## HISTORY AND THEORY OF CONTEMPORARY ART

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Faculty</th>
<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
</tr>
</thead>
<tbody>
<tr>
<td>HTCA-101-1</td>
<td>Modernity and Modernism</td>
<td>Lauren Macdonald</td>
<td>T</td>
<td>4:15-7:00</td>
<td>LH</td>
<td>HTCA-100</td>
<td>Modernity and Modernism Requirement; Liberal Arts Elective</td>
</tr>
<tr>
<td>HTCA-101A-1</td>
<td>Reframing the History of Art: Object – Space – Spectacle</td>
<td>Berit Potter</td>
<td>T</td>
<td>4:15–7:00</td>
<td>MCR</td>
<td>Transfer students with 3 units of 100-level HTCA; eligibility determined by Admissions upon matriculation. Prerequisite of HTCA-100 and HTCA-101 for continuing students.</td>
<td>Art History Elective; HTCA-101 for Transfers; Liberal Arts Elective</td>
</tr>
<tr>
<td>HTCA-220E-1</td>
<td>Society Photographic</td>
<td>TBA</td>
<td>M</td>
<td>1:00-3:45</td>
<td>20B</td>
<td>HTCA-102</td>
<td>Art History Elective; Liberal Arts Elective</td>
</tr>
<tr>
<td>HTCA-220F-1</td>
<td>Carlos Villa: Predecessors, Contemporaries and Legacies</td>
<td>Thea Tagle</td>
<td>T</td>
<td>4:15–7:00</td>
<td>25</td>
<td>HTCA-102</td>
<td>Art History Elective; Off-Campus Study Requirement; Liberal Arts Elective</td>
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<tr>
<td>HTCA-220G-1</td>
<td>Like a Corpse on a Bier: Automobiles, Streets, and the Avant Garde</td>
<td>Ryan Tacata</td>
<td>F</td>
<td>1:00-3:45</td>
<td>18</td>
<td>HTCA-102</td>
<td>Art History Elective; Studies in Global Cultures Requirement; Liberal Arts Elective</td>
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<tr>
<td>HTCA-310-1</td>
<td>Before the Cure: Critical Investigations of Gothic Style</td>
<td>Nicole Archer</td>
<td>T</td>
<td>1:00–3:45</td>
<td>18</td>
<td>HTCA-102; 3 units of HUMN</td>
<td>Art History Elective; Critical Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective</td>
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<tr>
<td>HTCA-390-1/US-390-1</td>
<td>Thesis Colloquium</td>
<td>Lydia Brawner</td>
<td>F</td>
<td>1:00-3:45</td>
<td>16C</td>
<td>CS-300; CS-390</td>
<td>Thesis Colloquium Requirement for BA in History and Theory of Contemporary Art; Liberal Arts Elective</td>
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## CRITICAL STUDIES

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Faculty</th>
<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
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<tbody>
<tr>
<td>CS-220B-1</td>
<td>Systems of Investigation: Femmetech</td>
<td>Meredith Tromble</td>
<td>M</td>
<td>4:15-7:00</td>
<td>MCR</td>
<td>ENGL-101</td>
<td>Critical Studies Elective; Liberal Arts Elective</td>
</tr>
<tr>
<td>CS-300-1</td>
<td>Critical Theory A</td>
<td>Andrea Dooley</td>
<td>M</td>
<td>9:00–11:45</td>
<td>18</td>
<td>6 units of HUMN</td>
<td>Critical Theory A Requirement; Liberal Arts Elective</td>
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<tr>
<td>CS-300-2</td>
<td>Critical Theory A</td>
<td>Thea Tagle</td>
<td>W</td>
<td>9:00–11:45</td>
<td>18</td>
<td>6 units of HUMN</td>
<td>Critical Theory A Requirement; Liberal Arts Elective</td>
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<tr>
<td>Course Code</td>
<td>Title</td>
<td>Faculty</td>
<td>Day</td>
<td>Time</td>
<td>Location</td>
<td>Prerequisite</td>
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<tr>
<td>CS-301F-1</td>
<td>Critical Theory B: Transnational Feminist Perspectives</td>
<td>Cindy Bello</td>
<td>M</td>
<td>4:15-7:00</td>
<td>18</td>
<td>6-units of HUMN-200</td>
<td>Critical Theory B Requirement; Urban Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective</td>
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<tr>
<td>CS-301G-1</td>
<td>Critical Theory B: Digital Democracy, Digital Anti-Democracy</td>
<td>Dale Carrico</td>
<td>F</td>
<td>9:00-11:45</td>
<td>MCR</td>
<td>CS-300</td>
<td>Critical Theory B Requirement; Urban Studies Elective</td>
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<tr>
<td>CS-301H-1</td>
<td>Critical Theory B: (Post)Modernism</td>
<td>Alexander Greenhough</td>
<td>TH</td>
<td>9:00-11:45</td>
<td>MCR</td>
<td>CS-300</td>
<td>Critical Theory B Requirement; Liberal Arts Elective</td>
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<tr>
<td>CS-301I-1</td>
<td>Critical Theory B: Trans* Studies</td>
<td>Tania Hammidi</td>
<td>F</td>
<td>9:00–11:45</td>
<td>20B</td>
<td>CS-300</td>
<td>Critical Theory B Requirement; Liberal Arts Elective</td>
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<tr>
<td>CS-301J-1</td>
<td>Critical Theory B: Ecological Imperialism and Post-Colonial Ecologies in the Anthropocene Epoch</td>
<td>Eddie Yuen</td>
<td>M</td>
<td>4:15-7:00</td>
<td>20B</td>
<td>CS-300</td>
<td>Critical Theory B Requirement; Urban Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective</td>
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**ENGLISH**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Faculty</th>
<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
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<tbody>
<tr>
<td>ENGL-090-1</td>
<td>Language Support for Artists</td>
<td>Madoka Kanai</td>
<td>T/TH</td>
<td>1:00–3:45</td>
<td>20B</td>
<td>None</td>
<td>Required for students based on TOEFL score and results of the English Placement Exam; Liberal Arts Elective</td>
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<tr>
<td>ENGL-095-1</td>
<td>Seeing and Writing: The Art of the Written Word</td>
<td>Mary Warden</td>
<td>T/TH</td>
<td>1:00–3:45</td>
<td>25</td>
<td>None</td>
<td>Required for students based on the Writing Placement Exam; Liberal Arts Elective</td>
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<tr>
<td>ENGL-100-1</td>
<td>English Comp A: Investigation and Writing</td>
<td>Miah Jeffra</td>
<td>TH</td>
<td>1:00–3:45</td>
<td>18</td>
<td>None</td>
<td>English Comp A Requirement; Liberal Arts Elective</td>
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<tr>
<td>ENGL-100-2</td>
<td>English Comp A: Investigation and Writing</td>
<td>Harriet Jernigan</td>
<td>TH</td>
<td>1:00–3:45</td>
<td>MCR</td>
<td>None</td>
<td>English Comp A Requirement; Liberal Arts Elective</td>
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<tr>
<td>ENGL-100-3</td>
<td>English Comp A: Investigation and Writing</td>
<td>Ashley Clarke</td>
<td>TH</td>
<td>4:15–7:00</td>
<td>16C</td>
<td>None</td>
<td>English Comp A Requirement; Liberal Arts Elective</td>
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<tr>
<td>ENGL-101J-1</td>
<td>English Comp B (Nonfiction Writing): Appropriation in American Literature: From Emerson to Susan Howe</td>
<td>Jessica Beard</td>
<td>TH</td>
<td>4:15–7:00</td>
<td>MCR</td>
<td>ENGL-100</td>
<td>English Comp B Requirement; Liberal Arts Elective</td>
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<tr>
<td>ENGL-101K-1</td>
<td>English Comp B (Nonfiction Writing): The Graphic Novel as Literature</td>
<td>Liz Green</td>
<td>TH</td>
<td>4:15–7:00</td>
<td>18</td>
<td>ENGL-100</td>
<td>English Comp B Requirement; Liberal Arts Elective</td>
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<tr>
<td>Course Code</td>
<td>Title</td>
<td>Faculty</td>
<td>Day</td>
<td>Time</td>
<td>Location</td>
<td>Prerequisite</td>
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<tr>
<td>ENGL-101L-1</td>
<td>English Comp B (Nonfiction Writing): Reimagining San Francisco</td>
<td>Miah Jeffra</td>
<td>TH</td>
<td>4:15–7:00</td>
<td>20B</td>
<td>ENGL-100</td>
<td>English Comp B Requirement; Liberal Arts Elective</td>
</tr>
<tr>
<td>ENGL-101M-1</td>
<td>English Comp B (Nonfiction Writing): Making Lemons Out of Lemonade: Satire and Society</td>
<td>Harriet Jernigan</td>
<td>TH</td>
<td>4:15–7:00</td>
<td>26</td>
<td>ENGL-100</td>
<td>English Comp B Requirement; Liberal Arts Elective</td>
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<tr>
<td>ENGL-101N-1</td>
<td>English Comp B (Nonfiction Writing): The Artist’s Novel</td>
<td>Laura Martin</td>
<td>TH</td>
<td>4:15-7:00</td>
<td>25</td>
<td>ENGL-100</td>
<td>English Comp B Requirement; Liberal Arts Elective</td>
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<tr>
<td>ENGL-101O-1</td>
<td>English Comp B (Nonfiction Writing): 20th Century Radical Drama</td>
<td>Christian Nagler</td>
<td>TH</td>
<td>4:15-7:00</td>
<td>16A</td>
<td>ENGL-100</td>
<td>English Comp B Requirement; Liberal Arts Elective</td>
</tr>
<tr>
<td>ENGL-202-1/IN-202-1</td>
<td>The Art of Change: A Poetry Incubator</td>
<td>Genine Lentine</td>
<td>T</td>
<td>4:15-7:00</td>
<td>20B</td>
<td>ENGL-100</td>
<td>Liberal Arts Elective</td>
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**HUMANITIES**

<table>
<thead>
<tr>
<th>Course Code</th>
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<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
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</thead>
<tbody>
<tr>
<td>HUMN-208-1</td>
<td>Seen and Unseen: Engaging the Senses in Theory and Practice</td>
<td>Thor Anderson</td>
<td>M</td>
<td>1:00–3:45</td>
<td>18</td>
<td>ENGL-101</td>
<td>3 units of the 6-unit Humanities Requirement; Critical Studies Elective; Urban Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective</td>
</tr>
<tr>
<td>HUMN-209-1</td>
<td>Sacred Possibility &amp; Profound Control: What Buildings Can Do</td>
<td>Tania Hammidi</td>
<td>F</td>
<td>1:00-3:45</td>
<td>20B</td>
<td>ENGL-101</td>
<td>3 units of the 6-unit Humanities Requirement; Urban Studies Elective; Liberal Arts Elective</td>
</tr>
<tr>
<td>HUMN-210-1</td>
<td>History of the Circus in America</td>
<td>Megan Bayles</td>
<td>W</td>
<td>9:00–11:45</td>
<td>MCR</td>
<td>ENGL-101</td>
<td>3 units of the 6-unit Humanities Requirement; Liberal Arts Elective</td>
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<tr>
<td>HUMN-211-1</td>
<td>Antiquity to the Crusades: Violence and Eros from the Mediterranean to Baghdad</td>
<td>Carolyn Duffey</td>
<td>F</td>
<td>1:00–3:45</td>
<td>MCR</td>
<td>ENGL-101</td>
<td>3 units of the 6-unit Humanities Requirement; Urban Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective</td>
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<tr>
<td>HUMN-212-1</td>
<td>The Animal Question</td>
<td>Christina Stevenson</td>
<td>M</td>
<td>9:00–11:45</td>
<td>MCR</td>
<td>ENGL-101</td>
<td>3 units of the 6-unit Humanities Requirement; Critical Studies Elective; Liberal Arts Elective</td>
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<tr>
<td>HUMN-213-1</td>
<td>Primary Documents of Modern Democracy</td>
<td>Eddie Yuen</td>
<td>W</td>
<td>4:15-7:00</td>
<td>20B</td>
<td>ENGL-101</td>
<td>3 units of the 6-unit Humanities Requirement; Critical Studies Elective; Liberal Arts Elective</td>
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### MATH

<table>
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<th>Course Code</th>
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<th>Faculty</th>
<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
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</thead>
<tbody>
<tr>
<td>MATH-105-1</td>
<td>Systems, Networks, and Strategies</td>
<td>Lee Worden</td>
<td>TH</td>
<td>7:30–10:15</td>
<td>18</td>
<td>None</td>
<td>Math/Science Requirement; Urban Studies Elective; Liberal Arts Elective</td>
</tr>
<tr>
<td>MATH-115-1</td>
<td>Does This Add Up?: The Economics of Art</td>
<td>Elizabeth Travelslight</td>
<td>W</td>
<td>1:00–3:45</td>
<td>20B</td>
<td>None</td>
<td>Math/Science Requirement; Liberal Arts Elective</td>
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### SCIENCE

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<th>Faculty</th>
<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
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</thead>
<tbody>
<tr>
<td>SCIE-106-1</td>
<td>Natural History Field Studies</td>
<td>Carol Manahan</td>
<td>F</td>
<td>9:00–11:45</td>
<td>25</td>
<td>None</td>
<td>Math/Science Requirement; Off-Campus Study Requirement</td>
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<tr>
<td>SCIE-113-1</td>
<td>Life Studies: Art and Biology</td>
<td>Meredith Tromble / Justin Schuetz</td>
<td>M</td>
<td>7:30-10:15</td>
<td>18</td>
<td>None</td>
<td>Math/Science Requirement; Liberal Arts Elective</td>
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### SOCIAL SCIENCE

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<th>Faculty</th>
<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
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</thead>
<tbody>
<tr>
<td>SOCS-109-1</td>
<td>Making the Unequal Metropolis: Race and Class in the American City</td>
<td>Katy Guimond</td>
<td>T</td>
<td>9:00–11:45</td>
<td>MCR</td>
<td>None</td>
<td>Social Science Requirement; Urban Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective</td>
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<tr>
<td>SOCS-110-1</td>
<td>Violence and Society</td>
<td>Özge Serin</td>
<td>TH</td>
<td>9:00-11:45</td>
<td>20B</td>
<td>None</td>
<td>Social Science Requirement; Studies in Global Cultures Requirement; Liberal Arts Elective</td>
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<tr>
<td>SOCS-205-1/US-205-1</td>
<td>Media and Cultural Geography</td>
<td>Robin Balliger</td>
<td>F</td>
<td>9:00-11:45</td>
<td>ENGL-101</td>
<td>None</td>
<td>Social Science Requirement; Urban Studies Elective; Critical Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective</td>
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### URBAN STUDIES

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<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
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</thead>
<tbody>
<tr>
<td>US-205-1/</td>
<td>Media and Cultural Geography</td>
<td>Robin Balliger</td>
<td>F</td>
<td>9:00-11:45</td>
<td>18</td>
<td>ENGL-101</td>
<td>Social Science Requirement; Urban Studies Elective;</td>
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<tr>
<td>SOCS-205-1</td>
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<td>Critical Studies Elective; Studies in Global Cultures Requirement;</td>
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<td>Liberal Arts Elective</td>
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<tr>
<td>US-296-1</td>
<td>City as Studio Practicum</td>
<td>Amy Berk</td>
<td>F</td>
<td>1:00-3:45</td>
<td>25</td>
<td>ENGL-101; F1 student visa holders are required to obtain Curricular Practical</td>
<td>City Studio Practicum Requirement; Studies in Global Cultures</td>
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<td>Training (CPT) authorization to enroll. Please contact the Global Programs</td>
<td>Requirement; Off-campus Study Requirement;</td>
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<td>Office for more information.</td>
<td>Liberal Arts Elective</td>
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<tr>
<td>US-390-1/</td>
<td>Thesis Colloquium</td>
<td>Lydia Brawner</td>
<td>F</td>
<td>1:00-3:45</td>
<td>16C</td>
<td>CS-300; CS-390</td>
<td>Thesis Colloquium Requirement for the BA in Urban Studies; Liberal Arts</td>
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<td>HTCA-390-1</td>
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### CONTEMPORARY PRACTICE

<table>
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<th>Faculty</th>
<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
</tr>
</thead>
<tbody>
<tr>
<td>CP-100-1</td>
<td>Contemporary Practice</td>
<td>Elizabeth Bernstein</td>
<td>M/W</td>
<td>9:00–11:45</td>
<td>LH/115</td>
<td>None</td>
<td>Contemporary Practice Requirement</td>
</tr>
<tr>
<td>CP-100-2</td>
<td>Contemporary Practice</td>
<td>Laura Boles Faw</td>
<td>M/W</td>
<td>9:00–11:45</td>
<td>LH/13</td>
<td>None</td>
<td>Contemporary Practice Requirement</td>
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### DESIGN AND TECHNOLOGY

<table>
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<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
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</thead>
<tbody>
<tr>
<td>DT-102-1</td>
<td>Digital Literacy II: Forming Presentations</td>
<td>Jill Miller</td>
<td>M/W</td>
<td>1:00-3:45</td>
<td>25/DMS2</td>
<td>None</td>
<td>DT Communications Design Requirement;</td>
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<td>Design and Technology Elective; Studio Elective</td>
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<tr>
<td>DT-105-1/SC-105-1</td>
<td>Structural Drawing/Design Visualizations</td>
<td>Joshua Keller</td>
<td>M/W</td>
<td>4:15-7:00</td>
<td>14</td>
<td>None</td>
<td>DT Distribution Requirement for Designed Objects; Drawing Requirement for</td>
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<td>Sculpture; Studio Elective</td>
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<tr>
<td>DT-109-1</td>
<td>Concepts and Tools for Artful Apps</td>
<td>Chris Kubick</td>
<td>M/W</td>
<td>4:15-7:00</td>
<td>25/DMS2</td>
<td>None</td>
<td>DT Communications Design Distribution Requirement; Design and Technology</td>
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<td>Elective; Studio Elective</td>
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<tr>
<td>DT-117-1</td>
<td>Friending Art with Benefits: Probing Social</td>
<td>Jenny Odell</td>
<td>M/W</td>
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<td>Elective; Urban Studies Elective; Studio Elective</td>
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DT-221-1  Signal to Noise: Interactive Sound and Performance  Chris Kubick  M/W  1:00-3:45  DMS2/25  DT-101 or NG-100 DT Media Techniques Distribution Requirement; Design and Technology Elective; Studio Elective

DT-222-1  Typography: Context and Practice  JD Beltran  T/TH  1:00–3:45  DMS2  DT-113 DT Communications Design Distribution Requirement; Design and Technology Elective; Studio Elective

DT-224-1/NG-224-1  DIY 2: Hyperobjects and the Mundane  Johanna Breiding  T/TH  9:00-11:45  25  DT-101 or DT-113 or NG-100 or FM-101 or PH-101 DT Media Techniques Distribution Requirement; DT Designed Objects Distribution Requirement; Design and Technology Elective; Studio Elective; Off-Campus Study Requirement


DT-226-1  Surviving in the Arts With and Without Technology  Kal Spelletich  M/W  7:30-10:15  105  DT-101 or SC-100 DT Designed Objects Distribution Requirement; Design and Technology Elective; Sculpture Elective; Studio Elective

DT-227-1/SC-227-1  Ghosts in the Machine: Human-technological Networks  Nina Waisman  F  9:00-11:45; 1:00-3:45  105  DT-101 or SC-100 or DR-120 Design and Technology Designed Objects Distribution; Design and Technology Media Techniques Distribution; Intermediate Sculpture Requirement; Studio Elective

DT-240B-1  Art and Technology: Considering Histories and Theories  Terri Cohn  T  9:00-11:45  18  HTCA-101 History of Design and Technology Requirement

DT-250-1/SC-250-1  Intermediate Activated Objects  Chris Palmer  T/TH  7:30-10:15  105  DT-107 or DT-111 or SC-100 Design and Technology Designed Objects Distribution; Design and Technology Elective; Sculpture Elective; Studio Elective

DT-380-1/PH-380-1  Undergraduate Tutorial  Reagan Louie  W  9:00-11:45  20B  Junior Standing (80 units) Design and Technology Elective; Studio Elective

**DRAWING**

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<tr>
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<th>Title</th>
<th>Faculty</th>
<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
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<td>DR-120-1</td>
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<td>Luke Butler</td>
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<td>Intro to Film</td>
<td>Kerry Laitala</td>
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<td>Soumyaa Kapil Behrens</td>
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<td>FM-102-1</td>
<td>Film Production/Post Production I</td>
<td>Jeff Rosenstock</td>
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<td>The Art of Screenwriting I</td>
<td>Natasha V</td>
<td>T/TH</td>
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<td>FM-101</td>
<td>The Art of Screenwriting Requirement; Studio Elective</td>
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<td>Expanded Cinema and Optical Anamolies/Animation</td>
<td>Kerry Laitala</td>
<td>M/W</td>
<td>4:15–7:00</td>
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<td>FM-101 or FM-102</td>
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<td>Craft of Film Directing</td>
<td>Christopher Coppola</td>
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<td>Richard Beggs</td>
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<td>FM-220J-1</td>
<td>New Media and Alternative Platforms</td>
<td>Larry Labou</td>
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<td>FM-221-1</td>
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<td>Silvia Turchin</td>
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<td>FM-307-1</td>
<td>Personal Cinema</td>
<td>Mike Kuchar</td>
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<td>FM-225</td>
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<td>FM-308-1</td>
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<td>Hiro Narita</td>
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<td>The Art of Change: A Poetry Incubator</td>
<td>Genine Lentine</td>
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<td>Culture and Commerce: The Artist as Entrepreneur</td>
<td>Richard Andrews</td>
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<td>IN-299B-1/</td>
<td>Prospect New Orleans</td>
<td>Keith Boadwee</td>
<td>January 4 - 12</td>
<td>Travel/New Orleans</td>
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<td>IN-299C-1</td>
<td>On The Waterfront: Making Art in the Public Realm</td>
<td>Chip Lord</td>
<td>M-F; January 5 - 16</td>
<td>9:30-6:30</td>
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<td>Reagan Louie</td>
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<td>Brad Brown</td>
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<td>John Priola</td>
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<td>AICAD Mobility</td>
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<td>International Partner Exchange</td>
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### IN-396-1
**Internship**  
Christian Frock  
W  
1:00-3:45  
18  
Junior Standing (60 units); F1 student visa holders are required to obtain Curricular Practical Training (CPT) authorization to enroll. Please contact the Global Programs Office for more information.  
Off-Campus Study Requirement; Liberal Arts Elective

### IN-397-1
**BFA Exhibition**  
Paul Klein  
Senior Standing  
BFA Exhibition Requirement

### IN-399-1
**Independent Study**  
Junior Standing; 3.5 GPA.  
By application only.  
Off-Campus Study Requirement

### NEW GENRES

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<td>7:30-10:15</td>
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<td>NG-110-1</td>
<td>Beginning Video</td>
<td>Tim Sullivan</td>
<td>T/TH</td>
<td>9:00-11:45</td>
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<td>NG-204-1</td>
<td>Installation</td>
<td>Mads Lynnerup</td>
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<td>NG-101</td>
<td>New Genres Installation Distribution Requirement; Studio Elective</td>
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<td>NG-206-1/PH-206-1</td>
<td>Photoworks: Conceptual Photography</td>
<td>Whitney Lynn</td>
<td>M/W</td>
<td>9:00-11:45</td>
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<td>Johanna Breiding</td>
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<td>NG-240-1</td>
<td>History of Video Art</td>
<td>Tony Labat</td>
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<td>HTCA-101</td>
<td>History of New Genres Requirement; Studio Elective</td>
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<td>NG-241-1</td>
<td>Issues in Contemporary Art: The Performative Body</td>
<td>Jill Miller</td>
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<td>HTCA-101</td>
<td>Issues in Contemporary Art Requirement</td>
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### NG-305-1
**Laughing Matters**  
Lindsey White  
F  
9:00-11:45; 1:00-3:45  
16A  
NG-101 or FM-208  
New Genres Elective; Studio Elective

### NG-380-1
**Undergraduate Tutorial**  
Tim Sullivan  
T  
1:00-3:45  
16A  
Junior Standing (60 units)  
New Genres Elective; Studio Elective

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## PAINTING

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<td>Frances McCormack</td>
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<td>Dewey Crumpler</td>
<td>T/TH</td>
<td>9:00-11:45</td>
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<td>T/TH</td>
<td>9:00-11:45</td>
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<td>Brett Reichman</td>
<td>T/TH</td>
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<td>T/TH</td>
<td>7:30-10:15</td>
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<td>Subjectifying the Self-Image</td>
<td>Zina Al-Shukri</td>
<td>T/TH</td>
<td>1:00-3:45</td>
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<td>PA-120</td>
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<td>PA-220P-1</td>
<td>Expanded Painting Projects: Seminar and Workshop</td>
<td>Jeremy Morgan</td>
<td>T/TH</td>
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<td>PA-2200-1</td>
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<td>Caitlin Mitchell-Dayton</td>
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<td>Terry Powers</td>
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<td>PA-200</td>
<td>Painting Elective; Studio Elective</td>
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<td>Luke Butler</td>
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<td>1:00-3:45</td>
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<td>PA-240A-1</td>
<td>Shifting Centers of Experience</td>
<td>Mark Van Proyen</td>
<td>M</td>
<td>4:15-7:00</td>
<td>LH</td>
<td>HTCA-101</td>
<td>History of Painting Requirement; Art History Elective; Liberal Arts Elective</td>
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<td>PA-380-1</td>
<td>Undergraduate Tutorial</td>
<td>Dewey Crumpler</td>
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<td>4:15-7:00</td>
<td>114</td>
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<td>Painting Elective; Studio Elective</td>
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## PHOTOGRAPHY

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<th>Title</th>
<th>Faculty</th>
<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
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<tbody>
<tr>
<td>PH-101-1</td>
<td>Introduction to Photography and the Darkroom</td>
<td>Alice Shaw</td>
<td>M/W</td>
<td>1:00–3:45</td>
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<td>Joshua Smith</td>
<td>M/W</td>
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<td>Introduction to Photography and the Darkroom</td>
<td>Sam Contis</td>
<td>T/TH</td>
<td>1:00–3:45</td>
<td>16C</td>
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<td>PH-101-4</td>
<td>Introduction to Photography and the Darkroom</td>
<td>Elisabeth Bernstein</td>
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<td>PH-110-1</td>
<td>Contemporary Tools and Practices</td>
<td>Lindsey White</td>
<td>T/TH</td>
<td>9:00–11:45</td>
<td>21</td>
<td>PH-101</td>
<td>Tools of the Medium Requirement; Studio Elective</td>
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<tr>
<td>PH-120-1</td>
<td>Introduction to Photography as the Digital Medium</td>
<td>Jenny Odell</td>
<td>M/W</td>
<td>1:00–3:45</td>
<td>20A</td>
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<td>Introduction to Photography as the Digital Medium</td>
<td>Joshua Smith</td>
<td>M/W</td>
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<td>20A</td>
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<td>Digital Photography I Requirement; Studio Elective</td>
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<td>PH-120-3</td>
<td>Introduction to Photography as the Digital Medium</td>
<td>Liz Steketee</td>
<td>T/TH</td>
<td>1:00–3:45</td>
<td>20A</td>
<td>PH-101</td>
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<tr>
<td>PH-206-1/NG-206-1</td>
<td>Photoworks: Conceptual Photography</td>
<td>Whitney Lynn</td>
<td>M/W</td>
<td>9:00–11:45</td>
<td>16A</td>
<td>NG-101 or PH-110</td>
<td>Photoworks Requirement; Photography Conceptual Elective; Studio Elective</td>
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<tr>
<td>PH-217-1</td>
<td>Photographic Processes: Technology Timeline</td>
<td>Sam Contis</td>
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<td>4:15–7:00</td>
<td>21</td>
<td>PH-110; PH-120</td>
<td>Photography Elective; Studio Elective</td>
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<tr>
<td>PH-220B-1</td>
<td>Documentary Photography: Art and Activism</td>
<td>Darcy Padilla</td>
<td>T/TH</td>
<td>7:30-10:15</td>
<td>16C</td>
<td>PH-101</td>
<td>Photography Elective; Studio Elective</td>
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<tr>
<td>PH-220L-1</td>
<td>Time Travel Darkroom: 1930's Europe and 1970's Africa</td>
<td>Mariah Robertson</td>
<td>M/W</td>
<td>7:30-10:15</td>
<td>16A</td>
<td>PH-110; PH-120</td>
<td>Photography Conceptual Elective; Studio Elective</td>
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### PH-220M-1
**Off The Wall!**
Rebecca Goldfarb  
M/W  
9:00-11:45  
16C  
PH-110; PH-120; any 200-level PH  
Photography Conceptual Elective; Studio Elective

### PH-220N-1
**Sustained Looking: All the Time Everywhere**
Elizabeth Bernstein  
M/W  
1:00-3:45  
16C  
PH-101; PH-120  
Photography Conceptual Elective; Studio Elective; Urban Studies Elective

### PH-220O-1
**Depiction, Documentation, Desire**
Ivan Iannoli  
M/W  
4:15-7:00  
16A  
PH-206/NG-206 or PH-220B-1  
Photography Conceptual Elective; Studio Elective

### PH-220P-1
**Interpretations of Time through Photography and Video**
Johnna Arnold  
T/TH  
4:15-7:00  
8  
PH-120 or NG-114 or FM-102  
Photography Technical Elective; Studio Elective

### PH-221-1
**Advanced Techniques for Digital Image Making**
Liz Steketee  
T/TH  
9:00-11:45  
20A  
PH-120  
Digital Photography II Requirement; Studio Elective

### PH-241-1
**Landscape & American Photography**
Sarah Miller  
W  
7:30-10:15  
18  
HTCA-101  
History of Photography II Requirement; Art History Elective; Liberal Arts Elective

### PH-303-1
**Conversations with Contemporary Photography**
Thom Sempere  
T/TH  
1:00-3:45  
LH  
PH-120; PH-240  
Photography Conceptual Elective; Studio Elective

### PH-309-1
**Photographing the Invisible**
Alice Shaw  
M/W  
9:00-11:45  
21  
PH-110; PH-120; any 200-level PH  
Photography Conceptual Elective; Studio Elective

### PH-310-1
**The Expanded Image: Photo and Mixed Media**
Aaron Terry  
M/W  
4:15-7:00  
16C  
PH-221 or PH-250  
Photography Conceptual Elective or Photography Technical Elective; Studio Elective

### PH-311-1
**Digital Printing for the Handmade Book**
Liz Steketee/Andrew Rottner  
F  
9:00-11:45; 1:00-3:45  
20A/21  
PH-110; PH-221  
Photography Conceptual Elective or Photography Technical Elective; Studio Elective

### PH-312-1
**The Taken and the Made: The Modern Tableau**
Ivan Iannoli  
M/W  
1:00-3:45  
13  
PH-110; PH-240; any 200-level PH  
Photography Conceptual Elective; Studio Elective

### PH-313-1
**From Art School to Applied Practice: What's Next?**
Ramak Fazel  
M/W  
7:30-10:15  
16C  
PH-110; PH-221 or FM-102; any 200-level FM  
Photography Conceptual or Photography Technical Elective; Studio Elective

### PH-380-1/DT-380-1
**Undergraduate Tutorial**
Reagan Louie  
W  
9:00-11:45  
20B  
Junior Standing  
Photography Elective; Studio Elective

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### PRINTMAKING

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<th>Title</th>
<th>Faculty</th>
<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
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<tr>
<td>PR-102-1</td>
<td>Etching I</td>
<td>Paul Mullowney</td>
<td>M/W</td>
<td>1:00-3:45</td>
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<td>Beginning Printmaking Requirement; Studio Elective</td>
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<tr>
<td>Course Code</td>
<td>Title</td>
<td>Faculty</td>
<td>Day</td>
<td>Time</td>
<td>Location</td>
<td>Prerequisite</td>
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<td>PR-106-1</td>
<td>Artists Books: Structures and Ideas</td>
<td>TBA</td>
<td>M/W</td>
<td>7:30-10:15</td>
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<tr>
<td>PR-107-1</td>
<td>Relief Printing I</td>
<td>Art Hazelwood</td>
<td>M/W</td>
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<td>PR-111-1</td>
<td>Screenprinting I</td>
<td>Amy Todd</td>
<td>T/TH</td>
<td>1:00-3:45</td>
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<td>PR-119-1</td>
<td>Low-Tech Revolution: Introduction to Printmaking</td>
<td>Asuka Ohsawa</td>
<td>M/W</td>
<td>1:00-3:45</td>
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<td>PR-201-1</td>
<td>Screenprinting II</td>
<td>Nate Swope</td>
<td>T/TH</td>
<td>9:00-11:45</td>
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<td>PR-111 Intermediate Printmaking Requirement; Studio Elective</td>
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<td>PR-204-1</td>
<td>Lithography II</td>
<td>James Claussen</td>
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<tr>
<td>PR-210-1</td>
<td>Japanese Woodblock</td>
<td>Charles Coates</td>
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<td>PR-211-1</td>
<td>Happily Ever After?: Fairy Tales and the Art of Subversion</td>
<td>Asuka Ohsawa</td>
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<td>Beginning Printmaking Intermediate Printmaking Requirement; Studio Elective</td>
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<td>PR-240A-1</td>
<td>Pressed For Time: A History of Printmaking</td>
<td>Nicole Archer</td>
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<td>HTCA-101 History of Printmaking Requirement; Art History Elective; Liberal Arts Elective</td>
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<tr>
<td>PR-301-1</td>
<td>Multiplicity</td>
<td>Tim Berry</td>
<td>M/W</td>
<td>1:00-3:45</td>
<td>MCR</td>
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<td>Intermediate Printmaking Advanced Printmaking Requirement; Studio Elective</td>
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### SCULPTURE/CERAMICS

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<th>Title</th>
<th>Faculty</th>
<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
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<tr>
<td>CE-100-1</td>
<td>Ceramics I: Fabrication</td>
<td>Ruby Neri</td>
<td>M/W</td>
<td>1:00–3:45</td>
<td>106</td>
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<td>Beginning Sculpture Requirement; Studio Elective</td>
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<td>CE-100-2</td>
<td>Ceramics I: Fabrication</td>
<td>John deFazio</td>
<td>T/TH</td>
<td>9:00-11:45</td>
<td>106</td>
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<tr>
<td>CE-190-1</td>
<td>Kitsch: Seminar/Lab</td>
<td>John deFazio</td>
<td>T/TH</td>
<td>1:00-3:45</td>
<td>106</td>
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<td>Sculpture Elective; Studio Elective</td>
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<td>SC-100-1</td>
<td>3D Strategies: Beginning Sculpture</td>
<td>Laura Boles Faw</td>
<td>T/TH</td>
<td>1:00–3:45</td>
<td>105</td>
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<td>SC-100-2</td>
<td>3D Strategies: Beginning Sculpture</td>
<td>Sahar Khoury</td>
<td>M/W</td>
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<td>SC-105-1/</td>
<td>Structural Drawing/ Design Visualizations</td>
<td>Joshua Keller</td>
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<td>SC-214-1</td>
<td>Multiples: When One is Not Enough</td>
<td>Maria Elena Gonzalez</td>
<td>T/TH</td>
<td>9:00-11:45</td>
<td>105</td>
<td>SC-100</td>
<td>Intermediate Sculpture Requirement; Studio Elective</td>
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<td>Course Code</td>
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<td>Faculty</td>
<td>Day</td>
<td>Time</td>
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<td>SC-215-1</td>
<td>Non-Traditional Materials/Processes</td>
<td>John Roloff</td>
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<td>SC-216-1</td>
<td>Fabric Workshop</td>
<td>Kate Ruddle</td>
<td>T/TH</td>
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<td>DT Media Techniques Distribution Requirement; DT Designed Objects Distribution Requirement; Design and Technology Elective; Intermediate Sculpture Requirement; Studio Elective</td>
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<td>SC-227-1/</td>
<td>Ghosts in the Machine: Human-technological Networks</td>
<td>Nina Waisman</td>
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<td>SC-240A-1</td>
<td>History of Sculpture: Theory and Methods</td>
<td>Richard Berger</td>
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<td>MCR</td>
<td>HTCA-101</td>
<td>History of Sculpture Requirement; Studio Elective</td>
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<tr>
<td>SC-250-1/</td>
<td>Intermediate Activated Objects</td>
<td>Chris Palmer</td>
<td>T/TH</td>
<td>7:30-10:15</td>
<td>105</td>
<td>DT-107 or DT-111 or SC-100</td>
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<td>SC-310-1</td>
<td>Site Context: TransNature</td>
<td>John Roloff</td>
<td>M/W</td>
<td>1:00-3:45</td>
<td>105</td>
<td>Intermediate Sculpture Requirement</td>
<td>Advanced Sculpture Requirement; Studio Elective; Urban Studies Elective</td>
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<td>SC-380-1</td>
<td>Undergraduate Tutorial</td>
<td>Maria Elena</td>
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<td>14</td>
<td>Junior Standing (60 units)</td>
<td>Sculpture Elective; Studio Elective</td>
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**SPRING 2015 GRADUATE COURSES**

**HISTORY AND THEORY OF CONTEMPORARY ART**

<table>
<thead>
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<th>Course Code</th>
<th>Title</th>
<th>Faculty</th>
<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
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<tbody>
<tr>
<td>HTCA-512-1</td>
<td>Figuring Fiction: Contemporary Art and Literary Narratives</td>
<td>Claire Daigle</td>
<td>TH</td>
<td>1:00-3:45</td>
<td>3LH</td>
<td>None</td>
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<tr>
<td>HTCA-520J-1</td>
<td>Fascinations</td>
<td>Fiona Hovenden</td>
<td>M</td>
<td>4:15-7:00</td>
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<td>HTCA-520K-1</td>
<td>Installation Art from the 1960s to 2014</td>
<td>Kimberly Connerton</td>
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<td>3LH</td>
<td>None</td>
<td>Art History Seminar Elective</td>
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<tr>
<td>HTCA-520L-1</td>
<td>Representing Reality: Documentary Photography and Cinema</td>
<td>Beth Bird</td>
<td>W</td>
<td>9:00-11:45</td>
<td>3LH</td>
<td>None</td>
<td>Art History Seminar Elective; Institutional Critique / Information Technologies Breadth Requirement</td>
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### CRITICAL STUDIES

<table>
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<th>Course Code</th>
<th>Title</th>
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<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
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<tbody>
<tr>
<td>CS-500A-1</td>
<td>An Introduction to Critical Theory</td>
<td>Dale Carrico</td>
<td>F</td>
<td>1:00–3:45</td>
<td>LH (Chestnut)</td>
<td>None</td>
<td>Critical Studies Seminar Elective</td>
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<tr>
<td>CS-500K-1</td>
<td>“Things We Live Among”: New Materialisms and the Visual Arts</td>
<td>Jessica Beard</td>
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<td>1:00–3:45</td>
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<tr>
<td>CS-500L-1</td>
<td>The Animal</td>
<td>Alexander Greenhough</td>
<td>T</td>
<td>1:00–3:45</td>
<td>3LH</td>
<td>None</td>
<td>Critical Studies Seminar Elective</td>
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<tr>
<td>CS-500M-1</td>
<td>Freak Studies</td>
<td>Megan Bayles</td>
<td>TH</td>
<td>9:00–11:45</td>
<td>3LH</td>
<td>None</td>
<td>Critical Studies Seminar Elective</td>
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<tr>
<td>CS-502-1</td>
<td>Culture Industry/Media Matters</td>
<td>Frank Smigiel</td>
<td>TH</td>
<td>7:30–10:15</td>
<td>3LH</td>
<td>MA and Dual-Degree Students Only</td>
<td>Research and Writing Colloquium Requirement for MA in History and Theory of Contemporary Art</td>
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<td>CS-504-1</td>
<td>Research and Writing Colloquium</td>
<td>Andrea Dooley</td>
<td>M</td>
<td>1:00–3:45</td>
<td>LH (Chestnut)</td>
<td>MA and Dual-Degree Students Only</td>
<td>Research and Writing Colloquium Requirement for MA in History and Theory of Contemporary Art</td>
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<tr>
<td>CS-508-1/US-508-1</td>
<td>Cityscapes of the Imaginary: Urban Film and Literature</td>
<td>Carolyn Duffey</td>
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<td>4:15–7:00</td>
<td>3LH</td>
<td>None</td>
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</table>
# EXHIBITION AND MUSEUM STUDIES

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Faculty</th>
<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
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<tbody>
<tr>
<td>EMS-520E-1</td>
<td>Curatorial Practice at the Intersection of Art and Cultural Anthropology</td>
<td>Betti-Sue Hertz</td>
<td>W</td>
<td>4:15-7:00</td>
<td>3LH</td>
<td>None</td>
<td>Exhibition and Museum Studies Elective; Critical Studies Seminar Elective</td>
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<tr>
<td>EMS-520F-1</td>
<td>The Group Show</td>
<td>Christina Linden</td>
<td>TH</td>
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<td>3LH</td>
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<tr>
<td>EMS-590-1/HTCA-590-1/US-590-1</td>
<td>Thesis</td>
<td>Claire Daigle</td>
<td>T</td>
<td>9:00-11:45</td>
<td>3SR3</td>
<td>MA and Dual Degree Students Only</td>
<td>Thesis I Requirement</td>
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<tr>
<td>EMS-591-1/HTCA-591-1/US-591-1</td>
<td>Collaborative Project: On the Radio, or Delivering the Voice</td>
<td>Frank Smigiel</td>
<td>TH</td>
<td>4:15-7:00</td>
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<td>Prioritized for MA and Dual Degree Students, but open to MFA students.</td>
<td>Requirement for MA in Exhibition and Museum Studies</td>
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# URBAN STUDIES

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<th>Location</th>
<th>Prerequisite</th>
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<tbody>
<tr>
<td>US-500C-1</td>
<td>Migropolis: Immigrants' Vernacular Urbanism and its (In)Visible Sides</td>
<td>Laura Fantone</td>
<td>T</td>
<td>1:00-3:45</td>
<td>3SR3</td>
<td>None</td>
<td>Urban Studies Elective; Critical Studies Seminar Elective</td>
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<tr>
<td>US-507-1</td>
<td>Consumption and Commodity Culture</td>
<td>Robin Balliger</td>
<td>W</td>
<td>9:00-11:45</td>
<td>3SR3</td>
<td>None</td>
<td>Critical Studies Seminar Elective; Urban Studies Elective</td>
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<tr>
<td>US-508-1/CS-508-1</td>
<td>Cityscapes of the Imaginary: Urban Film and Literature</td>
<td>Carolyn Duffey</td>
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<td>US-591-1/HTCA-591-1/EMS-591-1</td>
<td>Collaborative Project: On the Radio, or Delivering the Voice</td>
<td>Frank Smigiel</td>
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<td>4:15-7:00</td>
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<td>Prioritized for MA and Dual Degree Students, but open to MFA students.</td>
<td>Requirement for MA in Urban Studies</td>
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### OTHER INTERDISCIPLINARY STUDY OFFERINGS

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<tr>
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<th>Day</th>
<th>Time</th>
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<th>Prerequisite</th>
<th>Satisfies</th>
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<tbody>
<tr>
<td>IN-503-1</td>
<td>Writing in Academic English for the Arts: Language Support for Graduate Students</td>
<td>Mary Warden</td>
<td>T</td>
<td>4:15–7:00</td>
<td>3SR4</td>
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### GRADUATE STUDIO ELECTIVES

<table>
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<tr>
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<th>Location</th>
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<tbody>
<tr>
<td>GR-521-1</td>
<td>Visiting Artists and Scholars (VAS) Seminar</td>
<td>Mark Van Proyen</td>
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<td>7:30-10:15</td>
<td>3SR1</td>
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<tr>
<td>GR-526-1</td>
<td>Contemporary Painting: Critical Dialogues</td>
<td>Matt Borruso</td>
<td>T</td>
<td>1:00–3:45</td>
<td>3SR1</td>
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<td>GR-527-1</td>
<td>Ambulation: Walkscapes and Introspective Cities</td>
<td>Sebastian Alvarez</td>
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<td>9:00–11:45</td>
<td>20B (Chestnut)</td>
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<tr>
<td>GR-528-1</td>
<td>Chance Music and Film Poetry</td>
<td>Christopher Coppola</td>
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<td>GR-529-1</td>
<td>Sculpture in Context: Research Proposals as Practice</td>
<td>John Roloff</td>
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<td>GR-530-1</td>
<td>Radical Directors</td>
<td>Lynn Hershman</td>
<td>M</td>
<td>7:30-10:15</td>
<td>LH (Chestnut)</td>
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<td>GR-531-1</td>
<td>Do-It-Together (DIT) Printmaking</td>
<td>Asuka Ohsawa</td>
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<td>Elective for MFA; Printmaking Emphasis</td>
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<tr>
<td>GR-532-1</td>
<td>Writing For Film, Video, and Performance</td>
<td>Achy Obejas</td>
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<td>3SR2</td>
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<td>Elective for MFA; Film Emphasis; New Genres Emphasis</td>
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### GRADUATE STUDIO ELECTIVES

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<tbody>
<tr>
<td>GR-500-1</td>
<td>Graduate Critique Seminar</td>
<td>Johanna Breiding</td>
<td>TH</td>
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<td>Anne Colvin</td>
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<td>1:00-3:45</td>
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<td>Janet DeLaney</td>
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<td>Anthony Discenza</td>
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<td>Day</td>
<td>Time</td>
<td>Location</td>
<td>Prerequisite</td>
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<td>Graduate Critique Seminar</td>
<td>Ana Teresa Fernandez</td>
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<td>GR-500-6</td>
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<td>Maria Elena Gonzalez</td>
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<td>Graduate Critique Seminar</td>
<td>Sharon Grace</td>
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<td>Lynn Hershman</td>
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<td>Tom Marioni</td>
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<td>Ruby Neri</td>
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<td>Asuka Ohsawa</td>
<td>TH</td>
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<tr>
<td>GR-500-12</td>
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<td>John Priola</td>
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<td>Brett Reichman</td>
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<td>GR-500-14</td>
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<td>Mariah Robertson</td>
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<td>GR-500-16</td>
<td>Graduate Critique Seminar</td>
<td>Will Rogan</td>
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<tr>
<td>GR-500-17</td>
<td>Graduate Critique Seminar</td>
<td>Meredith Tromble</td>
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<td>GR-500-18</td>
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<td>Chris Bell</td>
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<td>3SR4</td>
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**GRADUATE TUTORIALS**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Faculty</th>
<th>Day</th>
<th>Time</th>
<th>Location</th>
<th>Prerequisite</th>
<th>Satisfies</th>
</tr>
</thead>
<tbody>
<tr>
<td>GR-580-1</td>
<td>Graduate Tutorial</td>
<td>Zarouhie Abdalian</td>
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<tr>
<td>GR-580-2</td>
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<td>Sebastian Alvarez</td>
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<td>GR-580-3</td>
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<td>Lisa Blatt</td>
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<td>Dewey Crumpler</td>
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### GRADUATE TUTORIALS

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<td>Jason Kalogiros</td>
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<td>GR-580-9</td>
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<td>GR-580-12</td>
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<td>Mads Lynnerup</td>
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<td>GR-580-13</td>
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<td>Chris Sollars</td>
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<td>GR-580-14</td>
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<td>Nina Waisman</td>
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<td>GR-580-18</td>
<td>Graduate Tutorial</td>
<td>Libby Black</td>
<td>TH</td>
<td>1:00–3:45</td>
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<td>Mildred Howard</td>
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<td>Weston Teruya</td>
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### POST-BACCALAUREATE SEMINAR

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<th>Time</th>
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<th>Satisfies</th>
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<tr>
<td>PB-400-1</td>
<td>Post-Baccalaureate Seminar</td>
<td>Reagan Louie</td>
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### GRADUATE LECTURE SERIES

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<tr>
<td>GR-502-1</td>
<td>Graduate Lecture Series (GLS)</td>
<td>Claire Daigle/Tony Labat</td>
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<td>LH (Chestnut)</td>
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### GRADUATE REVIEWS AND EXHIBITION

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<td>GR-592-1</td>
<td>MFA Intermediate Review</td>
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### GRADUATE ASSISTANTSHIP

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UNDERGRADUATE COURSES

HISTORY AND THEORY OF CONTEMPORARY ART

HTCA-101-1 MODERNITY AND MODERNISM
Lauren Macdonald
Prerequisite: HTCA-100
This course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material will be organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions is what constitutes the many ways of defining “the modern” and the related terms “modernism” and “modernity.” This course will pose possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism; changing patronage for art in an emerging system of commodity relations; the rise of urban centers; new ways of articulating intersubjectivity (psychoanalysis, “primitivism,” etc.); visual technologies and their theorization; and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad’s Art History, Volume II and local museums as primary resources, this course will cover art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).
Satisfies Modernity and Modernism Requirement; Liberal Arts Elective

Berit Potter
Prerequisite: Transfer students with 3 units of 100-level HTCA; eligibility determined by Admissions upon matriculation. Prerequisite of HTCA-100 and HTCA-101 for continuing students.
From Wunderkammer to World’s Fair to White Cube, how do techniques of display and ways of looking influence interpretation, whether the viewer is confronted with a hand-painted reproduction of a cave painting, a marble frieze from the Parthenon, an African reliquary, a pile of candy on the floor, or a fluorescent light? This course will address how methods of display have impacted our understanding of cultures, histories, and objects, and continue to do so today. While the information that we receive about the world is often interpreted as objective—especially when presented through an authoritative frame such as the museum—a change in presentation or environment can dispel the beliefs that we take for granted. This course will explore the evolution of display as well as the many approaches that have challenged established modes of looking and interpretation.
Satisfies Art History Elective; HTCA-101 for Transfers; Liberal Arts Elective

HTCA-220E-1 SOCIETY PHOTOGRAPHIC TBA
Prerequisite: HTCA-102
Photography, thanks to its enormous impact on modern society, plays an essential role in theorizing social relations. It is central to questions like: Will humans become machines? How do we understand suffering? Where is the line between public and private? What is creativity? In this course we’ll study how critics and artists have employed photography (not just as a practice, but as an idea) for thinking about the conditions of modernity and contemporary life. We’ll range from Baudelaire’s prediction in the 1850s that photography leads to a culture of narcissism, to Warhol’s 1960s embrace of mechanical repetition as artistic principle, to Azouley’s recent theory of photography as an act of “civil imagination” for those denied political power. More broadly, our topics will include the invention of the modern self; the thrilling and dreadful prospects of mechanization; the limits of truth in photojournalism; feminism’s critique of mass media; the ethics of representing suffering and looking at pictures of suffering; art-making as revolutionized by photographic concepts (seriality, chance, appropriation); and the shifting power relationships, both local and global, enabled by digital distribution of imagery.
Satisfies Art History Elective; Liberal Arts Elective
HTCA-220F-1 CARLOS VILLA: PREDECESSORS, CONTEMPORARIES AND LEGACIES
Thea Tagle
Prerequisite: HTCA-102
This course historicizes the life and career of the late pioneering Filipino/American artist Carlos Villa, from his early days as a student at San Francisco Art Institute through his final solo show at the Mission Cultural Center in 2012. We will trace Villa’s artistic development, looking at the work of his predecessors and mentors, as well as his collaborators and contemporaries, to situate Villa within a longer genealogy of American and Filipino cultural production. We will also discuss Villa’s incredible influence on developing the category of “Third World Art” through his decades-long symposia series, and will learn of his ongoing legacy evidenced in the art of his students and mentees still active in the Bay Area and beyond.
Satisfies Art History Elective; Studies in Global Cultures Requirement; Off-campus Study Requirement; Liberal Arts Elective

HTCA-220G-1 LIKE A CORPSE ON A BIER: AUTOMOBILES, STREETS, AND THE AVANT GARDE
Ryan Tacata
Prerequisite: HTCA-102
Vernacular-landscape theorist J.B. Jackson defined odology as “The study of roads or journeys and, by extension, the study of streets and superhighways and trails and paths, how they are used, where they lead, and how they come into existence.” This course proffers an odological examination of the historic and neo-avant garde. From the “maternal ditch” of F.T. Marinetti’s high-speed Futurist Manifesto (1909) to the mangled cars in Andy Warhol’s Death and Disaster series (1962–64), we will examine how the road, and by extension the automobile, worked as both site and metaphor for the production of 20th-century art. With our eyes on the road, we will examine works produced by the Futurist painters, Robert Rauschenberg, Ed Ruscha, Wolf Vostell, Marina Abramovic, Chris Burden, Judy Chicago, and more.
Satisfies Art History Elective; Studies in Global Cultures Requirement; Critical Studies Elective; Liberal Arts Elective

HTCA-310-1 BEFORE THE CURE: CRITICAL INVESTIGATIONS OF GOTHIC STYLE
Nicole Archer
Prerequisite: HTCA-102; 3 units of HUMN
Something wicked this way comes! This course offers the opportunity to think critically about the myriad ways that the “Gothic” label has been historically mobilized for marking and managing the appearance of the defiantly different or irrational, and how this history has come to influence a wide array of contemporary artists, musicians, and designers. Special attention will be paid to the way that a specific set of monstrous tropes and bewitching fantasies have come to dominate a rather wide variety of Gothic imaginaries, and what these nightmarish motifs and aesthetics can teach us about how the horror of difference might galvanize a community. Students will acquaint themselves with the art and architecture of medieval Europe and Northern Africa through to the fashion and music of more recent Gothic subcultures, including Joseph Conrad, The Cure, Francisco de Goya, the Gravediggaz, Mike Kelley, Malice Mizer, Alexander McQueen, Hermann Nitsch, Kembra Phaler, Edgar Allan Poe, Iris Van Herpen, Salvador Rosa, Mary Shelley, Siouxsie Sioux, James Whale, and Robert Wiene.
Satisfies Art History Elective; Critical Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective

HTCA-390-1/US-390-1 THESIS COLLOQUIUM
Lydia Brawner
Prerequisite: CS-300; CS-390
This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that culminates in the presentation of a thesis. Undergraduate theses may take a variety of forms, from a critical essay to exhibition catalogue, website, or collaborative project. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.
Satisfies Thesis Colloquium Requirement for BA in History and Theory of Contemporary Art; Liberal Arts Elective
CRITICAL STUDIES

CS-220B-1 SYSTEMS OF INVESTIGATION: FEMMETECH
Meredith Tromble
Prerequisite: ENGL-101
Pink, lacy, technology...which word doesn’t fit? In our society, the only component of “technology” that escapes default association with "male" might be motherboards, despite the fact that 19th-century “computers” were usually female. The contributions of glamor girl geeks such as Countess Ada Lovelace and Hedy Lamarr and pioneering inventors such as Grace Hopper, Adele Goldberg, and Brenda Laurel have been seen as exceptions. As Mary Bryson writes, “Conceptions of gender identity and notions of technological competence are co-constructed and inter-dependent.” We will trace the entanglements of gender and technology by engaging with the work of artists such as Peggy Ahwesh, Shu Lea Cheang, Shirley Clarke, Toni Dove, Jeanne Dunning, Lynn Hershman, Sara Roberts, and Sonal Jain, and scholars such as Deleuze/Guattari, Sarah Franklin, Alondra Nelson, Allucquere Roseanne Stone, Trinh T. Minh-ha, Donna Haraway, and Lisa Nakamura.
Satisfies Critical Studies Elective; Liberal Arts Elective

CS-300-2 CRITICAL THEORY A
Thea Tagle
Prerequisite: 6 units of HUMN
Critical Theory A provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the “texts” of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students’ thought, discourse, and artistic production.
Satisfies Critical Theory A Requirement; Liberal Arts Elective

CS-300-1 CRITICAL THEORY A
Andrea Dooley
Prerequisite: 6 units of HUMN
Critical Theory A provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the “texts” of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students’ thought, discourse, and artistic production.
Satisfies Critical Theory A Requirement; Liberal Arts Elective

CS-301F-1 CRITICAL THEORY B: TRANSNATIONAL FEMINIST PERSPECTIVES
Cindy Bello
Prerequisite: CS-300
This course explores feminist theories from domestic U.S. and global south contexts, paying close attention to how the interventions of women of color in the U.S. and feminists in non-U.S. locations have radically (re)imagined feminist politics over the past 30 years. Readings will emphasize transnational conversations and phenomena, not merely to critique and de-center the centrality of Euro-U.S. feminist dialogues, but to underscore the historical links between different forms of feminist movements across the globe. To this end, coursework and class discussions will focus on developing our understanding of the dynamic relation of feminist activism and knowledge production to histories of colonialism, empire, and globalization, and as well as to historical formations of race, gender, nation, sex and sexuality. Readings for the course will include texts by Chandra Mohanty, Lila Abu-Lughod, Saba Mahmood, Mimi Thi Nguyen, Caren Kaplan, and Inderpal Grewal.
Satisfies Critical Theory B Requirement; Urban Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective
CS-301G-1 CRITICAL THEORY B: DIGITAL DEMOCRACY, DIGITAL ANTI-DEMOCRACY
Dale Carrico
Prerequisite: CS-300
This course will try to make sense of the impacts of technological change on public life. We will focus our attention on the ongoing transformation of the public sphere from mass-mediated into peer-to-peer networked. Cyberspace isn’t a spirit realm. It belches coal smoke. It is accessed on landfill-destined toxic devices made by wretched wage slaves. It has abetted financial fraud and theft around the world. All too often, its purported "openness" and "freedom" have turned out to be personalized marketing harassment, panoptic surveillance, zero comments, and heat signatures for drone targeting software. We will study the history of modern media formations and transformations, considering the role of media critique from the perspective of several different social struggles in the last era of broadcast media, before fixing our attention on the claims being made by media theorists, digital humanities scholars, and activists in our own technoscientific moment.
Satisfies Critical Theory B Requirement; Urban Studies Elective; Liberal Arts Elective

CS-301H-1 CRITICAL THEORY B: (POST)MODERNISM
Alex Greenhough
Prerequisite: CS-300
This class will examine the transition between late modern and postmodern theory over the course of the period from the 1960s to the 1990s, with special attention to the intersections of ‘high’ and ‘mass’ culture in the United States. Theoretical and critical writing by Derrida, Deleuze, Lycotard, Baudrillard, Jameson, Lynn Spigel, Anne Friedberg, Rosalind Krauss, Andreas Huyssen, Susan Sontag, Hal Foster, and Craig Owens, among others, will be read in tandem with an examination of key moments in the development of pop art, conceptual art, television, and the cinema.
Satisfies Critical Theory B Requirement; Liberal Arts Elective

CS-301I-1 CRITICAL THEORY B: TRANS* STUDIES
Tania Hammidi
Prerequisite: CS-300
What makes a man a man, or a woman a woman? Is it biology? Or clothing? Is it how one moves, or what one feels oneself to be? And what about those of us who fall along the continuum: intersex, gender-queer, Hijra, bi-gender, cross-dresser, drag queen and king, bear, fairy, and more? Trans* studies is an emergent interdisciplinary field intersecting with LGBTQ history and theory, feminism, science studies, anthropology, art, literature, philosophy, and the law. In this introductory course, we will work through some of the canonical texts in trans* studies where gender, bodies, racial formation, and sexuality are considered together, toward an understanding of transgender, transsexual, trans*, gender-queer, and intersex lives and histories. How do we understand and discuss these shifts in identity, desire, narrative, and morphology—both in the world of thought and theory, and in art? Our main text will be The Transgender Studies Reader. We will explore our questions in conversation with writings by Susan Stryker, J. Jack Halberstam, Dean Spade, Gayle Rubin, Harry Benjamin, Donna Haraway, Esther Newton, Lou Sullivan, and Judith Butler, as well as art/film work by Man Ray, Loren Cameron, Sean Dorsey, Vaginal Davis, John Cameron Mitchell, Kimberly Pierce, Catherine Opie, and others.
Satisfies Critical Theory B Requirement; Liberal Arts Elective
ENGLISH

ENGL-090-1 LANGUAGE SUPPORT FOR ARTISTS
Madoka Kanai
Prerequisite: None
This course is designed to support non-native speakers of English in their studies at SFAI. Students will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language, and learn how to structure and edit essays in English. Students will also study listening and speaking, with a focus on vocabulary and participation in classroom discourse and critiques at SFAI. Customized grammar and pronunciation lessons will be provided for students based on their needs.
Satisfies Required for students based on TOEFL score and results of the English Placement Exam; Liberal Arts Elective

ENGL-095-1 SEEING AND WRITING: THE ART OF THE WRITTEN WORD
Mary Warden
Prerequisite: None
Pablo Picasso once said, “We all know that art is not truth. Art is a lie that makes us realize the truth.” Whether you agree, disagree, or don’t know what he is talking about, during the next 15 weeks you will learn how to explore, understand, and express your own views about the relationship between art, truth, and yourself. Your own art, the art of others (both famous and not), readings, video, and other media will be your raw material to develop a new way of thinking and expressing yourself coherently using the art of the written word.
Satisfies Required for students based on the Writing Placement Exam; Liberal Arts Elective

ENGL-100-1 ENGLISH COMP A: INVESTIGATION AND WRITING
Miah Jeffra
Prerequisite: None
Zora Neale Hurston once said, “Research is formalized curiosity. It is poking and prying with a purpose.” Research is a crucial part of our creative process. In English Composition A, students will bring their creativity into contact with critical thinking and take their research cue from Hurston, exploring what it means to formalize their curiosity through writing. To this end, students will learn how to read closely and how to interpret while engaging with many different kinds of texts, from poems, essays, stories, and films to their own prose. Students will consider point of view in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. Students will also look at the role of the artist in society, and consider how point of view connects with creative vision. Throughout the course, students will focus on the ways in which our social worlds are shaped by language and what it means to determine a “truth” about something.
Satisfies English Comp A Requirement; Liberal Arts Elective

ENGL-100-2 ENGLISH COMP A: INVESTIGATION AND WRITING
Harriet Jernigan
Prerequisite: None
Zora Neale Hurston once said, “Research is formalized curiosity. It is poking and prying with a purpose.” Research is a crucial part of our creative process. In English Composition A, students will bring their creativity into contact with critical thinking and take their research cue from Hurston, exploring what it means to formalize their curiosity through writing. To this end, students will learn how to read closely and how to interpret while engaging with many different kinds of texts, from poems, essays, stories, and films to their own prose. Students will consider point of view in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. Students will also look at the role of the artist in society, and consider how point of view connects with creative vision. Throughout the course, students will focus on the ways in which our social worlds are shaped by language and what it means to determine a “truth” about something.
Satisfies English Comp A Requirement; Liberal Arts Elective
ENGL-100-3 ENGLISH COMP A: INVESTIGATION AND WRITING
Ashley Clarke
Prerequisite: None
Zora Neale Hurston once said, “Research is formalized curiosity. It is poking and prying with a purpose.” Research is a crucial part of our creative process. In English Composition A, students will bring their creativity into contact with critical thinking and take their research cue from Hurston, exploring what it means to formalize their curiosity through writing. To this end, students will learn how to read closely and how to interpret while engaging with many different kinds of texts, from poems, essays, stories, and films to their own prose. Students will consider point of view in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. Students will also look at the role of the artist in society, and consider how point of view connects with creative vision. Throughout the course, students will focus on the ways in which our social worlds are shaped by language and what it means to determine a “truth” about something.
Satisfies English Comp A Requirement; Liberal Arts Elective

ENGL-101J-1 ENGLISH COMP B (NONFICTION WRITING): APPROPRIATION IN AMERICAN LITERATURE: FROM EMERSON TO SUSAN HOWE
Jessica Beard
Prerequisite: ENGL-100
This course will focus on the borrowing, mis-quoting, stealing, collaging, and re-visioning elements of American literature. Through case studies, students will explore, analyze, and research constellative relationships among various texts. Writings by canonical American literary critics as well as contemporary critical theorists will interrogate the idea of the author and the original work. Engaging with these texts, students will develop literary vocabularies, an awareness of literary history, a deep understanding of the aesthetic practice of appropriation in literary works, and confidence in their own writing abilities. Students will conclude the course with research projects into the practice of appropriation within their own disciplines.
Satisfies English Comp B Requirement; Liberal Arts Elective

ENGL-101K-1 ENGLISH COMP B (NONFICTION WRITING): THE GRAPHIC NOVEL AS LITERATURE
Liz Green
Prerequisite: ENGL-100
Comic books have long been derided as “pulpy” or as a less serious, unsophisticated genre of writing. Contrary to this framing, graphic novels have a unique and important role in literature because of the powerful relationship between image and text. Further, the study of graphic novels fosters a special kind of interpretive skill of the visual medium. The styles and genres within this category of literature are diverse, and the syllabus reflects that. We will be examining Alan Moore’s classic deconstruction of the superhero genre, Watchmen; the Pulitzer Prize-winning Maus by Art Spiegelman; the Japanese manga Astro Boy by Osamu Tezuka; Persepolis by Marjane Satrapi; and Boxers and Saints by Gene Luen Yang. The primary critical text is Scott McCloud’s graphic treatise Understanding Comics. At the end of the course, students will make their own short comic.
Satisfies English Comp B Requirement; Liberal Arts Elective

ENGL-101L-1 ENGLISH COMP B (NONFICTION WRITING): REIMAGINING SAN FRANCISCO
Miah Jeffra
Prerequisite: ENGL-100
San Francisco is one of the most mythologized metropolitan areas in the world. Its status as a hub for revolution and innovation has catapulted it to the forefront of modern urbanism and urban modernism, with myriad results. This course will explore the many faces of this documented San Francisco through theory, literature, and media texts. The class will first examine the evolution of the American city, identify the zeitgeist of San Francisco itself through its textual representations, and then examine components of this at once integral and problematic place through research.
Satisfies English Comp B Requirement; Liberal Arts Elective
ENGL-101M-1 ENGLISH COMP B (NONFICTION WRITING): MAKING LEMONS OUT OF LEMONADE: SATIRE AND SOCIETY
Harriet Jernigan
Prerequisite: ENGL-100
Because of the wide range of strategies it employs, satire is one of the highest forms of social critique, and one of the most accessible. After an introduction to principles of cognitive dissonance, humor and rhetorical devices, we will examine a variety of media, from essays and short stories to print and television advertisements to film. We will reckon with the role and effect of satire in society while refining our critical thinking, argumentation and research skills. After completing analytical and argumentative essays, we will create our own satires in order to reflect the skills we have acquired.
Satisfies English Comp B Requirement; Liberal Arts Elective

ENGL-101O-1 ENGLISH COMP B (NONFICTION WRITING): 20TH CENTURY RADICAL DRAMA
Christian Nagler
Prerequisite: ENGL-100
During the 20th century, as cinema came to occupy a more dominant role in mass culture, theater practitioners began to see the critical and political potentials of live presence. Stage performance was increasingly used as a tool to gather, to incite, and to provide a real-time platform for progressive agendas and pedagogies. At the same time, dramatic idioms of popular entertainment were revived and restaged. This threatening hybrid of narrative pleasure and agitation resulted in censorship, exile, and assassination of many of the most influential radical theater artists. In this course we’ll trace a history of (mostly) European and North American theories and works that sought to use the stage as a collectivizing tool. We will begin with a few of the foundational figures: Brecht, Grotowski, and Odetts. We’ll work our way through some of the key post-war moments: Genet and Boal. Then we will go on to many plays that could be argued to extend and transmute these earlier ideas into more contemporary, quasi-narrative forms. We’ll read, watch, and act out scenes from works by Daniel Kharms, Antonin Artaud, Amiri Baraka, The Living Theater, Maria Irene Fornes, Adrienne Kennedy, Charles L. Mee, Caryl Churchill, The Goat Island Collective, and others.
Satisfies English Comp B Requirement; Liberal Arts Elective

ENGL-101N-1 ENGLISH COMP B (NONFICTION WRITING): THE ARTIST'S NOVEL
Laura Martin
Prerequisite: ENGL-100
This course is an exploration of the künstlerroman, or "artist’s novel," a coming-of-age narrative that focuses on the development of an artist from youth to maturity. As narratives of an artist’s evolution, these stories grapple with not only how artists become artists but also how they navigate social and political life and understand the role of art and the artist in society. We will study these issues in novels, stories, and critical essays, while also exploring how the artist’s novel genre and its conception of the artist transforms over time, from its 18th-century origins in the period of German Romanticism to the Victorian, Modernist, and Postmodern periods that follow. In both our discussions and analytical writing assignments, we will also work to understand how this particular form functions in our contemporary moment and how it can help us think about artistic develop and the relationship of art, society, and politics. Possible texts include: Johann Wolfgang von Goethe, The Sorrows of Young Werther (1774); Honoré de Balzac, “The Unknown Masterpiece” (1831); Thomas Mann, “Tonio Kroger” (1903); James Joyce, The Portrait of the Artist as a Young Man (1914); Virginia Woolf, To the Lighthouse (1927); Richard Wright, Black Boy (1945); John Barth, Lost in the Funhouse (1968); Roberto Bolaño, Distant Star (1996/2004); Alison Bechdel, Funhome (2006); Eileen Myles, Inferno (A Poet’s Novel) (2010); and Richard Powers, Orfeo (2014).
Satisfies English Comp B Requirement; Liberal Arts Elective
ENGL-202-1/IN-202-1 THE ART OF CHANGE: A POETRY INCUBATOR

*Genine Lentine*

**Prerequisite:** ENGL-101

Poems are metamorphic creatures. Poet, poem, and reader: all change and are changed in the process or encounter. In this course, students will write poems and support each other’s work in an immersive, exploratory environment that is part salon, part studio, and part laboratory.

We will cultivate a collaborative and kindred community of writers and readers. Class meetings will include writing, reading, experiential activities, and conversation, in different proportions. Students will engage in ongoing writing exercises that will allow them to develop a series of poems or one longer poem. In individual conferences, workshops, and small group discussions, students will become more attuned to possibilities in their own work and develop sensitivity and acuity in responding to poems they read. We will dedicate special attention to how we can be open to changes the poem undergoes as it comes into being. Students are also encouraged to explore how their involvement in other disciplines can inform their poems. An optional weekly open work salon, or “vault,” will be available outside of class time to give a dedicated but informal context for working in tandem, and responding to each other’s work.

*Satisfies Liberal Arts Elective*
HUMANITIES

HUMN-208-1 SEEN AND UNSEEN: ENGAGING THE SENSES IN THEORY AND PRACTICE
Thor Anderson
Prerequisite: ENGL-101
While sight and the aesthetics of seeing have long enjoyed pride of place in the western canon of literature and art, what we hear, feel, taste, and smell and how we experience balance have become increasingly central to the practices of both writing and making art. This course uses the lens of anthropology to examine a burgeoning field that is conducting cross-cultural research of the human sensorium. Beginning with seminal texts by Mauss, Sartre, and Merleau-Ponty, contemporary theorists will provide a corrective to oculcentricity by discussing theories of embodiment, questioning physical norms and “disabilities,” and utilizing recent advances in neurobiological imaging technologies to deepen our understandings of sense, perception, and the mindful body. The senses themselves will provide a systematic format to include case studies ranging from the audioscapes of the rain forest to olfactory maps of the inner city. This course encourages experimentation, practical applications, and student projects in conjunction with studio course work.
Satisfies 3 units of the 6-unit Humanities Requirement; Critical Studies Elective; Urban Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective

HUMN-209-1 SACRED POSSIBILITY & PROFOUND CONTROL: WHAT BUILDINGS CAN DO
Tania Hammidi
Prerequisite: ENGL-101
Architecture carves the world into spaces, organizing people, communities, and geographies into demarcated zones in which to carry out human life on earth. While some spaces free up the soul and ignite the human imagination, others limit our bodies, our desires, our dignity, the reproduction of (our) culture(s)—even our dreams. How do we negotiate this vital tension between culture, circuits of power, and the built environment? Is there a perfect architectural design that maintains a sense of freedom for all human beings—as different as we are in age, ability, desire, body size, culture, economic status, and citizenship?

In this course we focus on the built environment as an aesthetic and political discourse, understood through Sacred and Profane architecture. By contrasting Sacred structures (designed to foster a connection to unlimited human potential) to profane structures (offering a devaluation of spirit as a trade for valuing confinement, limitation, degradation, and punishment to human beings), we will open up a critical conversation about the semiotic meanings of architectural design, how the built environment impacts humans and communities, and ultimately how architecture creates the path for both the destruction and the liberation of human imagination, livelihood, bodies, and desires.
Satisfies 3 units of the 6-unit Humanities Requirement; Urban Studies Elective; Liberal Arts Elective

HUMN-210-1 HISTORY OF THE CIRCUS IN AMERICA
Megan Bayles
Prerequisite: ENGL-101
Step right up! This course investigates the long and colorful history of circus performance in the U.S., tracing a trajectory from Wild West Shows and World’s Fairs through P.T. Barnum’s “Greatest Show on Earth” to the revival of circus arts in contemporary performance. We will depart the midway as we make stops at the sideshow and discuss the role of circus disasters in the cultural imagination of the circus. We will draw on key scholarly texts as well as film, recorded performance, and (hopefully) live performance to address questions such as: What has been the role of circus performance in negotiating ethnicity, sex, and gender? What is the cultural function of spectacle? How do curiosity and deception/illusion play into that? What accounts for the renewed enthusiasm for circus arts in recent decades?
Satisfies 3 units of the 6-unit Humanities Requirement; Liberal Arts Elective
HUMN-211-1 ANTIQUITY TO THE CRUSADES: VIOLENCE AND EROS FROM THE MEDITERRANEAN TO BAGHDAD
Carolyn Duffey
Prerequisite: ENGL-101
This course analyzes representations of cultural encounters, specifically those termed violent, war-like, or, on the other hand, erotic, in the period from Antiquity to the late Middle Ages in the Mediterranean Basin, parts of Europe, and what Tamim Ansary terms "The Middle World" (comprising the "Near" and "Middle" East). In so doing, this course examines pressure points in the cultural, political, and literary development of early world history in this region and their resulting legacy. Our analysis will involve comparisons of war-based epics, poetic expressions of the sensual, discussions of pedagogy and sexual orientation, and texts producing gender construction in regions from ancient Babylonia to medieval Islamic-Jewish-Christian Spain. The reverberations of these issues in contemporary responses to the U.S.-Iraq-Afghanistan wars, as well as the "Arab Spring," will factor significantly in the course.
Satisfies 3 units of the 6-unit Humanities Requirement; Urban Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective

HUMN-212-1 THE ANIMAL QUESTION
Christina Stevenson
Prerequisite: ENGL-101
This course will explore the ways humans have defined themselves in relation to and as distinct from animals. Dependent upon non-human animals for food, companionship, and the survival of our ecosystem, we also rely upon them for self-knowledge and the demarcation of our ethical responsibility. Reading a variety of texts—religious, philosophical, scientific, literary—we will discuss what function the figure of the "animal" plays in stabilizing, or destabilizing, the concept of the "human" as that to whom one is obliged to extend humanitarian aid. We will consider how humans themselves get confused with animals, for mixed in with the history of "animals" is the figure of the woman and the problem of race.
Satisfies 3 units of the 6-unit Humanities Requirement; Critical Studies Elective; Liberal Arts Elective

HUMN-213-1 PRIMARY DOCUMENTS OF MODERN DEMOCRACY
Eddie Yuen
Prerequisite: ENGL-101
Do you want to know more about the Constitution and the Bill of Rights than many U.S. presidential candidates? For 200 years, “democracy” has been the central term through which the modern nation-state and the “People” have been imagined, but democracy also presents many paradoxes—for example, “human” rights originally only included men of property, and the term emerged during a time of dispossession of Native lands, legal chattel slavery, and the formal subordination of women. This course focuses on the primary documents of liberal democracy that emerged with the rise of the bourgeoisie through the American and French Revolutions. These works will be situated in European and colonial contexts, with attention given to the Magna Carta, the Federalist Papers, debates on the “humanity” of indigenous people in the Spanish empire, and the Haitian Revolution of 1804, when African slaves were inspired to revolt through the liberal-democratic ideals of equality and freedom. The terms democracy, freedom, equality, and justice continue to inspire social movements, including the Arab Spring and Occupy Wall Street. We will closely examine the specific meanings/contradictions of free speech, freedom of assembly, “public” and public space, and related topics.
Satisfies 3 units of the 6-unit Humanities Requirement; Critical Studies Elective; Liberal Arts Elective
MATH

MATH-105-1 SYSTEMS, NETWORKS, AND STRATEGIES
Lee Worden
Prerequisite: None
This course will survey contemporary thinking about complex systems, networks, coexistence, and strategy through a mathematical lens. Students will then use these ideas as a framework to develop relevant math concepts such as sets, algebra, and statistics. Simultaneously, students will explore the social context of these systems and think critically about ways to use and question them. Students will gain broadly applicable math skills and resources to develop them further. The instructor will work with students to develop class projects relevant to their interests.
Satisfies Math/Science Requirement; Urban Studies Elective; Liberal Arts Elective

MATH-115-1 DOES THIS ADD UP?: THE ECONOMICS OF ART
Elizabeth Travelslight
Prerequisite: None
In this course students will engage the fundamental mathematics of money to consider important questions about value, exchange, desire, and labor in the art world and their participation as artists. Alongside instruction in basic economics and the mechanics of capitalism, students will explore a variety of financial aspects of the art market, from outstanding examples of art that demonstrate the rational and irrational forces that create cost and value to the economic realities that working artists face every day to make ends meet. The course will consider the roles of and relationships between artists, galleries, curators, museums, collectors, visitors, and the economics and often invisible forces of labor and privilege that shape the art world. Instruction and discussion of theoretical concepts and mathematical techniques will be paired with collaborative analysis of relevant works of art and examples from popular culture.
Satisfies Math/Science Requirement; Liberal Arts Elective
SCIENCE

SCIE-106-1 NATURAL HISTORY FIELD STUDIES
Carol Manahan
Prerequisite: None
This course attends to the study of nature through the practice of careful observation. The Bay Area’s unique biogeography provides a diverse context to explore weather, climate, trees and plants, birds and other animals, and many other aspects of nature. Drawing on campus resources as well as regional parks, the course will introduce students to hands-on methods of natural history research, and provide opportunities to integrate the study of natural history with creative practice. Students will learn to identify and describe diverse sets of plant families and animals; develop intricate field guides that will use drawings, descriptions, notes, maps, timelines, and diagrams to document Bay Area natural history; and reflect on and interpret scientific learning through creative arts practice.
Satisfies Math/Science Requirement; Off-Campus Study Requirement

SCIE-113-1 LIFE STUDIES: ART AND BIOLOGY
Meredith Tromble / Justin Schuetz
Prerequisite: None
This course surveys the central concerns of contemporary biology. Co-taught by a biologist and an artist, it is structured as an exploration of the different scales of life, from molecules to ecosystems. Students will learn about the scientific structures and processes of life—including cellular function, genetics, development, ecology, and evolution—in the context of the historical development of biological thought and artists’ use of biological ideas and images. The course includes lectures, experiments, art-making, and field trips.
Satisfies Math/Science Requirement; Liberal Arts Elective
SOCIAL SCIENCE

SOCS-109-1 MAKING THE UNEQUAL METROPOLIS: RACE AND CLASS IN THE AMERICAN CITY
Katy Guimond
Prerequisite: None
Why are American cities so unequal, and why is inequality so often understood in terms of urban space? In this course, we will use classic and contemporary texts, films, and other media to explore how the economic development of cities has repeatedly intersected with racial, ethnic, and class difference. The course will begin with immigration, labor, and empire in the 19th century, continue through suburbanization, urban insurrections, and new flows of immigration in the 20th century, and end with gentrification and the recent subprime housing crisis. In each period, we will investigate how social movements have challenged various forms of urban inequality.
Satisfies Social Science Requirement; Urban Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective

SOCS-110-1 VIOLENCE AND SOCIETY
Özge Serin
Prerequisite: None
Contemporary discourse about violence speaks in a juridical language that insists on intentionality and visibility as criteria for identifying violence. To reserve the term "violence" for physical, visible, and subjective forms of violation often implies a binary whereby other kinds of injury and exercises of power are rendered as "non-violent." Concealed are forms of violence that are not reducible to subjective agency, but instead are implicated in social relations. What are the historical and social conditions that make particular forms of violence legitimate or illegitimate, sanctioned or unsanctioned, permissible or impermissible? What forms of violence are recognized as shocking and revolting or as ordinary and tolerable? Displacing the critical gaze from isolated acts toward social relations, this course probes mediations of violence—becoming intelligible, rational, and institutional of brute force—and in so doing, proposes to think anew existential forms of "violence" that bear witness to the rationalized brutality of institutionalized power.
Satisfies Social Science Requirement; Studies in Global Cultures Requirement; Liberal Arts Elective

SOCS-205-1/ US-205-1 MEDIA AND CULTURAL GEOGRAPHY
Robin Balliger
Prerequisite: ENGL-101
This course explores how contemporary global processes and media practices produce cultural difference in transnational space. Cultural identity has often been conceptualized in relation to location, through indigenous and national understandings of culture, and in regional area studies. With increased migration worldwide and the impact of transnational media, cultural difference is becoming spatialized in new ways. Rather than being inscribed on space as a neutral grid, locality and urban geographies have become reconfigured by the circulation of capital, bodies, sign systems, and memory. Global media, as well as personal and alternative communicative forms, are increasingly central to identity production for imagined communities, diasporic populations, and state formation. At the same time, primordial understandings of culture and place have become more contested as space is no longer the theater of political conflict, but often its primary stake.
Satisfies Social Science Requirement; Urban Studies Elective; Critical Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective
SPRING 2015
COURSE SCHEDULE

URBAN STUDIES

US-205-1/SOCS-205-1 MEDIA AND CULTURAL GEOGRAPHY
Robin Balliger
Prerequisite: ENGL-101
This course explores how contemporary global processes and media practices produce cultural difference in transnational space. Cultural identity has often been conceptualized in relation to location, through indigenous and national understandings of culture, and in regional area studies. With increased migration worldwide and the impact of transnational media, cultural difference is becoming spatialized in new ways. Rather than being inscribed on space as a neutral grid, locality and urban geographies have become reconfigured by the circulation of capital, bodies, sign systems, and memory. Global media, as well as personal and alternative communicative forms, are increasingly central to identity production for imagined communities, diasporic populations, and state formation. At the same time, primordial understandings of culture and place have become more contested as space is no longer the theater of political conflict, but often its primary stake.
Satisfies Social Science Requirement; Urban Studies Elective; Critical Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective

US-296-1 CITY AS STUDIO PRACTICUM
Amy Berk
Prerequisite: ENGL-101; F1 student visa holders are required to obtain Curricular Practical Training (CPT) authorization to enroll. Please contact the Global Programs Office for more information.
In City as Studio Practicum, we link theory and practice by examining and participating in projects working with professional artists and youth or other populations. Students select from projects in SFAI’s City Studio program or other similar programs that partner with Bay Area community centers and arts organizations to use urban sites as a laboratory for research, practice, education, and social interaction. Students will collaborate with and educate youth or other populations in a variety of media, and together they will learn to develop and implement individual and collaborative projects. Practicum students also participate in class discussions investigating art education theory and current pedagogical practices in primary, secondary, and university settings, as well as take an active role in teaching and mentoring the community in their chosen outside project.
Satisfies City Studio Practicum Requirement; Studies in Global Cultures Requirement; Off-campus Study Requirement; Liberal Arts Elective

US-390-1/HTCA-390-1 THESIS COLLOQUIUM
Lydia Brawner
Prerequisite: CS-300; CS-390
This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that culminates in the presentation of a thesis. Undergraduate theses may take a variety of forms, from a critical essay to exhibition catalogue, website, or collaborative project. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.
Satisfies Thesis Colloquium Requirement for the BA in Urban Studies; Liberal Arts Elective
CONTEMPORARY PRACTICE

CP-100-1 CONTEMPORARY PRACTICE
Elizabeth Bernstein
Prerequisite: None
Contemporary Practice engages the widely held cultural assumptions and clichés about artists, their work, and how the meaning of an artistic work is actually formed. Active engagement in Contemporary Practice allows first-year students to strengthen their creative voices through creative and social collaboration with their peers. Vital components of the course—ones that facilitate and support first-year students’ understanding of their place at SFAI and in the Bay Area art landscape—are introductions to SFAI’s array of studio practices, studio critiques, and field trips to museums, galleries, artists’ studios, public art sites, and other urban sites. These activities are central to experiencing how artists and viewers communicate, represent, and make meaning of the world around them. Additional co-curricular initiatives such as workshops, public lectures, and exhibition openings deepen understandings of how the tensions produced by the interaction of cultural, social, and personal forces foster critical thinking and artistic opportunity.
Satisfies Contemporary Practice Requirement

CP-100-2 CONTEMPORARY PRACTICE
Laura Boles Faw
Prerequisite: None
Contemporary Practice engages the widely held cultural assumptions and clichés about artists, their work, and how the meaning of an artistic work is actually formed. Active engagement in Contemporary Practice allows first-year students to strengthen their creative voices through creative and social collaboration with their peers. Vital components of the course—ones that facilitate and support first-year students’ understanding of their place at SFAI and in the Bay Area art landscape—are introductions to SFAI’s array of studio practices, studio critiques, and field trips to museums, galleries, artists’ studios, public art sites, and other urban sites. These activities are central to experiencing how artists and viewers communicate, represent, and make meaning of the world around them. Additional co-curricular initiatives such as workshops, public lectures, and exhibition openings deepen understandings of how the tensions produced by the interaction of cultural, social, and personal forces foster critical thinking and artistic opportunity.
Satisfies Contemporary Practice Requirement
DESIGN AND TECHNOLOGY

DT-102-1 DIGITAL LITERACY II: FORMING PRESENTATIONS

Jill Miller
Prerequisite: None
Making and giving presentations is a common occurrence in many courses and outside the classroom, whether for critiques of one’s own work or the work of others. This course explores how presentations work, from which techniques best enhance the presentation of a given art form to understanding what happens in front of an audience. Presentations always contain a subtext of subjective social communication, so students will be encouraged to develop their own individual style of presentation and feedback that motivates others, enlivens their presentations, and generally enhances their capacity to present with confidence. This course emphasizes creative, multimedia and multi-dimensional presentation strategies: students will escape the linear flatness of “death by Powerpoint,” instead learning to use Prezi, an online presentation tool that enables the creation and sharing of dynamic presentations without slides and bullet points. Students will explore relationships among ideas through movement, allowing the form of presentation to support its content. The first of half the course will include a number of presentation exercises and assignments for building basic skills. In the second half, students will use work produced in a variety of courses as source material for preparing effective presentations.
Satisfies DT Communications Design Requirement; Design and Technology Elective; Studio Elective

DT-105-1/SC-105-1 STRUCTURAL DRAWING/DESIGN VISUALIZATIONS

Joshua Keller
Prerequisite: None
Drawing and 3D studies are essential tools for the formation and development of sculptural concepts, objects, and projects. As a companion to other beginning courses in sculpture and ceramics that emphasize materials, fabrication, and shop techniques, this course will employ a range of methods—structural drawing, sketching, drafting, models, and experimental strategies—to help students conceptualize and explore pattern, design, structure, composition, narrative, image, and other concepts applicable to a wide range of sculptural expression. Visualization systems such as perspective, orthographic projection, plan/elevation/section, pattern development, rendering, and writing will be examined with an emphasis on their application to sculpture, installation, planning, and problem solving. The class is primarily hands-on but will include an introduction to basic 2D computer drawing and programmable machine activation. Drawing as a sculptural expression, performative action, and as artwork in itself will also be explored using a range of traditional and experimental media. The work of artists such as Leonardo da Vinci, Matthew Barney, Sol LeWitt, Claes Oldenburg, Rebecca Horn, Giuseppe Penone, Hanne Darboven, Mark Lombardi, Alice Aycock, Richard Shaw, Eva Hesse, and Fred Sandback will be examined in this context.
Satisfies DT Distribution Requirement for Designed Objects; Drawing Requirement for Sculpture; Studio Elective; Studio Elective

DT-109-1 CONCEPTS AND TOOLS FOR ARTFUL APPS

Chris Kubick
Prerequisite: None
As smartphones and tablets have become ubiquitous, these portable, location-aware, touch-screen multimedia devices and their applications are changing the way we consume, create, explore, and experience art. What’s more, these apps are changing the way we live, by accelerating social interaction, challenging accepted notions of public vs. private space, informing and enabling political activism, and giving us new means to document and share our lives. As these new ways of life become more and more mundane, artists step into the breach, asking us to re-imagine the possibilities presented by these digital devices and their apps. A diverse range of artists including Brion Gysin, LoVid, Kristin Lucas, Mendi and Keith Obadikhe, Phil Kline, Joe McKay, and Bjork have released apps that challenge our accepted understanding of the way we use our devices. Some of these projects (iParade, UnSilent night) draw on the locative and social aspects of these devices; others, such as Free Fall Highscore, ask us to use phones in unexpected ways; still others use phones to map out lived space (Sonic City Lagos, Urban Rythms) or as tools to “re-mix” reality (Spine Sonnet, Yard Sale In The Sky). This course will explore a variety of approaches to making art for and with mobile phones and introduce students to the key concepts and technologies that enable the creation of artwork for this platform. Students will learn issues specific to the mobile platform, and how to plan and prototype various types of apps using tools such xCode, UIKit, Interface Builder, Open Frameworks, Unity, and much more.
Satisfies DT Communications Design Distribution Requirement; Design and Technology Elective; Studio Elective
DT-117-1 FRIENDING ART WITH BENEFITS: PROBING SOCIAL NETWORKS
Jenny Odell
Prerequisite: None
Students in this course will explore the social and cultural aspects of social media by using social networks to create innovative work. We will consider social media as a source for projects in traditional media, such as Ellsworth Kelly's Hacked My Twitter, in which tweets are converted into blocks of color, as well as more experimental projects like Scott Kildal's Tweets in Space, in which users' Twitter messages to extraterrestrial life were beamed toward an exoplanet. Conversely, there are projects in which external phenomena generate social interactions, as in David Bowen's "cloud tweets" crafted by the movements and shapes of clouds, or the anonymous @On_Kawara "I am still alive" tweets. We will also consider works that play out entirely in social media and exploit its collective capacities, such as the Digital Art Auction, in which well known net artists' Facebook pages were usurped by viewers, or Chloe Flores' "repurposed" Facebook profile as a collective curatorial space. Artwork using social media has also led to projects that critique or parody the structures of social media itself, such as Anthony Antonelli's Facebook Bliss and James Bridle's @dronestagram, and ongoing experiments in aesthetic form, from Teju Cole's Twitter-published fiction to the absurdist @Horse_ebooks and @coffee_dad. Students will use class projects as opportunities to simultaneously understand and subvert the structures and biases of social media as media proper, critically examining the implications of its use in regard to authorship, originality, privacy, surveillance, and corporatization. Satisfies DT Communications Design Distribution Requirement; Design and Technology Elective; Studio Elective

DT-221-1 SIGNAL TO NOISE: INTERACTIVE SOUND AND PERFORMANCE
Chris Kubick
Prerequisite: DT-101 or NG-100
In communication theory, noise is anything that distorts a signal as it travels between a transmitter and a recipient. In this course, students will experiment with sound generation (synthesis), custom effects processing, sampling, and automation in order to create unique sounds. Students will develop their own modules or instruments for making and processing sound and/or video, learning to use both the precision and the "noise" inherent in such hybrid systems. In addition to gaining fluency with Max/MSP software and signal-flow concepts, students will gather control signals for their work using sensors and simple electronic input devices. Projects will culminate in a final performance or interactive media installation. Satisfies DT Communications Design Distribution Requirement; Design and Technology Elective; Studio Elective

DT-222-1 TYPOGRAPHY: CONTEXT AND PRACTICE
JD Beltran
Prerequisite: DT-113
Artists and designers use words in a variety of formats and venues. Poetry, prose, wordplay, graffiti, graphic novels, calligraphy, the printed page, and the motion of letters on cinematic, cathode ray, and LCD screens all make expressive use of the written word in the context of exhibition, installation, and performance. The use of letterforms, both artful and mundane, speaks more deeply and artistically than we often suppose. In this class, students will explore conventional and unconventional uses of typography to promote cultural and political messages, create aesthetic projects, and intervene in social contexts that inform the reader and audience through a variety of media forms. Students will begin with typography projects to develop basic skills. Further explorations develop more creative and experimental work, concluding with an independent project that engages students' own artistic practices and concerns. Students may choose a specific media focus or a variety of media as appropriate for the content of their final project. Typographic media covered will include print, video, motion graphics, and installation graphics. Both studio and seminar, the course will address both technical and conceptual frameworks, with readings, critiques, and discussions of the history and theoretical issues surrounding modern typography, including 19th century commercial illustration, the Bauhaus, the grid, and its deconstruction. Satisfies DT Communications Design Distribution Requirement; Design and Technology Elective; Studio Elective
DT-224-1/NG-224-1 DIY 2: HYPEROBJECTS AND THE MUNDANE

Johanna Breiding

Prerequisite: DT-101 or DT-113 or NG-100 or FM-101 or PH-101

This course adopts a community oriented approach in order to collectively explore Hyperobjects—defined by theorist Timothy Morton as entities of such vast temporal and spatial dimensions that they defeat traditional ideas about what a thing is in the first place, such global warming—their relationship to the post-apocalypse, and their impact on the way we think and coexist with humans and non-humans today. It also highlights the importance of the Do-It-Yourself movement to ecology, economy, and environment in its efforts to further a conscious community. Students will engage in individual and collective research and field work to produce site-specific, photographic, public works with a DIY, socially engaged ethos. The goal of this practice is to raise awareness about the correlation between the local and the global, between capitalism and DIY movements, and between politics and ethics.

Satisfies DT Media Techniques Distribution Requirement; DT Designed Objects Distribution Requirement; Design and Technology Elective; Off-Campus Study Requirement; Studio Elective

DT-225-1-1/SC-225-1 DIGITAL SCULPTURE

Justin Patton

Prerequisite: DT-101

This course is designed to give students an introduction to sculpting in the digital realm, where the creative mind has no limits. Creative control is a priority and only the most basic technical skills are needed to get started. With an early focus on creating human characters, students will learn techniques such as blocking in forms and working through subdivisions in order to build up to higher levels of detail. As the artists improve their skills, more technically oriented and specialized tools such as detail and color projection will be introduced. Finally, the outlets for exposition will be explored, from rendering images for print to the rapidly expanding world of 3D printing.

Satisfies DT Media Techniques Distribution Requirement; DT Designed Objects Distribution Requirement; Design and Technology Elective; Intermediate Sculpture Requirement; Studio Elective

DT-226-1 SURVIVING IN THE ARTS WITH AND WITHOUT TECHNOLOGY

Kal Spelletich

Prerequisite: DT-101 or SC-100

This course is about building a skill set to help you survive as an artist inside or outside of our technology obsessed society. Transdisciplinary projects will explore: building installations, carpentry, home-brewing, guerrilla gardening, electric wiring, robotics, fire making, fixing things, plumbing, pneumatics, pumps, water purification, high voltage electricity, video surveillance, electronic interfaces, scavenging for materials, cooking alternatives, solar power, skinning a rabbit, lighting, remote control systems, survivalist contemporary art history, and promoting and exhibiting your art. Students will incorporate elements of time, process, interactivity, performance, light and space, installation, and video into their class assignments and projects, working to realize these practices in a conceptually challenging way. The course will also have local visiting artists.

Satisfies DT Designed Objects Distribution Requirement; Design and Technology Elective; Sculpture Elective; Studio Elective
GHOSTS IN THE MACHINE: HUMAN-TECHNOLOGICAL NETWORKS

Nina Waisman

Prerequisite: DT-101 or SC-100 or DR-120

Contemporary neuro-scientific studies, published in Cosmopolitan magazine on up to peer-reviewed scientific journals, bombard us with curious tales of deep connections between mental and physical logics. How are concrete and virtual cultures forming your logic by forming your posture, your movements, and your stillness? What buried physical logic is technology imposing on our minds and bodies? This transdisciplinary production laboratory focuses on synesthesia-driven practices in art-making. Class participants will examine speculative projects and writings on neuro-scientific mind-body feedback loops by Hillel Schwartz, Marcel Mauss, Norman Klein, Michael Hardt, Antonio Negri, and others, and experiment with how culturally programmed bodies can be entered and hacked to increase empathy, anxiety, and desire—critical mediums in today’s experience-driven exchanges and economies. Research will begin with gestural, sonic, and interactive experiments, fostered by creation, reading, and discussion. There will be opportunities to incorporate interactive features in the resulting constructed environment(s), object(s), or performance(s), but technology is not at all required; non-technological approaches are highly welcome and encouraged!

Satisfies Design and Technology Designed Objects Distribution; Design and Technology Media Techniques Distribution; Intermediate Sculpture Requirement; Studio Elective

ART AND TECHNOLOGY: CONSIDERING HISTORIES AND THEORIES

Terri Cohn

Prerequisite: HTCA-101

This course will consider the contemporary history of art and technology, with a focus on its evolution from a tool for the realization of static art forms (perspective, camera obscura, photography) to a primary medium of expression and social engagement in the 21st century (digital media, virtual reality, participatory art forms, the Web). An examination of artistic contributions to and use of technological developments through history—particularly since the 1960s—will enrich an understanding of how contemporary artists employ technologies as medium (often envisioning uses beyond those foreseen by the makers of the technologies themselves), and the social and political implications inherent in their uses. Key early adopters of technology in art-making contexts include Robert Rauschenberg and Robert Whitman, who collaborated with engineers Billy Kluver and Fred Waldhauer to create Experiments in Art and Technology (E.A.T.) in 1967, dedicated to fostering collaborations between artists and engineers. Other pioneering artists—among them, Nam June Paik, Hans Haacke, and Sonya Rapoport—adapted the cybernetic work of scientist Norbert Wiener and its collaborative potential. More recently, such artists as Camille Utterback and Rafael Lozano-Hemmer have used surveillance, sound, and interactive technologies in museum and public settings to address structures of power, control, and seduction. Students will complete this course with a basic understanding of the evolution of art from analog to digital processes; the influence of cybernetics on performance and participatory art; and the impact of second life and interactive web-based forms on recent art.

Satisfies History of Design and Technology Requirement

INTERMEDIATE ACTIVATED OBJECTS

Chris Palmer

Prerequisite: DT-107 or DT-111 or SC-100

In this continuation of Introduction to Activating Objects, students will develop a further understanding of microcontroller programming and the use of sensors, actuators, and subprocessors in interactive and electronic art. Importantly, this course will also emphasize, from a product-design perspective, the aesthetic/production value of student projects. Course work will include hands-on use of the Arduino microcontroller as well as development of more advanced programming skills in languages such as Wiring, Java, and MAX/MSP. Students will gain a deeper understanding of historical and contemporary uses of microcontrollers in the arts, while working on interactive art projects. Ongoing critique of student work within the framework of these historical and contemporary applications is an essential component of the course. Since many of the projects completed in the course rely on audience participation, options for organizing presentation of final work outside of traditional exhibition space will be investigated.

Satisfies Design and Technology Designed Objects Distribution; Design and Technology Elective; Sculpture Elective; Studio Elective
DT-380-1/PH-380-1 UNDERGRADUATE TUTORIAL
Reagan Louie
Prerequisite: Junior Standing (60 units)
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies Design and Technology Elective; Studio Elective
DR-120-1 DRAWING I & II  
*Luke Butler*

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object, and abstraction. Drawing’s vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

*Satisfies Drawing I Requirement; Studio Elective*

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DR-120-2 DRAWING I & II  
*Jacob Kincheloe*

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object, and abstraction. Drawing’s vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

*Satisfies Drawing I Requirement; Studio Elective*

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DR-120-3 DRAWING I & II  
*Danielle Lawrence*

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object, and abstraction. Drawing’s vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

*Satisfies Drawing I Requirement; Studio Elective*

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DR-120-4 DRAWING I & II  
*Laurie Reid*

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object, and abstraction. Drawing’s vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

*Satisfies Drawing I Requirement; Studio Elective*
SPRING 2015

COURSE SCHEDULE

DR-200-1 DRAWING II & III
Jeremy Morgan
Prerequisite: DR-120
This course provides intermediate and advanced instruction in drawing. Students will consider drawing as a discipline in its own right in addition to its interdisciplinary position within all artistic approaches. Expanding their knowledge of both traditional and nontraditional drawing media and surfaces, students will develop and articulate an understanding of the matrix of concerns that constitute the act of drawing, and increase their ability to observe and analyze both representational and abstract form. Contemporary drawings and flexibility will be addressed. Students will verbally articulate the technical, formal, aesthetic, and conceptual goals for a drawing or drawing project.
Satisfies Drawing Elective; Studio Elective

DR-200-2 DRAWING II & III
Jacob Kincheloe
Prerequisite: DR-120
This course provides intermediate and advanced instruction in drawing. Students will consider drawing as a discipline in its own right in addition to its interdisciplinary position within all artistic approaches. Expanding their knowledge of both traditional and nontraditional drawing media and surfaces, students will develop and articulate an understanding of the matrix of concerns that constitute the act of drawing, and increase their ability to observe and analyze both representational and abstract form. Contemporary drawings and flexibility will be addressed. Students will verbally articulate the technical, formal, aesthetic, and conceptual goals for a drawing or drawing project.
Satisfies Drawing Elective; Studio Elective

DR-211-1 PROCESSES OF ABstraction
Frances McCormack
Prerequisite: DR-120
The idea of abstraction can be a productive challenge for students. This course will explore a variety of approaches to abstraction and provide an opportunity to think about form—investigations that can strengthen the images of students working representationally as well as abstractly. We will begin with a series of short exercises focused on the basic elements of drawing, proceeding from representation to abstraction in a series of coherent steps. Students will generate a series of works that may include drawing, painting on paper, collage, photography, print processes, digital work, or digital images translated into another medium. During the final third of the semester students will work independently in class, with consultation from the instructor, on a project of their choosing. The course will include presentations of work from different art movements including Minimalism, Expressionism, Cubism, and Pattern and Design. There will also be a few videos and one class trip.
Satisfies Drawing Elective; Studio Elective

DR-212-1 LARGE-SCALE DRAWING
Brett Reichman
Prerequisite: DR-120
Large-Scale Drawing will consider works on paper in terms of physical scale and contact, highlighting the versatility and concepts of contemporary drawing. Projects will focus on various strategies for producing large works on paper with particular emphasis on issues of repetition and the marking of time, magnification and reduction, and installation drawing, as well as conceptual approaches to drawing where the integrity of the proposed idea defines the scale.
Satisfies Drawing Elective; Studio Elective

DR-220C-1 LOW BUDGET, HIGH ART
Alicia McCarthy
Prerequisite: DR-200
This course explores a low-budget approach to art-making with an emphasis on the use of found and reused materials (paint, wood, glass, fabric, couches, metal, etc), composition, and a keen observation of the worlds around and in you. Important to this course is the personal dynamic of choice; the materials you choose. The process of drawing in this course poses this question: How does one’s experience of the physical and non-physical world (its form and our form) determine how and what we are capable of? Some artists we will look at for inspiration include James Castle, Kim MacConnel, Chris Corales, Chris Johanson, Jennifer Stockholder, Richard Shaw, Marcel Duchamp, Nancy Rubinstein, and Barry McGee. Please come prepared with a positive attitude in order to develop your own visual language.
Satisfies Drawing Elective; Studio Elective
FILM

FM-101-1 INTRO TO FILM  
*Kerry Laitala*  
**Prerequisite:** None  
This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to come away with a working knowledge of issues pertaining to filmmaking and to develop a visual vocabulary. Emphasis will be placed upon visual/temporal developments, working with technology, and developing an understanding of film language and grammar. We will explore basic principals of experimental, narrative, and documentary genres, including concepts such as storyboarding, composition, shot angles, point of view, transitions, continuity, lighting, and sound. We will also strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it is used by artists. Students will work in 16mm, Super 8 format, and hybrid formats merging analog and digital technologies. Projects include making a film without a camera, hand-processing, in-camera editing, nonconventional film projection, and an editing study of movement as motion or as change. Students working in a narrative genre will write a short treatment and script of their final short film project.  
*Satisfies Introduction to Film Requirement; Studio Elective*

FM-101-2 INTRO TO FILM  
*Soomyaa Kapil Behrens*  
**Prerequisite:** None  
This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to come away with a working knowledge of issues pertaining to filmmaking and to develop a visual vocabulary. Emphasis will be placed upon visual/temporal developments, working with technology, and developing an understanding of film language and grammar. We will explore basic principals of experimental, narrative, and documentary genres, including concepts such as storyboarding, composition, shot angles, point of view, transitions, continuity, lighting, and sound. We will also strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it is used by artists. Students will work in 16mm, Super 8 format, and hybrid formats merging analog and digital technologies. Projects include making a film without a camera, hand-processing, in-camera editing, nonconventional film projection, and an editing study of movement as motion or as change. Students working in a narrative genre will write a short treatment and script of their final short film project.  
*Satisfies Introduction to Film Requirement; Studio Elective*

FM-102-1 FILM PRODUCTION/POST PRODUCTION I  
*Jeff Rosenstock*  
**Prerequisite:** FM-101  
The goal of this course is to provide the skills necessary to create moving pictures that effectively articulate a vision, whether a filmmaker is working in an experimental, narrative, or documentary framework. Students will become familiar with the tools and skills necessary to create work with both analog (celluloid) and digital technology, examining and comparing the advantages and disadvantages of each. The structure of the class meetings will combine a lecture/demonstration of the various concepts and tools with a hand-on workshop to give students as much production experience as possible. Over the course of the semester, we will cover various aspects of 16mm and digital video filmmaking, which will include media formats and material, cameras, lenses, lighting, sound recording, and basic editing. Students will complete several short, in-class silent and sync sound films, as well as several individual short, personal projects. Upon completing the course, students will be prepared for Film Production/Post Production II.  
*Satisfies Film Production/Post Production I Requirement; Studio Elective*
SPRING 2015  
COURSE SCHEDULE

FM-211-1 THE ART OF SCREENWRITING I  
*Natasha V*  
Prerequisite: FM-101  
The screenplay is the starting point of all narrative filmmaking: The screenwriter comes up with a story idea, then develops and expresses it in a written cinematic format. This course will focus on coming up with log lines to build story ideas and create characters, doing detailed story treatments, breaking the treatments down into a scene-by-scene plot beat sheet, describing scenes visually, fully developing the characters, writing and sharpening dialogue, and then putting it all into the screenplay format. Students will write three types of short screenplays: 1. Personal (write what you know), 2. Adaptation (from a book or someone else’s idea), and 3. Genre (sci-fi, mystery, horror, or comedy). The course will also be linked to The Craft of Film Directing, in which screenwriting students will collaborate with film directing students in the process of realizing screenplays into short narrative films. The course will also spotlight two master screenwriters, studying one of their screenplays and the film made from it. The course will include lectures and workshops by professional screenwriters.  
*Satisfies The Art of Screenwriting Requirement; Studio Elective*

FM-220D-1 CRAFT OF FILM DIRECTING  
*Christopher Coppola*  
Prerequisite: FM-211  
Film directing is taking a screenplay and realizing it. There are many different styles of film directing, but there are basic skills of the craft that need to be learned and built on in order to find one’s style. Students will learn how to break down the dramatics of the story, guide a script reading, rehearse actors, block scenes, use floor plans to design shots, do a coverage shot list, create a previz of the film, lead and collaborate with a team, make quick decisions, and handle obstacles during the course of the filmmaking process. Students will use these film directing skills to develop an overall vision of a screenplay, communicate the vision to the cast and crew, and keep the continuity of the vision through pre-production, production and post-production. The Craft of Film Directing course will be closely linked to the Craft of Screenwriting course, with students collaborating to make short, "art house" narrative films. During the course students will also focus on two master directors and their different styles of directing: Alfred Hitchcock’s blueprint style and John Cassavetes’s improvisational style.  
*Satisfies Film Elective; Studio Elective*

FM-220B-1 EXPANDED CINEMA AND OPTICAL ANAMOLIES/ANIMATION  
*Kerry Laitala*  
Prerequisite: FM-101 or FM-102  
This course will explore ways to ignite moving and still images using gestural interventions during the production of the image and within the space between the projector and the screen. We will find ways to manipulate the time/space continuum to re-work images in real time, so that every performance yields a different experience for both the maker and the audience. Students will also develop a comprehensive understanding of the intricacies of the following devices and techniques: optical printer, hand processing, Cinegramming (creating shadowgraphic traces directly on film), and collage soundtracks. We will also explore ways to transform the soundtrack using guitar pedals and other re-purposed and hot-rodded devices. A series of group projects plus individual projects will be balanced with screenings, readings, and discussion to invigorate and elicit the fluids of the imagination.  
*Satisfies Film Elective; Design and Technology Elective; Studio Elective*

FM-220I-1 SOUNDSCAPE 5.1  
*Richard Beggs*  
Prerequisite: FM-101  
The course will take the basics of sound design into the specialized world of 5.1 surround sound design and mixing—the art of placing sounds in a room like paint on a canvas. Besides further training on a Pro Tools workstation—importing, editing, equalization, signal processing, mixing, and exporting—there will be an in-depth study of the physics of sound, aural perception, the psychology of sound, aesthetics, and the transcendence of the craft. During the course students will create a 5.1 surround sound piece to be played back in total darkness: sound for sound’s sake. Students will also explore how surround sound mixing enhances the moving image.  
*Satisfies Film Elective; Studio Elective*
FM-220J-1 NEW MEDIA AND ALTERNATIVE PLATFORMS  
Larry Labou  
Prerequisite: FM-101  
This course will provide a realistic, insider view into the world of new media production and the unique opportunities it provides for expanded creativity in original content creation. Students will run through all stages of the production process from creative development to distribution, as well as learn important tools needed to concept, finance, and secure alternative distribution or jobs so that they are able to achieve their vision successfully and sustainably. Special attention will be applied to new media’s ability to both stand on its own and adapt to more traditional formats such as film and television. The class will host multiple industry professionals throughout its duration, highlighting their experiences and invaluable advice in an effort to enhance your storytelling through the many new digital destinations available.  
Satisfies Film Elective; Studio Elective

FM-221-1 DOCUMENTARY FILM II  
Jennifer Kroot  
Prerequisite: FM-220F-1  
This course combines documentary production with an appreciation of the genre. Students will be exposed to a wide variety of documentary films ranging from highly produced Oscar winners to no-budget video diaries (and many things in between). Students will create a 10–20 minute documentary film over the course of the semester (or may work on a film already in progress). To support this work, the class will explore common elements included in documentaries (interviews, cinema verité, archival footage, animation) and discuss aspects of documentary filmmaking including pre-production, production problem-solving, and editing choices. Class participants will have constructive, in-depth discussions about structure and styles as students’ projects evolve and develop. Students will each be responsible for directing a final documentary, but are encouraged to work together on these projects, since documentaries (and films in general) are often collaborative efforts. Later in the semester the class will discuss realistic options for screening documentary films (film festivals, museums, theaters, broadcast). The course will also include visits and screenings by local, notable documentary filmmakers and screenings of documentary films by a broad range of filmmakers including Ross McEewee, Jenni Livingston, George Kuchar, Guy Maddin, Craig Baldwin, Kirby Dick, Freida Mock, Jeffrey Friedman, Rob Epstien, and Albert and David Maysles.  
Satisfies Film Elective; Studio Elective

FM-225-1 FILM PRODUCTION/POST PRODUCTION II  
Silvia Turchin  
Prerequisite: FM-102  
This is a workshop course in advanced HD production and post-production. Students will learn the complete process of production from camera, sound, art directing/props, script continuity, make-up/hair, editing, visual effects, shot-to-shot coloring, sound effects, ADR, and sound mixing. Students will refine their skills in the areas of line producing, pre-production, cinematography, lighting, sound recording, and post-production workflow. Students will get basic training in the most used post-production software like Adobe Premiere Pro, ProTools, and After Effects through craft-specific hands-on projects.  
Satisfies Film Production/Post Production II Requirement; Studio Elective

FM-307-1 PERSONAL CINEMA  
Mike Kuchar  
Prerequisite: FM-225  
This course will mentor film students on their personal filmmaking journey as they develop, shoot, and finish their senior thesis film. Advanced film students will dive deeply inside themselves in search of a story uniquely their own and use their filmmaking skills and creative style to confidently share who they are cinematically to a wide and diverse audience. A "wide" audience is used to denote when you share yourself creatively to an audience you are contributing to and illuminating the History of Now. Resonance, Articulation, Sincerity, and Clarity are key expectations for both project outcomes and the personal qualities required for success in the class. A completed, polished thesis film will become the undergraduate film students’ calling card to further their education in graduate school and/or approach the professional filmmaking arena.  
Satisfies Personal Film Requirement; Studio Elective
FM-308-1 ADVANCED CINEMATOGRAPHY

Hiro Narita

Prerequisite: FM-208; FM-224

This course will explore the diverse possibilities of cinematographic expression in visual storytelling. Whether in the depths of the frame or in the psychic space beyond the frame, light plays a major role in the articulation of character, emotion, and story, and color gives weight and body to visions and ideas. Cinema has evolved as its technology has evolved. Cinematographers, too, continue to evolve, unfolding and enfolding their personal feelings in the language of light and shadow. The course will combine old school/new school cinematography techniques with state-of-the-art 4k HD cinema cameras. Students of Advanced Cinematography will collaborate with the Art of Directing, Film Production/Post-Production II., and Soundscape 5.1 students in the production of Project MacBeth—a collection of short films based on the most modern of Shakespeare’s plays.

Satisfies Personal Film Requirement; Studio Elective
INTERDISCIPLINARY

IN-114-1 COLLAGE
Dewey Crumpler
Prerequisite: None

By the time that Clement Greenberg proclaimed that “collage was a major turning point in the evolution of cubism and therefore, a major turning point in the evolution of the art of the twentieth century” in 1959, collage had already established itself as a fundamental idiom of expression in contemporary art. This course will introduce students to this history and practice, providing a laboratory for beginning-level explorations focused on the strategies of juxtaposition and abruption of distinct graphic and pictorial fields. Students will be expected to complete an array of individual and group assignments focused on both formal and thematic subjects, and required to conduct some basic research into the history of collage.
Satisfies Drawing Elective; Painting Elective; Studio Elective

IN-202-1/ENGL-202-1 THE ART OF CHANGE: A POETRY INCUBATOR
Genine Lentine
Prerequisite: ENGL-101

Poems are metamorphic creatures. Poet, poem, and reader: all change and are changed in the process or encounter. In this course, students will write poems and support each other’s work in an immersive, exploratory environment that is part salon, part studio, and part laboratory.

We will cultivate a collaborative and kindred community of writers and readers. Class meetings will include writing, reading, experiential activities, and conversation, in different proportions. Students will engage in ongoing writing exercises that will allow them to develop a series of poems or one longer poem. In individual conferences, workshops, and small group discussions, students will become more attuned to possibilities in their own work and develop sensitivity and acuity in responding to poems they read. We will dedicate special attention to how we can be open to changes the poem undergoes as it comes into being. Students are also encouraged to explore how their involvement in other disciplines can inform their poems. An optional weekly open work salon, or “vault,” will be available outside of class time to give a dedicated but informal context for working in tandem, and responding to each other’s work.
Satisfies Liberal Arts Elective

IN-220B-1 CULTURE AND COMMERCE: THE ARTIST AS ENTREPRENEUR
Richard Andrews
Prerequisite: Sophomore Standing

Culture and Commerce provides students with an opportunity to develop an idea for an arts organization and turn it into a functioning, sustainable enterprise. Building on each student’s own connection to the arts, the course teaches how to invent an arts organization and define its mission, locate the organization within a community, develop its offerings via products, services, and public programs, and manage the organization’s numerous operational features.

The course uses the development of student projects to explore the intersections between art and business. Along with encouraging innovation and creative/critical thinking about the role of arts organizations in society, the course examines theories and practical techniques for professional arts managers, including:
• Building an arts community
• Strategic planning for arts organizations
• Mission and program development
• Fundraising
• Financial management
• Marketing

The course combines readings, in-class discussions, and exercises with site visits, case studies, and guest speakers from the local arts community. Projects developed in this course may range from independent artists aiming to grow their careers to enterprises focused on placemaking and social/cultural engagement for underserved communities.
Satisfies Liberal Arts Elective; Off-Campus Study Requirement
IN-299B-1/NG-299B-1 PROSPECT NEW ORLEANS
Keith Boadwee
Prerequisite: Junior Standing and Instructor Permission
This week-long intensive will take place in New Orleans during Prospect.3, the third edition of this international contemporary art triennial. From the Prospect website: “Prospect.3 will present the work of 58 local, national and international artists of different generations working in all media. Each artist will be provided with a dedicated space or venue in the New Orleans metropolitan area.”

This is a unique opportunity for students to learn about site specificity and to deepen their understanding of how locale informs art production for both natives and “outsiders.” Prospect is known for its expansive, multicultural perspective. In addition to viewing this massive exhibition, we will engage with representatives from the Prospect administration as well as with local artists to gain insight into the relationship between art and the community of New Orleans. This course will also afford the students the chance to better understand the complex nature of non-profit institutions that operate on a monumental scale. Participants will also get a true insiders’ view of the local geography, cuisine, and customs. The course will culminate in an exhibition/event that showcases a student-initiated project made on-site as a response to the Prospect New Orleans experience.

Program Course Fee: $1,900

The program course fee does not include a round trip flight to New Orleans or meals. The program course fee includes lodging, all transportation for course activities, entry to Prospect .3, and breakfast each morning. Accommodations will be provided by the Royal Street Courtyard, a bed and breakfast located walking distance from the French Quarter, the French Market, and Bourbon Street. Enrolled students pay tuition for (3) units and a program course fee of $1,900 for this Faculty-Led Program. Tuition and Fees for Prospect New Orleans must be paid no later than December 15, 2015.

Keith Boadwee has been visiting faculty in New Genres at SFAI for a decade. As a native New Orleanian, Boadwee has a rich understanding of the local culture and still maintains strong ties to the city.

Satisfies Off-Campus Study Requirement; New Genres Elective; Studies in Global Cultures Requirement; Studio Elective

IN-299C-1 ON THE WATERFRONT: MAKING ART IN THE PUBLIC REALM
Chip Lord
Prerequisite: Sophomore Standing
This course is focused on a specific site—the north waterfront between Fisherman’s Wharf and the Golden Gate Bridge—and will explore various strategies for enhancing the public experience via art. Through research, site investigations and mapping, and the development of proposals, students will create hypothetical projects for the site using a variety of approaches within an expanded definition of public art that might include performance, short-term intervention, media projection, and conceptual works as well as sculpture. Readings on public urban space and climate change will augment class projects and visiting artists will present works made related to the site.

Satisfies Studio Elective

IN-390-1 SENIOR REVIEW SEMINAR
Reagan Louie
Prerequisite: Senior Standing
This course in the context of an interdisciplinary seminar format is a capstone review of studio work that takes place in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar from all undergraduate majors and areas of study. Critical discourses during the review seminar foster intersdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is required in addition to meeting learning standards for successful completion of the BFA degree.

Satisfies Senior Review Requirement for BFA

IN-390-2 SENIOR REVIEW SEMINAR
Brad Brown
Prerequisite: Senior Standing
This course in the context of an interdisciplinary seminar format is a capstone review of studio work that takes place in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar from all undergraduate majors and areas of study. Critical discourses during the review seminar foster intersdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is required in addition to meeting learning standards for successful completion of the BFA degree.

Satisfies Senior Review Requirement for BFA
IN-390-3 SENIOR REVIEW SEMINAR

John Priola

Prerequisite: Senior Standing

This course in the context of an interdisciplinary seminar format is a capstone review of studio work that takes place in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar from all undergraduate majors and areas of study. Critical discourses during the review seminar foster interdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is required in addition to meeting learning standards for successful completion of the BFA degree.

Satisfies Senior Review Requirement for BFA

IN-390-4 SENIOR REVIEW SEMINAR

Taravat Talepasand

Prerequisite: Senior Standing

This course in the context of an interdisciplinary seminar format is a capstone review of studio work that takes place in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar from all undergraduate majors and areas of study. Critical discourses during the review seminar foster interdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is required in addition to meeting learning standards for successful completion of the BFA degree.

Satisfies Senior Review Requirement for BFA

IN-391-1 HONORS INTERDISCIPLINARY STUDIO

Prerequisite: Senior Standing

The Honors Interdisciplinary Studio is intended to advance the student’s development of independent research and projects. The Honors Interdisciplinary Studio is intended to advance the student’s development of independent research and projects through one-on-one discussions with a faculty advisor. Students must submit a completed Honors Interdisciplinary Studio contract (with faculty signature) and a portfolio of work and/or project proposal to be considered for this course. Only students accepted to the course will be eligible to register and receive an individual studio workspace. Students will meet with their faculty advisor at least three times during the term for continuing guidance and evaluation. At the end of the semester, each student will be required to present a completed body of work or project to a faculty review committee. Students must register for three units.

Satisfies Studio Elective

IN-392-1 STUDY ABROAD

Jill M. Tolfa

Prerequisite: Students must meet with their academic advisor to confirm application eligibility.

Students must receive approval from the Global Programs Office to apply for study abroad. Students may then apply on an individual basis to an affiliated study abroad program, and admission is granted on an individual basis (no exchange component is required). Students register for 15 placeholder units at SFAI for billing purposes. Cost of the host school tuition and student services fees are paid directly to SFAI. Students pay host program directly for any materials, studio, housing, or other fees. Students are responsible for any cost related to obtaining a passport and visa documents for international travel. Financial aid may be used.

Satisfies Off-Campus Study Requirement

IN-393-1 AICAD MOBILITY

Jill M. Tolfa

Prerequisite: Students must meet with their academic advisor to confirm application eligibility.

Eligible SFAI applicants must apply through the Global Programs Office. Participation in AICAD Mobility is based on the one-to-one exchange system. To participate in an academic semester at another AICAD school, there must be an incoming student from the host school accepted to study at SFAI for that same semester. Admitted students register for 15 “placeholder” units at SFAI for billing purposes, and tuition is paid directly to SFAI. Students pay the host school directly for any materials, studio, housing, or other fees. Students are responsible for any costs related to obtaining a passport and visa documents for international travel. Financial Aid and SFAI institutional awards may be used.

Satisfies Off-Campus Study Requirement
IN-395-1 INTERNATIONAL PARTNER EXCHANGE
Jill M. Tolfa
Prerequisite: Students must meet with their academic advisor to confirm application eligibility.
Eligible SFAI applicants must apply through the Global Programs Office. Participation in an International Partner Exchange Program are based on a one-to-one exchange system. To participate in an academic semester at an international partner institution, there must be an incoming student from the host school accepted to study at SFAI for that same semester. Admitted students register for 15 “placeholder” units at SFAI for billing purposes, and tuition is paid directly to SFAI. Students pay the host school directly for any materials, studio, housing, or other fees. Students are responsible for any costs related to obtaining a passport and visa documents for international travel. Financial Aid and SFAI institutional awards may be used. 
Satisfies Off-Campus Study Requirement

IN-396-1 INTERNSHIP
Christian Frock
Prerequisite: Junior Standing (60 units); F1 student visa holders are required to obtain Curricular Practical Training (CPT) authorization to enroll. Please contact the Global Programs Office for more information.
The Internship course enables students to gain field experience within an arts or cultural organization over the course of a single semester, while engaging with a faculty advisor and their peers in classroom discussions about their experience. Students are expected to complete their internship while enrolled in the internship class, and perform a minimum of 90 hours of work with the host organization (approximately 6 hours per week). Class discussions, readings, and site visits to Bay Area arts organizations are designed to familiarize students with the principles and functions of visual arts organizations, including organizational structure, nonprofit status, governance, cultural policy and support for the arts, current issues in the arts, and resources for visual artists.
Satisfies Off-Campus Study Requirement; Liberal Arts Elective

IN-397-1 BFA EXHIBITION
Paul Klein
Prerequisite: Senior Standing
All graduating BFA students must register for the spring BFA Graduate Exhibition and pay a BFA Graduate Exhibition fee of $150. No credits are awarded, but participation is required for the degree. Through the BFA Graduate Exhibition, students will situate their artwork within a cross-disciplinary context and position their educational goals and capstone review experience in a public discourse. Please note that there are mandatory BFA Graduate Exhibition meetings in the spring semester. Students who do not pass the Senior Review Seminar will not receive their BFA degree and will not participate in the BFA Graduate Exhibition.
Satisfies BFA Exhibition Requirement

IN-399-1 INDEPENDENT STUDY
Prerequisite: Junior Standing; 3.5 GPA. By application only.
Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the Dean and Vice President for Academic Affairs and a faculty sponsor. A liberal arts component requires an additional proposal. Independent study credit shall not exceed 12 units for studio credit and shall not exceed 3 units in liberal arts. The total studio and liberal arts credit allowable for independent study is 15 units. Only one semester or one summer session of independent study shall be allowed for any student.
Satisfies Off-Campus Study Requirement
NEW GENRES

NG-100-1 NEW GENRES I
Chris Sollars
Prerequisite: None
This course is an introduction to the conceptual methods of New Genres, which is not a medium or material-specific discipline but rather an approach to visual and critical thinking and expression. New Genres includes time-based media such as video and sound, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio course is the foundation that encourages experimentation and engagement of complex ideas through problem solving. The course is structured around assignments that provide frameworks for each student’s content development, and also includes lectures and visiting artists. Satisfies New Genres I Requirement; Studio Elective

NG-100-2 NEW GENRES I
Rigo 23
Prerequisite: None
This course is an introduction to the conceptual methods of New Genres, which is not a medium or material-specific discipline but rather an approach to visual and critical thinking and expression. New Genres includes time-based media such as video and sound, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio course is the foundation that encourages experimentation and engagement of complex ideas through problem solving. The course is structured around assignments that provide frameworks for each student’s content development, and also includes lectures and visiting artists. Satisfies New Genres I Requirement; Studio Elective

NG-101-1 NEW GENRES II
Jennifer Locke
Prerequisite: NG-100
This course is the continuation of ideas and foundations begun in New Genres I. New Genres II is primarily designed for New Genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. Students will have the opportunity to develop their work free from assignments and with a conceptual-based approach to art-making. Inclusive of all mediums and forms, tools are applied to each individual’s ideas and projects. Satisfies New Genres II Requirement; Studio Elective

NG-101-2 NEW GENRES II
Jason Fritz
Prerequisite: NG-100
This course is the continuation of ideas and foundations begun in New Genres I. New Genres II is primarily designed for New Genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. Students will have the opportunity to develop their work free from assignments and with a conceptual-based approach to art-making. Inclusive of all mediums and forms, tools are applied to each individual’s ideas and projects. Satisfies New Genres II Requirement; Studio Elective

NG-110-1 BEGINNING VIDEO
Tim Sullivan
Prerequisite: None
This course is designed for students who wish to concentrate on and develop their work with video, be it single-channel, installation, documentary, experimental, or narrative. The course will address all aspects of production and post-production (including the Final Cut Pro Studio Suite), with low and high levels of production, style, and approach considered. Drawing from a wide range of methods and styles—documentary, performance, dramatic narrative, and experimental filmmaking—the course will assess how chosen materials and modes of documentation affect the meaning and presentation of a work, and explore effective strategies for production and dissemination from technical, methodological, and philosophical perspectives. Students enrolled in this course are expected to work both independently and collaboratively, to define their own projects, and to realize goals that they have established. Additionally, this course will provide a space to stimulate dialogue through critiques, guests, and readings/lectures around the developments and shifts occurring in contemporary art. Satisfies New Genres Elective; Studio Elective; Off-Campus Study Requirement
SPRING 2015

COURSE SCHEDULE

NG-204-1 INSTALLATION
Mads Lynnerup
Prerequisite: NG-101
This course explores the history of installation art and urban interventions, as well as performance and time-based installation work by contemporary artists. The course will also examine fundamental strategies and tactics for producing installation artwork, and the theoretical aspects of the subject matter. The active studio component to this course consists of students learning to adapt and explore personal-based work within their specialized art practice in order to implement a series of in-class installation projects. Other components include documentation of artwork through video, photo, audio, and written formats and proposal writing for installation projects.
Satisfies New Genres Installation Distribution Requirement; Studio Elective; Urban Studies Elective

NG-206-1/PH-206-1 PHOTOWORKS: CONCEPTUAL PHOTOGRAPHY
Whitney Lynn
Prerequisite: NG-101 or PH-110
Photography has played a major role in the development of conceptual and performance art, and it has gone beyond the mere document. Today, contemporary artists use photography widely in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This course is not aimed at addressing technical or darkroom issues or conventions of photography, but instead at the use of the still camera as a tool for idea-based image-making. Inclusive of all approaches, scales, executions, and techniques, the course will challenge students to address all aspects of their decision-making process in critiques. This is a combination critique/seminar class, and will also include regular lectures on the historical developments of the role of photography in performance and conceptual art.
Satisfies Photoworks Requirement; Photography Conceptual Elective; Studio Elective

NG-220G-1 OUT OF ACTIONS
Keith Boadwee
Prerequisite: NG-110
This course takes its title from Paul Schimmel’s landmark 1998 show at MOCA, Los Angeles, titled OUT OF ACTIONS: BETWEEN PERFORMANCE AND THE OBJECT, 1949-1979. As a press release for the exhibition described, “‘Out of Actions’ examines the genesis and evolution of actions or performances that resulted in the creation of works of art, centering around how the possibilities and implications of utilizing time and process as elements of art were realized by a number of international movements from approximately 1949 to 1979.”

Starting with Schimmels’ idea at the core of our investigation, we will examine not only the historical record but also move forward with these ideas into an exploration of contemporary works and discourse. Students will investigate these examples and apply an acquired understanding of them to the production of their own works during the duration of this class. Our ultimate goal here is to develop a deep and complex understanding of the relationship between the body/action and material/form. This process might engage a disparate range of media including video, photography, sculpture, drawing, painting, or installation. In the spirit of utilizing time and process for “Out of Actions,” the class will especially engage video.
Satisfies Video Distribution Requirement; Studio Elective

NG-224-1/DT-224-1 DIY 2: HYPEROBJECTS AND THE MUNDANE
Johanna Breiling
Prerequisite: DT-101 or DT-113 or NG-100 or FM-101 or PH-101
This course adopts a community oriented approach in order to collectively explore Hyperobjects—defined by theorist Timothy Morton as entities of such vast temporal and spatial dimensions that they defeat traditional ideas about what a thing is in the first place, such global warming—their relationship to the post-apocalypse, and their impact on the way we think and coexist with humans and non-humans today. It also highlights the importance of the Do-It-Yourself movement to ecology, economy, and environment in its efforts to further a conscious community. Students will engage in individual and collective research and field work to produce site-specific, photographic, public works with a DIY, socially engaged ethos. The goal of this practice is to raise awareness about the correlation between the local and the global, between capitalism and DIY movements, and between politics and ethics.
Satisfies DT Media Techniques Distribution Requirement; DT Designed Objects Distribution Requirement; Design and Technology Elective; Off-Campus Study Requirement; Studio Elective

SFAI.SAN FRANCISCO ART INSTITUTE
NG-240-1 HISTORY OF VIDEO ART  
*Tony Labat*

**Prerequisite:** HTCA-101

This course will introduce a wide range of artists and works from across the globe and examine developments in the genre of artists’ video from the mid 1960s up to the present day. In addition, the class will discuss the theoretical concepts and ideas that underpin contemporary artists’ video. Students will consider video art in the wider art historical context, with particular reference to the shift from the structuralism of the late 1960s and early 1970s to the post-modernist concerns of the 1980s and early 1990s, to the impact and influence of the internet.

*Satisfies History of New Genres Requirement; Studio Elective*

NG-241-1 ISSUES IN CONTEMPORARY ART: THE PERFORMATIVE BODY  
*Jill Miller*

**Prerequisite:** HTCA-101

What happens when an artist makes a work of art without making a discreet object? In this course, we explore the human body and its actions as the site for creating a work of art. We consider the body as a medium, a tool, and an object in relationship to its environment. We unpack the notion of gesture and action as they have been used in art history. We look at the history of performance art as it relates to sculpture, video and installation. The class will examine both the formal as well as the sociopolitical implications of using the body (or bodies) to create art. The course will focus on the performative body, including works that address gender and ethnicity, humor, institutional critique, and the body as site of contestation.

*Satisfies Issues in Contemporary Art Requirement*

NG-299B-1/ IN-299B-1 PROSPECT NEW ORLEANS  
*Keith Boadwee*

**Prerequisite:** Junior Standing and Instructor Permission

This week-long intensive will take place in New Orleans during Prospect.3, the third edition of this international contemporary art triennial. From the Prospect website: “Prospect.3 will present the work of 58 local, national and international artists of different generations working in all media. Each artist will be provided with a dedicated space or venue in the New Orleans metropolitan area.”

This is a unique opportunity for students to learn about site specificity and to deepen their understanding of how locale informs art production for both natives and "outsiders." Prospect is known for its expansive, multicultural perspective. In addition to viewing this massive exhibition, we will engage with representatives from the Prospect administration as well as with local artists to gain insight into the relationship between art and the community of New Orleans. This course will also afford the students the chance to better understand the complex nature of non-profit institutions that operate on a monumental scale. Participants will also get a true insiders’ view of the local geography, cuisine, and customs. The course will culminate in an exhibition/event that showcases a student-initiated project made on-site as a response to the Prospect New Orleans experience.

Program Course Fee: $1,900

The program course fee does not include a round trip flight to New Orleans or meals. The program course fee includes lodging, all transportation for course activities, entry to Prospect .3, and breakfast each morning. Accommodations will be provided by the Royal Street Courtyard, a bed and breakfast located walking distance from the French Quarter, the French Market, and Bourbon Street. Enrolled students pay tuition for (3) units and a program course fee of $1,900 for this Faculty-Led Program. Tuition and Fees for Prospect New Orleans must be paid no later than December 15, 2015.

Keith Boadwee has been visiting faculty in New Genres at SFAI for a decade. As a native New Orleanian, Boadwee has a rich understanding of the local culture and still maintains strong ties to the city.

*Satisfies Off-Campus Study Requirement; New Genres Elective; Studies in Global Cultures Requirement; Studio Elective*
SPRING 2015
COURSE SCHEDULE

NG-305-1 LAUGHING MATTERS
Lindsey White
Prerequisite: NG-101 or FM-208
The importance of humor in art often goes overlooked. In this course, we will study the use of humor to convey ideas that are best understood through the language of art. Artists throughout the ages have relied on humor to express their day-to-day experiences and frustrations, tapping into both the light and dark sides of comedy to challenge social hierarchy and engage in a critical discourse. Art with a humorous edge allows for an approachable entry point to tackle complex subject matter. This class will move at a fast pace, stimulating comedic dialogue through assignments, critiques, guest visitors, lectures, history, and readings about surrounding developments in contemporary art. We will look into artistic motivation and the manifestation of conceptual ideas by researching the origins of slapstick and deadpan humor alongside practicing artists and stand up comedians from the past and present. Students will investigate issues of the not-so-mundane, prop humor, satire, failure, visual sight gags, sincerity, spatial relationships, and the dynamics of what makes a good joke. Artists who rely on comedy in their artwork or need help making jokes are encouraged to enroll.
Satisfies New Genres Elective; Studio Elective

NG-380-1 UNDERGRADUATE TUTORIAL
Tim Sullivan
Prerequisite: Junior Standing (60 units)
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies New Genres Elective; Studio Elective
PAINTING

PA-110-1 MATERIALS AND METHODS
Frances McCormack
Prerequisite: None
Materials and Methods is a structured class with exercises designed to optimize students’ use and understanding of a range of painting mediums. Students can expect a comprehensive foundation in the use of oil, acrylic, and watercolor and their mediums, supports, and techniques. Assignments are spaced over the course of the semester and are medium specific but open to a wide range of imagery and approach. Integrated throughout the assignments will be a focus on color, both theoretical and historical. A few presentations of individual artworks and their historical influence in relation to the use of color are included. After completion of the assignment in each medium, students are free to experiment with new imagery or further manipulation of materials in that medium. In the final weeks students will be asked to take an idea from the imagery of one of the main three assignments and produce a modest work in a non-painting medium: sculpture, digital, photo, drawing, performance, or installation. Approaches to painting span a vast range of possibilities. This foundation will allow students to intelligently and successfully refine, experiment, and expand their future practice.
Satisfies Painting Elective; Studio Elective

PA-120-2 PAINTING I
Terry Powers
Prerequisite: None
This course combines beginning and intermediate instruction in painting. Students will become familiar with the foundational tools and techniques of painting, and gain an expanded understanding of the painting process through demonstrations, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including composition, materiality, and color. Students will demonstrate an appreciation for how the crystallization of experience, medium, and information can construct a bridge between private experiences and shared public awareness, and learn how to begin, sustain, and complete a work of art. The specific focus of the course will depend on the instructor and will vary from semester to semester.
Satisfies Painting I Requirement; Studio Elective

PA-120-3 PAINTING I
Matt Borruso
Prerequisite: None
This course combines beginning and intermediate instruction in painting. Students will become familiar with the foundational tools and techniques of painting, and gain an expanded understanding of the painting process through demonstrations, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including composition, materiality, and color. Students will demonstrate an appreciation for how the crystallization of experience, medium, and information can construct a bridge between private experiences and shared public awareness, and learn how to begin, sustain, and complete a work of art. The specific focus of the course will depend on the instructor and will vary from semester to semester.
Satisfies Painting I Requirement; Studio Elective
PA-200-1 PAINTING II & III  
*Laurie Reid*  
**Prerequisite:** PA-120  
This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work, and will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The instructor will determine the specific content and focus of the course.  
*Satisfies Painting Elective; Studio Elective*

PA-200-2 PAINTING II & III  
*Zina Al-Shukri*  
**Prerequisite:** PA-120  
This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work, and will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The instructor will determine the specific content and focus of the course.  
*Satisfies Painting Elective; Studio Elective*

PA-200-3 PAINTING II & III  
*Brett Reichman*  
**Prerequisite:** PA-120  
This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work, and will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The instructor will determine the specific content and focus of the course.  
*Satisfies Painting Elective; Studio Elective*

PA-200-4 PAINTING II & III  
*Jeremy Morgan*  
**Prerequisite:** PA-120  
This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work, and will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The instructor will determine the specific content and focus of the course.  
*Satisfies Painting Elective; Studio Elective*
SPRING 2015

COURSE SCHEDULE

PA-220O-1 SUBJECTIFYING THE SELF-IMAGE
Zina Al-Shukri
Prerequisite: PA-120
The self-portrait has played a major role throughout (art) history and continues to be a definitive mode of expression. With new media and social networking, people are allowed to form their own personal identity and its representations on the internet through Facebook, Twitter, blogs, and personal web pages. This course takes a deeper and probing look at how one might represent oneself and one's subjectivity in an image. Course topics and critiques will address issues such as race, self-censorship, power, role-play, gender, reality, narration, and fantasy, including physicality and psychology in self-representation.
Satisfies Painting Elective; Studio Elective

PA-220P-1 EXPANDED PAINTING PROJECTS: SEMINAR AND WORKSHOP
Jeremy Morgan
Prerequisite: PA-120
This course will provide students with technical support (information, analysis, and guidance) to facilitate studio practice. The intent is to enable individuals to more effectively move from conceptual frameworks to manifestation of those concepts within studio practice. There will be a specific focus on using both historic and contemporary materials and approaches to realize goals. Meant for Painting majors and those who wish to experiment with painting and graphic techniques in relation to other disciplines, the course will center on both acrylic and oil painting as well as drawing processes and materials. The course will have two main components: a seminar that meets at the beginning and close of the semester and studio consultations. The instructor will advise students at their studio locations for individual consultations, evaluation, and advice throughout the semester.
Satisfies Painting Elective; Studio Elective

PA-220Q-1 HUMAN PRESENCE/ HUMAN IMAGE
Caitlin Mitchell-Dayton
Prerequisite: DR-120 or PA-120
This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work, and will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The instructor will determine the specific content and focus of the course.
Satisfies Painting Elective; Studio Elective

PA-220R-1 CONFIDENCE VS. DOUBT IN PAINTING
Terry Powers
Prerequisite: PA-200
Painting raises the question of academic inheritance. In order to gain a better understanding of the work you make and how that work reflects the culture in which you live, it is important to begin to grapple with the relationship between your art and art history. The intent is to place your work in the context of history. The divide between the work you now make and the art practice you wish to build, and your awareness of the variety of contemporary as well as historical art practices will be addressed throughout the semester. This is a studio/critique class combining lectures, discussions, readings, critiques, in-class projects, and an expectation that you will produce artworks that echo your interests and ideas. Excellence in thought and discussion will be admired and encouraged.
Satisfies Painting Elective; Studio Elective
PA-220S-1 POPULAR CULTURE
Luke Butler
Prerequisite: PA-200

Whatever one’s feelings about popular culture, it is an inextricable part of our world, and has the ability to shape our consciousness. However commercial or disposable, it can be something of a universal tongue. For generations, artists have found ways to appropriate the visual language of mass culture—the lens, the screen, and the printed page—and speak back in what is mostly a one-way conversation. Pop art has had many faces, ranging from cool objectivity to wit-ty satire to the deeply personal. While we will investigate this evolving, ongoing story through periodic slide lectures, the majority of the class will be studio time in which each artist can explore and shape their own ideas about the presence and meaning of popular culture in life and art. We will work in a variety of media: collage, drawing, painting. The course will begin with specific assignments and culminate in individually determined projects. Satisfies Painting Elective; Studio Elective

PA-240A-1 SHIFTING CENTERS OF EXPERIENCE
Mark Van Proyen
Prerequisite: HTCA-101

This course will focus on a selection of 15 key episodes that mark the global evolution of painting understood as a historically self-conscious art form. The purpose of this course is to familiarize students with the work and circumstances surrounding the most consequential moments in the history of painting, and to give students an in-depth understanding of the historiographic terms and concepts that are used to describe and explain those episodes. The study material will include lectures by the instructor supplemented by readings, all organized into three general sections running five weeks each. The first section will focus on the way that painting both served and embodied religious metaphysics from the pre-historical period to the Renaissance, with special focus given to the role that painting played in Pharonic Egypt, Sung Dynasty China, and 14th century Italy. The second section, covering the time frame of 1650 to 1955, will focus on the role and evolution of Euro-American painting during the age of modernity, understood here as referring to the rise of the secular state, global colonization, and the development of industrial manufacturing; special emphasis will be given to the historical rise of Modernism that concluded with Abstract Expressionism. The third section will explore the stylistic roots of contemporary painting that begin with Pop Art, and will look at diverse movements such as Neo-Expressionism and the post-historical history painting practiced by artists such as Anselm Keifer, Gerhard Richter, and Luc Tuymans, as well as painters working in China such as Xu Bing and Ma Kelu. Satisfies History of Painting Requirement; Art History Elective; Liberal Arts Elective

PA-220T-1 BEYOND THE FRAME: EXPANDED PAINTING
Danielle Lawrence
Prerequisite: PA-120

This course provides an opportunity to develop an interdisciplinary practice in relation and response to historical traditions and contemporary notions of painting. Mainstream history defines painting as a two dimensional plane concerned with surface and image. This convention will be used as a jumping off point as we address painting’s surface, structure, material specificity, context, and placement; consider what a painting is and what it can be; and imagine painting’s future as recent developments point to ever-expanding spatial and material freedoms. Open assignments encourage students to explore their own material and conceptual interests. Work produced for this course can incorporate traditional materials such as wood, canvas, and paint and can extend to video, sculpture, installation, photography, and performance. Examples and discussions will look back to the “painters” of the late 1960s and the early 1970s who set the precedent for mixed media approaches, including Lynda Benglis’s pour paintings, Howardena Pindell’s sculptural grids, and Shigeko Kubota’s performance paintings. We will also examine contemporary artists Angela De La Cruz, Katharina Grosse, Jessica Stockholder, Dianna Molzan, Paul Kos, and Linda Besemer, among others. Writing by Clement Greenberg, Rosalind Krauss, Jan Verwoert, Mark Titmarsh, and Lucy Lippard will provide context for the critical discourse surrounding painting’s formal and conceptual evolution. Satisfies Painting Elective; Studio Elective
PA-380-1 UNDERGRADUATE TUTORIAL
Dewey Crumpler
Prerequisite: Junior Standing
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies Painting Elective; Studio Elective

PA-380-2 UNDERGRADUATE TUTORIAL
Brad Brown
Prerequisite: Junior Standing
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies Painting Elective; Studio Elective

PA-380-3 UNDERGRADUATE TUTORIAL
Brett Reichman
Prerequisite: Junior Standing
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies Painting Elective; Studio Elective
PHOTOGRAPHY

PH-101-1 INTRODUCTION TO PHOTOGRAPHY AND THE DARKROOM
Alice Shaw
Prerequisite: None
This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making.
Satisfies Introduction to Photography and the Darkroom Requirement; Studio Elective

PH-101-2 INTRODUCTION TO PHOTOGRAPHY AND THE DARKROOM
Joshua Smith
Prerequisite: None
This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making.
Satisfies Introduction to Photography and the Darkroom Requirement; Studio Elective

PH-101-3 INTRODUCTION TO PHOTOGRAPHY AND THE DARKROOM
Sam Contis
Prerequisite: None
This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making.
Satisfies Introduction to Photography and the Darkroom Requirement; Studio Elective

PH-101-4 INTRODUCTION TO PHOTOGRAPHY AND THE DARKROOM
Elizabeth Bernstein
Prerequisite: None
This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making.
Satisfies Introduction to Photography and the Darkroom Requirement; Studio Elective

PH-110-1 CONTEMPORARY TOOLS AND PRACTICES
Lindsey White
Prerequisite: PH-101
This course is an investigation of the inherent characteristics of the photograph, introducing students to a broad range of contemporary practices, manners, and approaches to the medium. The class will stimulate dialogue through assignments, critiques, guest visitors, lectures, and readings about and surrounding developments in photography. Drawing from a wide range of styles and methods—documentary, conceptual, performance/staged tableaux, deadpan, and experimental photography—this course will assess how materiality effects meaning. We will also explore effective strategies for production and dissemination from a technical, methodological, and philosophical perspective. Students enrolled in this course are expected to work both independently and collaboratively on assignments to define their own projects and to realize goals they have established for themselves. We will look into artistic motivation and the manifestation of conceptual ideas by researching the importance of the photographic image. This course is designed for students who wish to expand their ability to problem solve in the studio and in the classroom, pushing their visual curiosities into extraordinary dimensions.
Satisfies Tools of the Medium Requirement; Studio Elective
PH-110-2 CONTEMPORARY TOOLS AND PRACTICES

*Johnna Arnold*

**Prerequisite: PH-101**

This course is an investigation of the inherent characteristics of the photograph, introducing students to a broad range of contemporary practices, manners, and approaches to the medium. The class will stimulate dialogue through assignments, critiques, guest visitors, lectures, and readings about and surrounding developments in photography. Drawing from a wide range of styles and methods—documentary, conceptual, performance/staged tableaux, deadpan, and experimental photography—this course will assess how materiality effects meaning. We will also explore effective strategies for production and dissemination from a technical, methodological, and philosophical perspective. Students enrolled in this course are expected to work both independently and collaboratively on assignments to define their own projects and to realize goals they have established for themselves. We will look into artistic motivation and the manifestation of conceptual ideas by researching the importance of the photographic image. This course is designed for students who wish to expand their ability to problem solve in the studio and in the classroom, pushing their visual curiosities into extraordinary dimensions.

*Satisfies Tools of the Medium Requirement; Studio Elective*

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PH-120-1 INTRODUCTION TO PHOTOGRAPHY AS THE DIGITAL MEDIUM

*Jenny Odell*

**Prerequisite: PH-101**

This course fully covers the workflow of digital photography: film and digital camera usage, placement into the computer, adjusting and finalizing the desired digital positive, and distribution of the finished image via print or electronic media. Students will practice the primary tools of Photoshop, scanning, color management and theory, proofing, and printing. The use of a digital camera, image management, and the development of a personal aesthetic will be emphasized. Areas of exploration include Photoshop, Adobe Bridge, RAW Developer, exposure, curves, and the relationship of digital photography to analog photography.

*Satisfies Digital Photography I Requirement; Studio Elective*

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PH-120-2 INTRODUCTION TO PHOTOGRAPHY AS THE DIGITAL MEDIUM

*Joshua Smith*

**Prerequisite: PH-101**

This course fully covers the workflow of digital photography: film and digital camera usage, placement into the computer, adjusting and finalizing the desired digital positive, and distribution of the finished image via print or electronic media. Students will practice the primary tools of Photoshop, scanning, color management and theory, proofing, and printing. The use of a digital camera, image management, and the development of a personal aesthetic will be emphasized. Areas of exploration include Photoshop, Adobe Bridge, RAW Developer, exposure, curves, and the relationship of digital photography to analog photography.

*Satisfies Digital Photography I Requirement; Studio Elective*

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PH-120-3 INTRODUCTION TO PHOTOGRAPHY AS THE DIGITAL MEDIUM

*Liz Steketee*

**Prerequisite: PH-101**

This course fully covers the workflow of digital photography: film and digital camera usage, placement into the computer, adjusting and finalizing the desired digital positive, and distribution of the finished image via print or electronic media. Students will practice the primary tools of Photoshop, scanning, color management and theory, proofing, and printing. The use of a digital camera, image management, and the development of a personal aesthetic will be emphasized. Areas of exploration include Photoshop, Adobe Bridge, RAW Developer, exposure, curves, and the relationship of digital photography to analog photography.

*Satisfies Digital Photography I Requirement; Studio Elective*
PH-206-1/NG-206-1 PHOTOWORKS: CONCEPTUAL PHOTOGRAPHY
Whitney Lynn
Prerequisite: NG-101 or PH-110
Photography has played a major role in the development of conceptual and performance art, and it has gone beyond the mere document. Today, contemporary artists use photography widely in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This course is not aimed at addressing technical or darkroom issues or conventions of photography, but instead at the use of the still camera as a tool for idea-based image-making. Inclusive of all approaches, scales, executions, and techniques, the course will challenge students to address all aspects of their decision-making process in critiques. This is a combination critique/seminar class, and will also include regular lectures on the historical developments of the role of photography in performance and conceptual art. Satisfies Photoworks Requirement; Photography Conceptual Elective; Studio Elective

PH-217-1 PHOTOGRAPHIC PROCESSES: TECHNOLOGY TIMELINE
Sam Contis
Prerequisite: PH-110; PH-120
Photography is the artistic medium most tied to and affected by technological developments. From wet plates to Photoshop, the medium has transformed itself as a science and an art. This course will survey paramount techniques in photography through hands on demos, studio time, and relevant assignments. We will view these techniques in the context of their history, pioneers, and contemporary uses. Students will be exposed to pinhole, alternative processes (including cyanotype, toning cyanotype, VanDyke, Platinum/Palladium prints), digital negative, and printing in the color darkroom. After an introductory investigation into these techniques, students will produce a project of their design utilizing one or more of the course skills. Satisfies Photography Elective; Studio Elective

PH-220B-1 DOCUMENTARY PHOTOGRAPHY: ART AND ACTIVISM
Darcy Padilla
Prerequisite: PH-101
This course explores the potentials of creative activism, looking at how photographers have used their media knowledge and connections to ask difficult questions, provoke social and political debates, and raise awareness of important issues in their local, national, and international communities. Students will be introduced to photographers and filmmakers who have used artistic activism, and produce their own project to promote awareness of a social, political, or environmental issue. Topics covered include finding and developing story ideas; gaining access; photographic composition; editing and sequencing; funding; and publication. Participants will study many styles of photography practiced by artists including Peter Beard, Ai Weiwei, LaToya Ruby Frazier, Dorothea Lange, Gordon Parks, Sebastião Salgado, Donna Ferrato, Jacob Riis, Lauren Greenfield, Roger Moore, Joseph Chisholm, and Zana Briski. There will be group critiques of participants’ work and valuable individual mentoring sessions with the instructor. Satisfies Photography Elective; Studio Elective

PH-220L-1 TIME TRAVEL DARKROOM: 1930’S EUROPE AND 1970’S AFRICA
Mariah Robertson
Prerequisite: PH-110; PH-120
The focus of this class is on learning the technical, social and political circumstances of a different time and place in order to better understand our own place in the larger world of differences. Students will choose an individual artist to research for a class presentation, such Man Ray (from 1930s Europe) or Malick Sidibe (1970s Africa). Initial assignments will include specific darkroom technical instruction based on historical subjects and their practices; later assignments will require students to apply historical creative algorithms to contemporary settings and technologies. As in the example of Man Ray, this would include solarizing and other darkroom experiments; for Malick Sidibe it would include related and appropriate lighting and portraiture strategies. At the end of the semester, class participants will assemble multiple cultural timelines based on the artistic trajectories researched in class. Satisfies Photography Conceptual Elective; Studio Elective
PH-220M-1 OFF THE WALL!
Rebecca Goldfarb
Prerequisite: PH-110; PH-120; any 200-level PH
“I don’t have a photograph, but you can have my footprints. They’re upstairs in my socks.” -Groucho Marx
This course will employ photography as device for thinking conceptually and creating dimensionally. Photography will function as a trampoline, a spring-loaded platform from which to leap into sculpture, installation, and site-specific works. Off The Wall will be organized around a series of weekly prompts that will function as catalysts for the development of photo-related content. Open to myriad interpretations and inclusive of all approaches, weekly prompts will be both student- and instructor-generated. Off The Wall students will primarily focus on the integration of photography with other media. Students will also be encouraged to approach photography as a conceptual tool and drawing tool, activating the medium to map out ideas or conceptualize performances, architectural installations, and sculptural mash-ups. The studio component of the course will consist of an on-going investigation of ideas in relationship to material, scale, and context. Critiques will challenge students to address these relationships and all aspects of one’s decision-making process. Off-site visits and the production of a collaborative, limited edition publication will also provide important content to Off The Wall’s curriculum. Potential artists for discussion include: Urs Fischer, Pipilotti Rist, David Shrigley, Tim Hawkinson, Rebecca Horn, Maurizio Catalan, Moyra Davey, Melanie Banajo, William Lamson, Lucia Koch, Erik Kessels, Patti Chang, Jeremy Deller, Vito Acconci, Bas Jan Ader, Paul Kos, Christian Boltanski, Yoko Ono, Felix Gonzales Torres, Gabriel Orozco, Andre Breton, John Baldessari, Thomas Hirschhom, Vik Muniz.
Satisfies Photography Conceptual Elective; Studio Elective

PH-220N-1 SUSTAINED LOOKING: ALL THE TIME EVERYWHERE
Elizabeth Bernstein
Prerequisite: PH-101; PH-120
Historically, the snapshot vernacular in combination with the domestic sphere, work environment, and neighborhood has been fertile ground for photographic investigation of issues such as family, home, construction of identity, transition, and vulnerability. In this critique seminar students will build an intended and keenly personal body of work that will be mined from their day-to-day environments. This course requires a rigorous shooting practice that encourages the camera to be present at all times and places. Potential assignment themes include: still life in the domestic, interpersonal dynamics within groups, home as an exploration of identity, vulnerability in the construction of the city, and the body as fiction, fantasy, and reality. Visiting artists, lectures, presentations, and class assignments will help expand the world of possibilities, while seminar-style critiques will guide and challenge students as they define and redefine their projects. Students will choose from and work with the materials and tools of photography that are best suited for their individual projects.
Satisfies Photography Conceptual Elective; Studio Elective; Urban Studies Elective

PH-220O-1 DEPICTION, DOCUMENTATION, DESIRE
Ivan Iannoli
Prerequisite: PH-206/NG-206 or PH-220B-1
Through self-directed and collaborative projects, along with readings, presentations, and discussion, this course will look at the various tendencies and problematics of documentation and depiction, specifically as it relates to photography. We will look at the problems with our understanding of “documentary” photography, the potential for generative power in the unseen document, the ramifications of staging and directing a “documentary,” the beauty and ugliness of reality TV, and the relationship between a document and an abstract, perhaps non-reproducible photograph. The class will work individually and collaboratively on issues related these topics and more. By the end of the term, the class as a group will produce a video-based documentary in the mode of “exquisite corpse,” where small groups will make edits to the larger piece without awareness of the contributions of their colleagues. Works and readings by Trinh T. Minh-ha, Kerry Tribe, Math Bass, Catherine Opie, Ferdinand de Saussure, Nadar, Sara VanDerBeek, Tacita Dean, Fischli & Weiss, and others will be used to contextualize and enrich the conversation.
Satisfies Photography Conceptual Elective; Studio Elective
PH-220P-1 INTERPRETATIONS OF TIME THROUGH PHOTOGRAPHY AND VIDEO
Johnna Arnold
Prerequisite: PH-120 or NG-114 or FM-102
This course welcomes students working in still and time-based media. Students will research and then create works that utilize the relationship between time and image creation as a part of the work. Students will learn ways that photography and video can be used to modify the appearance of time and reality (double exposures, slow shutter speeds, stop-motion animations, and working with high-speed video data). Once technical proficiency has been established, students will be expected to create and produce their own self-driven projects. Within this context, students will look at the relationship between technique, ideas, and meaning—challenging the notion of the purely visual or effects for effects’ sake. Artists looked at will include Bill Viola, Caleb Charland, Richard Learoyd, and Christian Marclay. Satisfies Photography Technical Elective; Studio Elective

PH-221-1 ADVANCED TECHNIQUES FOR DIGITAL IMAGE MAKING
Liz Steketee
Prerequisite: PH-120
This course introduces students to a more advanced level of the conceptual and technical aspects of digital photography. It is designed for students who already have a basic understanding of digital photographic processes. The course will explore the communicative possibilities of digital prints and web/multimedia/video applications of the still image. The course will also include discussions of the professional possibilities available to photographers after graduation and instruction on how to produce digital portfolio materials. Satisfies Digital Photography II Requirement; Studio Elective

PH-241-1 LANDSCAPE & AMERICAN PHOTOGRAPHY
Sarah Miller
Prerequisite: HTCA-101
Landscape has been a rich and potent vehicle for ideas in American photography, including ones about nationhood, spirituality, forces of change, human settlement, ecological and social crisis, militarization and surveillance, community and democracy, and the definition of nature itself. Equally, landscape has been a vital terrain for defining and expanding the capacities of photography as an art. Our study of these intertwined histories will begin with landscape as an art of memory in Civil War photography and the complex roles of photography in 19th-century western expansion and exploration. In the 20th century, we’ll study how Adams’ conception of wilderness shaped his ethics of photography as an art; how ideological crises of the Great Depression were enacted in Western landscape and NYC cityscape; how mid-century artists remade landscape as a metaphysical text; and how New Topographics photographers rejected photographic idealism and remade the relationship of form to ethics by embracing the West’s social landscape. The course examines the rise of critical documentary and the new sublime in photography that treats the militarization and ecological destruction of the American landscape; feminist critiques of landscape as a heroic or macho genre; and landscape as a contemporary art of memory. Studies conclude with contemporary California-based photographers who are reinventing landscape practice through materialist experiments with the medium on one hand, and appropriations of Google-maps imagery on the other.

Photographers and key moments/groups to be addressed include: Gardner, O’Sullivan, Watkins, Muybridge, California pictorialism and F.64, Ansel Adams (both Yosemite and Manzanar), Weston, Lange, Abbott, Evans, White, Siskind, New Topographics esp. Robert Adams, Baltz, Shore and Deal, Misrach, Maisel, Vergara, Sekula, Mann, Ricker, Paglen, and a number of young California-based photographers such as Seeley, McCaw, Chiara, Sherry, and Ricker. Satisfies History of Photography II Requirement; Art History Elective; Liberal Arts Elective
PH-303-1 CONVERSATIONS WITH CONTEMPORARY PHOTOGRAPHY
Thom Sempere
Prerequisite: PH-120; PH-240
This course will introduce students to contemporary photography through conversations with Bay Area artists and curators and engagement with participating artists in the PhotoAlliance lecture series. During the course we will also visit public and private Bay Area collections and photographic archives and meet with those that form their direction. In addition to regular class meetings, students will be required to attend PhotoAlliance lectures during the Spring 2015 semester, held once a month on Fridays at 7:30 pm in the SFAI lecture hall. Students will meet with each PhotoAlliance speaker as a group for an interview session scheduled during class time or just before the Friday evening lecture. Prior to these lectures, students will explore the work and genre of each visiting artist’s practice and develop interview questions by way of independent research and in-class collaboration. Along with gaining multiple perspectives on contemporary practice, students will explore how these conversations may reflect in developing their own in-progress work.
Satisfies Photography Conceptual Elective; Studio Elective

PH-309-1 PHOTOGRAPHING THE INVISIBLE
Alice Shaw
Prerequisite: PH-110; PH-120; any 200-level PH
In the early days of photography, viewers of the medium seemed to believe everything in front of their eyes. In the age of digital media, when images can be so easily manipulated, the viewer takes a skeptical approach when observing an image and sometimes doesn’t believe anything they see. In order to challenge this simplistic conclusion, this course will look at the continued attempt to photograph what we cannot see. Since the inception of photography, its creators have been trying to represent stories from the Bible, photograph ghosts, tackle conceptual ideas, and duplicate their imaginations through this highly representational medium. Julia Margaret Cameron exposed the identities of famous authors through her imagery; Diane Arbus and Richard Avedon claimed they could see into people’s souls; Mike Mandel and Larry Sultan’s Evidence showed us nothing; Ann Hamilton made pinhole photographs with her mouth acting like an eye; and Doug Rickard sits at home photographing disadvantaged neighborhoods on his computer screen from Google Streetview. Students in this class will be exposed to different aspects of this subject and be expected to complete assignments related to them. A final advanced portfolio of work will be due at the end of this course. Satisfies Photography Conceptual Elective; Studio Elective

PH-310-1 THE EXPANDED IMAGE: PHOTO AND MIXED MEDIA
Aaron Terry
Prerequisite: PH-221 or PH-250
This course will encourage students already working in photography to consider and explore new and non-traditional approaches and expanded concepts for their work. Mixed media methods and the use of new printing technologies will be employed to technically and conceptually inform students’ approach to photography. Advanced scanning, collage, image manipulation, inkjet printing, internet, and installation techniques will be considered alongside traditional photographic methods to inform the creative process. Technical demonstrations will include work with color inkjet printing and inkjet manipulation, image manipulation, digital/traditional print integration, and collage/transfer techniques. We will spend class time studying, exploring, and challenging new approaches to the creation of photographic images as potentially experiential and multidimensional works. This course is intended for students who want to build on the experience in the techniques they have already learned in photography. Along with class demonstrations, discussions, and group critiques, the instructor will work individually with the students on projects with feedback and technical help meant to redefine the parameters of contemporary photography. Satisfies Photography Conceptual Elective or Photography Technical Elective; Studio Elective
PH-311-1 DIGITAL PRINTING FOR THE HANDMADE BOOK
*Liz Steketee/Andrew Rottner*
Prerequisite: PH-110; PH-221
The medium of photography has arguably used the format of the book since its inception. In this course students will combine traditional bookbinding principles with present-day fine art digital printing skills to produce photography-based book works. By incorporating text and image in the form of a limited-edition book, students can expect to optimize the intention and meaning of their artwork. Students will be required to produce a book of their work containing a minimum of 20 images, with accompanying forward and acknowledgements. Since this is an upper-division course, students should have a very complete body of work or project and be prepared to re-edit the work with an eye toward narrative, sequencing, cinematic flow, working in spreads, and sensible composition. Topics covered will include ICC profiling, monitor calibration, and printer/paper/inkset in a color-managed workflow, along with scanning, printing, proper selection of paper as it relates to book construction, basic “bench” skills in bookmaking, and bookmaking materials awareness, particularly adhesives. Macintosh computer knowledge and familiarity is recommended. Adobe Photoshop skills will be taught as they relate to photography, book page and text layout, and fine art printing skills in both black-and-white/color printing. Professionals from the field of both fine art bookmaking and photography will be brought in during the semester for discussion and to critique student work. Field trips to Bay Area businesses working at a high level on digital printing and book arts will also be incorporated as time allows. Satisfies Photography Conceptual Elective or Photography Technical Elective; Studio Elective

PH-313-1 FROM ART SCHOOL TO APPLIED PRACTICE: WHAT’S NEXT?
*Ramak Fazel*
Prerequisite: PH-110; PH-221 OR FM-102; any 200-level FM
Project themes developed in this class will address the actual circumstances that challenge photographers and other artists in their professional journey from art school into applied practice. Central to this inquiry is the vexing relationship between art and commerce, in particular the generative tension along this paradoxical continuum. Collaboration is often proposed as a working solution to the tension between art and commerce, but collaboration risks the loss of artistic identity. This course offers a productive alternative for artists: the intersection of individual and collective practice.

Working experimentally at this nexus has a number of important benefits. By definition, the collective demands a measure of deference to the common good; an act of selflessness that is often overlooked in ego-fueled art school settings. Another crucial component of the collective is the distinction between individual and collective practices. Course participants will retain agency over their own work, admitting into the collective work that "fits" into the group matrix or satisfies a collective need. The negotiation of potential contamination between personal and group work can be a also be a positive force, raising its own set of questions with outcomes that strengthen individual work.

An emphasis for individual and collective projects developed in this class will be the development and implementation of photographic vision in the context of its dominant use in the adjacent practices of printmaking, drawing, graphics, animation, and video. Satisfies Photography Conceptual or Photography Technical Elective; Studio Elective
PH-380-1/DT-380-1 UNDERGRADUATE TUTORIAL

Reagan Louie

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Photography Elective; Studio Elective
SPRING 2015

COURSE SCHEDULE

PRINTMAKING

PR-102-1 ETCHING I
Paul Mullowney
Prerequisite: None
This course will instruct students in the techniques of the etching (intaglio) process. Through class lectures and demonstrations of processes including hard ground, soft ground, drypoint, and aquatint, students will learn to properly execute and print their individual etching plates. The concentration will be on individual plate images, with consideration of the relationship between a print’s form and its content. Conceptual aspects of printmaking in general and etching in particular will also be emphasized. Students will work on developing an individual archive of imagery on which projects will be based. As a final investigation, students will consider the importance of materials, format, annotation, presentation, and display. Throughout the semester, student work will be examined through both individual and group critiques.
Satisfies Beginning Printmaking Requirement; Studio Elective

PR-106-1 ARTISTS BOOKS: STRUCTURES AND IDEAS
TBA
Prerequisite: None
This course looks at the book as a creative medium that has the potential for expression beyond the typical notion of a book. Sequence, flow, word, image, and structure are special characteristics of an artist’s book that open new insights into one’s creative interests. Students will create artist’s books building on these characteristics and the potential for storytelling, performance, and unique methods of display. Whatever a student’s discipline, reconceiving ideas in book form will expand and enrich the student’s understanding of those ideas. The class will include field trips, demonstrations, visits by guest artists, and examples of the wide range of artists’ books.
Satisfies Printmaking Elective; Studio Elective

PR-107-1 RELIEF PRINTING I
Art Hazelwood
Prerequisite: None
Through lectures, demonstrations, and hands-on work in the studio, students will be taught the processes and techniques for printing images from linoleum and wood. Students will be expected to work on three relief print projects: single block, multiple block, and reduction. Combined image-making with other media, hand printing to press printing, and oil- vs. water-based inks will be covered. Students will be encouraged to explore their own imagery in this versatile and expressive contemporary medium. There will be individual and group critiques.
Satisfies Beginning Printmaking Requirement; Studio Elective

PR-111-1 SCREENPRINTING I
Amy Todd
Prerequisite: None
This beginning/intermediate screenprint (serigraphy) course covers methods and techniques for the creation of screenprints as well as the conceptual implications, applications, and relevancy of this form. Topics to be covered include various stencil-making techniques (handmade/drawn; photographic/computer generated), color-separation creation, photo-emulsion coating, exposure, registration, and printing. Students will produce multicolor prints on paper, as well as investigate other substrates, and will be encouraged to experiment with the formal and conceptual nature of the screenprint with projects that consider the nature of multiples. Demonstration, discussion, a field trip, and critique will be vital elements of this course. Some familiarity with Adobe, Photoshop, and Illustrator is valuable but not required.
Satisfies Beginning Printmaking Requirement; Studio Elective

PR-119-1 LOW-TECH REVOLUTION: INTRODUCTION TO PRINTMAKING
Asuka Ohsawa
Prerequisite: None
Printmaking has gained enormous popularity in recent years, as artists/designers/DIY makers all over the world have rediscovered the unique properties of printmaking mediums and found creative ways to adapt the traditional methods to fit their own modern-day purposes and aesthetic needs. In this course, students will examine various functions of artist multiples via the process of relief-printing as well as non-traditional reprographic methods such as rubber-stamping, xerox, and digital printing. Through a series of assignments, research, and discussions, students will be introduced to a wide array of printed ephemera, including zines, artist’s books, posters, and public announcements. Students will also investigate some of the forums in which printed works can be shown and distributed, including museums and galleries, book/zine fairs, online marketplace, and various public places.
Satisfies Beginning Printmaking Requirement; Studio Elective
PR-201-1 SCREENPRINTING II  
_Nate Swope_  
**Prerequisite:** PR-111  
This advanced screenprint (serigraphy) course builds on technical experience with the methods and techniques for the creation of screenprints, with extra emphasis on advanced conceptual implications, applications (including extension into other disciplines), and relevancy of this form. The four-color separation process will be introduced as an advanced method. In addition to producing multicolor prints on paper, students will be encouraged to experiment with other substrates, formats, and display methods.  
*Satisfies Intermediate Printmaking Requirement; Studio Elective*

PR-204-1 LITHOGRAPHY II  
_James Claussen_  
**Prerequisite:** PR-104-1  
The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. There is a strong emphasis on direct drawing as well as the use of the photocopy. Demonstrations and discussions will cover tools, materials, and chemistry, including techniques of multicolor printing, the use of materials such as inks and paper, and how materials affect the image. The second half of the course will cover the potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently.  
*Satisfies Intermediate Printmaking Requirement; Studio Elective*

PR-210-1 JAPANESE WOODBLOCK  
_Charles Coates_  
**Prerequisite:** PR-104  
Mokuhanga is the Japanese term that describes the print as an art object. This term highlights the key difference between western and Japanese prints: western oil-based inks sit on top of paper, while the water-based pigments of Japanese inks stain the paper; therefore the paper becomes the print. In this course, students will create content-rich imagery, which they will multiply using the craft of Japanese woodblock printmaking. Techniques students will learn include: transferring images to woodblocks, sharpening tools, carving woodblocks using knives and gouges, mixing pigments, and using the kento registration system to print multi-color image editions by hand. On each project, students will be graded equally on both craft and content. As part of a studio environment, students will engage in critiques and various discussions concerning the historical and contemporary influences of mokuhanga and the relevancy of paper in the digital age.  
*Satisfies Intermediate Printmaking Requirement; Studio Elective*

PR-211-1 HAPPILY EVER AFTER?: FAIRY TALES AND THE ART OF SUBVERSION  
_Asuka Ohsawa_  
**Prerequisite:** Beginning Printmaking  
Literary works often serve as a muse for visual artists, and fairy tales in particular offer a rich repository of inspirations because the stories are so deeply rooted in the archive of our collective imagination. In this course, students will revisit some of their favorite fairy tales from childhood and reinvent the stories in a way that they begin to take on more personal meaning and contemporary critical relevance. Particular attention will be paid to the relationship between visual storytelling and printed media: through a series of research projects, presentations, and assignments, students will examine the narrative structures of comics and artist’s books, the evolution of zines and independent publishing, and works of contemporary artists who explore the historical connection between printmaking and book illustration. Students will incorporate relief-printing with non-traditional reprographic methods such as xerox, rubber stamping, and digital printing (home printers and online printing services) in the production and publishing of their own printed matters.  
*Satisfies Intermediate Printmaking Requirement; Studio Elective*
PR-240A-1 PRESSED FOR TIME: A HISTORY OF PRINTMAKING
Nicole Archer
Prerequisite: HTCA-101
This course considers the long history of printmaking—intentional and otherwise—from prehistoric impressions left in soft primordial muds to mass produced and distributed broadsides and posters, which were developed to facilitate the widespread distribution of information but have since equally come to critique the "cultures of the copy" that sprung up in their wakes. The course will thematize these investigations and work to deconstruct printmaking’s key terms: matrix, multiple, transfer, relief, pattern, plate, and other key words will all be considered technically and ideologically speaking. Students will reflect on the relationship between fine art prints and more popular and ephemeral modes of printmaking. The class will visit local collections, artists, and print studios, and pay special attention to how the rise of digital, and especially internet-based, technologies is affecting the field.
Satisfies History of Printmaking Requirement; Art History Elective; Liberal Arts Elective

PR-301-1 MULTIPLICITY
Tim Berry
Prerequisite: Intermediate Printmaking
Traditional technologies in printmaking were developed as a direct reaction to the need for more widespread distribution of information. Individual approaches developed as artists engaged these technologies and began to emphasize their attributes as a means of expression while still paying homage to their primary property—the ability to reflect “multiplicity.” Contemporary artists are now examining these individual attributes as part of a larger language and are concerned with how printmaking can be combined with other media. This course will examine contemporary issues in printmaking through the use of slides, articles/readings, and class discussions. Students will develop a proposal for an extended studio project reflecting these new definitions of printmaking. Class time will be spent on individual and class critiques of projects as they develop. At least one press visit will also occur during the second half of the semester. During the final two days of the semester, students will present their finished projects for the final critique.
Satisfies Advanced Printmaking Requirement; Studio Elective
CERAMICS I: FABRICATION

**CE-100-1 CERAMICS I: FABRICATION**  
Ruby Neri  
**Prerequisite:** None  
Ceramics I: Fabrication is an introduction to the processes, techniques, and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay, building medium-sized, larger-scale, and multi-piece projects that investigate issues of space, design, materiality, process, and function. The course will also cover the use of raw materials, multiple clay bodies, and introductory low-fire surface treatments. This course will serve as the foundation for further study in clay and ceramics, and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates.  
*Satisfies Beginning Sculpture Requirement; Studio Elective*

**CE-100-2 CERAMICS I: FABRICATION**  
John deFazio  
**Prerequisite:** None  
Ceramics I: Fabrication is an introduction to the processes, techniques, and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay, building medium-sized, larger-scale, and multi-piece projects that investigate issues of space, design, materiality, process, and function. The course will also cover the use of raw materials, multiple clay bodies, and introductory low-fire surface treatments. This course will serve as the foundation for further study in clay and ceramics, and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates.  
*Satisfies Beginning Sculpture Requirement; Studio Elective*

KITSCH: SEMINAR/LAB

**CE-190-1 KITSCH: SEMINAR/LAB**  
John deFazio  
**Prerequisite:** None  
Kitsch continues to be the dominant perception of art for the masses. This course will begin discussion at the 19th century with the Pre-Raphaelite’s obsessive theatricality, which influenced generations of poster art and bad poetry; mass-produced Wedgewood ceramics, which commodified the tasteful Neo- Classical style through the Victorian Period; and the Civil War-era engravings of Currier & Ives that illustrated America’s Manifest Destiny. Then we have Degas’ ballerinas and Renoir’s over-blushed bourgeoisie to dissect in the shadow of the Eiffel Tower. The business side of kitsch expanded into the 20th century with Hollywood films providing a vehicle for cheap sentimentality that sometimes transcended into art, such as The Wizard of Oz, Citizen Kane, and the 1950s Rebel Without a Cause, which kicked in the door for youth culture. Other topics explored include the role kitsch has played in defining cultural identities through stereotyping ethnicity within the tourist industry; political memorabilia disseminated to seduce a population, with examples of visual propaganda masters like Mao, Lenin, Mussolini, and Hitler; and the fabrication of “Americana” through Mount Rushmore, Norman Rockwell illustrations, and the plaster busts of JFK, RFK and MLK. A closing chapter will explore the phenomenon of simulacra that reaches its zenith in Las Vegas with casino architecture that attempts to distill the essence of world culture into a weekend package. This class will work process against ideas by meeting one day a week as a seminar and a second day of the week as studio/laboratory. The studio/lab component will allow students to work with ceramics and mixed media to investigate information explored in the seminar as well as the influence of kitsch on their work and thought.  
*Satisfies Beginning Sculpture Requirement; Studio Elective*

3D STRATEGIES: BEGINNING SCULPTURE

**SC-100-1 3D STRATEGIES: BEGINNING SCULPTURE**  
Laura Boles Faw  
**Prerequisite:** None  
Beginning Sculpture focuses on basic concepts and methods of fabrication and assemblage and their application to sculptural ideas and structural thinking. Students will design and build structures using a variety of materials including wood, steel, and mixed media. This course covers techniques of construction and use of basic power and hand tools in the wood and metal/welding shops. Students will be encouraged to work large-scale and investigate combinations of methods and materials that are appropriate to forms that have both interior and exterior possibilities and that can occupy volume without great mass. The intention of these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of ideas. This course is part of the foundation for further courses and explorations in sculpture, installation, and mixed-media work. Information about contemporary sculpture in the form of slides and video will also be presented.  
*Satisfies Beginning Sculpture Requirement; Studio Elective*
SC-100-2 3D STRATEGIES: BEGINNING SCULPTURE
Sahar Khoury
Prerequisite: None
Beginning Sculpture focuses on basic concepts and methods of fabrication and assemblage and their application to sculptural ideas and structural thinking. Students will design and build structures using a variety of materials including wood, steel, and mixed media. This course covers techniques of construction and use of basic power and hand tools in the wood and metal/welding shops. Students will be encouraged to work large-scale and investigate combinations of methods and materials that are appropriate to forms that have both interior and exterior possibilities and that can occupy volume without great mass. The intention of these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of ideas. This course is part of the foundation for further courses and explorations in sculpture, installation, and mixed-media work. Information about contemporary sculpture in the form of slides and video will also be presented.
Satisfies Beginning Sculpture Requirement; Studio Elective

SC-105-1/DT-105-1 STRUCTURAL DRAWING/DESIGN VISUALIZATIONS
Joshua Keller
Prerequisite: None
Drawing and 3D studies are essential tools for the formation and development of sculptural concepts, objects, and projects. As a companion to other beginning courses in sculpture and ceramics that emphasize materials, fabrication, and shop techniques, this course will employ a range of methods—structural drawing, sketching, drafting, models, and experimental strategies—to help students conceptualize and explore pattern, design, structure, composition, narrative, image, and other concepts applicable to a wide range of sculptural expression. Visualization systems such as perspective, orthographic projection, plan/elevation/section, pattern development, rendering, and writing will be examined with an emphasis on their application to sculpture, installation, planning, and problem solving. The class is primarily hands-on but will include an introduction to basic 2D computer drawing and programmable machine activation. Drawing as a sculptural expression, performative action, and as artwork in itself will also be explored using a range of traditional and experimental media. The work of artists such as Leonardo da Vinci, Matthew Barney, Sol LeWitt, Claes Oldenburg, Rebecca Horn, Giuseppe Penone, Hanne Darboven, Mark Lombardi, Alice Aycock, Richard Shaw, Eva Hesse, and Fred Sandback will be examined in this context.

Satisfies DT Distribution Requirement for Designed Objects; Drawing Requirement for Sculpture; Studio Elective

SC-214-1 MULTIPLES: WHEN ONE IS NOT ENOUGH
Maria Elena Gonzalez
Prerequisite: SC-100
This course will engage multiples in the form of editions, casting, laser cutting, plasma cutting, 3D printing, etc. Topics to be covered include the history of the “copy,” and numbered and unlimited editions, with special emphasis on their genesis and socio/economic contextual foundations. Students will analyze why a certain number of casts and editions are made. The class includes discussions and presentations of mold-making processes and explorations of casting materials, hands-on basic silicone open-face mold-making—from preparing the original to be replicated, to the silicone and plaster mother mold and casting multiples. Available materials, colors, and/or patinas that will best support and convey the idea and individual “original” work will be covered. Critiques will consider work for its content and strength of idea(s) represented. The classes will also explore two-dimensional components to the three-dimensional object or surface, including photography and 2D transfers to the surfaces of the multiple.
Satisfies Intermediate Sculpture Requirement; Studio Elective

SC-215-1 NON-TRADITIONAL MATERIALS/PROCESSES
John Roloff
Prerequisite: DT-113 or SC-100
This course investigates the use of alternative sculptural materials and processes in developing an individual artistic language. We will investigate the how and why of using such things as rubber, cement, fabrics, plants, and other materials from industry, science, agriculture, commerce, and nature. We will also consider a range of process-driven, conceptual and systemic methodologies for the production of artworks. Artistic strategies and theoretical contexts for artists and practitioners who work in non-traditional ways, both historical and contemporary (including Duchamp, the Arte Povera group (Merz, Anselmo, Kounellis, Zorrio, etc.), Eva Hesse, Rebecca Horn, Meg Webster, Fischli & Weiss, Joseph Beuys, David Hammons, Jimmie Durham, Pierre Huyghe, and Cai Guo-Qiang) will be examined. This course is part of the 3D Materials/Practice Emphasis in Sculpture/Ceramics.
Satisfies Sculpture Elective; Studio Elective
SC-216-1 FABRIC WORKSHOP
Kate Ruddle
Prerequisite: SC-100
Using primarily fabric-based strategies, this course focuses on the idea of the nomadic and forms of mobility as sculptural practice. Extrapolating from such forms as tents, backpacks, clothing, sails, and natural habitats, students will explore issues such as sustainability, adaptable shelter, trans-species, mapping, urban/natural survival, and site logistics. Students will learn basic 2D to 3D pattern development, flexible material options, armature design, sewing, and a range of mechanical and glue-based fastening systems. The work of such artists as Lucy Orta, Luciano Fabro, Los Carpinteros, Daniel Buren, Franz Erhard Walther, Janine Antoni, Andrea Zittel, Vito Acconci, Atelier van Lieshout, Thomas Hirshhorn, and Beverly Semmes will be examined in this context.
Satisfies Sculpture Elective; Studio Elective

SC-225-1/DT-225-1 DIGITAL SCULPTURE
Justin Patton
Prerequisite: DT-101
This course is designed to give students an introduction to sculpting in the digital realm, where the creative mind has no limits. Creative control is a priority and only the most basic technical skills are needed to get started. With an early focus on creating human characters, students will learn techniques such as blocking in forms and working through subdivisions in order to build up to higher levels of detail. As the artists improve their skills, more technically oriented and specialized tools such as detail and color projection will be introduced. Finally, the outlets for exposition will be explored, from rendering images for print to the rapidly expanding world of 3D printing.
Satisfies DT Media Techniques Distribution Requirement; DT Designed ObjectsDistribution Requirement; Design and Technology Elective; Intermediate Sculpture Requirement; Studio Elective

SC-240A-1 HISTORY OF SCULPTURE: THEORY AND METHODS
Richard Berger
Prerequisite: HTCA-101
This course covers the significance of art-making, concentrating on sculpture, in various cultures throughout history, with emphasis on the period from the Renaissance through the 21st century. Sculpture art history taught from a studio/practitioner’s point of view, this course will help students develop a solid historical context, which can then become a resource and tool for their own art-making.
Satisfies History of Sculpture Requirement; Studio Elective
SC-250-1/DT-250-1 INTERMEDIATE ACTIVATED OBJECTS
Chris Palmer
Prerequisite: DT-107 or DT-111 or SC-100
In this continuation of Introduction to Activating Objects, students will develop a further understanding of microcontroller programming and the use of sensors, actuators, and subprocessors in interactive and electronic art. Importantly, this course will also emphasize, from a product-design perspective, the aesthetic/production value of student projects. Course work will include hands-on use of the Arduino microcontroller as well as development of more advanced programming skills in languages such as Wiring, Java, and MAX/MSP. Students will gain a deeper understanding of historical and contemporary uses of microcontrollers in the arts, while working on interactive art projects. Ongoing critique of student work within the framework of these historical and contemporary applications is an essential component of the course. Since many of the projects completed in the course rely on audience participation, options for organizing presentation of final work outside of traditional exhibition space will be investigated.
Satisfies Design and Technology Designed Objects Distribution; Design and Technology Elective; Sculpture Elective; Studio Elective

SC-310-1 SITE CONTEXT: TRANSNATURE
John Roloff
Prerequisite: Intermediate Sculpture Requirement
TransNature is a studio/site, laboratory-like class that investigates issues of art and science, nature, post-nature, and ecological and natural systems. Students will conduct their own research in support of individual projects in a wide variety of materials and media; experimental works, new technologies, art/science interface, and field experiments will be encouraged. The class will examine the concerns and strategies of such artists as Helen and Newton Harrison, Mark Dion, Olafur Eliasson, Peter Fend, Guisseppe Penone, and Natalie Jeremijenko, among many others. This is part of a series of site/context/science courses in the Sculpture program.
Satisfies Advanced Sculpture Requirement; Studio Elective; Urban Studies Elective

SC-380-1 UNDERGRADUATE TUTORIAL
Maria Elena Gonzalez
Prerequisite: Junior Standing (60 units)
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies Sculpture Elective; Studio Elective
GRADUATE COURSES

HISTORY AND THEORY OF CONTEMPORARY ART

HTCA-512-1 FIGURING FICTION: CONTEMPORARY ART AND LITERARY NARRATIVES
Claire Daigle
Prerequisite: None
This seminar, cross-disciplinary by design, will consider points of intersection between global contemporary art and literary fiction. A series of case studies, drawn from a wide range of complete novels, excerpts, and short stories, will approach word/image relationships from various types of encounters. From the analogical to the oblique, we will look at the work of writers and visual artists who create cunning fictional constructs as critical strategies (Christian Marclay, the Brothers Quay). We will read books thematizing strong figures of vision (Italo Calvino, Orhan Pamuk, Dubravka Ugresic). We will draw visual parallels to cultural metaphors appearing in texts by Kirin Desai, Haruki Murakami, and Cormac McCarthy. We will consider W.G. Sebald’s and Mark Danielewski’s genre-defying narratives in relation to questions surrounding photographic and filmic documentation. Parallels in formal play as in Double Game between Sophie Calle and Paul Auster will be another topic of discussion. Additional attention will be paid to Lambert-Beatty’s parafiction, art history mysteries (Donna Tartt), the book as art object (Jonathan Safran Foer), fictional artists and artworks (Margaret Atwood), Mieke Bal’s narratology, and other mobilizations of literary reference in art history, theory, and criticism.
Satisfies Art History Seminar Elective

HTCA-512-1 FASCINATIONS
Fiona Hovenden
Prerequisite: None
In this course we will explore the concept of fascination from the position of the fascinated, and from the position of the fascinator. To fascinate is to enchant, or bewitch, from the Latin Fascinatus, possibly based on older roots connected to the ability to speak. We will look at the ways in which visual image (still and mobile), speech, or music can hold an audience spellbound, and the ways in which our own gaze is hooked by the spectacles from which we cannot turn away. We will explore the connections between those experiences which enchant through pleasure, and those experiences which fascinate through horror, and how spectacle binds us.
Satisfies Art History Seminar Elective

HTCA-520K-1 INSTALLATION ART FROM THE 1960S TO 2014
Kimberly Connerton
Prerequisite: None
Installation Art from the 1960s to 2014 focuses on installation as the genre that has laid the foundation for contemporary art to encompass a wider spatial frame. This is evident in contemporary art’s interdependent relationship with architecture including museum design, galleries, exhibition spaces, and the urban environment. We will discuss the historical, theoretical, social, and political context of life in the 1960s, which was an integral element in the production of this new and varied art form. Understanding the evolution of installation art since then will ground the often temporary and situational experience of art in contemporary culture. The many categories of installation art such as performance, land art, site-specificity, minimal, immersive, video installation, and the temporary will be defined as facets of contemporary spatial production. Additionally, we will examine the legacy and power artists have to create lasting and systematic change through this medium. Readings will include texts by Claire Bishop, Nicolas Bourriaud, Ronit Eisenbach, and RoseLee Goldberg, among others.
Satisfies Art History Seminar Elective
Clyfford Still and Mark Rothko, to teach.

MacAgy contemporary art just a little over heralding the death of Rivera's The Making of a Fresco director of ideological battlefields. For instance, in 1945 the newly appointed and figuration. Notably, Rivera's mural had been a groundbreaking and challenging example of contemporary art just a little over a decade earlier. In his next move, MacAgy invited innovators of Abstract Expressionism, Clyfford Still and Mark Rothko, to teach at SFAI. In the 1950s, however, Richard Diebenkorn—SFAI alumni, instructor, and darling of West Coast abstraction—shocked the art world with his return to figuration. SFAI photography faculty—Ansel Adams, Imogen Cunningham, Dorothea Lange, Edward Weston, Minor White—who comprised the first fine-art photography department in the U.S., also represent similar frictions in a different medium. This course will explore the tensions between abstraction and figuration in San Francisco and question what larger conceptual and political questions were at stake—beyond form—and what they mean for contemporary art. 

Satisfies Art History Seminar Elective

HTCA-520N-1 BIO-TECHNIQUE: POLITICS AND ARTWORKS OF LIFE
Ozge Serin and Brian Karl
Prerequisite: None
Michel Foucault defined modernity as the era of bio-power, the age of political control over life. The very concept of biopolitics might be inseparable from a fundamental rethinking of the natural, physical or biological dimension of existence as that which power has to respect to the extent that it is the element within which power must function. Insofar as bio-power involves the political organization of life and, therefore, a conceptualization of life as a product-effect of rational-purposive techne, can artwork that emulates or even crafts life, and does so by deploying various biotechnologies, be said to be complicit with the power over life? Or alternatively does such artwork have the force to reveal a power of life that evades the power over life? And in doing so, does it push bio-politics to its limits in view of a different relation of techne to life, and thus necessarily a wholly different politics of life? This course is divided equally between a reading of Foucault’s and Deleuze’s writings on biopolitics and politics of life and their critical commentators (Esposito, Negri, Virno, Nancy and Malabou) along with careful examination of artwork by Philip Ross, Natalie Jeremijenko, Allison Weise, Brandon Ballengee, BCL (Georg Tremmel and Shihoko Fukuhara), Denise King, Rachel Mayeri, Markus Kayser, Allison Kudla, Machine Project, Quake Group at Stanford University’s Clark Center, Center for PostNatural History, and the Tissue Culture and Art Project. Class lectures will also include visits to Exploratorium, Headlands Center for the Arts, the Columbarium, among others.
Satisfies Art History Seminar Elective
HTCA-5200-1 CRITICAL LATIN AMERICAN AESTHETICS
Cindy Bello
Prerequisite: None
This seminar introduces students to the contemporary politics of Latin America through the study of art as a practice of intervention and social critique. Visual culture will serve as our focal point for examining a range of social phenomena, including urbanization; political repression under military dictatorships; the ascendance of human rights and transitional justice politics in the post-Cold war era; neoliberalism and economic crisis; migration and displacement; and recent student movements against the privatization of education. We will consider how artists’ engagements with these themes contribute to emergent and ongoing conversations around a number of theoretical concerns, such as the authority and authenticity of the archive; trauma and the possibility of ethical witnessing; labor, human surplus and the hermeneutic of the “megacity;” the question of the nation and the integrity of borders; militarization; and the impasses of modernity and development under globalization. Artists to be considered include Tania Bruguera, Luis Camnitzer, Enrique Jezik, Teresa Margolles, Juan Manuel Echavarría, Oscar Muñoz, Doris Salcedo, Eugenio Dittborn, Alfredo Jaar, Ricardo Dominguez, Ana Tiscornia, and Minerva Cuevas. Readings by Néstor García Canclini, George Yúdice, Jacques Rancière, Carlos Basualdo, Achille Mbembe, Andreas Huyssen, and Diana Taylor will provide theoretical anchors for this course.
Satisfies Art History Seminar Elective

HTCA-520P-1 PERFORMING FEMINISMS
Lydia Brawner
Prerequisite: None
This reading-intensive seminar will explore performance-based practice as it relates to various conceptions of feminism. Students will be introduced to genealogies of feminist performance art from 1963 to the present—beginning with Yoko Ono’s first performance of Cut Piece in Kyoto, Japan—and moving forward to contemporary work by artists like Ann Liv Young. Through theoretical texts, primary sources, discussion, and in-class presentations we will survey a set of works, global in scope. We will often also focus on California artists during the seventies and eighties, beginning with 1972’s Womanhouse organized by Miriam Shapiro and Judy Chicago. Our work will be situated with broadly construed, expansive definitions of key terms including feminism, gender, and sexuality, and will employ theoretical and methodological tools drawn from queer, feminist, and performance studies canons.
Satisfies Art History Seminar Elective

HTCA-590-1/EMS-590-1/US-590-1 THESIS
Claire Daigle
Prerequisite: MA and Dual Degree Students Only
In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.
Satisfies Thesis Requirement
HTCA-591-1/EMS-591-1/US-591-1
COLLABORATIVE PROJECT: ON THE RADIO, OR DELIVERING THE VOICE

Frank Smigiel

Prerequisite: Prioritized for MA and Dual Degree Students, but open to MFA students.

This collaborative thesis seminar will explore how the voice has been performed and delivered through different media: the soapbox, the stage, the radio, the film screen, television, and online media. Our goal is to investigate what voice means when it is attached to a body or disconnected from one; received in person or via an interface. We will then consider voice over image, and so measure how what Roland Barthes dubbed "the grain of the voice" reveals the body of the speaker/singer in particular ways. Emphasizing the aural, we will work on a radio play that engages the aesthetic possibilities of speech, background sound, music, and non-visual narrative and experience. Expect early Mexican radio, Antonin Artaud, Orson Welles, audio archives from MoMA/PS1 radio, 1970s FM stations, Andrea Fraser, Ira Glass, Rafael Lozano-Hemmer, The Kitchen Sisters, and KUSF-in-Exile.

Satisfies Requirement for MA in History and Theory of Contemporary Art
CRITICAL STUDIES

CS-500A-1 AN INTRODUCTION TO CRITICAL THEORY
Dale Carrico
Prerequisite: None

“The philosophers hitherto have only interpreted the world, but the point is to change it.” –Karl Marx. This course is a chronological and thematic survey of key texts in critical and cultural theory. A skirmish in the long rivalry of philosophy and rhetoric yielded a turn in Marx, Nietzsche, and Freud into the post-philosophical discourse of critical theory. In the aftermath of world war, critical theory took a biopolitical turn in Arendt, Fanon, and Foucault—a turn still reverberating in work on socially legible bodies by writers like Haraway, Spivak, Butler, and Gilroy. And with the rise of the neoliberal precariat and climate catastrophe, critical theory is now turning again in STS (science and technology studies) and EJC (environmental justice critique) to articulate the problems and promises of an emerging planetarity.

Theories of the fetish define the turn of the three threshold figures of critical theory—Marx, Nietzsche, and Freud (commodity, sexuality, and ressentiment)—and fetishisms ramify thereafter in critical accounts from Benjamin (aura), Adorno (culture industry), Barthes (myth), Debord (spectacle), Klein (logo), and Harvey (tech) to Mulvey and Mercer (the sexed and raced gaze).

Satisfies Critical Studies Seminar Elective

CS-500K-1 "THINGS WE LIVE AMONG": NEW MATERIALISMS AND THE VISUAL ARTS
Jessica Beard
Prerequisite: None

This seminar explores the intra-disciplinary thinking around post-humanist and new materialist critical methodologies breathing new life into conversations about our interactions with the non-human world. We will pay special attention to how these modes of thinking work to trouble our conceptions of sexual difference, agency, ethics, and the human. The first six weeks of the course will be devoted to intensive critical readings by theorists like Elizabeth Grosz, Jane Bennett, Rosi Braidotti, Mei Chen and Karen Barad. Students will be responsible for presentations and writing assignments summarizing and critiquing the primary works. We will spend the second half of the semester experimenting with the relationships these conversations suggest about the artist and her materials. What happens to art when matter matters? How have things always been alive in the visual arts, and how do these emergent methodologies give new vocabularies and imaginaries to what has already been at play outside of or in resistance to language? Final projects will consist of creative/critical responses to the texts—including research proposals and bibliographies en route to the final response in whichever medium students deem most appropriate.

Satisfies Critical Studies Seminar Elective

CS-500L-1 THE ANIMAL
Alexander Greenhough
Prerequisite: None

This course will address the animal and animality in both theory and artistic practice, with a specific focus on photography and the cinema. Amid current discussions of alterity, bio-power, “posthumanism,” and the global ecological crisis, the ethical and ontological status of the animal has become central. This seminar will engage with a range of different philosophical perspectives, including writing by John Berger, Peter Singer, Deleuze, Derrida, Agamben, Cavell, Cary Wolfe, Akira Mizuta Lippit, and Donna Haraway.

Satisfies Critical Studies Seminar Elective

CS-500M-1 FREAK STUDIES
Megan Bayles
Prerequisite: None

Freak Studies has emerged as a relatively new field, bridging disability studies, performance studies, queer and gender studies, art and museum studies, and cultural studies. This seminar looks at freakery—socially, historically, and culturally produced abnormality in relation to entertainment—as an interdisciplinary performative practice, focusing on the late-19th through early-21st centuries. We will read seminal works by scholars of Freak Studies, including Rosemarie Garland Thomson, Robert Bogdan, and Leslie Fiedler. We will look at freakery in photography, from cartes de visite to Diane Arbus to Joel-Peter Witkin, and at freak show performances from the golden age of the circus at the turn of the 20th century through modern-day Coney Island, along with other live and film/video/television representations of contemporary freak shows. This course will incorporate site visits to performances in San Francisco, including the newest touring show by Cirque du Soleil, Kurios.

Satisfies Critical Studies Seminar Elective
CS-502-1 CULTURE INDUSTRY/MEDIA MATTERS
Frank Smigiel
Prerequisite: None
The figure of the solitary artist in the frenetic cosmopolitan space of the city has come to fundamentally shape the manner in which intellectual histories of modernism are recovered. The itinerant intellectual without a home, bereft of cultural tradition, bearing only the enigmatic and unstable existential vigor of the future, continues to influence the formation of urban counter-cultures. This archetype of the rebellious intellectual aesthete has influenced the relationship of art to politics in our contemporary period, and yet has done curiously little to recover the rich aesthetic traditions that emerged out of the resistance movements to European and American empire from the 19th century until the present moment. From the North American slave narrative to Négritude, from Irish Republican poetry to Calypso (to name only a few instances of anticolonial cultural praxis), anticolonial movements used cultural practice to overturn the representational hegemony of Empire. Theorists and artists such as Frantz Fanon, C.L.R. James, María Lugones, Forugh Farrokhzad, Steel Pulse, Fela Kuti, and Elizam Escobar (an infinitely small sample) not only critiqued the legitimacy of empire and capitalism but also in fact engaged in theoretical articulations of the fundamental necessity of aesthetic forms in the anti-imperialist struggle.
Satisfies Critical Studies Seminar Elective; Institutional Critique/Information Technologies Breadth Requirement

CS-504-1 RESEARCH AND WRITING COLLOQUIUM
Andrea Dooley
Prerequisite: MA and Dual-Degree Students Only
This course will immerse MA students in the History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies programs in the research, documentation, and writing methodolo- gies that are fundamental to conducting original research and other investigative projects (exhibitions, public interventions, etc.) within the student’s area of emphasis. The colloquium will be interactive in format, with an emphasis on close working relationships with both the instructor and students/peers. Exemplary practices that shape the discourses of contemporary art, visual studies, and urban studies will be explored collectively according to a syllabus developed by the instructor in consultation with the students, in relationship to their developing projects and theses ideas. By the end of the semester, each student will have prepared an individual bibliography related to a prospective thesis topic, as well as a 10 to 15-page research proposal and plan. These materials will be reviewed by a faculty panel (three faculty members, including one studio faculty member) convened in consultation with the instructor, the Vice President and Dean for Academic Affairs, and the department chairs.
Satisfies Research and Writing Colloquium Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies

Carolyn Duffey
Prerequisite: None
As the visual and physical space most emblematic of modernity from the latter part of the 19th century on, the city has been a conflicted place of economic and social upheaval, affecting class, racial, and gender divisions, and producing contested public and private domains within its boundaries. Additionally, the metropole has been the destination of those uprooted from rural areas, or those fleeing war or postcolonial chaos in their own lands, with complex consequences. This course examines the experiences of that modernizing urban world, through the narratives of novelists, playwrights, short story writers, poets, and filmmakers who have charted the interior spaces of life in the city from a variety of historical, cultural, geographical, or transnational perspectives.
Satisfies Urban Studies Elective; Critical Studies Seminar Elective
EXHIBITION AND MUSEUM STUDIES

EMS-520E-1 CURATORIAL PRACTICE AT THE INTERSECTION OF ART AND CULTURAL ANTHROPOLOGY
Betti-Sue Hertz
Prerequisite: None

Within the context of increasing globalism, cultural anthropology—especially ethnography—has played an increasingly compelling role in negotiating relationships in the new circuits of artistic production, presentation, and reception. This seminar will consider this trend and its implications informed by three case studies from exhibition history: William Rubin’s controversial 1984 exhibition at the Museum of Modern Art, NYC, “Primitivism” in 20th Century Art: Affinity of the Tribal and the Modern; Jean-Hubert Martin’s 1989 exhibition, Magiciens de la Terre, at the Centre Georges Pompidou, and Okwui Enwezor’s 2012 exhibition Intense Proximity: La Triennale-Between the Near and the Far: Concerning Ethnographic Poetics at the Palais de Tokyo, Paris. We will read key texts that have influenced this strand of contemporary curatorial practice by mid-20th century writers Clifford Geertz, Michel Leiris, and Aimé Césaire; later 20th century/21st century writers George Marcus, James Clifford, Hal Foster, Michael Taussig, and Trinh T. Minh-ha; and new writing focused specifically on the effects of cultural anthropology on curatorial practice including Grant Kester, Rasheed Araeen, Tarek Elhaik, and Arnd Schneider. In addition we will consider whether we can interpret current practices using methodologies such as salvage anthropology, acculturation studies, and advocacy anthropology.

Satisfies Exhibition and Museum Studies Elective; Critical Studies Seminar Elective

EMS-520F-1 THE GROUP SHOW
Christina Linden
Prerequisite: None

Considering biennials, blogs, thematic museum and gallery exhibitions, institutional collection installations, catalogs, and art historical essays, we will think through the ways in which exhibitions make history and define fields. This seminar on the history of exhibitions will take up a series of case studies, looking at current exhibitions on view in the Bay Area as well as archival material including installation images, checklists, curatorial texts and reviews and catalog essays. Examples of projects we’ll discuss include the 2013 Carnegie International (Pittsburgh); Documenta 7 (Kassel, 1982); www.work.com; Tucumán arde (Argentina, 1968); Anti-Illusion – Material / Procedures, curated by Marcia Tucker (Whitney Museum, 1969); Womanhouse, curated by Miriam Shapiro and Judy Chicago (Hollywood, 1972), and several others. Reading, in-class lectures, discussion, and assignments will consider theme, thesis, juxtaposition, and association as well as logistical, intellectual, and political aspects of exhibition making and viewing.

Satisfies Exhibition and Museum Studies Elective; Critical Studies Seminar Elective

EMS-590-1/HTCA-590-1/US-590-1 THESIS
Claire Daigle
Prerequisite: MA and Dual Degree Students Only

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Satisfies Thesis Requirement

EMS-591-1/HTCA-591-1/US-591-1 COLLABORATIVE PROJECT: ON THE RADIO, OR DELIVERING THE VOICE
Frank Smigiel
Prerequisite: Prioritized for MA and Dual Degree Students, but open to MFA students.

This collaborative thesis seminar will explore how the voice has been performed and delivered through different media: the soapbox, the stage, the radio, the film screen, television, and online media. Our goal is to investigate what voice means when it is attached to a body or disconnected from one; received in person or via an interface. We will then consider voice over image, and so measure how what Roland Barthes dubbed “the grain of the voice” reveals the body of the speaker/singer in particular ways. Emphasizing the aural, we will work on a radio play that engages the aesthetic possibilities of speech, background sound, music, and non-visual narrative and experience. Expect early Mexican radio, Antonín Artaud, Orson Welles, audio archives from MoMA/PS1 radio, 1970s FM stations, Andrea Fraser, Ira Glass, Rafael Lozano-Hemmer, The Kitchen Sisters, and KUSF-in-Exile.

Satisfies Requirement for MA in Exhibition and Museum Studies
URBAN STUDIES

US-500C-1 MIGROPOLIS: IMMIGRANTS' VERNACULAR URBANISM AND ITS (IN)VISIBLE SIDES
Laura Fantone
Prerequisite: None
Who is the migrant in the city? What does his/her presence do to urban space? This course explores the figure of the immigrant as he/she appears in urban space in 20th-century film, installations, and photographs. We will look at the ways in which immigrants are made visible in art and culture. This evanescent alter ego is also an immediately visible sign of change, seen in the color and ethnic composition of the city and in the uses of urban space. The migrant in the city will be compared to the figure appearing in the increasingly militarized space of the border. Issues of nostalgia, contamination, imagined communities, and melancholia will be explored in relation to Asian diasporic art especially. We will investigate the migrant as longing for the authentic and yet displaced, alienated, and irrevocably distant from his/her culture of origin. Another figure is that of the native artist, whose work strangely participates in Western culture and yet it is in need of mediators and translators like critics, curators, and dealers. We will examine the resonances between the artist and the immigrant figure: coming to the city, yet at the margins of global empire.
Satisfies Urban Studies Elective; Critical Studies Seminar Elective

US-507-1 CONSUMPTION AND COMMODITY CULTURE
Robin Balliger
Prerequisite: None
Consumption is a deadly disease characterized by the wasting away of the human body, but leading economists now cite consumption as essential to the "health" of society. This course explores the contradictions and complexities of a term deployed in discourses as diverse as economic development, environmental catastrophe, and social/aesthetic distinction. In global neoliberalism, consumption and commodity fetishism have assumed a central role in everyday life, raising important questions about the circulation of signs and objects in relation to desire, subjectivity, governance, and power. Recent literature on consumption also emphasizes its active, meaningful role in the construction of identity and deterritorialized community. The course includes major consumption theorists, such as Marx, Veblen, Bourdieu, Baudrillard, Yúdice, and García Canclini, and additional readings on commercial culture, commodity worlds, and corporate intervention in the arts.
Satisfies Critical Studies Seminar Elective; Urban Studies Elective

Carolyn Duffey
Prerequisite: None
As the visual and physical space most emblematic of modernity from the latter part of the 19th century on, the city has been a conflicted place of economic and social upheaval, affecting class, racial, and gender divisions, and producing contested public and private domains within its boundaries. Additionally, the metropole has been the destination of those uprooted from rural areas, or those fleeing war or postcolonial chaos in their own lands, with complex consequences. This course examines the experiences of that modernizing urban world, through the narratives of novelists, playwrights, short story writers, poets, and filmmakers who have charted the interior spaces of life in the city from a variety of historical, cultural, geographical, or transnational perspectives.
Satisfies Urban Studies Elective; Critical Studies Seminar Elective

US-590-1/HTCA-590-1/EMS-590-1 THESIS
Claire Daigle
Prerequisite: MA and Dual Degree Students Only
In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.
Satisfies Thesis Requirement
US-591-1/HTCA-591-1/EMS-591-1
COLLABORATIVE PROJECT: ON THE RADIO, OR DELIVERING THE VOICE
Frank Smigiel
Prerequisite: Prioritized for MA and Dual Degree Students, but open to MFA students.
This collaborative thesis seminar will explore how the voice has been performed and delivered through different media: the soapbox, the stage, the radio, the film screen, television, and online media. Our goal is to investigate what voice means when it is attached to a body or disconnected from one; received in person or via an interface. We will then consider voice over image, and so measure how what Roland Barthes dubbed "the grain of the voice" reveals the body of the speaker/singer in particular ways. Emphasizing the aural, we will work on a radio play that engages the aesthetic possibilities of speech, background sound, music, and non-visual narrative and experience. Expect early Mexican radio, Antonin Artaud, Orson Welles, audio archives from MoMA/PS1 radio, 1970s FM stations, Andrea Fraser, Ira Glass, Rafael Lozano-Hemmer, The Kitchen Sisters, and KUSF-in-Exile.
Satisfies Requirement for MA in Urban Studies
INTERDISCIPLINARY

IN-503-1 WRITING IN ACADEMIC ENGLISH FOR THE ARTS: LANGUAGE SUPPORT FOR GRADUATE STUDENTS
Mary Warden
Prerequisite: None
This course introduces graduate students who are non-native speakers of English to several academic writing forms related to the fine arts context. Students learn in a collaborative environment and practice the writing process by producing several writing assignments, including a response paper, an artist statement, a critique, and a research paper. Using lecture, discussion, and group activities, this course will enhance the students’ knowledge of audience expectations, topic development, research, organization, revising, editing, common grammar challenges, paraphrasing and citation of sources, and appropriate academic writing style and format. Students will also give an oral presentation related to their field of interest.
GRADUATE STUDIO ELECTIVES

GR-521-1 VISITING ARTISTS AND SCHOLARS (VAS) SEMINAR
Mark Van Proyen
Prerequisite: None
This course has multiple purposes. One is to provide students with the opportunity to interact with three prominent contemporary artists in an intimate classroom setting. The other is to facilitate the critical examination of various works of art as they address themselves to the social space formed by the seminar community. Each student will be required to present current work twice during the course of the semester, and will also be required to attend all seminar critiques. Students will not be allowed to verbally explain their work prior to the beginning of group critiques, but they will have an opportunity to respond to the comments generated by other seminar participants. Additionally, students will be required to respond to each other’s presented work in both verbal and written form. Students will be required to attend the evening lectures given by the artists affiliated with the seminar, and also attend the follow-up colloquia given the same week. They will also be required to schedule an individual studio critique with each of the aforementioned artists according to a master list.
Satisfies Elective for MFA

GR-526-1 CONTEMPORARY PAINTING: CRITICAL DIALOGUES
Matt Borruso
Prerequisite: None
This course will examine the complex history of contemporary painting with an emphasis on the works, movements, and dialogues of the last thirty years. While many liken a contemporary engagement with painting to an act of necrophilia, the medium continues not only to live and breathe, but to command a powerful position in the hierarchy of art objects. The recent triumphs of contemporary painting as well as the numerous obituaries written for it all contribute to a definition of a medium that remains consistently dynamic. The course will include in-depth presentations on individual artists, recent trends in abstraction and figuration, important exhibitions, the representation and reproduction of paintings in digital media, and representations of the painter on film. Seminar discussions, critiques, painting assignments, visiting artists, screenings, gallery trips, and studio visits will be supplemented with weekly readings dedicated to providing context and historical background to our study of the ever-evolving subject of painting and our personal engagement with it.
Satisfies Elective for MFA; Painting Emphasis

GR-527-1 AMBULATION: WALKSCAPES AND INTROSPECTIVE CITIES
Sebastian Alvarez
Prerequisite: None
This course explores the practice of walking as a central agent to understanding and positioning ourselves within the landscape of the city. Students will engage in spatial practices related to walking, which they can use to make sense of the abstract assemblage of the contemporary urban environment. Drawing on their experiences, students will respond to these practices via different kinds of art-making. The class will explore a series of themes that will vary each week. Students will examine texts, films, and supplemental materials that draw on a historical lineage of other artists who have used this practice as a form of cultural production. The class intends to rejuvenate the activity of walking as a form of sculptural practice that navigates space and time, the body and representation; a practice still rooted in physical activity, but augmented by technological intervention.
Satisfies Elective for MFA; Design and Technology Emphasis; New Genres Emphasis
GR-528-1 CHANCE MUSIC AND FILM POETRY
Christopher Coppola
Prerequisite: None
Chance Music forces the artist to be in the moment, in-tune with others, and able to freely interpret on the fly: skills helpful to any creative process. The course will introduce the students to the world of American New Music from the 1950s through the 1980s, particularly indeterminacy, graphic notation music, experimental improvisation, and handmade experimental musical instruments. Following on the in-depth study of the works of legendary New Music composers John Cage, Earle Brown, Barney Childs, David Tudor, Pauline Oliveros, and George Crumb, among others, students will create and perform a “seeing music, hearing film” composition. The class will use indeterminacy to randomly edit together a silent film out of collectively made celluloid and digital moving images. The class will realize the film through musical interpretation and improvisation and then perform it live with handmade instruments in front of an audience. Current New Music composers will periodically visit the class to demonstrate and illuminate. Musical and filmmaking ability are welcome but not necessary.
Satisfies Elective for MFA; Film Emphasis

GR-529-1 SCULPTURE IN CONTEXT: RESEARCH PROPOSALS AS PRACTICE
John Roloff
Prerequisite: None
Research and proposal-based strategies are integral to many categories of contemporary art practice, and are becoming an increasingly important methodology. For much of post-studio, interdisciplinary, trans-atelier based work, especially at environmental scale or in non-white-box contexts, research and proposals are essential tools for idea generation, concept visualization, and communication. This course is offered in a seminar/laboratory/studio format with students transforming their own detailed research into proposals/prototypes/models for projects in a range of media including text and alternative approaches. Presentations and readings will examine the terrain of research and proposal-based strategies by historical and contemporary artists, architects, scientists, and trans-disciplinary practitioners. For Spring 2014, as an extension of the specialized January intensive course On The Waterfront: Making Art in the Public Realm, interested students will have the opportunity to investigate the cultural and geographic terrain of the northern segment of San Francisco as an in-depth case study.
Satisfies Elective for MFA; Sculpture Emphasis

GR-530-1 RADICAL DIRECTORS
Lynn Hershman
Prerequisite: None
This course will focus on radical approaches to cinema, theater, social practice, and media. It will investigate divergent contemporary modes of collaborative art-making, as well as the extensions of the craft to the infiltration of new technologies, new models of access, and the resulting effect. The course will offer screenings, lectures, visits with special guests, field trips and selected readings. All lectures and presentations will be held either in the classroom or the SFAI lecture hall.
Satisfies Elective for MFA; Film Emphasis
GR-531-1 DO-IT-TOGETHER (DIT) PRINTMAKING
Asuka Ohsawa
Prerequisite: None
Collaboration has become an increasingly popular and established method of creative practice in the past few decades. For some artists, collaboration offers a means of expanding artistic expression and production, and for others, collaborative practice provides a framework within which the notion of individualism, authorship, and artistic identity can be re-examined and challenged. Collaboration can also emerge as a pragmatic solution to increase access to resources and experience. In this course, students will design and execute their own projects with a specific aim to explore numerous possibilities of printmaking within the context of contemporary collaborative practice. The weekly class meeting will function as an open forum to address technical, philosophical, and critical issues that may arise during students’ research and project production. The class will also explore some of the local resources (such as communal studios) and interview artists in order to further expand the understanding of the benefits and challenges of collaborative methods of working.
Satisfies Elective for MFA; Printmaking Emphasis

GR-532-1 WRITING FOR FILM, VIDEO, AND PERFORMANCE
Achy Obejas
Prerequisite: None
Writing for time-based work is, obviously, different from other kinds of writing. Whether writing fictional narrative, documentary, or personal essay, poetry, or any other form, the fundamental realities of situating the work within an imposed time frame are that the text is accompanied by another medium—visual, sonic, or performative—and that, as it flows past the audience in time, it is inaccessible once passed, save for replay, rewind, or another visit to the work. These constraints necessitate our consideration of the body, of compositional sequence, and, most importantly, of the intentional shaping of time. This course is an opportunity to explore conceptual experiments within these constraints. The interaction between text written on the page and the life of that text in time—colliding with sound and image, enacted in the body—is the main focus of this course.
Satisfies Elective for MFA; Film Emphasis; New Genres Emphasis
GRADUATE CRITIQUE SEMINARS

GR-500-1 GRADUATE CRITIQUE SEMINAR
Johanna Breiding
Prerequisite: None
This interdisciplinary and rather untraditional seminar will focus on the different methodologies of critique and the architectural frame of presentation and exhibition spaces. Students will be encouraged to develop their own language by choosing from a variety of different styles of critique and considering site specificity of display and discussion. This critique seminar encourages students to think outside of the classroom, the gallery, the white cube, and the box. Every artist will be asked to work on and present a new body of work and to contribute to the discussion of others’ works. Critical lines of thought that will inform the conversations include queer theory, feminism, institutional critique, contemporary environmental thought, and aesthetics. The goal of the seminar is to bring together a spectrum of identities, art works, performances, architecture, and discourses in order to destabilize the notion of normative art-making, critique, and exhibition display.
Satisfies Requirement for MFA

GR-500-2 GRADUATE CRITIQUE SEMINAR
Anne Colvin
Prerequisite: None
The graduate critique seminar is a site of experimentation, collaboration, and investigation. It involves an ongoing, open-ended process where real world and in-the-moment experiences come into play. The relationship between the artist’s intent and the viewer’s understanding will be explored; an interstitial space where meaning is found between the deconstruction and re-construction of work will be engaged and an acceptance of the seminar as process will be encouraged. Through constructive feedback, dialogue, and sharing of resources, we will work on assignments and projects borne out of a collective effort. The instructor fosters a space of mentorship and strong peer-to-peer cooperation with a focus on extending and challenging existing practices. The goal is to leave the studio feeling inspired, motivated, and challenged by a rich landscape of exciting possibilities. The instructor is a moving image artist working within an analogue-cued but digitally-framed field. Drawing on a combination of found footage and her own filmic observations, her work has a heightened awareness of time, frame, texture, and gesture.
Satisfies Requirement for MFA

GR-500-3 GRADUATE CRITIQUE SEMINAR
Janet DeLaney
Prerequisite: None
This seminar will focus on both critique and on establishing a means for creating a sustainable art practice. Projects will be shaped through high volume production and rigorous questioning. Technical expertise and conceptual depth will be supported through practice and discussion. Methods of presentation from the wall to the book to the moving image will all be entertained. Students will contextualize their artwork within the framework of history and current affairs. Assigned research will be tailored to the specific needs of each student. The instructor’s own practice has incorporated many facets of photography from the political to the prosaic.
Satisfies Requirement for MFA

GR-500-4 GRADUATE CRITIQUE SEMINAR
Anthony Discenza
Prerequisite: None
This critique seminar is intended to help students achieve better awareness of their own intentions as artists and acquire greater control and understanding of the decisions that guide their process. To these ends, we will explore the notion of artistic production as a kind of radical proposition, an essentially speculative activity whose goal is to embody, rather than illustrate or describe, the alternatives it puts forward—whether they be formal, perceptual, conceptual, political, or combinations thereof. Along the way, the role and agency of art-making at this particular culture moment will be subject to lively inquiry and analysis. Class discussion and critique of student work (in all media and all stages of development) will be augmented by some reading assignments (mostly fiction) intended to provide a speculative toolkit and a starting point for discussion. The instructor’s own practice is highly interdisciplinary and non-medium specific; accordingly, this seminar will be as well.
Satisfies Requirement for MFA
GR-500-5 GRADUATE CRITIQUE SEMINAR
Ana Teresa Fernandez
Prerequisite: None
In this graduate course our dialogue will focus on current vernacular process and mediums and how they can mutate and morph between each other to create new visual languages. Current trends and everyday practices shape our behaviors, beliefs, and ways. By observing them as global citizens we can construct new platforms to discuss or debate these topics, but first we must become anthropologists and develop a code to communicate. It is in this area, the mixing of mediums, the exchange of ideologies through different process, where the class will focus, whether the work is painting, performance, mixed media, or video. Any and all media can create a powerful discourse—it is about finding the right frequency to communicate an idea successfully.
Satisfies Requirement for MFA

GR-500-6 GRADUATE CRITIQUE SEMINAR
Maria Elena Gonzalez
Prerequisite: None
This seminar will focus on formal and conceptual issues as a platform to carry context informed by the personal. Keep a sketchbook/journal. Through group critiques and self-reflection, the work/projects will be analyzed at multiple levels, to understand how the work/project operates in private and public spaces, physically and psychologically, and in relationship to architectural surroundings. This seminar is primarily based on the group critique, but will also include readings and discussions, studio and gallery visits, and multiple visitors to class (artists, writers). Through these many avenues we will develop a larger idea of what it means to be a contemporary artist working today and the relevancy to our society and world. Each individual will be required to present completed pieces/projects three times during the semester, and the entire class will be required to rigorously critique this work. Critiques will consider both formal and conceptual concerns, and active participation from all students is mandatory.
Satisfies Requirement for MFA

GR-500-7 GRADUATE CRITIQUE SEMINAR
Sharon Grace
Prerequisite: None
This interdisciplinary graduate critique seminar is structured to provide an environment within which graduate artists, from multiple disciplines, present their work for critical/aesthetic response. This is a lab for: testing your thesis, taking risks, becoming increasingly informed and knowledgeable with respect to the art historical precedents and references in your work, learning new art theoretical/critical vocabulary, and resolving formal art issues within your work. Attention will be given to the grammar and syntax of your materials, through research into the meaning and history embedded in the materials. Students enrolled in this seminar are required to present their work a minimum of three times in the course of the semester, be receptive to critique, acquire the skills to successfully write and speak about their work, and write an artist statement. Sharon Grace’s works includes electronic media, performance/video, installation, interactive digital media, drawing, and sculpture in stone and steel. Her research interests include vector logic, durée/time, psychology, poetry, and the deep structure of physics.
Satisfies Requirement for MFA

GR-500-8 GRADUATE CRITIQUE SEMINAR
Lynn Hershman
Prerequisite: None
This graduate seminar will offer students critical methods of analyzing their work, personalized direction in production crafts, and discussions of contemporary theories of media, which includes the work of Christianne Paul, Lawrence Lessig, Ted Hope, Lance Weiler, and others. Alternative forms of presentation, media, and distribution will be examined. The class will include visits by artists, screenings, and field trips. Emphasis will be on refining both technical and critical skills and the clarification and honing of individual work, which will result from group dynamics of the class as students examine the creative process itself.
Satisfies Requirement for MFA

GR-500-9 GRADUATE CRITIQUE SEMINAR
Tom Marioni
Prerequisite: None
The instructor will use his 50 years of experience as a practicing artist, curator, and writer to help students see the gaps in their knowledge about contemporary art and to understand artists they are influenced by. We will participate as a group in discussions of the work of each individual student during the fall semester. The instructor will provide a reading list of art books and a list of news programs to watch.
Satisfies Requirement for MFA
GR-500-10 GRADUATE CRITIQUE SEMINAR
Ruby Neri
Prerequisite: None
This seminar will feature group critiques of student work, outings to galleries and museums, guest artists and curators, visits to artists’ studios, meetings in bookstores, city/nature walks, possible group exercise (running), Instagram or Tumblr accounts for the class only, and possible travel to Los Angeles for artist studio visits and exhibition viewing. Topics of discussion will include current art production paradigms, practices, and markets, with special attention to how work being made in the Bay Area today fits within the larger language of global art-making. What does an artist working from within the Bay Area bring to the artistic practice, historically as well as presently, and how does this practice embrace or transcend regionality and engage with broader audiences? The class will look at the work of artists including William J. O’Brien, Erik Frydenborg, Jessica Jackson Hutchins, Rachel Harrison, Evan Holloway, Andrew Lord, Sterling Ruby, and Dawn Kasper, and consider texts including Patti Smith’s Just Kids, Susan Sontag’s Against Interpretation, Gaston Bachelard’s Poetics of Space, and The New York Times Sunday edition. The instructor’s particular areas of interest include the fundamentals of formal object-making; relationships among form and object through the process of creating; seeing the object as remnant of physical process; and acknowledging the creative act as non-conceptual and instead as an intuitive way of looking out at the world through art.
Satisfies Requirement for MFA

GR-500-11 GRADUATE CRITIQUE SEMINAR
Asuka Ohsawa
Prerequisite: None
Asuka Ohsawa’s drawing and print works derive from her lifelong affinity with visual storytelling, which is deeply rooted in her personal history as well as in the collective cultural heritage of her native Japan. In this seminar, students are encouraged to deconstruct their works through the perspective of their personal history and examine how the “personal” is related to the larger social context. Through group critiques, discussions, and reading assignments, students will be introduced to a diverse array of disciplines and practices, and they will develop critical voices that are independent and meaningful in the contemporary cultural/social climate.
Satisfies Requirement for MFA

GR-500-12 GRADUATE CRITIQUE SEMINAR
John Priola
Prerequisite: None
Art-making is an intuitive, expressive, intellectual process that takes form, so classes will focus on the melding of the making and thinking process, and what the message of the manifestation is. The instructor will facilitate an interdisciplinary discussion, engaging in the practice of “saying what you see.” What’s the intention compared to how the work communicates? Theoretical issues come out of the students’ work and aren’t imposed. Discussion is unmediated by the presenter to start, but ends as dialogue. Students are encouraged to pursue research in any form pertinent (literature, theory, visual art), stimulating process and expanding knowledge of art history.
Satisfies Requirement for MFA

GR-500-13 GRADUATE CRITIQUE SEMINAR
Brett Reichman
Prerequisite: None
Students will decisively address the cultural, personal, and conceptual positioning of their artwork both as evidence of a personal expression and a political or philosophical viewpoint. The seminar will underscore the importance of situating contemporary practices within a variety of historical and contemporary coordinates. All aspects of student’s studio practice and working methods will be discussed and assessed to shed light on the purpose and level of accomplishment of works of visual art and to reveal unrecognized potential for further development. There will be a concentration on preparing for both intermediate and final reviews.
Satisfies Requirement for MFA
GR-500-14 GRADUATE CRITIQUE SEMINAR
*Rigo 23*
*Prerequisite: None*
This Critique Seminar will ask students to consider their art making within a ten year timeline of continuous practice - with the present tense at the halfway point. Students will present their interests, methodology and eventually works from five years ago. Through critique, the class will consider and discuss what has changed, and what has not - over the five year period. Students will also be asked to present and discuss how they envision their artistic practice five years into the future.

Students will be directed towards identifying expectations and devising strategies for bringing about success within their own definition of what that might look like.

The goal of the class is to nurture the type of enquiry which enables the students to project their art making into an imaginable future.
*Satisfies Requirement for MFA*

GR-500-15 GRADUATE CRITIQUE SEMINAR
*Mariah Robertson*
*Prerequisite: None*
This graduate critique seminar is open to students working in all media and will focus both on developing constructive verbal analysis and on making best use of receiving such about your creative work. The goal is to help students maximize the most potent features and also to understand the unconscious aspects of their work as to better harness them as well. Verbal communication will be geared toward clarity. Consideration will range from the abstract philosophical laboratory to engagement with the broader human experience. The instructor’s own practice began doing gender topic performance art and somehow evolved into materials-based darkroom photography.
*Satisfies Requirement for MFA*

GR-500-16 GRADUATE CRITIQUE SEMINAR
*Will Rogan*
*Prerequisite: None*
The focus of this course will be you and your work. Our goal will bethe development of a constructive dialogue with your peer group. This course will not be concerned with discipline or medium but rather will focus on creating a conversation around the way each student generates meaning in the work that they make. Students in this class will be required to write something each time they present their work.
*Satisfies Requirement for MFA*

GR-500-17 GRADUATE CRITIQUE SEMINAR
*Meredith Tromble*
*Prerequisite: None*
This interdisciplinary seminar emphasizes dialogue as a path to creative discovery. We will travel any route suggested by the work itself, examining conceptual, formal and social issues as they unfold in the work presented. We will also visit questions of individual creative agency and socially constructed roles, surfacing hidden assumptions, tracing modes of influence, and reflecting on the powers and limits of art to affect change. Every artist will be asked to articulate the social expectations surrounding their work and how those expectations relate to their own creative program and desires, although most assigned readings and tasks will be tailored specifically for individuals. The instructor’s own practice, originally based in painting and installation, now incorporates new media, performance, and writing. Her recent work merges "old" and "new" media in installations that play with "subjective" and "objective" categories. Students in all media and departments are welcome.
*Satisfies Requirement for MFA*

GR-500-18 GRADUATE CRITIQUE SEMINAR
*Chris Bell*
*Prerequisite: None*
Course description forthcoming.
*Satisfies Requirement for MFA*
GRADUATE TUTORIALS

GR-580 GRADUATE TUTORIAL
Prerequisite: None
Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at 2565 Third Street. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Satisfies Requirement for MFA

GR-580-1 GRADUATE TUTORIAL
Zarouhie Abdalian

GR-580-2 GRADUATE TUTORIAL
Sebastian Alvarez

GR-580-3 GRADUATE TUTORIAL
Lisa Blatt

GR-580-4 GRADUATE TUTORIAL
Dewey Crumpler

GR-580-5 GRADUATE TUTORIAL
Anthony Discenza

GR-580-6 GRADUATE TUTORIAL
Rebecca Goldfarb

GR-580-7 GRADUATE TUTORIAL
Maria Elena Gonzalez

GR-580-8 GRADUATE TUTORIAL
Jason Kalogiros

GR-580-9 GRADUATE TUTORIAL
Tony Labat

GR-580-10 GRADUATE TUTORIAL
Jennifer Locke

GR-580-11 GRADUATE TUTORIAL
Reagan Louie

GR-580-12 GRADUATE TUTORIAL
Mads Lynnerup

GR-580-13 GRADUATE TUTORIAL
Chris Sollars

GR-580-14 GRADUATE TUTORIAL
Tim Sullivan

GR-580-15 GRADUATE TUTORIAL
Ben Venom

GR-580-16 GRADUATE TUTORIAL
Nina Waisman

GR-580-17 GRADUATE TUTORIAL
Steven Wolf

GR-580-18 GRADUATE TUTORIAL
Libby Black

GR-580-19 GRADUATE TUTORIAL
Mildred Howard

GR-580-20 GRADUATE TUTORIAL
TBA

GR-580-21 GRADUATE TUTORIAL
Weston Teruya

GR-580-22 GRADUATE TUTORIAL
TBA

GR-580-23 GRADUATE TUTORIAL
TBA
POST-BACCALAUREATE SEMINAR

PB-400-1 POST-BACCALAUREATE SEMINAR
Reagan Louie
Prerequisite: None
All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips. Satisfies Requirement for Post-Bac

PB-400-2 POST-BACCALAUREATE SEMINAR
Libby Black
Prerequisite: None
All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips. Satisfies Requirement for Post-Bac
GRADUATE LECTURE SERIES

GR-502-1 GRADUATE LECTURE SERIES (GLS)
Claire Daigle/Tony Labat
Prerequisite: None
The Graduate Lecture Series works in conjunction with the Visiting Artists and Scholars Lecture Series in support of the MFA, MA, Dual Degree, and Post-Baccalaureate programs. The lecture series provides exposure to, and engagement with, diverse trajectories, styles, approaches, and career paths offered by emerging and established artists, curators, critics, theorists, and historians working in a wide variety of disciplines in both local and global contemporary art communities. As an investigation of the contemporary issues relevant to the development of graduate students’ full education and experience at SFAI, the lecture series provides the entire graduate body with a common interdisciplinary foundation and plays a crucial role in defining individual praxis and the meanings of “success” within the current and future landscape of contemporary art. These lectures will occur in the Lecture Hall at the 800 Chestnut Street campus on Friday afternoons from 4:30-6:00 pm. Students will also have the opportunity to meet with some of the guests for individual critiques, small group colloquia, and informal gatherings after the lectures. Presentations by SFAI graduate faculty will comprise an additional component of the series to be held in the regular time block during weeks when visitors are not scheduled.
Satisfies Requirement for all MFA, MA, Dual Degree, and Post-Baccalaureate Students
GRADUATE REVIEWS AND EXHIBITION

**GR-592-1 MFA INTERMEDIATE REVIEW**  
*Tony Labat*  
The Intermediate Review takes place at the end of the second semester of the MFA Program, near completion of 30 units. The review is an evaluation of whether or not the student is prepared to advance to MFA candidacy. It is an assessment of the development of the student’s ideas and methods throughout the first year of the program and a forum for critical feedback from the student’s committee. Students who fail to meet the standards of the review committee will be asked to re-enroll in Intermediate Review and to re-present their work at the beginning of the fourth semester. Students who fail their second Intermediate Review will be dismissed from the MFA program.

**GR-594-1 MFA FINAL REVIEW**  
*Tony Labat*  
The Final Review takes place at the end of the fourth semester of the MFA Program, near completion of 60 units, or at the end of the semester in which the student petitions to graduate. The goal is for the student to present an accomplished body of work that exhibits a high standard of excellence. The review—which serves as the student’s thesis presentation and defense—is an assessment of the quality of work and a vote to award, or not, the Master of Fine Arts degree. The MFA Graduate Exhibition follows the Final Review and is also required in order to graduate from the program. Students who do not pass the Final Review will not receive their MFA degree.

**MA-592-1 MA INTERMEDIATE REVIEW**  
*Claire Daigle*  
At the end of their second semester, students are required to register for the Intermediate Review and to present work on their thesis to their committee for Intermediate Review, which occurs in the third semester. The review is an evaluation of whether or not the student is prepared to advance to MA candidacy. It is an assessment of the development of the student’s ideas and methods throughout the first year and summer of the program and serves as a forum for critical feedback from the student’s committee. Students who pass the review will proceed to the second semester of Thesis I. Students who fail to meet the standards of the review committee will be asked to re-take the Intermediate Review before the following semester. Students who fail their second Intermediate Review will be dismissed from the MA program.

**MA-594-1 MA FINAL REVIEW**  
*Claire Daigle*  
**Prerequisite:**  
MA students are required to register for Final Review in their final semester at SFAI, at which time they present their completed thesis work for committee review. The goal is for the student to present an accomplished thesis that exhibits a high standard of excellence. The review—which serves as the student’s thesis presentation and defense—is an assessment of the quality of work and a vote to award, or not, the Master of Arts degree. The MA Thesis Symposium is also required in order to graduate from the program. Students who do not pass the Final Review will not receive their MA degree.

**MA-599-1 MA SYMPOSIUM**  
*Claire Daigle*  
**Prerequisite:**  
Students are required to register for the MA Symposium and present work from their completed thesis at the MA Symposium at the end of the fourth semester. The presentation of thesis work represents completion of the MA Program. If the thesis remains incomplete or fails to meet the standards of the review committee, students will be asked to re-enroll in the spring semester of Thesis the following academic year.
GRADUATE ASSISTANTSHIP

GR-587-1 GRADUATE ASSISTANTSHIP
Graduate Office
A limited number of Graduate Assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, Graduate Assistants perform responsibilities such as grading papers, tutoring, research, and being available to the students; their workload does not include teaching. Graduate Assistants will receive a stipend. Students cannot serve as a Graduate Assistant for a course in which they are enrolled. For additional information and application procedures, students should contact the Graduate Office.

GR-597-1 TEACHING ASSISTANTSHIP
Graduate Office
Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a Teaching Assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a Teaching Assistant may include teaching, grading papers, tutoring, research, and being available to the students. The Teaching Assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching Assistants will receive a stipend. Students cannot serve as a Teaching Assistant for a course in which they are enrolled. For additional information and application procedures, students should contact the Graduate Office.