When you pursue a graduate education you are making an invaluable investment in yourself. Graduate school is a singular time for both personal exploration and professional development. It’s an opportunity for concentrated study, experimentation, reflection, and intellectual rigor.

At CCA you will work alongside professionals who are leaders in their fields. Our highly accomplished faculty and roster of visiting artists possess a wealth of experience and a wide range of perspectives. They are committed to helping you develop professionally, whether you are looking to launch a new career in art, architecture, design, or writing, or bring deeper skills and conceptual knowledge to your current career path.

As a CCA graduate student you will participate in some of the most compelling conversations in our culture, examining contemporary issues such as innovation, sustainability, diversity, social justice, and global impact. The curriculum encourages the exchange of insights, information, and ideas across programs of study. Our lecture series and other programs bring a wide range of practitioners to campus to fuel debate, stimulate the imagination, and inspire accomplishment.

If you are ready for a challenging, exhilarating, and rewarding educational experience, I invite you to explore the graduate programs at CCA.
The graduate programs at CCA are engaged in a global dialogue, reimagining processes, practices, and purposes of contemporary creative production. Their critical frameworks support individual exploration while stimulating collaboration and interdisciplinarity. We celebrate work that demonstrates social and environmental responsibility. Our dynamic community pushes boundaries and takes a broad view of our roles in creating a healthy future.

Our programs cultivate graduates who will produce theoretically engaged, real-world work. We believe that our students are world makers.
CCA provides the perfect environment for graduate students to engage in critical thinking and discover new modes of practice. Visiting artists and lecturers, cutting-edge studio facilities, and numerous special opportunities enable students to explore new territories and shape their professional paths.
Artists, designers, and writers have always found great creative freedom in the San Francisco Bay Area. It is home to more than 250 art venues, 25,000 nonprofits, a renowned mix of historic and modern architecture, and many of the world’s most important design and technology firms (from IDEO to Apple to Google). It is a high-density hub for venture capital, entrepreneurship, sustainability, and renewable energy. The Bay Area is also noted for its cultural and ethnic diversity and a long tradition of ecological and social awareness. Given our increasingly global society, your educational experience will be strengthened immeasurably by your immersion in this international, multicultural environment.
The Graduate Studies Lecture Series features some of the world’s most influential and innovative artists, architects, writers, scholars, designers, and curators. In addition to a public presentation, each speaker typically also makes class visits or meets one-on-one with students. The following is a selected list of the numerous visitors who have come to campus in the past few years.
The Master of Architecture (MArch) Program promotes an understanding of architecture as a critical and evolving practice within a larger cultural context. Students explore this expanded field through rigorous scholarship and creative experimentation, bringing innovations in culture, media, and technology to bear on the processes of production. They use the most advanced digital tools, materials, and systems available, engaging directly with global issues through a broad spectrum of internationally focused seminars and studios. The faculty is composed of leading scholars and design professionals whose research and practices focus on a variety of topics in contemporary architectural culture.

Students undertake experimental spatial and material explorations and learn about essential methods of research and design, focusing on pertinent, contemporary issues and preparing for leadership positions in the design professions. We believe that architects are world makers—both advancing and responding to cultural, technological, and ecological issues. Our goal is to produce graduates who will continue on their paths as architects to produce theoretically engaged, real-world work, and who will become leaders in a culture that relies on a combined expansion of technology, social accountability, and creative content.

All students gain a firm foundation in the profession and have the option to choose among three specialized areas of focus: the MEDIAlab concentrates on advanced skills in parametric modeling and computation, robotics, interaction, and digital fabrication; the ECOlab focuses on green building and ecologically informed design strategies; and the URBANlab combines studies in urban and landscape design with global city research. These labs involve research and project-based design initiatives that are directly integrated with the architecture curriculum and involve extensive offerings of courses, workshops, exhibitions, lectures, symposia, and other public events.

The Master of Architecture is a NAAB-accredited professional degree. In the United States, most state registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architectural Accrediting Board (NAAB) is the sole agency authorized to accredit U.S. professional degree programs in architecture.

1 / 2 Erik Bloom, project for Old Delhi (2009) 3 Aaron Taylor Harvey and Michael Ageno, Accession, a sustainable skyscraper (2010) 4 Benjamin Harth, plan for the former Alameda naval air station (2009)
SPECIAL PROJECTS

Architecture students collaborated with students from numerous other programs at CCA to compete as Team California in the U.S. Department of Energy’s 2009 Solar Decathlon. The team’s fully functional, prefabricated solar-powered home won first place in the architecture category, second in engineering, and third place overall. The house incorporated numerous cutting-edge technologies, including a sophisticated sensor-informed energy production and distribution system and an innovative thermal skin.

INTERNATIONAL PROGRAMS

Global studios are a critical component of the Architecture curriculum, offering opportunities to study in Asia, Latin America, and Europe. Recent studios have taken place in China, Taiwan, Brazil, Argentina, Israel, the Netherlands, Austria, Germany, and Greece.
MAAD:
MASTER OF ADVANCED ARCHITECTURAL DESIGN

This one-year interdisciplinary postprofessional degree program is tailored for advanced students and mid-career professionals. Students focus on research and design through mentored study and a range of elective offerings. There are three possible areas of concentration: (1) digital design technologies; (2) urbanism, landscape, and ecology; and (3) design theory and critical practices. These areas reflect the diversity of emerging domains within architecture, allowing for a course of study that has a high level of specialization but is also rigorously cross-disciplinary.

MAUD/MLAUD:
MASTER OF ARCHITECTURE IN URBAN DESIGN AND LANDSCAPE

This advanced postprofessional program is designed for students with backgrounds in architecture, landscape architecture, and urban planning. It is supported by an interdisciplinary curriculum integrating organizational, systemic, and morphological investigations in architecture and urbanism, urban geography, and landscape design. These avenues of inquiry are crucial to the remaking of our cities as dynamic, meaningful, and sustainable cultural artifacts.

Students in the program delve into the design challenges and potentials of the urban environment in the 21st century. The metropolitan culture of the San Francisco Bay Area informs the educational experience and offers a polycentric urban laboratory. Projects operate not only at the local, neighborhood, and city levels, but also on regional and even global scales. Research on international cities and their environs is supported by an array of travel programs and studios.

(Anticipated start date: fall 2012)
The Architecture Lecture Series brings to campus architects and designers from around the world. Recent visitors have ranged from such distinguished practitioners as Toyo Ito, Thom Mayne, Bernard Tschumi, Jacques Herzog, Renzo Piano, and Adriaan Geuze to younger, award-winning designers from Office dA, SHoP, MVRDV, LO-TEK, and FOA. The program also regularly hosts exhibitions on and off campus. Recent presentations include *Inventioneering Architecture*, a celebration of Swiss architecture at the unveiling of the new de Young Museum designed by Herzog & de Meuron; *City of the Future*, an exhibition of visionary proposals for San Francisco in the year 2108; *FLUX: Architecture in a Parametric Landscape*, featuring emergent digital design practices; and *10x10 Cities: Facts, Challenges, Futures*, an exhibition on sustainable urbanism developed for the 2009 American Institute of Architects (AIA) national convention.

**SELECTED FACULTY**

**PETER ANDERSON** » Associate Professor  
**ILA BERMAN** » Professor, Director  
**DOUGLAS BURNHAM** » Adjunct Professor  
**MARK DONOHUE** » Associate Professor  
**MONA EL KHAFIF** » Associate Professor  
**CHRIS FALLIERS** » Adjunct Professor, Chair  
**THOM FAULDERS** » Associate Professor  

**LISA FINDLEY** » Professor, Chair  
**DAVID GISSEN** » Associate Professor  
**JASON JOHNSON** » Assistant Professor  
**ANDREW KUDLESS** » Assistant Professor  
**NEAL SCHWARTZ** » Associate Professor  
**CRAIG SCOTT** » Associate Professor  

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2. *Jellyfish House (2005–6)* by Craig Scott and Lisa Iwamoto of IwamotoScott Architects; *Envelope A+D* designed these vitrines for the 2007 California College of the Arts at 100: Innovation by Design exhibition at SFMOMA.
4. *Andrew Kudless of MATTYS, P_.Wall, a special commission from SFMOMA for the 2009 exhibition Sensate: Bodies and Design.*
DESIGN
The Graduate Program in Design takes advantage of CCA’s unique setting, amid the cultural richness of San Francisco and the entrepreneurial high-tech hum of Silicon Valley. It encourages active engagement with global as well as local cultures. The program is distinguished by its emphasis on human-centered research, sustainability, strategic design thinking, collaboration, leadership, and transdisciplinary practice.

Faculty and students address contemporary and future design challenges and opportunities through complex problem solving and a systems approach, moving beyond traditional disciplinary boundaries. Our board of advisors includes CEOs and founders of some of the world’s best-known design firms, notable writers and critics, humanitarians, philanthropists, and creative visionaries. Many of these individuals also serve as faculty and guest lecturers, helping to shape the curriculum and keep it on the cutting edge of design thinking worldwide.

Students benefit from close mentoring by our faculty of expert educators and practitioners. They develop the courage, flexibility, intelligence, and skills to undertake stimulating careers in design direction, strategy, education, and leadership—and to shape a new world of design.

1 In her thesis project, Permission to Play, Viviana Ponton (2009) investigated how play might be introduced and embraced within urban environments to benefit those using public transportation systems.

2 / 3 For her thesis project, Outside the Box, Refrigerators in an Alternate Present, Camella George (2008) designed the “Unfrigerator,” which uses cutting-edge technologies in thermal regulation as well as preservation strategies already built into the DNA of edible plants to preserve food longer and support more progressive attitudes toward eating and nutrition.
1 To help a disabled woman enhance her art experience, Molly Ackerman-Brimberg (2009) developed in her thesis project a variety of new art-making tools, including a custom helmet with an attached paintbrush.

2 Ebony Iman Dallas’s (2009) thesis project, *Painted Bridges: Reconnecting the African Diaspora*, involved the design of events and systems to enhance international connections among artists of African descent. The aim was to promote unity, understanding, collaboration, and activism, and to address specific health-related, economic, and social challenges. Dallas recently founded Afrikanation Artists Organization in Somaliland.

3 For his thesis project, Matthew Baranauskas (2009) designed and developed an array of tools for disabled artists in partnership with the National Institute of Art and Disabilities (NIAD).
ALUMNI OF NOTE

SHAGANE BARSEGIAN-LAUNEY (2009) is an associate interaction designer at R/GA, AdWeek’s 2009 Digital Agency of the Year. Since 2005, MAGGIE FOST (2004) has been art director at Merge Records, where she produces CD and vinyl packaging, posters, and marketing materials for Spoon, Superchunk, She & Him, and other bands on the label.

JILL BLISS (2004) runs an independent art and design studio and is on the graphic design faculty at Portland State University. For the past decade she has been making art, stationery, and fabric accessories utilizing sustainable concepts and materials. She recently worked with Chronicle Books on a signature line of stationery goods, and her art and design work can be found in museums, galleries, and boutiques worldwide.

BusinessWeek recently named CAROLINE LU (2006) one of the “21 People Who Will Change Business.” She works as a designer and strategist with SPARC (See, Plan, Act, Refine, and Communicate) at the Center for Innovation (CFI), a division of the Mayo Clinic that matches designers with health care professionals to develop innovative new patient-centered approaches at the Mayo Clinic and beyond.

DANA RAGOUEZOS (2009) works at SPARC as well.

JENNIFER SONDERBY (2002) is creative director at the San Francisco Museum of Modern Art (her work is also in SFMOMA’s collection). She has taught design courses and workshops all over the world, from Harare, Zimbabwe, to Nagoya, Japan, and right here at CCA. She was recently featured in Phaidon’s Area 2, a compendium of 100 of the world’s most interesting emerging designers, and her work has been recognized by the American Association of Museums, the American Institute of Graphic Arts, Print magazine, Graphis, and the Type Directors Club.

SAN FRANCISCO MUSEUM OF MODERN ART (2009) Modern Art of note owner and director Yve-Alain Bois wrote, “When you think of the future, you think of the work of the last generation of artists and designers, and you think of the next generation. The next generation are here now. They are everywhere.”

NAZGOL ANSARINIA (2003) examines the systems and networks that underpin daily life. Born and raised in Tehran, she trained in design in London, then came to CCA to study design and now lives once again in Iran. Her work has been exhibited internationally, most notably in the exhibitions Abraaj Capital Art Prize at the Museum of Arts & Design, New York; Iran Inside-Out at the Chelsea Art Museum, New York; and Tarjama/Translation at the Queens Museum of Art, New York.

MELISSA MARTIN (2009) is a designer, researcher, educator, and visual artist who takes a human-centered approach to practice. She calls herself a design philanthropist, helping Bay Area nonprofits such as SCRAP Creative Reuse Center and La Cocina’s Food Entrepreneurs Incubation program gain access to high-quality design and consulting services. By day she works as a senior user-experience design and research specialist at Razorfish.

LINDSAY BAZOS (2009) is a designer at Bumble and bumble, a hair product and styling institution in New York. Her identity work extends into print, environmental graphics, and copywriting. She began doing commissioned work for Johnson & Johnson’s global strategic design office shortly after graduating from CCA. Her thesis, Rebranding Branding, was featured on Brandchannel.com.

The MBA in Design Strategy program, the first of its kind in the United States, unites the studies of design, finance, business strategy, and sustainability, training a new generation of organizational leaders who possess a deep understanding of design and integrative thinking. Students are challenged to imagine and create a better world—envisioning business as meaningful, ethical, profitable, and truly innovative—and they graduate with the tools to navigate today’s complex, interconnected markets.

Located in one of the world’s most fertile centers of innovation, the San Francisco Bay Area, the program enjoys close ties with companies and consultancies throughout the region. It accommodates students commuting from all over North America and the world with its flexible structure: five once-a-month, four-day weekends of instruction on campus each semester, with continual online interaction between these residencies.

The curriculum combines design approaches and processes with traditional business and organizational topics such as finance, operations, and marketing. Students develop individual and team solutions to a variety of economic and social challenges using various design techniques, including customer-centered research, prototyping, critique, iteration, and business metrics. Sponsored projects enable students to work with leading companies and gain practical experience. Our successful focus on the intersection of design thinking and business landed the program on BusinessWeek’s recent list of the top 30 design programs in the world.

Students in the Innovation Studio course devised this conceptual model for GM Trust, a service opportunity for General Motors based on trust. Team: Calvin Mays, Samantha Wong, Jennifer Sorensen, Nikki Nicole Miles, Jonathan Fristad
SmallSteps is a high-touch service that provides the necessary tools to reduce one’s environmental impact in all aspects of life. Members establish their baseline via a short test, then receive easy-to-follow guidelines that make help them make small, permanent life changes. Team: Kathryn Hautanen, Erin Jacobs, Erica Meade, Kate Ranson-Walsh

GM Spot is a service structure surrounding the purchase, ownership, and maintenance of a car that is intended to lead General Motors into a profitable and sustainable future. It proposes a personalized experience in which some customers do not even own cars, but instead share vehicles that are tailored to their changing needs. Team: Ahmed Riaz, Linda Chang, Eric Dorf, Susan Huang, Chirapat Vorratnchaiphan

Bike'Topia is a privatized, accessible bicycle-sharing program for San Francisco. Its goal is to facilitate everyday cycling by providing convenient, affordable access to bikes for residents, commuters, and visiting tourists. Bike'Topia also promotes healthier lifestyles, reduces carbon emissions, and supports the local economy. Special features of the bicycles include airless tires, customization by Trek, single-speed gearing (which requires minimal maintenance), and a quick-release pedal to deter theft. Team: Adam Dole, Beth Berrean, Henry Liu, Jason Hui, Sara Kozlowski, Ayano Hattori

SELECTED FACULTY

RANA CHO  » Senior Lecturer
STEVE DILLER  » Adjunct Professor
JAMES FORCIER  » Adjunct Professor
STEVE GILMAN  » Adjunct Professor
SUSAN GLADWIN  » Adjunct Professor
SHARON GREEN  » Adjunct Professor
MICHELLE KATZ  » Adjunct Professor
RAFFI MINASIAN  » Assistant Professor
DANIEL SEVALL  » Adjunct Professor

ROBERT SEVY  » Adjunct Professor
NATHAN SHEDROFF  » Adjunct Professor, Chair
TIM SMITH  » Associate Professor
CHARLES STERLING  » Adjunct Professor
ASHER WALDFOGEI  » Adjunct Professor
SUSAN WORTHMAN  » Associate Chair
BILL WURZ  » Adjunct Professor
LINDA YAVEN  » Associate Professor
TEDDY ZMRHAL  » Adjunct Professor
Essential to the Graduate Program in Fine Arts is the idea that to create a dynamic career as a professional artist, you must develop a sustained critical practice. A strong interdisciplinary orientation encourages students to cross and merge media, and to investigate diverse areas of thought. Students develop a deeper understanding of their own work, a greater awareness of the relationship between artistic practice and larger social and cultural landscapes, and the skills required to pursue a career in the visual arts.

Courses in history and theory expose students to contemporary art movements and related cultural issues, while fine arts seminars offer extended dialogue regarding current art practice. Project-based seminars allow students to work with international visiting artists and partnering institutions to create fully realized projects such as exhibitions, site-specific undertakings, and public programs. Students may choose to concentrate in studio practice or social practice; the latter is for those with a special interest in art that crosses into the public and social spheres via urban interventions, utopian proposals, social sculpture, street performances, and more.

Our faculty, visiting artists, and guest lecturers are at the forefront of their respective fields. They regularly exhibit their work internationally, are featured in prominent art publications, and receive prestigious fellowships, residencies, and awards.

Students have access to state-of-the-art classrooms, computer labs, and studios that support work in all media, from video editing and three-dimensional prototyping to printmaking, glass, ceramics, metals, woodworking, and textiles.
Works by Kaif Ghaznavi (2010) at CCA’s 2010 Graduate Open Studios event  

1. Bean-In, a 2010 event organized by graduate students in the Fine Arts and Design programs  
2. Video still from *Skillet Hans*, a play written and performed by students in Kai Althoff’s Laboratory Intensive course in spring 2010  
3. Fall 2009 site excavation project led by visiting artist Mark Dion, sponsored by the For-Site Foundation, Nevada City  
4. *Autoconstrucción*, a 2009 collaboration between Capp Street Project artist in residence Abraham Cruzvillegas and Fine Arts students  

SELECTED FACULTY

KAI ALTHOFF » Visiting Artist  
TAMMY RAE CARLAND » Professor  
BRIAN CONLEY » Professor  
KOTA EZAWA » Assistant Professor  
AMY FRANCESCHINI » Visiting Artist  
JEFFREY GIBSON » Visiting Artist  
JIM GOLDBERG » Professor  
GLEN HELFAND » Senior Adjunct Professor  
RAJKAMAL KAHLON » Senior Lecturer  
JORDAN KANTOR » Associate Professor  
RAUL CARDENAS OSUNA » Visiting Artist  
TED PURVES » Assistant Professor, Chair  
ALLISON SMITH » Assistant Professor  
STEPHANIE SYJUCO » Adjunct Professor
BAYETÉ ROSS SMITH (2004) is an artist, photographer, and arts educator. His work has been published in the books The Spirit of the Family by Al and Tipper Gore and Disintegration: The Splintering of Black America by Eugene Robinson. Smith has taught at CCA and at the International Center for Photography, and his work has been exhibited internationally. His commercial clients include Village Voice Media, Black Enterprise magazine, and Random House Publishers.

CHRISTY MATSON (2005) creates interactive installations, performances, sound pieces, and objects that combine aspects of manual production on hand looms (computer-assisted or otherwise) with digital media. She currently teaches in the fiber and material studies department at the School of the Art Institute of Chicago. She has exhibited at the Contemporary Arts Museum, Houston; the Fuller Craft Museum, Brockton, Massachusetts; and NEXT Art Fair, Chicago. She was recently awarded artist residencies at Harvestworks in New York and the Experimental Sound Studio in Chicago.

PATRICIA ESQUIVIAS (2007) was included in the 2009 Younger Than Jesus show at the New Museum in New York, which featured 50 artists less than 33 years of age from 25 countries; it received extensive popular and critical acclaim. Video is her primary medium. She appreciates its performative, improvisational potential — what she poetically calls “the advantages of imperfection.” She has had solo exhibitions at such prestigious institutions as White Columns, New York; Frankfurt Kunstverein, Germany; and Museo Nacional Centro De Arte Reina Sofia, Madrid. She lives in Guadalajara, New York, and Madrid.

TODD HIDO (1996) has been featured in Artforum, The New York Times Magazine, Metropolitan, Vanities Fair, and many other important publications. His photographs are in the permanent collections of the Whitney Museum of American Art; New York; the Guggenheim Museum, New York; the San Francisco Museum of Modern Art; and the Los Angeles County Museum of Art. His award-winning publications include House Hunting, Outskirts, Roaming, Between the Two, and most recently A Road Divided. He lives and works in the San Francisco Bay Area and is a member of CCA’s faculty.

HARRELL FLETCHER (1994) has been involved in the creation of socially engaged, interdisciplinary projects for two decades. The participatory website and accompanying book Learning to Love You More is his collaboration with the writer and filmmaker Miranda July. He has exhibited at the 2004 Whitney Biennial; White Columns, New York; and the MIT Center for Advanced Visual Studies, Cambridge; and his work is in the collections of the Museum of Modern Art, New York; the San Francisco Museum of Modern Art; the Whitney Museum of American Art, New York; and the New Museum, New York. He is a professor of art and social practice at Portland State University, Oregon.

MITZI PEDERSON (2004) makes sculptures and drawings using common materials such as wood, string, paper, and sand. Painstakingly manipulated, balanced, and situated, they become explorations of permanence, tension, and happenstance. Pederson has had solo exhibitions at Ratio 3, San Francisco; Nicole Klagsbrun Gallery, New York; World Class Boxing, Miami; and the Hammer Museum, Los Angeles. Her work was included in the 2008 Whitney Biennial and in group exhibitions at the Museum of Contemporary Art, Chicago; Macro Future, Rome; the Approach, London; Deitch Projects, New York; and Gladstone Gallery, Brussels. She lives and works in Berlin and San Francisco.

ANA FERNANDEZ (2006) is on the faculty of the School of Fine Arts Central University in Quito, Ecuador, and she also participates in the Laboratorio de Arte y Espacio Social (LAES), an ongoing program dedicated to bringing contemporary Ecuadorian art to rural communities. Fernandez has received the Pollock-Krasner Foundation Award, and her work has been shown throughout Latin America, Spain, Italy, and the United States. She lives and works in Quito, and she represents Ecuador in the Cuenca Biennial.

ALEXANDRA GRANT (2000) uses language and networks of words as the basis for her work in painting, drawing, and sculpture. She has exhibited at the Museum of Contemporary Art, Los Angeles; the Contemporary Museum, Baltimore; Haunch of Venison, New York; and Honor Fraser Gallery, Los Angeles. She is a founding board chair at the Watts House Project in Los Angeles.

Laurie Reid (1996) was included in the 2000 Whitney Biennial and received the San Francisco Museum of Modern Art’s SECA Art Award in 1998. She has had recent solo exhibitions at Stephen Wirtz Gallery, San Francisco; Pulliam Deffenbaugh Gallery, Portland; the UC Berkeley Art Museum; and Gallery Joe, Philadelphia.
The Graduate Program in Visual and Critical Studies trains students to write professionally about visual art and culture. Students come from a broad spectrum of cultural, professional, and academic backgrounds, but they are united in their belief that criticism can effect positive change, and they recognize the benefits of pursuing their studies in the context of an art school, where they continuously interact with creators of contemporary visual culture.

Through their coursework, students investigate the production, circulation, and impact of visual practices within an interdisciplinary framework. The program draws on faculty from across the college and includes not only historians of visual culture but also artists, writers, architects, designers, and philosophers.

A wide variety of visiting artists and scholars from around the world come to campus each year, exposing students to the latest developments in visual criticism and contemporary culture. Many of our graduates go on to enroll in prestigious doctoral programs; others have become acclaimed authors, exhibition curators, journalists, professors, and fine artists.

CCA also offers three-year dual-degree options with the graduate programs in Fine Arts, Design, Writing, and Curatorial Practice, and a concentration in architecture through the Master of Architecture program.
ALUMNI OF NOTE

LACEY JANE ROBERTS (2007) makes large-scale knitted installations that demonstrate the connections among queer theory, guerilla tactics, and craft-based art practice. She recently completed artist residencies at the Museum of Arts & Design, New York, and the MacDowell Colony in New Hampshire. She was one of the very first artists to present a solo show at Southern Exposure when the renowned San Francisco exhibition venue opened its brand-new space in 2010.

HANK WILLIS THOMAS (2003) won the first-ever Aperture West Book Prize in 2008 for his monograph Pitch Blackness, and his work was featured in the book 25 Under 25: Up-and-Coming American Photographers. He has exhibited in prestigious galleries and museums throughout the United States and abroad, including the Smithsonian Institution, Washington DC; Galway 126, Ireland; Annarumma 404, Milan; and Yerba Buena Center for the Arts, San Francisco.

CANDACY TAYLOR (2002) turned her thesis project, Counter Culture: The American Coffee Shop Waitress, into a book, which was recently published by Cornell University Press and led to a successful book tour and a traveling exhibition of her photographs and writings. She has made several NPR and television appearances and has been featured in numerous newspapers and magazines.

EKTA OHRI (2005) is an architect and visual critic with a particular interest in investigating the links between human cultural behavior and design. She has worked on projects ranging from India’s Metro Rail Transit System to housing developments and private residences.

ADRIENNE SKYE ROBERTS (2009) is a writer, curator, and educator. She centered her thesis project on investigations of home, mobility, whiteness, and the myth of the American frontier in post-Katrina New Orleans. In 2009 she transformed three San Francisco homes into art spaces for an exhibition she curated, titled Home is something I carry with me, featuring work by Bay Area artists.
The Graduate Program in Curatorial Practice aims to impart an understanding and appreciation of the increasingly important role of curating in contemporary culture. The curriculum balances research and theory with project-based learning, and it encourages a rigorous and critical approach toward writing about—and thinking about—art.

Our faculty includes many practicing arts professionals, from curators to writers, scholars, and individuals from all realms of the gallery and museum world, who keep the program flexible and continuously adapting to current developments in the field. Students gain a thorough knowledge of the history of the discipline and its most important and interesting practitioners as well as the theories and issues informing contemporary exhibition making. They acquire practical experience outside the classroom through the program’s partnerships with such respected organizations as the San Francisco Museum of Modern Art, Yerba Buena Center for the Arts in San Francisco, the Berkeley Art Museum, and the Center for Land Use Interpretation in Los Angeles.

The San Francisco Bay Area has a long and vibrant tradition of innovation and entrepreneurship, which is reflected in the program’s emphasis on artist-led and experimental initiatives and projects sited outside conventional exhibition venues. The advantages of the region’s close ties to Asia and Latin America are reflected in our diverse student body and our roster of international visiting artists and curators.
SARAH ROBAYO SHERIDAN (2008) is the director of exhibitions and publications at Mercer Union, a center for contemporary art in Toronto. She was one of six curators selected for the prestigious 2009 Young Curators Invitational in Paris.

ANNA GRITZ (2008) is currently a curatorial associate at the Hayward Gallery in London. Previously she was the residency program manager at apexart, New York. Her exhibition An Act of Mischievous Misreading showed at the International Studio and Curatorial Program (ISCP) in Brooklyn in 2010.

CHRIS FITZPATRICK (2009) was one of three emerging curators selected by the Fondazione Sandretto Re Rebaudengo for the Young Curators Residency Program in Turin, Italy, in 2010.

JOSEPH DEL PESCO (2009) is an independent curator, art journalist, media producer, and writer. For two years he was “curator-at-large” at Artists Space, a nonprofit in New York. Now he is working with the Ica Museum of Modern Art on Pick Pocket Almanack, a “school without walls” in which participants attend a prescribed itinerary of exhibitions.

MEREDITH JOHNSON (2009) is a curator and the director of consulting at Creative Time, New York. She curated and produced Spencer Finch’s The River That Flows Both Ways (2009) on the High Line, New York, as well as video programs for Art Basel Miami Beach and Jet Blue’s Terminal 5 at JFK International Airport in New York.

JESSICA SILVERMAN (2007) is the owner and founder of Silverman Gallery in San Francisco, where her artist and exhibition programs have garnered national press and a thriving gallery business.

SALLY SZWED (2009) curated Americana: Hawaii: Island Forecast (2008) at the CCA Wattis Institute for Contemporary Arts, curated by student installation view of We have as much time as it takes, the thesis exhibition of the class of 2010.
The MFA Program in Writing immerses students in a rich literary environment and a vibrant and nurturing community. Students develop close relationships with our faculty of accomplished writers. The San Francisco Bay Area is home to a dynamic literary culture, and all of our faculty members are active in the field, both locally and nationally.

The curriculum is rigorous but flexible, enabling each student to pursue her or his unique path. Mentored study, where a student works one-on-one with a faculty writer for a semester, is a popular requirement of the program. We offer workshops in poetry, fiction, creative nonfiction, playwriting, and screenwriting as well as a range of literature courses, craft seminars, and interdisciplinary classes. Students who wish to work across traditional genre and disciplinary boundaries are welcome to do so; all students can enroll in art, media, design, visual criticism, and architecture courses. This is one of the unique benefits of studying at an art school, where numerous modes of artistic expression converge and flourish.

Our program brings to campus distinguished authors, editors, critics, performers, and others from around the world. Our residency program has hosted many important writers for a semester, including Al Young, Daniel Alarcón, Michael Palmer, ZZ Packer, and Lisa Robertson. Other literary luminaries come to visit as part of our Friday Seminar series, reading their work and engaging in discussion with students and faculty in an intimate setting. Students also have the opportunity to write, edit, and design for CCA's acclaimed literary journal *Eleven Eleven.*
Eleven Eleven, a biannual journal of literature and art, is written, edited, and designed by the CCA community. It provides a forum for risk and experimentation and enables productive exchange between writers and artists.


Clarissa Mendiola (2009) gives a reading at PLAYSPACE, CCA’s graduate student gallery.

**ALUMNI OF NOTE**


**PEACH FRIEDMAN** (2005) is the author of the 2010 book *Diary of an Exercise Addict*. She works privately as a personal fitness trainer and has appeared on ABC’s *The View* and *20/20*, in *People*, and in numerous other magazines.

**AMANDA CHIADO** (2006)’s poem “Openings” was selected for the anthology *Best New Poets 2009: 50 Poems from Emerging Writers*.

**MELANIE WESTERBERG** (2004)’s short story “Watermark” was selected for the acclaimed anthology series *Best New American Voices*. Her first book, *City in the River, City in the Forest*, was published in spring 2010.


**ANDY NICHOLSON** (2008) received the Schaeffer Fellowship in poetry in 2008. This highly competitive award is dedicated to supporting emerging writers of promise.

**SELECTED FACULTY**

- **DANIEL ALARCON** » Writer in Residence
- **ANITA AMIRREZVANI** » Adjunct Professor
- **TOM BARBASH** » Associate Professor
- **DODIE BELLAMY** » Adjunct Professor
- **CLAIRE CHAFEE** » Adjunct Professor
- **DONNA DE LA PERRIERE** » Senior Adjunct Professor
- **GLORIA FRYM** » Associate Professor
- **KEVIN KILLIAN** » Senior Adjunct Professor
- **JOSEPH LEASE** » Associate Professor, Chair
- **AIMEE PHAN** » Assistant Professor
- **AL YOUNG** » Writer in Residence
Applying to CCA

Admission to CCA’s graduate programs is highly competitive. Application requirements vary by program (see www.cca.edu/admissions/grad for specifics) but all programs require that the following be submitted by January 5:

1. Application
2. Personal essay
3. Official college transcripts (mailed directly from your school)
4. Portfolio (most programs)
5. Two letters of recommendation

All of these except the transcripts must be submitted online. International applicants need to provide some additional materials; for complete details visit www.cca.edu/admissions/international/gradapplicants.

Tours for prospective graduate students are available throughout the year. To view a schedule and make a reservation, see www.cca.edu/admissions/visiting.

CCA is strongly committed to making its arts education accessible and affordable. Our students benefit enormously from the generous support of individuals, foundations, corporations, and organizations. The college offers numerous named scholarships that have been created in honor of a friend, faculty member, or alum. Many scholarships are renewable.

Each year more than 78 percent of our graduate students receive scholarships based on need, merit, or both; CCA also offers diversity scholarships (to qualified students who bring diverse experiences, ideas, and creative work to the CCA community) and teaching assistantships.

For current information on all of the college’s financial aid offerings and application instructions, visit www.cca.edu/financialaid.

U.S. citizens and eligible noncitizens should complete the Free Application for Federal Student Aid (FAFSA) beginning January 1 to be considered for all forms of financial assistance, including CCA need-based scholarships, federal loans, and federal work-study awards. Please submit your application as early as possible to ensure that you will have a response from our Financial Aid Office prior to your program’s deposit deadline.
CCA is accredited by the Western Association of Schools and Colleges (WASC), the National Association of Schools of Art and Design (NASAD), the National Architectural Accrediting Board (NAAB), and the Council for Interior Design Accreditation (CIDA).

CCA grants the following degrees: bachelor of fine arts, bachelor of arts, bachelor of architecture, master of fine arts, master of arts, master of architecture, master of advanced architectural design, master of architecture in urban design and landscape, and master of business administration.

For information regarding CCA’s academic programs, financial aid, graduation and retention rates, cost of attendance, crime awareness and public safety (including the annual campus security report), and other general campus information, see www.cca.edu/right-to-know.

CCA is an equal-opportunity institution of higher education and employer, and it is firmly committed to nondiscrimination in its delivery of educational services and employment practices. In compliance with all applicable federal and state laws, such decisions will be made irrespective of an individual’s race, color, religion, religious creed, ancestry, national origin, age (except for minors), sex, marital status, citizenship status, military service status, sexual orientation, gender identity, medical condition (cancer-related or genetic), disability, or any other status protected by law. When necessary the college will reasonably accommodate individuals with disabilities if the individual is otherwise qualified to meet the fundamental requirements and aspects of the program and to perform safely all essential functions without undue hardship to the college and without altering fundamental aspects of the program. For more information about accommodations visit www.cca.edu/students/handbook/regulations.