Faculty

Jennifer Bolande
Chris Burden Emeritus
Barbara Drucker
Russell Ferguson Chair
Andrea Fraser
Roger Herman

Henry Hopkins Emeritus
Mary Kelly
Barbara Kruger
Paul McCarthy Emeritus
Catherine Opie
Hirsch Perlman

Lari Pittman
Charles Ray
Nancy Rubins Emerita
Adrian Saxe
James Welling
Patty Wickman

2006–08 Visiting Artists & Faculty

Julie Ault
Jack Bankowsky
Uta Barth
Lynda Benglis
Linda Besemer
Walead Beshty
Dara Birnbaum
Derek Boshier
Patty Chang
Miles Coolidge
Tacita Dean
Thomas Demand
Liz Deschenes
Harry Dodge
Tomory Dodge
Trisha Donnelly
Page Dubois
Bart Exposito
Kim Fisher
Morgan Fisher
Eve Fowler
Aaron Gach
Phyllis Green

Matthew Greene
Mark Grotjahn
Iva Gueorguieva
Fred Hoffman
Stanya Kahn
Annette Kelm
R.B. Kitaj
Nance Klehm
Cindy Kolodziejski
Lisa Lapinski
Ernest Larsen
Sharon Lockhart
Charles Long
Euan MacDonald
Paul McCarthy
Daniel McCleary
Donald Morgan
Ivan Morley
Karin Apollonia Mueller
Kevin Myers
Joel Otterson
Arthur Ou
Raymond Pettibon
Mathias Poledna
Allen Ruppersberg
Mark Ruwedel
Michael Schreyach
Allan Sekula
Laurie Simmons
Francesco Siqueiros
Haim Steinbach
Don Suggs
Jeffrey Vallance
Monique Van Genderen
Erika Vogt
Catherine Wagner
Colin Westerbeck
Christopher Wilder
Suzanne Wright
Mark Wyse
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 (pg 9), 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 field.
Carmen Argote

Gold Arena, 2007  Ceramic and steel, 51” x 28” x 18”
Joshua Aster  
*shadowplay*, 2007  
Ink and watercolor on canvas, 68” x 58”  

photo: Joshua White
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. MFA 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

Program Overview

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 required coursework, each degree is granted on the basis of the quality of the student’s work as demonstrated in the exhibition that accompanies the final comprehensive examination. A review of work precedes the final comprehensive examination. The examination, usually oral, includes a formal exhibition of work and a document that includes a curriculum vitae, photo records of works, and an artist’s statement. 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).

AREAS OF SPECIALIZATION

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 other installations.

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.

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.

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.

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.

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.
Annie Lapin  
*Soft Portrait, 2006*  
Casein on panel, 20” x 16
Michelle Dizon  
*Race Riot, 2007*  
Three-channel video installation
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.

**Departmental Facilities**

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 up to 4”x5” and reflective media; 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 Museum 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 more than 300,000 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 over 400,000 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.
Dana Weiser

*Fresh off the Boat, 2006-07*  Porcelain and wood, 6’ x 4’ x 4
MFA exhibition, installation view

photo: Joshua White
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

School of the Arts and Architecture

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.
One of America’s leading public research universities, UCLA is also the most multicultural campus in the nation. Situated five miles from the Pacific Ocean and ten miles from downtown Los Angeles, the campus is within a short drive of mountains, beaches, lakes and deserts. The 419-acre campus is a self-contained community replete with restaurants, medical facilities, gyms, botanical and sculpture gardens, movie theaters and concert halls. Students also have access to a wide range of campus services including a career planning center, a nationally recognized library system and a host of professional, social and cultural organizations. Please visit the Web site at www.ucla.edu.

FROM THE LOFTY ACHIEVEMENTS OF VIRTUOSOS TO THE AESTHETICS OF EVERYDAY LIFE IN COMMUNITIES WORLD-WIDE, THE ARTS ARE THE MOST POWERFUL SYMBOL OF OUR SHARED HUMAN HERITAGE, THE TRUEST MIRROR OF OUR CULTURAL DIVERSITY, AND A PRIMARY BELLOWETHER 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
Vera Caldas

*The Mud Room*, 2007

Installation with dirt, water and sound
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.

**Application Procedures**

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.
Ephraim Puusemp  
*Rise/Fall, 2007*  
Installation with photographic projection and video
UCLA offers several kinds of financial assistance for graduate students. Merit-based support is available in the form of fellowships, assistantships and departmental awards, and need-based assistance is available to those who qualify.

Financial Support

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 Andeson Scholarship
Anna Bing Arnold Award
Samuel Booth Art Scholarship
Hans G. and Thordis W. Burkhardt Foundation Award*
Shirle Carter Scholarship
Martha Matthias Denny Scholarship
Lorser 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
Maddie and Ron Katz Scholarship
Emma B. Keller Fine Arts Scholarship
Elaine Krown Klein Fine Arts Scholarship
Lilian 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
Serpouhi Paparian Scholarship
Edward J. and Alice Mae Smith Scholarship
Judith and Milton Stark Scholarship
S. A. Temple Award
UCLA Art Council Award
Clifton Webb Fine Arts Scholarship
*for selected graduating students

2007–2008 ESTIMATED STUDENT BUDGET
*add $14,988 to student fees for nonresidents

<table>
<thead>
<tr>
<th>COMMUTER FROM HOME</th>
<th>OFF-CAMPUS HOUSING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Fees $ 8,967</td>
<td>Student Fees $ 8,967</td>
</tr>
<tr>
<td>Books &amp; Supplies $ 1,836</td>
<td>Books &amp; Supplies $ 1,836</td>
</tr>
<tr>
<td>Room &amp; Board $ 6,030</td>
<td>Room &amp; Board $ 13,002</td>
</tr>
<tr>
<td>Transportation $ 2,052</td>
<td>Transportation $ 2,424</td>
</tr>
<tr>
<td>Personal Expenses $ 2,097</td>
<td>Personal Expenses $ 2,463</td>
</tr>
<tr>
<td><strong>Total $ 20,982</strong></td>
<td><strong>Total $ 28,692</strong></td>
</tr>
</tbody>
</table>
Jacob Yanes

*Jacob*, 2007  
Plaster, brown cotton silk flowers and wood, 64" (with base)
Faculty Biographies

Jennifer Bolande
Professor, New Genres


Barbara Drucker
Professor, Painting and Drawing

Drucker’s work, which includes sculptural objects, installations, photography, video, painting, and artists’ books, has been shown nationally and internationally at venues such as the Mazzocchi Gallery, Parma, Italy; Libera Academia di Belle Arti, Brescia, Italy; Kulturzentrum bei den Minoriten, Graz, Austria; Kennedy Gallery, Hellenic American Union, Athens, Greece; Bouzianis Gallery, Athens, Greece; Art Centre of Hasselt, Belgium; Gallery SIDAC, Leiden, Holland; Biblioteca Rionale Affori, Milan, Italy; Center for Book Arts, New York; 18th Street Arts Complex, Santa Monica; Space Gallery, Los Angeles; Patricia Correia Gallery, Santa Monica; Mount St. Mary’s College, Los Angeles; Minnesota Center for Book Arts, Minneapolis; Rutgers University Gallery, Camden, New Jersey; Gallery 10, Washington, D.C.; and Kathryn Markel Gallery, New York. Drucker’s work is included in the following public collections: Smithsonian Archives of Contemporary Art, Washington, D.C.; Ruth and Marvin Sackner Archive of Concrete and Visual Poetry, Miami, FL; National Museum of Women in the Arts, Washington, D.C.; University Research Library, Special Collections/Artists’ Books, UCLA; Museum of Greek Folk Art, Film Archives, Athens, Greece; Museum of Greek Popular Instruments, Center of Ethnomusicology, Athens, Greece; and the Natural History Museum of the Aegean, Samos, Greece. Drucker is a recipient of the George A. and Eliza Gardner Howard Foundation Fellowship in Visual Art, Brown University, Providence, RI. She founded and directed The Living Room: Special Projects in Contemporary Art, Santa Monica, CA (1996 - 2001). MFA and BA, UCLA.

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 Wolfgang Tillmans (2006), Patty Chang (2005), Christian Marclay (2003), and Jeff Wall (2003). At the Museum of Contemporary Art, he organized “In Memory of My Feelings: Frank O’Hara and American Art” (1999), an exploration of the circle of artists that revolved around the poet, as well as survey exhibitions of the work of Liz Larner and Douglas Gordon (both 2001). With Kerry Brougher, he organized “Open City: Street Photographs Since 1950” (2001) 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, Nikki Lee, Damian Ortega, Laura Owens, and Gillian Wearing. MA, Hunter College, City University of New York; BA, University of Stirling, Scotland.
Andrea Fraser
Associate Professor, New Genres

Andrea Fraser’s work has been identified with performance, video, context art and institutional critique. Major projects include installations for the Berkeley Art Museum (1992); the Kunsthalle in Munich (1993); the Venice Biennale (Austrian Pavilion, 1993); the Whitney Biennial (1993); the Generali Foundation, Vienna (1995); the Kunsthalle Bern (1998); the Sprengel Museum Hannover (1998); and the Biennale de São Paulo (1998). She has created performances for the New Museum of Contemporary Art, New York (1986); the Philadelphia Museum of Art (1989); the Wadsworth Atheneum, Hartford (1991); inSITE, San Diego/ Tijuana (1997); and the MICA Foundation, New York (2001). She has also performed solo work at the Whitechapel, London; the Dia Art Foundation, New York; the Museum of Modern Art, Vienna; and the Museum of Contemporary Art, Los Angeles, among other venues. A survey of her video work was presented by the Belkin Art Gallery, University of British Columbia, in 2002. In 2003, the Kunsthalle in Hamburg organized the retrospective “Andrea Fraser: Works 1984-2003.” Her essays and performance scripts have appeared in Art in America, Afterimage, October, Texte zur Kunst, Social Text, Critical Quarterly, Documents, Artforum 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-present). 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 Art, the New York Foundation for the Arts, and the National Endowment for the Arts.

Mary Kelly
Professor, Interdisciplinary Studio


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 graphic design as well as in critical writing, curatorship, and various forms of public advocacy. In 2005, Kruger was included 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 Angeles; Galerie Spruth Magers, Munich; and Galerie Yvon Lambert, Paris; as well as such high-profile art institutions as Artists’ Space, Franklin Furnace; and PS1 in New York; the Institute of Contemporary Art, London; the Kunsthalle, Munich; Museum of Modern Art, Vienna; Museum of Contemporary Art, Los Angeles; The Albertina, Vienna, Austria; the Walker Art Center, Minneapolis; the San Francisco Museum of Modern Art; the Achenbach Foundation; the Robert Rikkind Foundation; the Eli Broad Collection; the Dallas Price Collection; and the Bank of America Collection. Herman received a DAAD Grant from Germany and two grants from the National Endowment for the Arts. MFA, Staatliche Akademie der Bildenden Künste, Karlsruhe, Germany.

Roger Herman
Professor, Painting and Drawing

Herman 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 Suzanne Vielmetter Projects, Los Angeles; Ace Gallery, Los Angeles and New York; Froment Puttan Galerie, Paris; Ursula Krinzinger, Austria; Fuller Gross Gallery, San Francisco; Gagosian Gallery, Los Angeles; Lawing Gallery, Houston; Museo del Arte Contemporanea, 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. His work has been included in group exhibitions at the Crocker Art Museum, Sacramento; the Butler Institute of American Art, Youngstown, Ohio; John Bergruen Gallery, San Francisco; the Blum Hellman Gallery, New York; National Gallery of 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, Saarbruei, 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 Albertina, Vienna, Austria; the Walker Art Center, Minneapolis; the San Francisco Museum of Modern Art; the Achenbach Foundation; the Robert Rikkind Foundation; the Eli Broad Collection; the Dallas Price Collection; and the Bank of America Collection. Herman received a DAAD Grant from Germany and two grants from the National Endowment for the Arts. MFA, Staatliche Akademie der Bildenden Künste, Karlsruhe, Germany.

30
Catherine Opie
Professor, Photography


Hirsch Perlman
Associate Professor, Sculpture


Lari Pittman
Professor, Painting and Drawing

Pittman’s paintings have been exhibited nationally and internationally. Surveys of his work include those held at the Los Angeles County Museum of Art; the Contemporary Arts 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. Pittman 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; Greengrassi, London; Monika Sprüth-Philomene Magers Gallery, Munich; and Regen Projects, Los Angeles. Among his group shows are “Eden’s Edge: Fifteen LA Artists,” Hammer Museum, Los Angeles; “Couples Discourse,” Palmer Museum of Art; “Los Angeles 1955—1985,” Centre Pompidou, Paris; “Visual Politics: The Art of Engagement,” San Jose Museum of Art; “Disparities & Deformations: Our Grotesque,” 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.

Basel, Switzerland; the Los Angeles County Museum of Art; the Wadsworth Athenaeum, 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 retrospective originating at the Museum of Contemporary Art, Los Angeles, and continuing to the Whitney Museum of American Art, New York. Group exhibitions venues include the Whitney Museum, the Guggenheim Museum, and the Museum of Modern Art, all in New York; the Art Institute of Chicago; the Institute of Contemporary Art, Boston; the Banff Art Center; the New Museum, New York; the Museum für Moderne Kunst, Vienna; the Los Angeles Institute of Contemporary Art; the Kunsthal, Dusseldorf; the Corcoran Gallery, Washington, D.C.; the Israel Museum, Jerusalem; the Centre Georges Pompidou, Paris; the Moderna Museet, Stockholm; the Serpentine Gallery, London; the Musée Art Moderne de la Ville de Paris; the Guggenheim Museum, Harvard; and the National Gallery of Australia, Canberra.
Charles Ray
Professor, Sculpture

Charles Ray’s recent solo exhibition at Regen Projects II in Los Angeles featured Hinoki, a carved sculpture inspired by a fallen tree and made over the last ten years in both Los Angeles and Osaka. In 1998, a retrospective survey of Ray’s work opened at the Whitney Museum of American Art, New York; it toured to the Museum of Contemporary Art, Los Angeles, and to the Museum of Contemporary Art, Chicago. Solo exhibition venues include Regen Projects, Los Angeles; The Rooseum, Center for Contemporary Art, Malmö, Sweden; The Institute of Contemporary Art, London; Kunsthalle, Bern, Switzerland; and this year, Astrup Fearnley Museet for Moderne Kunst, Oslo, Norway. Ray’s work has been featured in numerous group exhibitions, including shows mounted at the Museum of Modern Art, New York; the Walker Art Center, Minneapolis; the Los Angeles County Museum of Art; the Museum of Contemporary Art, Los Angeles; the Centre Pompidou, Paris; the Hirshhorn Museum, Washington, D.C.; the Whitney Museum of American Art, New York; and the Dallas Museum of Art. His work was featured in “Sinlgular Forms (Sometimes Repeated): Art from 1951 to the Present,” Guggenheim Museum, New York; “Dreams and Conflicts: The Dictatorship of the Viewer,” 50th Venice Biennale; “Los Angeles 1955—1985,” Centre Pompidou, Paris; “After Cézanne,” Museum of Contemporary Art, Los Angeles; “Ecstasy: In and About Altered States,” Museum of Contemporary Art, Los Angeles; and “The American Century: Art and Culture, 1900—2000,” Whitney Museum of American Art. Ray has been included in four Biennial Exhibitions at the Whitney Museum of American Art; the 1997 Biennale de Lyon, France; the 1993 Venice Biennale, Italy; and Documenta IX, Kassel, Germany. Ray has received grants from the Larry Aldrich Foundation; the National Endowment for the Arts; Art Matters, Inc.; Louis Comfort Tiffany Foundation; the Canadian Arts Council (Visiting Foreign Artist Grant); The New Jersey Council for the Arts; and the Rutgers University Artist's Fellowship. MFA, Rutgers University; BFA, University of Iowa.

Adrian Saxe
Professor, Ceramics

Saxe has shown regularly at Garth Clark Gallery, New York, and Frank Lloyd Gallery, Los Angeles. Saxe’s work was the subject of a major mid-career survey exhibition organized by the Los Angeles County Museum of Art which traveled internationally. Other one-person exhibition venues have included the Everson Museum of Art, and the Gallery of Art at the University of Missouri, Kansas City. Saxe’s work is seen frequently in national and international invitational exhibitions. Venues have included the J. Paul Getty Museum; the Taiwan Museum of Art; the Aichi Prefectural Museum of American Art, New York; Museum of Modern Art, New York; Museo de Arte Contemporáneo, Monterrey, Mexico; Phoenix Museum of Art, Arizona; Yale University Art Museum; the Broad Foundation, Los Angeles; and numerous 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; Studio Guenzani, Milan; Atle Gerhardsen Gallery, Berlin; and Greengrass, London. MFA and BFA, California Institute of the Arts.

James Welling
Professor, Photography


Patty Wickman
Professor, Painting and Drawing

Recent 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 Center for Art and Media Studies; San Jose Museum of Art, San Jose, CA; Academy of Fine Arts, Brescia, Italy; Cornell DeWitt Gallery, New York; W139, Amsterdam; ACME, Los Angeles; Frye Art Museum, Seattle; Rosamund Felsen Gallery, Santa Monica; Santa Barbara Contemporary Arts Forum; 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...

Conduct a search for the document...
UCLA Department of Art
Broad Art Center, Suite 2275
240 Charles E. Young Drive
Box 951615
Los Angeles, CA 90095-1615
310 825 3281 phone
310 206 6676 fax
www.art.ucla.edu
artinfo@arts.ucla.edu

Department of Art
Admissions Counseling
Caron Cronin, Graduate Advisor
310 206 7363 phone
310 206 6676 fax
ccronin@arts.ucla.edu

Financial Aid Office
A-129 Murphy Hall
Box 951435
Los Angeles, CA 90095-1435
310 206 0400 phone
www.fao.ucla.edu

Graduate Division
Office of Admissions
1255 Murphy Hall
Box 951428
Los Angeles, CA 90095-1428
310 825 7290 phone
www.gradadmissions.ucla.edu

Housing Administration
270 DeNeve Drive
Box 951367
Los Angeles, CA 90095-1367
310 825 4271
www.housing.ucla.edu

On-campus Housing
and University Apartments
310 825 4271 phone

Community Housing Office
310 825 4491 phone

Dashew Center For International
Students And Scholars
106 Bradley Hall
Box 951379
Los Angeles, CA 90095-1379
310 825 1681 phone
www.intl.ucla.edu

Office for Students
with Disabilities
A-255 Murphy Hall
Box 951426
Los Angeles, CA 90095-1426
310 825 1501 phone
310 206 9688 TDD phone
www.saonet.ucla.edu/osd/

UCLA Web Site
www.ucla.edu

UCLA School of the Arts and
Architecture Web Site
www.arts.ucla.edu

UCLA General Catalog Web Site
www.registrar.ucla.edu/catalog

To purchase a UCLA General Catalog, contact
ASUCLA Student Store
308 Westwood Plaza
Box 951645
Los Angeles, CA 90095-1645
Attn: Mailouts
310 825 6064 phone
www.uclaestore.com/uclagm
UCLA Department of Art
Eli and Edythe Broad Art Center
240 Charles E. Young Drive
Suite 2275 / Box 951615
Los Angeles, CA 90095-1615