FACULTY

Jennifer Bolande  Henry Hopkins  Lari Pittman
Chris Burden Emeritus  Mary Kelly  Charles Ray
Barbara Drucker  Barbara Kruger  Nancy Rubins Emerita
Russell Ferguson Chair  Paul McCarthy Emeritus  Adrian Saxe
Andrea Fraser  Catherine Opie  James Welling
Roger Herman  Hirsch Perlman  Patty Wickman

2007–09 VISITING ARTISTS & FACULTY

Julie Ault  Hal Foster  Wangechi Mutu
Roy Arden  Eve Fowler  Joel Otterson
Jack Bankowsky  Andrea Geyer  M.A. Peers
Derek Boshier  Marcelino Goncalves  Jacob Samuel
Andrea Bowers  Phyllis Green  Michael Schreyach
Gerard Byrne  Iva Gueorguieva  Anna Sew Hoy
Carolyn Castaño  Gustavo Herrera  Amy Sillman
Aimee Chang  Jamie Isenstein  Francesco Siqueiros
Patty Chang  Stanya Kahn  Don Suggs
Phil Chang  Nance Klehm  Jan Tumlir
Checkpoint 303  Cindy Kolodzieji  Jeffrey Vallance
Gregory Crewdson  Eli Langer  Erika Vogt
Douglas Crimp  William Leavitt  Colin Westerbeck
Zoe Crosher  Anthony Lepore  Rachel Whiteread
Amada Cruz  Euan MacDonald  Suzanne Wright
Jessica Darraby  Rodney McMillan  Mario Ybarra
Harry Dodge  Yun Hee Min
Sam Durant  Donald Morgan
Mari Eastman  Rebecca Morris
Kim Fisher  Karin Apollonia Müller
Manya Fox

Salvation Mt. Chair, Niland, CA, 2007

C-print, 16 x 20 inches
Headed by a faculty of internationally recognized artists and complemented by a roster of distinguished lecturers, the Department of Art at UCLA is committed to professional art training within the context of a great liberal arts university. Within each area of specialization, encouragement is given to explore a wide range of media. Students choose from a diverse group of electives and can take classes in other departments within and outside the School of the Arts and Architecture. Regular interaction between the studio and the classroom creates a close-knit intellectual community that furthers critical thinking and creative growth.

All of the department’s courses aim to instill an understanding of and appreciation for the visual arts and their contributions to the history of cultural development and change. Current critical and theoretical thought is the focus of the Seminar in Art (Art c280), and a wide range of contemporary issues is addressed in the Visiting Artists Lecture Series. The low faculty-student ratio facilitates regular one-on-one instruction. In addition, group critique and peer review are integral components of the program.

The department attracts gifted and motivated students who thrive in an environment that encourages autonomy. They are drawn not only to the outstanding creative faculty, the University’s resources, and its location in one of the world’s leading art centers, but also to a program that encourages them to develop as artists in ways that are meaningful in the social context in which they live and work. The result is a distinguished alumni roster including artists who have made significant contributions in their fields.
The Master of Fine Arts (MFA) program offers six areas of specialization: Ceramics, Interdisciplinary Studio, New Genres, Painting and Drawing, Photography, and Sculpture. These studio areas are supplemented by seminars and lectures in contemporary critical theory. The program emphasizes the development of a sustained artistic practice through exploration, experimentation, and intensive studio work and study. Opportunities to investigate areas beyond one’s specialization are made available.

Maximum time is allowed for independent studio work, enabling students to work with up to three faculty members each quarter on an individual basis. Reviews of graduate work in the winter and spring quarters serve as a forum for critique and discussion with the entire faculty. The MFA degree normally requires two to three years of residency and culminates in a graduate exhibition.
The MFA degree requires a minimum of 72 quarter units of coursework, which typically takes six to nine quarters to complete. Students complete a minimum of 24 of the 72 required units in their field of specialization. Required courses include graduate level studio courses, Graduate Group Critique (276), and the Seminar in Art (c280). A minimum of 12 quarter units of art history and an additional 28 quarter units of art history, or history, theory and criticism coursework offered by related departments in undergraduate and/or graduate studies are also required (including Art c280). Art history, theory or criticism 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, theory or criticism courses in undergraduate study may take upper division or graduate coursework 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.

In addition to the completion of required coursework, each degree is awarded on the basis of the quality of the student’s work as demonstrated in the exhibition which is part of the comprehensive examination. The examination, administered by a faculty committee, includes a review of work completed for the formal exhibition, a document of vita, photo records of works, and a statement of the artist. The document is retained as property of the University.

For course information, please consult the UCLA General Catalog or the UCLA Web site. Information on ordering a catalog is listed at the back of this brochure. For a complete outline of degree requirements, see Program Requirements for UCLA Graduate Degrees, available in the departmental office and accessible on the Graduate Division Web site (www.gdnet.ucla.edu).

Ceramics
The Ceramics area provides the possibility of engagement with contemporary art and culture as it interfaces with ceramic media. Graduate students are challenged to experiment with form and meaning in traditional genres, or to originate expanded definitions of ceramics and mixed media, including ceramic elements in performance, architecture, and installation.

Interdisciplinary Studio
The Interdisciplinary Studio specialization combines directed research and studio practice within a context which aims to provide students with a critical forum for exploring site- and debate-specific forms of institutional critique. The specialization encourages inter-area projects which involve theoretical procedures or material processes of other academic disciplines.

New Genres
The New Genres curriculum includes performance, installation, projected image, video, film, audio, digital, hybrid and emerging art forms. New Genres is a practice which begins with ideas and then moves to the appropriate form or media for that particular idea, sometimes inventing entirely new sites of cultural production, new methodologies, technologies, or genres in the process. The area gives emphasis to questioning preconceived notions of the role of art in culture and its relationship to a specific form or medium.

Painting and Drawing
Within this specialization, graduate students are encouraged to examine and explore all the creative possibilities offered by two-dimensional art forms, while continuing to develop their own personal styles of expression. Students are encouraged to broaden their perceptual awareness through observation, translation, and invention of images and to develop their critical skills through discussion of the historical precedents for their work.

Photography
Focusing on the interrelation of photography and art, study in this area is directed toward works of art made using photographs. Ability to understand and discuss photography’s unique historical, material, and narrative potential is emphasized over technical considerations. Work in installation art and video in conjunction with photography is encouraged.

Sculpture
This area enables graduate students to develop proficiency in various three-dimensional processes, materials, and techniques. Sculpture’s emphasis on understanding the world of contemporary expression aims to strengthen and focus each student’s sense of personal direction in the arts.
Benjamin Britton  
“Empire consolidation,” 2007  
gouache and watercolor on paper, 26\(\frac{1}{2}\) x 21 inches

Mateo Tannatt  
“Brick in the Sand/Group Activity/Kids,” 2008  
3-part video: 10 minutes each, monitors, cast rubber
The Department of Art and New Wight Gallery are housed in the newly constructed Eli and Edythe Broad Art Center. The Broad Art Center, designed by Richard Meier & Partners Architects, offers expanded studio spaces, updated classrooms, and galleries for student exhibitions and public programs.

Upgraded departmental facilities include loft-like painting and drawing studios with natural lighting and open-air ventilation; an 11,000 sq. foot indoor/outdoor sculpture studio, tool room, resource area, and exhibition space; color and black-and-white projection rooms and enlargers for photographic work, including a horizontal mural enlarger and a 52" color processor; a fully-equipped indoor/outdoor ceramic lab and exhibition/work space for large-scale projects; and printmaking facilities for intaglio, relief, and lithography processes. Additionally, the department offers a computer lab with Macintosh computers equipped for digital photography, video editing, and DVD production; flatbed scanners for film and reflective media up to 8½" x 11"; and a 44" wide inkjet printer.

All MFA students are offered the use of individual studios off-campus in the Warner Building, a 45,000 square-foot facility in nearby Culver City. In addition to individual studio spaces, the Warner Building houses photography, sculpture, ceramics and computer labs, as well as open space for gallery, classroom, or lecture use. Although the Department of Art does not offer graduate level courses in the summer, the graduate studios are open year-round.
The Hammer Museum, the Grunwald Center for the Graphic Arts, the Fowler Museum at UCLA, and UCLA Live are major resources for students in the Department of Art. The Hammer exhibits a wide range of contemporary art as well as offers lectures, readings, concerts, and films. The Fowler Museum at UCLA includes major works from Africa, Asia, Oceania, and Pre-Columbian North and South America. UCLA Live, at the vanguard of dance, music, spoken word, and experimental theater, presents and produces over 200 performances each year on and off campus.

The New Wight Gallery is vital for the visual arts on campus, both as a venue for exhibiting student work and as a forum for discussion. Graduate students organize a biennial exhibition of graduate-level artwork selected from on-site studio visits by graduate students to a number of the most prestigious art schools and university art departments in North America and abroad. MFA exhibitions take place in the New Wight Gallery throughout the academic year.

Prominent guest artists visit classes each year, and distinguished artists are brought to campus annually with funding provided by the UCLA Art Council. The department hosts a Visiting Artists Lecture Series and sponsors symposia with specific themes and core groups of students who act as respondents. Symposia speakers represent internationally acclaimed artists and theorists from various disciplines, including architecture, film, art, and art history.

The University’s many resources include several special archives and collections. The Arts Library contains more than 200,000 volumes on art history, architecture and architectural history, design, studio art and related areas, as well as a comprehensive collection of artists’ books. The Boni Collection in the Department of Special Collections in the Young Research Library is an outstanding collection of historical photographic prints, literature, and related material. The Visual Resource Collection, housed in the Department of Art History, includes a teaching collection of approximately 320,000 slides documenting the history of art from neolithic times to the present. Additionally, the UCLA Library subscribes to ARTstor (www.artstor.org), an online database providing access to approximately 700,000 images of art, architecture, and other culturally significant objects spanning pre-history to the present day.

Los Angeles is home to world-renowned museums including the Getty Museum, located four miles north of the campus, the Los Angeles County Museum of Art, and the Museum of Contemporary Art, Los Angeles, as well as colleges and universities throughout the region. A vibrant art scene exists with galleries throughout the city. Los Angeles also is a regular stop for touring art exhibitions, dance companies, theater productions, and music ensembles from all over the world.
The School of the Arts and Architecture at UCLA (UCLA Arts) is dedicated to training exceptional artists, performers, architects, and scholars who are enriched by a global view of the arts and prepared to serve as cultural leaders of the 21st century. Graduate degree programs are offered in the Departments of Architecture and Urban Design, Art, Design | Media Arts, Ethnomusicology, Music, and World Arts and Cultures. The School’s unique curriculum interweaves work in performance, studio and research studies, providing students with a solid creative, artistic and intellectual foundation. World-class faculty provides a depth of expertise and achievement that supports the most ambitious vision a student can bring to the campus. To enrich their coursework students have access to outstanding art collections, exhibitions, and performing arts presentations through the School’s internationally acclaimed public arts institutions. The Hammer Museum presents art ranging from Impressionism to Contemporary, and the Fowler Museum at UCLA features material culture and art from Africa, Asia, Oceania, and the Americas. UCLA Live, one of the nation’s premiere arts presenters, brings more than 100 leading performers to the campus each year featuring programs of dance, jazz, world music, blues, international theater, spoken word, classical, and popular music. We invite you to join the growing community of UCLA Arts. Please visit our Web site at www.arts.ucla.edu.

“From the lofty achievements of virtuosos to the aesthetics of everyday life in communities worldwide, the arts are the most powerful symbol of our shared human heritage, the truest mirror of our cultural diversity, and a primary bellwether of our future. We believe that practical and critical knowledge of the arts is an indispensable foundation for enlightened citizenship in an increasingly complex and challenging world.”

—Christopher Waterman
Dean, UCLA School of the Arts and Architecture
Hirsch Perlman (center) with students Spencer Lewis (left) and Mateo Tannatt (right), Warner Graduate Studios
The Department of Art accepts applications only for the fall quarter. Admission to the department is based on acceptance by the UCLA Graduate Division and a faculty review of complete applications, including supplemental material. Applicants must have a bachelor’s degree from an accredited institution, with a minimum GPA of 3.0 for the last two years of upper-division coursework.

For the MFA degree, applicants are evaluated on their creative work, and all applicants must submit a portfolio of work consisting of a maximum of twenty still images in digital (CD-R) format, with printed back-up. Applicants may also submit a DVD, if artwork is in DVD or video format. Applicants whose work is interactive may submit a CD or URL in addition to the required still image submission. Please refer to the departmental Web site (www.art.ucla.edu) for specific portfolio guidelines. The portfolio should represent both the artistic medium the applicant is planning to emphasize and his or her potential for advanced specialized study. Applicants are asked to provide the names and addresses of three references, but letters of recommendation are not required. The Graduate Record Examination (GRE) is not required. For the MFA program, applicants with a bachelor’s degree in art are preferred, but those who hold a bachelor’s degree from an accredited institution with only some previous study in art may be admitted on the basis of a review of their work.

The UCLA application for Graduate Admission (www.gradadmissions.ucla.edu) is due by December 15. Supplemental materials, including transcripts, personal statements, and MFA applicant portfolios are sent directly to the Department of Art and are due by January 15.

The Department of Art graduate advisor, Caron Cronin, is available to assist students from the time of inquiry about application to the program until graduation. She may be reached at 310 206 7363 or by email at artinfo@arts.ucla.edu.
Katie Aliprando

Could Endure Such An Ordeal, 2007

artificial foxes, wax, easter egg dye (magenta),
plastic tubing, string, plaster gauze, pipe insulation, wood, staples, 63 x 23 x 14 inches
Financial Support

GENERAL INFORMATION  UCLA offers several kinds of financial assistance for graduate students. Merit-based support is available in the form of fellowships, assistantships, and departmental awards; need-based assistance is available to those who qualify.

Financial awards are offered to the most outstanding eligible new and continuing students in the MFA program. Entering students also may apply for University fellowships in conjunction with their application for admission. Award recommendations are made by faculty. Factors considered include creative work, potential, and, in some cases, financial need; effort is made to distribute awards among all areas of study in the department. For assistantships, special abilities are also factored into the decision.

The UCLA Financial Aid Office administers financial support for eligible US citizens and permanent residents based upon need. For graduate students, need-based financial aid is awarded in the form of loans and work-study.

Extramural fellowships also are made available by many off-campus agencies and foundations. Applicants should contact the funding organizations directly for information regarding extramural fellowship opportunities.

More detailed information on financial support is available in the UCLA Application for Graduate Admission, www.gradadmissions.ucla.edu and at the UCLA Graduate Division Web site, www.gdnet.ucla.edu (click on "Financial Support").

SCHOLARSHIPS  Scholarships—made possible through the generosity of private individuals, firms, or foundations—are available annually to undergraduate and graduate students. These prestigious awards are made by faculty nomination, and in some cases, by student application or competition. Examples of these awards are as follows:

- Laura Andreson Scholarship
- Anna Bing Arnold Award
- Samuel Booth Art Scholarship
- Hans G. and Thordsis W. Burkhardt Foundation Award*
- Shirle Carter Scholarship
- Martha Matthias Denny Scholarship
- Loris Feitelson and Helen Lundeberg Feitelson Arts Foundation Award
- Laurette Green Scholarship
- Edna and Yu-Shan Han Award
- D’Arcy Hayman Scholarship
- Werner Z. Hirsch Award in Drawing
- Hoyt Scholarship
- Emma B. Keller Fine Arts Scholarship
- Daphne K. Levinson Foundation Scholarship
- Toby Devan Lewis Fellowship*
- Elizabeth Heller Mandell Memorial Scholarship
- Bette Midler Scholarship
- Moss Scholar
- Bill Muster Foundation Scholarship
- Barbara and Joseph Naar Scholarship
- Alfredo Orselli Memorial Scholarship
- Dr. Hyman Eugene Oxnman Scholarship
- Serpouhi Paparian Scholarship
- Aubrey Penny Scholarship
- Edward J. and Alice Mae Smith Scholarship
- Charles Speroni Memorial Scholarship
- Judith and Milton Stark Scholarship
- S. A. Temple Award
- UCLA Art Council Award
- Clifton Webb Fine Arts Scholarship

*for selected graduating students

2008–2009 ESTIMATED STUDENT BUDGET

*add $15,006 to student fees for non-residents

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Faculty Biographies

Jennifer Bolande
Professor, New Genres
Jennifer Bolande has exhibited widely both nationally and internationally with solo exhibitions at Alexander and Bonin Gallery in New York; Fotografiska, Stockholm; Kunsthalle Palazzo, Basel; Pirelli HangarBicocca, Milan; and Kunsthalle Hannover. Her work has been included in group exhibitions at numerous venues, including the Hammer Museum, Los Angeles; the Museum of Modern Art, New York; and the MMK für Moderne Kunst, Frankfurt. Bolande has also been the recipient of numerous awards, including the John Simon Guggenheim Foundation Fellowship (2007) and the Andy Warhol Foundation for the Visual Arts Grants (2003, 2004). Her work has been the subject of several major survey exhibitions, including "The Anagrammatical Body" at the Staatliche Kunsthalle, Baden-Baden, Germany, in 2004. Bolande has been a visiting professor at the University of California, Los Angeles, and has served as the Associate Dean of the UCLA Department of Art.

Barbara Drucker
Professor, Painting and Drawing
Associate Dean, Academic Affairs
Drucker’s work includes sculptural objects, installation, photography, video, painting, and artists’ books. It has been shown nationally and internationally at venues such as the Mattress Factory, Pittsburgh; the Whitney Museum of American Art, New York; and the Museum of Modern Art, New York. Drucker has been a recipient of the George A. Boeswillwald Prize in 2004, and has been the recipient of a Guggenheim Fellowship in 2006. Drucker has been a visiting professor at the University of California, Los Angeles, and has served as the Associate Dean of the UCLA Department of Art.

Andrea Fraser
Associate Professor, New Genres

Russell Ferguson
Professor and Chair
Russell Ferguson became Chair of the Department of Art in January 2007. From 2001, he had been Deputy Director for Exhibitions and Programs, and Chief Curator, at the Hammer Museum, Los Angeles, and he remains an adjunct curator at the Hammer. From 1991 to 2001, he was at the Museum of Contemporary Art, Los Angeles, first as Editor, then as Associate Curator. He has organized many exhibitions. At the Hammer, these have included The Undiscovered Country (2004), a survey of various approaches to representation in painting, as well as solo exhibitions by Frances Alay (2007), Wolfgang Tillmans (2006), Patty Chang (2005), Christian Marclay (2003), and Jeff Wall (2003). At the Museum of Contemporary Art, he organized an exhibition of the circle of artists that revolved around the poet, as well as several exhibitions of the work of Liz Larner and Douglas Gordon (both 2000). With Kenny Bremberg, he organized Open City: Street Photographs Since 1950 (2000) for The Museum of Modern Art, Oxford. Ferguson is the editor of two collections of critical writing: Discourses: Conversations in Postmodern Art and Culture, and Out There: Marginalization and Contemporary Cultures, both published by the MIT Press. He has written about the work of many contemporary artists, including Thomas Eggerer, Olafur Eliasson, Tony Feher, Rodney Graham, Nikis Lee, Damian Ortega, Laura Owens, and Gillian Wearing. MA, Hunter College, City University of New York, BA, University of Stirling, Scotland.

Student Katie Aliprandi with James Welling, Warner Graduate Studies
Artofforum and Grey Room. Museum Highlights: The Writings of Andrea Fraser, was released by MIT Press in 2005. Fraser was a founding member of the feminist performance group, The V-Girls (1986-1996), the project-based artist initiative Parasite (1997-1998), and the cooperative art gallery Orchard (2005-2008). She was also co-organizer of Services, a “working-group” exhibition that toured to seven venues in Europe and the United States between 1994 and 2001. Fraser has received grants from Art Matters, Inc., the Franklin Furnace Fund for Performance, the New York Foundation for the Arts, and the National Endowment for the Arts.

Roger Herbst
Professor, Painting and Drawing

Herbst has shown his paintings and large-scale woodcuts nationally and internationally since his move from Germany twenty-five years ago. His solo shows include exhibitions at Susanne Vielmetter Projects, Los Angeles; Ace Gallery, Los Angeles and New York; Former Putnam Galerie, Paris; Ursula Krinzinger, Austria; Fuller Goss Gallery, San Francisco; Ga- gosian Gallery, Los Angeles; Lawing Gallery, Houston; Museum del Arte Contemporáneo, Mexico City, the Los Angeles County Museum of Art; the La Jolla Art Museum, the Guggenheim Gallery at Chapman University, the Santa Monica Museum of Art; and the San Francisco Art Institute. Her work has been included in group exhibitions at the Crocker Art Museum, Sacramento; the Butler Institute of American Art, Youngstown, Ohio; John Berggruen Gallery, San Francisco; the Blum Hel- len Gallery, New York; minerva, Academy of Fine Art, Washington, D.C.; the San Francisco Museum of Modern Art; the American Center, Paris; Walker Art Center, Minneapolis; Art Museum of São Paulo, Brazil; Museum Ludwig, Saarbrüren, Germany; and museums in Osaka and Tokyo. His work is included in numerous private and public collections including the Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; The Albright-Knox, Buffalo, New York; the Walker Art Center, Minneapolis; the San Francisco Museum of Modern Art; the Achenbach Foundation; the Robert Rikfink Foundation; the Eli Broad Collection; the Dallas Price Collection; and the Bank of America Collection. Herbst received a DAAD Grant from Germany and two grants from the National Endowment for the Arts. MFA, Staatliche Akademie der Bildenden Kunste, Karlsru- he, Germany.

Mary Kelly
Professor, Interdisciplinary Studio

Kelly’s work addresses questions of sexuality and identity in the form of large-scale narrative installations. Her solo exhibitions include the Museo Universitario de Ciencias y Arte, Mexico City; the Santa Monica Museum of Art; the Generali Foundation, Vienna; the New Mu- seum of Contemporary Art, New York; the Power Plant, Toronto; the Vancouver Art Gallery, Kunstnemuseum Malmö; the Helsinki City Art Museum; the Museum of Modern Art, London; and the Museum of Modern Art, Oxford. Selected group exhibitions include Documents XII, Kassel; WACK! Art and the Feminist Revolution, Museum of Contemporary Art, Los An- geles; Academy, Museum van Hedendaagse Kunst, Antwerp, Occupying Space, Haus der Kunst, Munich; NowHere, Louisi- ana Museum of Modern Art, Denmark; Global Conceptualism, Walker Art Center, Minneapolis and Museum of Art, New York; the 1991 Biennial and the 2004 Biennial, Whitney Museum of American Art, 4th Biennial of Sydney, Gallery of New South Wales; Un Certain Art Anglais, Musée d’Art Mod- erne de la Ville de Paris; La Môme, Académie de France à Rome; Nude/Body/Action, Tate Modern, London; and the American Century 1950-2000, Whitney Museum of American Art; Rereading Post-Partum Document, Mary Kelly (1997), Post-Partum Document (1998), and Rewriting Post-Partum Document (1999). Kelly is represented by Postmasters Gallery, New York, and Rosamund Felsen, Los Angeles. MA, Pius XII Institute, Florence, Italy; Postgraduate Diploma, St. Martin’s School of Art, London.

Barbara Kruger
Professor

Kruger, internationally known for her distinctive image and text pieces, has been active in a range of fields, including video and audio installation, photography, sculpture, architecture, and performance. Since 1979, she has pursued her work in various forms of public advocacy. In 2005, Kruger was includ- ed in The Experience of Art at the Venice Biennale and was the recipient of the Golden Lion for Lifetime Achievement since 1974; Kruger has had 48 solo exhibitions in galleries including Mary Boone Gallery, New York, Gagosian, Los Ange- les; Galerie Sprüth Magers, Munich; and Galerie Yvon Lambert, Paris, as well as such high-profile art institutions as The Pace Space, Franklin Furnace, and PS1 in New York; the Institute of Contemporary Art, London, the Kunsthalle, Basel, Switzerland, the Los Angeles County Museum of Art; the Wadsworth Aff- heims, Hartford, the University Art Museum, Berkeley, the National Art Gallery of New Zealand; the Centre National d’Art Contemporain, Grenoble; and in 1999, a large-scale retro- spective originating at the Museum of Contemporary Art, Los Angeles; and continuing to the Whitney Museum of American Art, New York. In 2008, Kruger created solo installations for the Moderna Museet, Stockholm and the Stuart Collection at the University of California, San Diego. Group exhibitions ven- ture include the Whitney Museum, the Guggenheim Museum, and the Museum of Modern Art; all in New York; The Art Institu- te of Chicago, the Institute of Contemporary Art, Boston; the Whitney Museum of American Art; the New Museum, New York; the Museum of Modern Kunst, Vienna; the Los Angeles Institute of Contem- porary Art, the Kunsthalle, Dusseldorf; the Corcoran Gallery, Washington DC; the Museum of Modern Art, Jerusalem; the Centre George Pompidou, Paris; the Serpentine Gallery, London; and the Museum of Modern Art de la Ville de Paris; the Fogg Art Museum, Harvard; and the National Gallery of Australia, Canberra.

Catherine Opie
Professor, Photography


Jae Hirsch
Associate Professor, Sculpture

Perlman’s work has been exhibited in solo shows at the Drammens Museum, Norway, Robert Miller Gallery, New York, Gimpel Fils, London, MinMin Gallery, Tokyo, Japan; Blum & Poe, Los Angeles; Donald Young Gallery, Chicago, Monika Spruth Galerie, Köln, Germany; Galerie Nanas Fernandez, Madrid, Spain; Feature, Inc., and Cable Gallery, New York; The Museum of Modern Art, New York; The Renaissance Society, Chicago; and Serious Ground: Photographs from the Whitney Museum of American Art, Wallach Art Gallery, Columbia University, New York; Dark Places, Santa Monica Museum of Art, Cinematographic Video Biennial, Vienna; The Carnegie Art Center; the New Museum, New York; La Biennale di Venezia; and Strange Days, Museum of Contemporary Art, Chicago; Seriously Animated, Philadelphia Museum of Art, Visions Nashville, and Sprüth-Philomene Magers Gallery, London. A comprehensive monograph by publishing house Rizzoli will be released in Spring 2009. MFA, California Institute of the Arts.

Charles Ray
Professor, Sculpture

Charles Ray’s solo exhibitions include Charles Ray: The New Beetle Father Figure, at Matthew Marks Gal- lery in New York, and Charles Ray: Los Angeles’ Long Run at Regen Projects II in Los Angeles, which featured Hinoki, a carved sculpture inspired by a fallen tree and made over the last ten years.

Lari Pittman
Professor, Painting and Drawing

Pittman’s paintings have been exhibited nationally and inter- nationally. Surveys of his work include those held at the Los Angeles County Museum of Art, the Contemporary Art Museum, Houston, the Corcoran Gallery of Art, the Institute of Contemporary Art, London, the Villa Arson, France, and the Center for Contemporary Art in Geneva, Switzerland. Pitt- man was included in four Biennial Exhibitions at the Whitney Museum of American Art, and showed work at Documenta X in Germany. Solo exhibitions include those held at Barbara Gladstone Gallery, New York; Greengrass, London; Monika Spruth-Philomene Magers Gallery, Munich; and Rogen Pro- jects, Los Angeles; Among his group shows are Edge of Eden’s Edge Fifteen LA Artists; Hammer Museum, Los Angeles; Couples (group) at the University Art Museum of Los Angeles 1995–1998; Centre Pompidou, Paris; Visual Politics: The Art of Engagement, San José Museum of Art; Disparities & Deformations; Our Grotteque, Site Santa Fe, Made in California, Los Angeles County Museum of Art, and The American Century: Art and Culture, 1900–2000, Whitney Museum of American Art. His paintings and works on paper are included in the permanent collections of the Museum of Contemporary Art, Los Angeles; San Francisco Museum of Modern Art, Los Angeles County Museum of Art, Whitney Museum of American Art, New York; Museum of Modern Art, New York; Museo de Arte Contempo- ranea, Monterrey, Mexico; Phoenix Museum of Art, Arizona; Utah Art Museum; the Broad Foundation, Los Angeles; Stedelijk Museum, Amsterdam, the Netherlands; and numer- ous private collections worldwide. Pittman has received a Getty Fellowship for the Visual Arts as well as three National Endowment for the Arts fellowships. The artist is represented by Regen Projects, Los Angeles; Barbara Gladstone Gallery, New York; Gimpel Fils, London; and Sprüth-Philomene, Berlin; and Greengrassi, London. A comprehensive monograph by publishing house Rizzoli will be released in Spring 2009. MFA, California Institute of the Arts.

Patty Wickman 
Professor, Painting and Drawing
Solo venues include the Sheppard Gallery, University of Nevada, Reno; Hunsaker/Schlesinger Fine Art, Santa Monica; Dan Bernier Gallery, Santa Monica; Laband Gallery, Loyola Marymount University, Los Angeles; Contemporary Exhibitions; Guggenheim Gallery, Orange, CA, and USC Atelier, Santa Monica. Wickman’s work also has been included in group exhibitions at the New York Art World for Media Studies; San Jose Museum of Art, San Jose, CA, Academy of Fine Arts, Brescia, Italy, Comel DeWitt Gallery, New York, W139, Amsterdam; ACME, Los Angeles; Frye Art Museum, Seattle; Rosamund Felsen Gallery, Santa Monica, Santa Barbara Contemporary Arts Forum, Track 16, Santa Monica; Triton Museum of Art, Santa Clara, CA, Mandeville Gallery, UC San Diego, Hunter Museum of Art, Tennessee, Denver Art Museum, and Peter Miller Gallery, Chicago. The following recent publications feature her work: IMAGE: A Journal of the Arts and Religion and Edward Lucie-Smith’s Adam. Upcoming exhibition include Imaging Eden at the Skirball Cultural Center, Los Angeles: MFA, University of Colorado, Boulder; BFA, Arizona State University, Tempe.

James Welling 
Professor, Photography