Yasmin Khan for the Art Center Design Office

Design Office Director: Ellie Eisner Project Manager: Jered Gold Production Designer: Audrey Krauss

Associate Designers: Miguel Ramirez, Brian Saldivar, Maya Shin

Photography: Steven A. Heller **Faculty Portraits:** Richard Choi

Additional Photography: Vahé Alaverdian, Laurence Dreiband,

Ken Merfeld

Writer: Laurence Dreiband Editors: Lara Warren, Mike Winder Copy Editor: Alex Carswell

Research: Jennifer Joseph, Jordan Swerdloff

Course Poster Design: Laurence Dreiband, Mitchell Kane Printer: Clear Image Printing Company, Glendale, CA

Colophon:

This book was set in Swift, designed by Gerard Unger; Courier Sans designed by James Goggin; and Akkurat, designed by Laurenz Brunner.

Additional Photography:

page 73: Los Angeles images: Broad Contemporary Art Museum (BCAM) cast façade including installation of *Urban Light* by Chris Burden by Robert Irwin, © 2009 Museum Associates/LACMA

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A leader in art and design education for 80 years, Art Center College of Design is dedicated to academic excellence and offers a rigorous and transdisciplinary curriculum, a faculty of notable artists and a commitment to socially responsible art and design. Our students challenge boundaries and take risks, preparing them to realize success and fulfillment in the world of art and design—and beyond.

Art Center College of Design 1700 Lida Street Pasadena, CA 91103 www.artcenter.edu

Admissions Office

626.396.2373 admissions@artcenter.edu

Fine Art Department

Laurence Dreiband Chair, Fine Art Department dreiband@artcenter.edu 626.396.2348

Mitchell Kane Director, Fine Art Department 626.396.2480 mitchell.kane@artcenter.edu

www.artcenter.edu/fineart/infopo



FINE ART

