

SPRING 2012 ADDENDUM #6 January 13, 2012

Changes to the Course Schedule are indicated in **boldface** type below

GRADUATE COURSES

Course Code	Title	Faculty	Day	Time	Location	Date
CS-504-2 (New Section)	Research & Writing Colloquium	Ella Diaz	M	9:00 – 11:45am	3SR1	10/24/11
EMS-507-1	Art's Curtain Call	Frank Smigiel	M	7:30– 10:15 pm	3LH	11/28/11
Fulfills Graduate Art History requirement						
FM-500-1 (New course)	Radical Directing	Lynn Hershman Leeson	W	7:30 – 10:15pm	26	10/24/11
This course will emphasize radical and original directing techniques and styles that veer from traditional narratives, as well as the conceptual frameworks directors use in order to cinematically articulate characters, plot, subtext, tension, and drama. The range of films will include Vertov, <i>Man with a Camera</i> ; Michael Neiman, <i>Neiman with a Camera</i> ; Alexander Sukarov, <i>Russian Arc</i> ; Clio Bernard, <i>The Arbor</i> ; and Catherine Breillat, <i>The Sleeping Beauty</i> , among others. Students will write papers analyzing films and their relationship to available technology, as well as the cultural context in which they were made. In conjunction with this course, SFAI will present six events in the Spring 2012 semester that focus on radical approaches to cinema. All events are free and open to the public and will be held Wednesday evenings at 7:30 pm in the SFAI lecture hall at 800 Chestnut Street. For more information on the lecture series, please see page 7 of the course schedule.						
GR-500-01	Critique Seminar	Chris Kubick/Laetita Sonami	T	4:15 – 7:00pm	3SR2	10/24/11
(Co-instructor)						
GR-500-11	Critique Seminar	Sean McFarland	W	9:00 – 11:45am	3SR1	11/11/11
(New Instructor)						
GR-500-12	Critique Seminar	Ian McDonald	W	9:00 – 11:45am	3SR4	10/31/11
(Day/room change)						
GR-580-1	Graduate Tutorial	Chris Kubick	T	1:00 – 3:45pm	3SR3	10/24/11
(New instructor)						
GR-580-2	Graduate Tutorial	Tim Sullivan	W	9:00 – 11:45am	3INST-A	10/31/11
(Room change)						
GR-580-6	Graduate Tutorial	Jeremy Morgan	W	9:00 – 11:45am	3LH	10/31/11
(Day/room change)						
GR-580-9	Graduate Tutorial	Amy Todd	TH	9:00 – 11:45am	3SR4	10/31/11
(Room change)						
GR-580-16 (New section)	Graduate Tutorial	Matt Borruso	TH	9:00 – 11:45am	3RR	11/11/11
GR-580-17 (New section)	Graduate Tutorial	Stephanie Syjuco	F	9:00 – 11:45am	3SR3	11/14/11
GR-580-18 (New section)	Graduate Tutorial	Debra Bloomfield	M	1:00 – 3:45pm	3SR2	11/16/11
IN-503-1	Linguistics for Non-Native Speakers	Jill Bond	T	9:00 – 11:45am	3SR2	11/11/11
(New description, day and time)						
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.						

NG-500-1 Alternative Contexts Stephanie Syjuco W 1:00 – 3:45pm 3SR4 10/24/11

(Additional description)

Seeking graduate students interested in: capitalism, copyright, counterfeiting, open source culture, utopian and/or dystopian systems, parasitic projects, urban interventions, mass production, consumerism, cultural cannibalism, institutional infiltrations, informal economies, market forces, radical restructuring, systemic breakdown, and much, much more! We will work on several projects that leverage these ideas, as well as focus on critical dialogue and texts. Experimentation and flexibility with ideas and materials is required. Methods encouraged (but not limited to): performance, social practice, sculpture, video, installation, collaborative processes.

MA, HTCA, p38: Cognates (Other electives) **6**

UNDERGRADUATE COURSES

Course Code	Title	Faculty	Day	Time	Location	Date
ARTH-101-1 (Corrected code)	Modernity and Modernism	Daniel Hackbarth	T	4:15-7:00pm	LH	10/24/11
CP-101-6	Contemporary Practice		CANCELLED			12/19/11
CP-101-7 (Room change)	Contemporary Practice	Ian McDonald	M	9:00 – 3:45pm	25	11/11/11
DT-220-3 (Time/room change)	Typography: Context / Practice	JD Beltran	T/TH	7:30 – 10:15pm	20A/25	11/8/11
DT-220-4 (Corrected instructor p. 64)	Digital Fabrication 3D Printers	Michael Shiloh	T/TH	4:15 – 7:00pm	117	10/31/11
<i>DT-230-1</i>	<i>Connecting Your Work with Asia</i>		CANCELLED			10/24/11
DT-380-1 (New Section)	Undergraduate Tutorial	Paul Klein	T	4:15 – 7:00pm	25	10/24/11
ENGL-095-1 (Room change)	Seeing and Writing	David Skolnick	T/TH	1:00 – 3:45	20B	1/12/11
ENGL-101-2 (Day/time/room change)	Engl Comp B: Border Bodies	Ella Diaz	TH	9:00 – 11:45am	MCR	10/24/11
ENGL-101-4 (Corrected code; this section does not satisfy the Studies in Global Culture requirement)	Engl Comp B: Animal(s) Humans	Christian Nagler	F	1:00 – 3:45pm	MCR	10/24/11
FM-220-1 (Room change)	Documentary Film Ethics	Michael Fox	TH	4:15 – 7:00pm	18	11/11/11
FM-220-2 (Day and room change)	Editing Film	Olmsted/Boekelheide	F	9-11:45/1 – 3:45pm	25/DMS2	11/11/11
FM-303-01 (New course)	Poitraiture and Personal Experience as Documentary	Jennifer Kroot	CANCELLED			01/05/12
<p><i>This course will be designed to teach students to convey personal experiences and portraiture in experimental and narrative documentaries. Among the elements to be uncovered in the course of the semester will be how to research existing footage and information, creating a funding portfolio, preproduction preparation, the production and time frames for shooting, post production challenges and traditional and experimental means of distribution and festival strategies. A "hands-on" production course this class will address all aspects of creating personal documentaries from conception to completion, as well as screen a number of other personal documentaries from "Hearts of Darkness" to "It Came from Kuchar".</i></p>						
<i>FM-305-1</i>	<i>Radical Directing</i>		CANCELLED			10/24/11
HUMN-201-02 (Room and time change)	East/West Encounters	Carolyn Duffey	F	1:00 – 3:45pm	26	12/19/11
IN-396-1 (Room change)	Internship	Sarah Ewick	M	4:15 – 7:00pm	MCR	11/22/11
MATH-106-1 (Room change)	Math in Design	Fred Powell	T	1:00 – 3:45pm	MCR	1/12/11

NG-101-1 (Room change)	New Genres I	Keith Boadwee	T/TH	1:00 – 3:45pm	8	11/11/11
NG-110-01 (New Section)	Beginning Video	Bob Linder	W/F	4:15 – 7:00pm	8	12/19/11
<p>This class is designed for students who wish to concentrate on and develop their work with video. Be it single-channel, installation, or as a documentary tool, experimental or narrative, this class will provide a space to stimulate dialogue through critiques, guests, and readings/lectures about and around the developments and shifts occurring in contemporary art. The class will address all aspects of production and post-production, with low and high levels of production, style, and approach considered. Students enrolled in this course are expected to work independently/collaborately and through assignments, to define their own projects, and to realize goals that they have established. This studio class will concentrate on providing students with experience in the basic tools and techniques for video as well as in film. Instruction will include creating projects using the Final Cut Pro Studio Suite, and in making and documenting projects, performances, and installations through. Drawing from a wide range of styles and methods, documentary, performance, dramatic narrative and experimental filmmaking, the course will assess how chosen modes of material and documentation affect meaning and presentation of a work, exploring effective strategies for production and dissemination from a technical, methodological, and philosophical perspective. Satisfies New Genres Elective</p>						
NG-113-1 (Room change)	BorderLine	Jennifer Wofford	M/W	4:15 – 7:00pm	14	11/11/11
NG-201-1 (Room change)	New Genres II	Whitney Lynn	T/TH	4:15 – 7:00pm	8	11/11/11
NG-201-2 (Room change)	New Genres II	Jenifer Woford	M/W	7:30 – 10:15pm	8	11/11/11
NG-206-1	Photoworks		CANCELLED			1/13/12
NG-207-1 (Room change)	Performance, Sound, Language	Jennifer Locke	T/TH	7:30 – 10:15pm	16A	11/11/11
NG-220-1 (Room, day and time change)	On the Remake: Appropriation	Whitney Lynn	T/TH	7:30 – 10:15pm	8	11/11/11
NG-220-2 (Room change)	Internet Killed the Video Star	Tim Sullivan	M	9:00am – 3:45pm	8	11/11/11
NG-220-3 (Room change)	Within and Without	Rebecca Goldfarb	T/TH	1:00 – 3:45pm	16A	11/11/11
NG-310-1 (Room change)	Advanced Video	Julio Morales	T/TH	4:15 – 7:00pm	20A/26	11/11/11
NG-380-1 (Room change)	Undergraduate Tutorial	Allan desouza	TH	9:00 – 11:45am	13	11/11/11

PA-200 Painting II and II 10/31/11
(Corrected course description)

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 they 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

PA-200-03 Painting II and III 12/19/11
(New Section)

PA-205-1 Color: In and Out of the Studio 10/31/11

This course will explore color through studio assignments, experiments, readings, and visual materials. The assignments will take place in and out of the studio, with students investigating a single color each week. One week's assignment might involve a discussion of "the context of color," using Lita Albuquerque's 2007 piece Stellar Axis: Antarctica and Dan Flavin's 2007 blue-light installation at LACMA; wearing blue eyeglass lenses (colored Mylar) for an afternoon and recording one's shifting perceptions; mixing as many possible versions of "cool and warm blue" with paint or other colored materials; collecting examples of "found blue" and trying to replicate them in the studio; keeping a record of all blues seen during one week; and investigating the history of blue pigment (from Egyptian blue frit and

lapis lazuli to “modern” phthalo blue). Students will explore color in ways that are conceptual and psychological and discover different cultures’ interpretations of color, as well as the history and symbolism of each color. The ways in which color can carry meaning and serve the content and concepts underpinning artwork will be stressed. Students will each create a color journal that will include written materials and observational notes as well as a set of color chips as a guide for future projects. The focus of the course will be to enhance each student’s ability to perceive color (notice!) and to use color (experiment!). The class will investigate what colors can do, on their own and in relation to each other. The information covered will give students an inside-out knowledge of colors so the color choices in their own work can be rooted not only in increased knowledge and theory but also in a deeper sensate and emotional understanding of the content that color can carry.human condition as exemplified in specific lived experience.

Satisfies Painting Elective

PH-101-3 (New Section)	Photography 1	Meghan Ripenhoff	T/TH	9:00 – 11:45	16C	12/20/11
PH-141-1 (Room change, corrected code, was PH-140-2)	History of Photo II: Analyzing Now	Thom Sempere	W	4:15 – 7:00pm	LH	12/2/11
PH-212-1 (Corrected code, was PH-102-1)	Material & Methods: Ecological Art	Susannah Hays	W / F	1:00- 3:45pm	16A	11/3/11
PH-216-1 (Room change)	Sacred and Profane II	Linda Connor	M/W	7:30 – 10:15pm	16A	12/12/11
PH-220-3 (Room change)	Eco-Logic: Photographic Approach	Lillie & Ginsburg	T/TH	4:15 – 7:00pm	16A	11/11/11
PH-305-1 (Instructor, room, day and time change)	Night Photography	Liz Bernstein	T/TH	7:30 – 10:15pm	16C	11/11/11
<i>PH-381-1</i>	<i>Special Projects</i>	C A N C E L L E D				11/11/11
SC-100-01 (New Section)	Beginning Sculpture	Laura Boles Faw	W/F	9:00 – 11:45am	105	12/21/11
3D Strategies will explore two fundamental aspects of form and material realization. They are: (1) the realization of a form from an armature, a form that evolves from within utilizing the processes of modeling and reduction to achieve its ends, and (2) the realization of a form that is conceived as a construction, built from components. The aim of the course is to familiarize the spatially oriented maker with the appropriateness of these basic categories as solutions to expressive problems and goals. The modeled form can be iomorphic, monolithic, lyrical, and usually exists as an exterior. Materials for this exploration will use an armature and plaster shell as a basis for exploring the expressive possibilities of modeling. The constructed form can be a geometric or biomorphic or somewhere in between. Its methods and materials are appropriate to forms that can have both interior and exterior possibilities and that can occupy volume without great mass. The intention of experiencing both of these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of idea. Materials and technical instruction for forms conceived as a construction built from components may include wood, steel, cardboard and mixed-media. Satisfies Sculpture Requirement.						
SC-212-1 (Corrected code, was SC-220-1)	Conceptual Furniture/Objects	Patrick Wilson	M/W	4:15 – 7:00pm	105	10/24/11
SC-299-1 (Corrected course description)	Fabric Workshop (Intensive)	Kate Ruddle	January 3 -14		105	1/05/12
A course offering basic instruction on materials and procedures for fabric construction, that may include cloth, paper, flexibleplastics, screen and alternative materials. The class will focus on using these materials to learn technical skills and the development of 3D form from flexible 2D materials, including pattern design, suspension and armature-based strategies. Also covered are basic hand and machine sewing, alternative fastening systems and gluing. Flexible structures / materials engender opportunities for mobile, adaptive, mutable, social, systemic and larger-scale strategies for artwork. Artists as diverse as Luciano Fabro, Los Carpenteros, Daniel Buren, Franz Erhard Walther, Janine Antoni, Beverly Semmes, among many others have employed this approach in their work.						
SCIE-116-1 (Corrected code, was SCIE-115-1)	Urban Hydrology	Nik Bertulis	T	1:00 – 3:45pm	MCR	11/4/11
US-296-1	City as Studio Practicum	Amy Berk	W	9:00 – 11:45am	LH	11/3/11