

# Course Schedule

## Undergraduate : Fall 2015 : Art and Technology

### Course Schedule

AT-100-01 Introduction to Art and Technology Credits: 3 Lasse Scherffig

Tu Th 1:00PM - 3:45PM Room: 25

This course is an introduction to the practices and theoretical approaches used to produce the content and structure of art and technology; the relations between space, place and identity, as well as the ways in which these relations and their practices are produced in a range of media. Students explore the forces that shape the authority of technology in society from concepts of identity, democracy, and privacy, to the impact of technology on entertainment, economics and politics. Student projects include creative and critical project-based forms of practice completed at staged skill and conceptual levels of a gradually increased complexity. FALL ONLY.

Prerequisite: none

Satisfies: Introduction to Art &Technology I, Art &Technology Elective, Studio Elective, Media Breadth

AT-101-01 Concept and Processes: Interactive Art Credits: 3 Chris Kubick

M 4:15PM - 7:00PM Room: 25

W 4:15PM - 7:00PM Room: DMS2

In recent years, digital interaction has become an important part of our daily lives and increasingly plays a role in the creation of contemporary art. The language of interaction and interface has become a site of meaning and communication of intent as artists develop complete experiences that are responsive to their audiences. This course introduces the concepts, tools, and workflows involved in creating interactive works. With a focus on practical exploration, students will learn to create the sounds, videos, animations, and images needed for an interactive work. These assets will be created via exercises in Adobe Creative Suite, Quicktime, Final Cut, and Audacity. Students will learn the basics of computer programming, in the artist-oriented computer language Processing. Through the use of simple electronics and sensors, students will learn to translate physical gestures and environmental data into responsive experiences, and explore interfaces outside of generic computer devices. The course will introduce the language of game design, social practices, user experience, and interaction design as frameworks for discussing and planning work that involves audience participation. Further, each element of this process will be investigated for potential meanings, sites of experimentation, and as part of a digital materiality.

Prerequisite: none

Satisfies: Introduction to Art and Technology II; Art and Technology Elective; Studio Elective; Design and Technology Elective; Media Breadth Requirement



AT-105-01 Structural Drawing / Design Visualization Credits: 3 Joshua Keller

M W 4:15PM - 7:00PM Room: 13

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.

Prerequisite: none

Satisfies: AT Digital Media Distribution, Art &Technology Elective, Beginning Sculpture, Sculpture Elective, Studio Elective, Drawing Elective, Drawing Breadth, Media Breadth, DT Distribution for Designed Objects, Design &Technology Elective

# Course Schedule

## Course Schedule

AT-107-01 Diy Culture: Intervention With Everyday Things Credits: 3 Jill Miller

Tu Th 4:15PM - 7:00PM Room: 10

How do people invent in the 21st century? This course will use basic design/thinking principles to closely examine (and re-examine) everyday materials and experiences. Students will practice viewing our world through different lenses: artist, designer, hacker, anthropologist, tinkerer, and more. The classroom community will be an experimental space where we: brainstorm and ideate freely, make low-tech prototypes, and become comfortable with the process of building quick-and-dirty mock ups of spontaneous invention. The class will consider the Do-It-Yourself movement and its relationship to ecological awareness, personal empowerment and individual freedom from the "disposable culture" of contemporary life. Class time will be used for discussions about the readings, presentations by students, collaborating and making, and critiques. Guest inventors, designers and hackers will run workshops and present their work and processes.

Prerequisite: none

Satisfies: Art and Technology Interactivity and Social Media Requirement; Art and Technology Elective; Design and Technology Designed Objects Distribution Requirement; Design and Technology Communications Design Distribution; Design and Technology Elective; Studio Elective; Media Breadth Requirement

AT-110-01 Introduction to Robotics Credits: 3 Kal Spelletich

M W 4:15PM - 7:00PM Room: 105

This course provides an introduction to building robotic, kinetic and interactive art. Students will design and fabricate working robotic machine systems preparing students for an interdisciplinary future as technology and robotic artists. The course explores Human-Robot Interaction with a desire to disruptively redefine how communities and individuals can make sense of their context through the use of robotic technologies. This class is a hands-on approach to learning using technology as inspiration. The course surveys, researches and examines robotic art and it's historic and interdisciplinary issues.

Prerequisite: none

Satisfies: Introduction to Art & Technology II, AT Electronic Distribution, Art & Technology Elective, Studio Elective, Media Breadth, Design & Technology Elective

AT-113-01 Conceptual Art Practices And the Graphic Arts Using Photoshop, Illustrator, and Publishing Tools Credits: 3 J.D. Beltran

Tu Th 1:00PM - 3:45PM Room: DMS2

Photoshop, Illustrator, Publishing Tools: This course provides both a practical and conceptual introduction to two-dimensional art practices through the study of basic compositional elements, layout, and organization of ideas as actualized in various media. Principles will be investigated through the materiality of physical media (print, photography), as well as the digital media of computer, web, and mobile interfaces. Students will explore foundational layout and composition, as well as conceptual brainstorming strategies through a series of weekly studio and take-home assignments. This course also will get students deep into three of the most popular and in-demand 2D creative applications today: Photoshop, Illustrator, and InDesign. Students will focus on three important aspects of Photoshop: importing high-resolution data from a digital camera or scanner, correcting images, and creating, modifying, and compositing images. Illustrator is a vector-based drawing program, and an essential tool for expressing and formatting one's ideas in the graphic arts, including layout and typography. InDesign is an electronic publishing and page layout application, the industry standard in print publishing, which allows for the creation of sophisticated and elegant multipage documents such as books, magazines, and brochures. Students will learn the process of setting up a publication through working with type, layout, artwork, and styles. Visual literacy skills will be developed through class projects, group critiques, artist lectures, and student presentations of work.

Prerequisite: none

Satisfies: Art and Technology Digital Media Distribution; Art and Technology Elective; Design and Technology Conceptual Design and Practice Distribution Requirement; Design and Technology Communications Design Distribution Requirement; Design and Technology Elective; Studio Elective; Media Breadth Requirement

AT-114-01 Beginning Performance, Sound & Language Credits: 3 Jennifer Locke

M W 4:15PM - 7:00PM Room: 9

In this introductory studio course, we explore, deconstruct, use and abuse the specific qualities and possibilities of performance, sound, and language. As well as looking at exemplary artists' work, we examine the process of meaning creation through such lexicons as non-verbal communication, text as code, the body as sculptural object, the science of how sound affects us physically, and more. Class emphasizes experimentation and risk-taking in the studio, and focuses on process rather than results.

Prerequisite: none

Satisfies: New Genres Elective; Sculpture Elective; Art and Technology Elective; Studio Elective

# Course Schedule

## Course Schedule

AT-201-01 Technology and Painting Credits: 3 Kal Spelletich

M W 7:00PM - 10:15PM Room: 105

This class is focused on painters and other 2-D artists that have never used technology. If you have problems changing flashlight batteries, this is the class for you! The class focuses on hybrid art and technology projects for non-tech people (but, if you are a techie there lots to learn too!). Programming and coding are not expected outcomes. You will learn about movement, lights, sensors, machines and robots and how to incorporate this technology into your work. This is a student project driven class, realizing students' ideas for light, motion and robotic pieces. Artists since Leonardo Da Vinci have used technology. More recently, Robert Rauschenburg, Jasper Johns, Barry McGee, Chris Johanson and Alicia McCarthy are using technology to broaden their palette as technology activates the realm of traditional media.

Prerequisite: Sophomore Standing; Intro to Art and Technology or Painting I or Drawing I

Satisfies: Art and Technology Elective; Design and Technology Media Techniques Distribution; Design and Technology Communications Design Distribution; Design and Technology Elective; Painting Elective; Studio Elective

AT-205-01 Illustration Credits: 3 Andrew Nilsen

Tu 4:15PM - 7:00PM Room: 13  
Th 4:15PM - 7:00PM Room: 20A

This course will explore the visual forms and techniques that can translate information into succinct and descriptive representations. Emphasis will be placed on the synthesis of traditional graphic techniques with digital-imaging media, and how each can complement the other in the larger project of conveying understandable references to the visible world. Students will explore the techniques of descriptive and indicative representation and will become acquainted with the professional contexts and demands that pertain to the practice of commercial illustration.

Prerequisite: Drawing 1

Satisfies: Art and Technology Digital Media Distribution; Art and Technology Elective; Drawing Elective; Design and Technology Elective; Design and Technology Communications Design Distribution; Studio Elective

AT-211-01 Rethinking the "Artist": The Case for Collaborative Practice Credits: 3 Lasse Scherffig

Tu Th 4:15PM - 7:00PM Room: 25

Due to the need to know multiple skills in the complex world of artistic production, collaborative and collective art and design practice is now essential. Despite this, artistic collaboration raises crucial questions about the nature of authorship, authenticity, and artists' relationships to their works, audiences, and each other. Common to most collaborative practices is an implicit critique of the artist as a figure that stands outside of society engaged in an internal singular dialogue. While a number of collaborations express a reaction against political and cultural regimes, other artists pursue collaborative work simply for the success of the project and its social ramifications. Students in this course will develop collaborative projects with multidisciplinary teams from within the class and with other current SFAI students, alumni, and global partners. From examples of local, national, and international art projects such as Fastwurms, General Idea, Art and Language, Tim Rollins + K.O.S, Droog Design, and many others, students will analyze the intentions, strategies, social processes, and results of successful collaborative/collective art and design creation.

Prerequisite: Sophomore Standing and any two 100-level AT courses

Satisfies: Art and Technology Elective; City Studio Practicum Requirement; Studies in Global Cultures Requirement; Off-Campus Study Requirement; Collaborative Practice in Art, Design and Technology Requirement; Design and Technology Elective; Studio Elective

AT-219-01 Introduction to 3D Concepts Credits: 3 Justin Patton

M W 7:30PM - 10:00PM Room: DMS2

This course introduces fundamental 3D concepts and techniques, which will serve as foundations for creating a wide variety of digital content. The use of 3D digital techniques is not just unique to producing video games and computer generated imagery for film; artists in a variety of media ranging from painting to sculpture and ceramics also make use of digital 3D. The class will use Maya for learning the fundamentals of working in a 3D environment and will introduce students to polygonal hard-surface and character modeling. Various methods for generating and manipulating 3D objects, spaces, and characters will be demonstrated including NURBS-based surface mesh construction, solid manipulation, and animation. The course will also provide a general overview of the integration of 3D output into print output, video production, and gaming. The knowledge acquired from this course will serve as a springboard to advanced learning of 3D techniques including animation, texturing and lighting, rigging, 3D FX, and compositing. Students will use the essential concepts covered in the course to complete individual and team-based projects.

Prerequisite: Sophomore Standing; and AT-100 or AT-101 or AT-113 or SC-100

Satisfies: Art and Technology Digital Media Distribution; Art and Technology Elective; Sculpture Elective; Design and Technology Media Techniques Distribution; Design and Technology Designed Objects Distribution; Design and Technology Elective; Studio Elective;

# Course Schedule

## Course Schedule

AT-301-01 Advanced Projects in Art and Technology Credits: 3 Lasse Scherffig

Tu Th 9:00AM - 11:45AM Room: 25

This advanced projects class is an opportunity for students to work on new and significant artwork at the intersection of art and technology. Projects completed in this class may be individual or collaborative as each semester's student research will lead the course in unique and challenging directions. Artists working in this class may choose to focus their practice from the three key areas within Art and Technology: interactivity and social media; and electronics. Since the course is multidisciplinary, projects may be collaborative with participants from other disciplines. Dialogue of timely issues is encouraged by class research connected to the needs of individual students at the advanced level that includes theoretical and practical issues in art and technology.

Prerequisite: One 200-level course from AT, NG, PH, SC or DT

Satisfies: Art and Technology Advanced Projects; Off Campus Study; Art and Technology Elective; Studio Elective; Design and Technology Elective



# Course Schedule

## Undergraduate : Fall 2015 : Ceramic Sculpture

### Course Schedule

CE-100-01 Ceramics I: Fabrication Credits: 3 Wanxin Zhang

M W 4:15PM - 7:00PM Room: 106

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, to build projects investigating issues of: space, design, materiality, process and function. The course will also cover utilization of raw materials, multiple clay bodies and introductory low-fire surface treatments. This class 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.

Prerequisite: none

Satisfies: Beginning Sculpture Requirement; Sculpture Elective; Studio Elective; Drawing Breadth Requirement

CE-100-02 Ceramics I: Fabrication Credits: 3 John De Fazio

Tu Th 1:00PM - 3:45PM Room: 106

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, to build projects investigating issues of: space, design, materiality, process and function. The course will also cover utilization of raw materials, multiple clay bodies and introductory low-fire surface treatments. This class 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.

Prerequisite: none

Satisfies: Beginning Sculpture Requirement; Sculpture Elective; Studio Elective; Drawing Breadth Requirement

CE-200-01 Surfaces: Illusion/Abstraction Credits: 3 John De Fazio

Tu Th 4:15PM - 7:00PM Room: 106

This course will offer students an array of methods, techniques and visual strategies associated with ceramic surfaces, including: glazing methodologies, underglaze painting, china paints and fired decals. Alternative and experimental processes such as raw clay, non-fired surfaces, sandblasting and ancient finishing procedures will also be examined. The class will investigate visual strategies for illusionistic, abstract and narrative surface/form relationships from sources such as: contemporary painting, pattern design, architecture, digital media, historical and contemporary global ceramics, in order to explore the links between conceptual processes and formal languages. Firing techniques as related to surface will also be investigated. Concurrent or previous enrollment in CE-100 is highly recommended.

Prerequisite: Sophomore Standing and Ceramics I

Satisfies: Sculpture Elective; Studio Elective

CE-303-01 Cross-Media Ceramic Projects Credits: 3 John Roloff

M W 1:00PM - 3:45PM Room: 106

This course focuses on the practice of sculpture in the context of ceramics and mixed media explorations. Approaches may include: classical sculpture materials, exotic or alternative materials, installation, architecture, photography, animation, video and digital strategies. One emphasis in the class will be to understand and evolve different meanings of ceramics and ceramic-based practice vis-a-vis contemporary art. A range of technical information about ceramics and related materials may range from: clay body and glaze formulation to architectural and industrial practices to conceptual approaches. This course is part of the Ceramics Emphasis in Sculpture.

Prerequisite: Junior Standing and one 200-level CE course

Satisfies: Advanced Sculpture, Sculpture Elective, Studio Elective

# Course Schedule

## Undergraduate : Fall 2015 : Contemporary Practice

### Course Schedule

CP-100-01 Contemporary Practice Credits: 3 Mads Lynnerup

M 9:00AM - 11:45AM Room: LH

W 9:00AM - 11:45AM Room: 10

Contemporary Practices engages the widely held cultural assumptions and clichés about artists, their work, and about 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 Contemporary Practice-ones that facilitate and support the 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 in which students participate help to foster understandings of how the tensions produced by the interaction of cultural, social, and personal forces foster critical thinking and artistic opportunity. FALL & SPRING. The first class meeting is in the Lecture Hall at 800 Chestnut Street. Subsequent meetings are located in the studios listed under the course details in WebAdvisor.

Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

CP-100-02 Contemporary Practice Credits: 3 Elizabeth Bernstein

M 9:00AM - 11:45AM Room: LH

W 9:00AM - 11:45AM Room: 25

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Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

CP-100-03 Contemporary Practice Credits: 3 Helina Metaferia

M 9:00AM - 11:45AM Room: LH

W 9:00AM - 11:45AM Room: 9

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Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

# Course Schedule

## Course Schedule

CP-100-04 Contemporary Practice Credits: 3 Alicia McCarthy

M 9:00AM - 11:45AM Room: LH  
W 9:00AM - 11:45AM Room: 14

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Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

CP-100-05 Contemporary Practice Credits: 3 J.D. Beltran

M 9:00AM - 11:45AM Room: LH  
W 9:00AM - 11:45AM Room: 26

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Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

CP-100-06 Contemporary Practice Credits: 3 Ramak Fazel

M 9:00AM - 11:45AM Room: LH  
W 9:00AM - 11:45AM Room: 13

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Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

# Course Schedule

## Course Schedule

CP-100-07 Contemporary Practice Credits: 3 Johanna Breiding

M 9:00AM - 11:45AM Room: LH  
W 9:00AM - 11:45AM Room: 16A

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Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

CP-100-08 Contemporary Practice Credits: 3 Genine Lentine

M 9:00AM - 11:45AM Room: LH  
W 9:00AM - 11:45AM Room: 18

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Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

CP-100-09 Contemporary Practice Credits: 3 Danielle Lawrence

M 9:00AM - 11:45AM Room: LH  
W 9:00AM - 11:45AM Room: 20B

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Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

# Course Schedule

## Course Schedule

CP-100-10 Contemporary Practice Credits: 3 Rhiannon Alpers

M 9:00AM - 11:45AM Room: LH  
W 9:00AM - 11:45AM Room: 16C

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Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA



# Course Schedule

## Undergraduate : Fall 2015 : Critical Studies

Course Schedule	
CS-230-01	Systems of Investigation: Complexity and Networks Credits: 3 Meredith Tromble W 1:00PM - 3:45PM Room: 20B  "Systems of Investigation" courses consider a topic from the vantage points of both art and science, mediating between the two approaches to knowledge through critical inquiry. Complexity is a particularly timely topic to consider in this comprehensive way. The science of complex systems, including chaos, emergence, networks, nonlinear dynamics, pattern formation, self-organization, and swarms, is transforming our understanding of the world, down to the roots of the ways we think about knowledge. Scientific disciplines are morphing and merging into new fields such as ecosocial dynamics and quantum physical neuroscience; political bodies are struggling with the impact of data-thick descriptions garnered from devices such as cell-phone trackers; and artists are exploring complex networks, data aesthetics, and social creativity. Images play a key role in all these developments, in part because visualizations reveal significant patterns in huge data sets that overwhelm the human brain's linguistic abilities, and in part as independent forms of research -- Leonardo's drawings of turbulent waters, for example, were a significant investigation of complexity centuries before it could be described mathematically. Examples of the many artists, scientists, and theorists whose work we will consider include Albert-László Barabási, Ludwig von Bertalanffy, Blast Theory, John Cage, Hanne Darboven, Manuel DeLanda, Donna Haraway, John Holland, Christina McPhee, Sandy Pentland, Henri Poincaré, Lia Perjovschi, Andrea Polli, Mark C. Taylor, and David Tudor.  Prerequisite: ENGL-101  Satisfies Critical Studies Elective
CS-300-01	Critical Theory A Credits: 3 Robin Balliger F 9:00AM - 11:45AM Room: 18  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. FALL & SPRING.  Prerequisite: 6 units of 200-level HUMN classes, 3 credits of English B, and Junior standing. Sophomore-standing students may contact instructor for approval on a case by case basis.  Satisfies: Critical Theory A Requirement, Liberal Arts Elective
CS-300-02	Critical Theory A Credits: 3 Cindy Bello M 9:00AM - 11:45AM Room: 18  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. FALL & SPRING.  Prerequisite: 6 units of 200-level HUMN classes, 3 credits of English B, and Junior standing. Sophomore-standing students may contact instructor for approval on a case by case basis.  Satisfies: Critical Theory A Requirement, Liberal Arts Elective
CS-300-03	Critical Theory A Credits: 3 Dale Carrico Tu 4:15PM - 7:00PM Room: 18  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. FALL & SPRING.  Prerequisite: 6 units of 200-level HUMN classes, 3 credits of English B, and Junior standing. Sophomore-standing students may contact instructor for approval on a case by case basis.  Satisfies: Critical Theory A Requirement, Liberal Arts Elective

# Course Schedule

## Course Schedule

CS-300-04 Critical Theory A Credits: 3 Eddie Yuen

Th 1:00PM - 3:45PM Room: 18

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. FALL & SPRING.

Prerequisite: 6 units of 200-level HUMN classes, 3 credits of English B, and Junior standing. Sophomore-standing students may contact instructor for approval on a case by case basis.

Satisfies: Critical Theory A Requirement, Liberal Arts Elective

CS-300-05 Critical Theory A Credits: 3 Christina Stevenson

M 1:00PM - 3:45PM Room: 16C

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. FALL & SPRING.

Prerequisite: 6 units of 200-level HUMN classes, 3 credits of English B, and Junior standing. Sophomore-standing students may contact instructor for approval on a case by case basis.

Satisfies: Critical Theory A Requirement, Liberal Arts Elective

CS-301K-01 Critical Theory B: Plotting the Future: Narrative Theory Credits: 3 Christina Stevenson

M 9:00AM - 11:45AM Room: 25

This course will explore how narratives work as machines of desire, structuring a space of expectation - a hope of what's to come - that will be satisfyingly met or frustratingly denied. As we read various critical texts on narrative theory or narratology, we will also work our way through a traditional plot driven novel. Since narratives engage desire, they become useful pedagogical tools to teach us the "correct" way of behaving, loving, working, being. Comparing the work of the novel with the possibilities of narration in the visual arts, we will explore how narratives are disrupted, undermined, or manipulated to uphold or resist ideology.

Prerequisite: CS-300

Satisfies: Critical Theory B Requirement; Critical Studies Elective; Liberal Arts Elective

CS-301L-01 Critical Theory B: Regimes of Sight, Theories of Looking Credits: 3 Andrea Dooley

M 1:00PM - 3:45PM Room: MCR

Considering all types of looking as "regimes of sight" exposes seeing, perception and vision as a complex set of relations and contexts rather than merely a natural and closed physical operation and thus, destabilizes the notion of the fixed nature of what is seen. This course address the intersections between sight/perception/vision/apprehension as social, cultural and historical constructions, and how this "looking" is implicated in social relations, systems and structures of power. We will also consider issues of subjectivity and sight, which are also closely tied to discourses of surveillance and policing. Over the course of the semester the course will also trace an historical trajectory of sight including radical moments or movements that changed sight (how we see, why we see) such as the camera obscura, photography and transportation. The following questions will be a starting point for this course. Who can look? How do we look? How can we understand the workings of power that are inherent in looking? What systems and relations maintain the power to look? How is sight/perception a constitutive function of social and political systems?

Prerequisite: CS-300

Satisfies: Critical Theory B Requirement; Critical Studies Elective; Liberal Arts Elective

# Course Schedule

## Course Schedule

CS-390-01 Interdisciplinary Research Colloquium Credits: 3 Cindy Bello

Th 9:00AM - 11:45AM Room: 18

In this course, students will become familiar with a range of investigative and research methodologies (interviews, observation, participation, archives, etc.) and approaches to presentation (public interventions, exhibitions, performances, photography, video, etc.). The course is open to BA and BFA students, who are encouraged to work within their emphasis area. Importantly, students will look at a wide range of issues: What role does the researcher play in research? Who is the subject, who the object? What is the impact of research itself on the researched? What are the ethical and moral considerations of research?

Prerequisite: Senior Standing; 6 units of Humanities

Satisfies: Interdisciplinary Research Colloquium Requirement for HTCA and US; Critical Studies Elective; Liberal Arts Elective



# Course Schedule

## Undergraduate : Fall 2015 : Drawing

### Course Schedule

DR-100-01 Drawing I: Materials and Methods Credits: 3 Fred Martin

Tu Th 1:00PM - 3:45PM Room: 14

This fine arts college level course is a beginning course in drawing that exceeds concepts and materials learned at secondary school level. 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.

Prerequisite: none

Satisfies: Drawing I Requirement; Drawing Elective; Studio Elective; Drawing Breadth Requirement

DR-100-02 Drawing I: Materials and Methods Credits: 3 Bruce McGaw

M W 1:00PM - 3:45PM Room: 13

This fine arts college level course is a beginning course in drawing that exceeds concepts and materials learned at secondary school level. 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.

Prerequisite: none

Satisfies: Drawing I Requirement; Drawing Elective; Studio Elective; Drawing Breadth Requirement

DR-100-03 Drawing I: Materials and Methods Credits: 3 Luke Butler

M W 4:15PM - 7:00PM Room: 14

This fine arts college level course is a beginning course in drawing that exceeds concepts and materials learned at secondary school level. 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.

Prerequisite: none

Satisfies: Drawing I Requirement; Drawing Elective; Studio Elective; Drawing Breadth Requirement

DR-100-04 Drawing I: Materials and Methods Credits: 3 Danielle Lawrence

Tu Th 9:00AM - 11:45AM Room: 14

This fine arts college level course is a beginning course in drawing that exceeds concepts and materials learned at secondary school level. 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.

Prerequisite: none

Satisfies: Drawing I Requirement; Drawing Elective; Studio Elective; Drawing Breadth Requirement

# Course Schedule

## Course Schedule

DR-101-01 Drawing II Credits: 3 Jacob Kincheloe

F 9:00AM - 11:45AM Room: 13  
F 1:00PM - 3:45PM Room: 13

This course provides intermediate 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.

Prerequisite: Drawing I

Satisfies: Drawing Elective; Studio Elective; Drawing Breadth Requirement

DR-202-01 Anatomy Credits: 3 Brett Reichman

Tu Th 9:00AM - 11:45AM Room: 13

The goal of this course is to gain an understanding of the surface contour of the human body through knowing the parts that lie below the surface: the major bones and muscles of human anatomy. Students will work towards developing an ability to visualize the skeleton within the live model through the fragmentation, classification, and reassembling of the parts, and in doing so, begin to attach the forms of musculature. Working drawings will develop with consideration to the history of anatomical drawing and its relationship to image text. Off-site sessions will provide an opportunity to draw from actual medical dissection. Class projects approach the body from a metaphorical, cultural-construct point of view, addressing societal and identity viewpoints.

Prerequisite: Sophomore Standing, Drawing I and Drawing II

Satisfies: Drawing Elective; Studio Elective

DR-204-01 Random Constraints Credits: 3 Darrell-Lynn Alvarez

Tu Th 4:15PM - 7:00PM Room: 14

To constrain our artistic practice by decisive guides is a core strategy for creation. What will we make? How will we make it? This course focuses on creating parameters for our process and material choices. We begin with the presumption that making swift, impulsive decisions is a distinct skill to practice. Setting limits on what, where and how we work changes our vantage point, which may allow renewed opportunity for our artistic process. We believe that seemingly arbitrary decisions can offer access to an unfettered state of mind. Ongoing, we will create lists of personal, random constraints regarding conceptual / material content and process. These ideas will form the basis of certain assignments. The course emphasizes "daily practice" style projects as well as sustained-focus work. Drawing and writing are required, but all media and all approaches are given opportunity. This course is ideal for people who have the will to create their own path, who are self-motivated and suffer from an over-abundance of inspiration but want help focusing their art practice. Independent research and assigned reading / discussion will be required.

Prerequisite: Sophomore Standing, Drawing I and Drawing II

Satisfies: Drawing Elective; Studio Elective

DR-205-01 Illustration Credits: 3 Andrew Nilsen

Tu 4:15PM - 7:00PM Room: 13  
Th 4:15PM - 7:00PM Room: 20A

This course will explore the visual forms and techniques that can translate information into succinct and descriptive representations. Emphasis will be placed on the synthesis of traditional graphic techniques with digital imaging media, placing an emphasis on how each can compliment the other in the larger project of conveying understandable references to the visible world. Students will explore the techniques of descriptive and indicative representation, and will be acquainted with the professional contexts and demands that pertain to the practice of commercial illustration.

Prerequisite: Drawing I

Satisfies: Art and Technology Digital Media Distribution; Art and Technology Elective; Drawing Elective; Design and Technology Elective; Design and Technology Communications Design Distribution; Design and Technology Elective; Studio Elective

# Course Schedule

## Course Schedule

DR-209-01 Art on Paper Credits: 3 Frances McCormack

Th 1:00PM - 3:45PM Room: 13

Th 4:15PM - 7:00PM Room: 13

Art on Paper is an intermediate drawing class that will allow the student to become further acquainted with the variety of artists working primarily on paper and a variety of approaches to using paper in a body of work. There will be a class on the history and properties of paper, slide talks/videos, at least one class trip, and plenty of time to work. After the first meeting, and with individual consultation with the instructor, students will be expected to focus and work in depth on an individual project or projects. Approaches can include refined drawings, collages, prints, cataloguing ideas for other work, watercolor, acrylic, books, journals, documenting random processes, etc. Any dry or water media is acceptable. Students may also use film, photography, printmaking, or three dimensional/installation approaches. We will look at examples of illuminated manuscripts and miniatures, along with the work of Vija Celmins, Shahzia Sikander, Kerry James Marshall, Ed Ruscha, William Kentridge, Henry Darger, Vince Fecteau, Chuck Close, Lee Bontecou, John Cage, Josephine Taylor, Kara Walker, Walton Ford, Jacob El Hanani, Dominic DiMare, and Miya Hannan, among others.

Prerequisite: DR-100 or PA-100

Satisfies: Drawing Elective; Painting Elective; Studio Elective



# Course Schedule

## Undergraduate : Fall 2015 : English

### Course Schedule

ENGL-090-01 Language Support for Artists Credits: 3 Madoka Kanai

Tu Th 1:00PM - 3:45PM Room: 16C

Based on Writing Placement Exam Score 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. FALL & SPRING. Required for students based on TOEFL score and results of the Writing Placement Exam

Prerequisite: Based on Writing Placement Exam Score

ENGL-095-01 Seeing and Writing: The Art of the Written Word Credits: 3 Mary Warden

Tu Th 1:00PM - 3:45PM Room: 20B

Based on Writing Placement Exam Score, or the successful completion of ENGL-090. Pablo Picasso once said, "We all know that art is not truth. Art is a lie that makes us realize the truth." During the next 15 weeks, whether you agree, disagree, or don't know what he is talking about, 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. FALL & SPRING. Required for students based on the Writing Placement Exam

Prerequisite: Based on Writing Placement Exam Score, or the successful completion of ENGL-090

ENGL-095-02 Seeing and Writing: The Art of the Written Word Credits: 3 Jessica Beard

Tu Th 1:00PM - 3:45PM Room: MCR

Based on Writing Placement Exam Score, or the successful completion of ENGL-090. Pablo Picasso once said, "We all know that art is not truth. Art is a lie that makes us realize the truth." During the next 15 weeks, whether you agree, disagree, or don't know what he is talking about, 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. FALL & SPRING. Required for students based on the Writing Placement Exam

Prerequisite: Based on Writing Placement Exam Score, or the successful completion of ENGL-090

ENGL-100-01 English Composition A: Investigation and Writing Credits: 3 Ashley Clarke

Th 4:15PM - 7:00PM Room: MCR

Eligibility to take this course is based on a Writing Placement Exam Score, or the successful completion of ENGL-095. 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 Zora Neale 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. FALL & SPRING.

Prerequisite: Based on a Writing Placement Exam Score, or the successful completion of ENGL-095

Satisfies: English Composition A Requirement

# Course Schedule

## Course Schedule

ENGL-100-02 English Composition A: Investigation and Writing Credits: 3 Liz Green

Th 4:15PM - 7:00PM Room: 18

Eligibility to take this course is based on a Writing Placement Exam Score, or the successful completion of ENGL-095. 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 Zora Neale 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. FALL & SPRING.

Prerequisite: Based on a Writing Placement Exam Score, or the successful completion of ENGL-095

Satisfies: English Composition A Requirement

ENGL-100-03 English Composition A: Investigation and Writing Credits: 3 Miah Jeffra

Th 4:15PM - 7:00PM Room: 20B

Eligibility to take this course is based on a Writing Placement Exam Score, or the successful completion of ENGL-095. 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 Zora Neale 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. FALL & SPRING.

Prerequisite: Based on a Writing Placement Exam Score, or the successful completion of ENGL-095

Satisfies: English Composition A Requirement

ENGL-100-04 English Composition A: Investigation and Writing Credits: 3 Stephanie Sauer

Th 4:15PM - 7:00PM Room: 26

Eligibility to take this course is based on a Writing Placement Exam Score, or the successful completion of ENGL-095. 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 Zora Neale 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. FALL & SPRING.

Prerequisite: Based on a Writing Placement Exam Score, or the successful completion of ENGL-095

Satisfies: English Composition A Requirement

ENGL-100-05 English Composition A: Investigation and Writing Credits: 3 Harriett Jernigan

Th 4:15PM - 7:00PM Room: 16C

Eligibility to take this course is based on a Writing Placement Exam Score, or the successful completion of ENGL-095. 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 Zora Neale 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. FALL & SPRING.

Prerequisite: Based on a Writing Placement Exam Score, or the successful completion of ENGL-095

Satisfies: English Composition A Requirement

# Course Schedule

## Course Schedule

ENGL-101P-01 English Comp B: Visual Poetry, Artists Books and Electronic Literature: Collaborations in Language Across Media Credits: 3 Jessica Beard

Th 4:15PM - 7:00PM Room: 16A

In this class students will explore the multi-media, interdisciplinary world of literature as it is enhanced by and in conversation with innovations in technology. Whether shaped by the shifting shape of the artist's book, the virtual world of new media, or the generic shifts of literary forms themselves, the works we encounter in this course will call attention to how creative works are produced in conversation with the changing nature of their more formal elements.

Prerequisite: ENGL-100

Satisfies: English Comp B Requirement; Liberal Arts Elective.

ENGL-101Q-01 English Comp B: Contemporary Queer Literature Credits: 3 Liz Green

Tu 4:15PM - 7:00PM Room: 20B

We live in a post-repeal-of-DOMA world. Things are looking better for queers...right? This class will explore and complicate that assertion through its exploration of contemporary queer literature. What are the possibilities of queer politics, and how can our investigation of a queer poetics revive the queer political imagination? We will read Mattilda Bernstein Sycamore's memoir *The End of San Francisco*, Jeanette Winterson's novel *Written on the Body*, Justin Torres' novel *We the Animals*, Adrienne Rich, Daphne Gottlieb, and Meg Day's poetry, and Tony Kushner's play *Angels in America*.

Prerequisite: ENGL-100

Satisfies: English Comp B Requirement; Liberal Arts Elective.

ENGL-101R-01 English Comp B: Ecopoetics Credits: 3 Genine Lentine

Tu 4:15PM - 7:00PM Room: MCR

In this writing course, which satisfies the English Comp B requirement, we'll read the work of writers who conceptually and formally engage with questions of self and landscape, writers who take the "out" out of going "out" into "Nature." We'll consider the notion of "nature" from a critical perspective, especially in relationship to where that term places human involvement. In the first issue of the journal, *Ecopoetics*, in 2001, editor Jonathan Skinner wrote: "the 'Eco' here signals-no more, no less-the house we share with several million other species, our planet Earth." He continues, 'Poetics' is used as poesis or making, not necessarily to emphasize the critical over the creative act (nor vice versa). Thus: ecopoetics, a house making.' Over the semester, we'll consider the wide range of literary works that fall within this "house," including nature poetry, environmental poetry, and field essays. Students will develop analytical and critical skills in reading and writing about literary works, and in thinking in an interdisciplinary way about environmental concerns. The course includes a semester-long interdisciplinary class project in the SFAI meadow.

Prerequisite: ENGL-100

Satisfies: English Comp B Requirement; Liberal Arts Elective

ENGL-200A-01 Word As Material: Creative Writing for Visual Artists Credits: 3 Miah Jeffra

Tu 9:00AM - 11:45AM Room: 20B

What is it about creative writing that appeals to so many artists? From Julian Schnabel to Pablo Picasso to Yoko Ono, visual artists have used creative writing to deepen their relationship with the way they engage in the world and enrich their studio practice. Some have even, arguably, gone on to become more noteworthy for their use of the written word as expression (in the cases of David Wojnarowicz or Kathy Acker). So, how does one achieve this? How does one learn to work with the written word as a creative medium? How does one learn what the written word can communicate about the creative process, and more profoundly, the unique human experience? In this course, students will experiment with different writing forms as well as create original work using a variety of genres: poetry, prose and drama. There will be an emphasis on developing an understanding of narrative components, structure, style, voice and complexity, and feeling the possibilities of the word when played with. This class is student-based in that discussion, interpretation, and written responses both creative and critical are emphasized.

Prerequisite: ENGL-101

Satisfies Liberal Arts Elective

# Course Schedule

## Undergraduate : Fall 2015 : Filmmaking

Course Schedule	
<p>FM-100-01 Introduction to Film Credits: 3 Christopher Coppola</p> <p>Tu Th 7:30PM - 10:15PM Room: 26</p> <p>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 makin 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.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Film Requirement; Film Elective; Studio Elective; Media Breadth Requirement</p>	
<p>FM-100-02 Introduction to Film Credits: 3 Kerry Laitala</p> <p>Tu Th 9:00AM - 11:45AM Room: 26</p> <p>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 makin 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.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Film Requirement; Film Elective; Studio Elective; Media Breadth Requirement</p>	
<p>FM-100-03 Introduction to Film Credits: 3 Dale Hoyt</p> <p>M W 1:00PM - 3:45PM Room: 26</p> <p>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 makin 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.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Film Requirement; Film Elective; Studio Elective; Media Breadth Requirement</p>	
<p>FM-101-01 Film Production/Post Production I Credits: 3 Jeff Rosenstock</p> <p>F 1:00PM - 3:45PM Room: 26 F 4:15PM - 7:00PM Room: 26</p> <p>The goal of this course is to provide the skills necessary to create moving pictures that effectively articulate a vision and importantly prepares students for Production 2 in the spring. Whether working in an experimental, narrative or documentary framework, you will become familiar with the tools and skills necessary to create work with both analog (celluloid) and digital technology. We will explore the qualities inherent in motion picture filmmaking as well as digital video, and examine and compare 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 you 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.</p> <p>Prerequisite: Introduction to Film</p> <p>Satisfies: Film Production/Post Production I Requirement; Film Elective; Studio Elective; Media Breadth Requirement</p>	

# Course Schedule

## Course Schedule

FM-102-01 Beginning Video Credits: 3 Tim Sullivan

Tu Th 7:30PM - 10:15PM Room: 8

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.

Prerequisite: none

Satisfies: New Genres Elective; Film Elective; Studio Elective; Off-Campus Study Requirement

FM-102-02 Beginning Video Credits: 3 Anne Colvin

M 1:00PM - 3:45PM Room: 8  
W 1:00PM - 3:45PM Room: DMS2

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.

Prerequisite: none

Satisfies: New Genres Elective; Film Elective; Studio Elective; Off-Campus Study Requirement

FM-106-01 Sound Design Credits: 3 Jim McKee

M W 4:15PM - 7:00PM Room: 26

This course investigates the art and practice of sound design and how it enhances our perception of film, radio, theater and public exhibits. Included is a brief history of theater and film sound from its inception with stage props, silent movie piano scores and pit orchestras to present day multi-channel Dolby Atmos surround sound mixes. Students will explore the various categories of sound: dialog, music, sound effects and Foley. Best practice techniques commonly used by professionals in film and radio will be presented in class discussion and examples. Hands on tutorials for location and production recording, studio dialog recording and editing, music editing and basic mixing techniques will be a part of weekly assignments and class projects. Students will be encouraged to work in groups and on individual sound pieces to be presented throughout the course and critiqued at mid-semester and final. Sample works from each category and from selected Bay Area legends in film, radio and installations will be presented and examined. Professional sound designers will give presentations through examples of their art.

Prerequisite: none

Satisfies: Film Elective; Studio Elective; Media Breadth Requirement

FM-208-01 Electrographic Sinema Credits: 3 Mike Kuchar

F 9:00AM - 11:45AM Room: 8  
F 1:00PM - 3:45PM Room: 8

Electrographic Sinema is an opportunity to learn the basics of production while collaborating on the latest in a long line of testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production including lighting, set and costume design, dialogue, directing, acting, special effects and make-up/ hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the legendary "AC/DC Psychotronic Teleplays" course is a collaborative cinematic adventure with a twist: the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.

Prerequisite: Sophomore Standing; Take Introduction to Film.

Satisfies: Film Distribution Requirement; Film Elective; Studio Elective



# Course Schedule

## Course Schedule

FM-211-01 The Art of Screenwriting I Credits: 3 Natasha V

Tu Th 7:30PM - 10:15PM Room: 25

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. Students will come up with log lines and premises to build story ideas and create characters, write treatments and character bios to develop the story and characters, break the story down into a sequence outline, then put it all into screenplay format where they describe scenes visually, and write and sharpen dialogue. Students will write two types of short screenplays: a personal short (write what you know) and a piece that is either an adaptation or a genre piece. The course will also be linked to The Craft of Film Directing, in which screenwriting students will collaborate with film directing students to realize screenplays into short narrative films. The course will also spotlight two master screenwriters, studying one of their screenplays and the film made from it. Advanced students may repeat the course to work on a longer screenplay project with the instructor's permission.

Prerequisite: Sophomore Standing; Introduction to Film

Satisfies: Art of Screenwriting Requirement; Film Distribution Requirement; Film Elective; Studio Elective;

FM-213-01 Radical Light: Experimental Ceulluloid Traditions and Practices Credits: 3 Kerry Laitala

W 9:00AM - 11:45AM Room: 8

W 1:00PM - 3:45PM Room: 8

This course will use the important publication Radical Light- Alternative Film and Video in the San Francisco Bay Area as a springboard to dive into the past, explore its depths and pay tribute to its contribution to the burgeoning underground scene today. In-class demonstrations will explore the phenomena of light and motion studies including apparent motion. The class studies techniques such as: found footage, stop motion, cut- out animation, time lapse, and in-camera investigations both in the studio and on location. Students will make work in the tradition of subgenres from within the realm of experimental film and video: Psycho-drama, lyrical film, mythopoetic cinema, structural cinema, trance film, etc. The practitioners who pioneered these forms will become inspirational models. We will examine and discuss works by (but not limited to): Brakhage, Gehr, Connor, Petersen, Strand, Broughton, Jordan, and the Nelsons. Their methodologies will be combined to create new cinematic forms. Each student will make a series of short film etudes to complement their research about the makers. Each student will present their work with regard to their mentor placing their work in this historical context.

Prerequisite: Sophomore Standing, Introduction to Film and Film Production/Post Production I

Satisfies: Film Elective; Film Distribution Requirement; Studio Elective;

FM-226-01 Improvisational Acting Credits: 3 Florentina Mocanu

Tu Th 1:00PM - 3:45PM Room: 26

This course is an introduction to the unique art form that is improvisational acting with emotion. What is an emotion? How many types of emotions can we feel? Is it right to forget them? Or can we use them to heighten our presence and confidence, to initiate a shift by indicating what is important to us not only in a daily relationship but also in your work as an actor. The aim of this class is to develop the tools needed to be 'in relationship' on stage - using your creativity, your body, your imagination. Students will learn what it takes to use their emotional history to stretch them and inhabit the character and the moment completely. Students will be able to explore acting as a means of communication - working on a wide range of challenges - from cold readings to improvisation to scene work to auditioning techniques. Students will learn how to build a relationship that doesn't stop at the camera lens...helping them seem as connected as possible. This course also develops the students' ability to go through an interview process and learn how to overcome fear related to performance. It is vital for the student to recognize their emotionally rich life experiences and use them to create an impact on the viewer/listener. This class is useful in all forms of artistic expression as it will employ various improvisational techniques that focus on recognizing initial impulses, working with a partner, being part of an ensemble, finding solutions, underscoring collaboration, attention to specificity, and understanding the seriousness of play.

Prerequisite: Sophomore Standing, Introduction to Film and Film Production/Post Production I

Satisfies: Film Elective; Studio Elective

FM-240C-01 Global Art Cinema Since 1995 Credits: 3 Alexander Greenhough

M 1:00PM - 3:45PM Room: 18

This course will introduce students to crucial technological and stylistic developments in art cinema across the world that have occurred over the past twenty years. We will situate and analyze the work of key auteurs within their respective socio-political contexts and current theoretical and critical discourses. The focus will be on filmmakers working in the Middle East, Western and Eastern Europe, and East Asia, with an emphasis on questions of transnationalism, postcolonialism, and the aesthetics (post)modernism.

Prerequisite: HTCA-101

Satisfies: History of Film Requirement; Film Elective

# Course Schedule

## Course Schedule

FM-307-01 Personal Cinema Credits: 3 Hiro Narita

M W 7:30PM - 10:15PM Room: 26

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.

Prerequisite: Film Production/Post Production I and 3 credits of 200-level FM coursework; Junior Standing

Satisfies: Personal Cinema Requirement; Advanced Film Requirement; Film Elective; Studio Elective;



# Course Schedule

## Undergraduate : Fall 2015 : History & Theory Contemp. Art

### Course Schedule

HTCA-100-01 Topics and Foundations in Global Visual Culture Credits: 3 Nicole Archer

F 9:00AM - 11:45AM Room: LH

This course will survey global art and architecture from the beginnings of art production in the prehistoric period through the end of the Middle Ages. The material will be organized in rough chronology, focused week to week thematically within specific geographical regions and historical periods including the ancient cultures of Egypt, the Near East, Greece, Rome, China, India, Africa, the Islamic world, among others. Major topics will include the origins and development of systems of writing in relation to the visual arts; the multiple and foundational definitions of "art" in various contexts; art's relation to power and propaganda in the defining of empires and nations states as they develop; and the role of art in relation to myth, religion, and ritual. The course will also focus on developing a critical vocabulary and set of concepts for understanding and articulating global visual art in both historical context and in relation to contemporary practices. This course is only offered in the fall semester

Prerequisite: none

Satisfies: Global Art History Requirement, Art History Elective

HTCA-102-01 Art Since 1945 Credits: 3 Sampada Aranke

Th 1:00PM - 3:45PM Room: LH

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them. Particular attention will be paid to the shifting nature of the art object; the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.

Prerequisite: HTCA-101 Modernity & Modernism

Satisfies: Art Since 1945

HTCA-202-01 Dialogues in Contemporary Art Credits: 3 Marc Mayer

M 4:15PM - 7:00PM Room: MCR

This course will allow undergraduates to more fully engage with the artistic and intellectual possibilities represented by the distinguished roster of visiting artists and scholars hosted by SFAI each semester. Students in Dialogues in Contemporary Art will use the rich schedule of artist and scholar lectures, screenings, and more as the foundation for a syllabus that encourages in-depth exploration of the work and thinking represented by these exemplary practices. Thus, each semester will cover a different range of artists, critics, and scholars, providing opportunities to investigate the multiple theoretical and critical frameworks informing contemporary practice on a global scale. Students will attend lectures and presentations, be provided with additional reading and visual material for further inquiry, meet with visiting artists and scholars for further discussion and exchange, and use what they have learned in these forums as a resource "archive" for final papers and projects. Requirements include regular attendance at all lectures and discussions, intensive reading in the history and theory of contemporary art, and the demonstration of significant research work through a final project or paper on a topic determined in consultation with the instructor.

Prerequisite: ENGL 101 and HTCA-102

Satisfies: Dialogues in Contemporary Art Requirement; Art History Elective; Liberal Arts Elective; Off-Campus Study Requirement

HTCA-220I-01 Between Dreams and Reality: Surrealism and Magic Realism in the Americas Credits: 3 Berit Potter

W 4:15PM - 7:00PM Room: 20B

"With the onset of World War II and the escalating persecution of "degenerate art," a mass migration of avant-garde artists fled from Europe. The relocation of many notable European avant-garde artists to the Americas had an immense impact on the development of modern art in the Caribbean, Mexico, and United States. This course will examine the relocation of Surrealist artists and intellectuals from Europe to New York, Mexico City, Los Angeles, and San Francisco, and investigate the diverse iterations of Surrealism, its associations, and opponents in the Americas. Drawing heavily on the writings of Freud, the Surrealists explored the unconscious mind through free association and dream analysis. While many artists in the Americas were deeply influenced by Surrealist methods, some, like Frida Kahlo, rejected her association with the movement. As Kahlo famously stated, "I never paint by dreams or nightmares. I paint my reality." US painters like Paul Cadmus explored the absurd, magical or mysterious by creating images rooted in reality, through a style known as Magic Realism. Even Wolfgang Paalen, an influential figure in the Surrealist movement, rejected Surrealism after relocating to Mexico, and later San Francisco, and formed a new movement called Dynaton, which sought to express timeless and universal subject matter through abstract."

Prerequisite: HTCA-101 and ENGL-101

Satisfies: Art History Elective; Liberal Arts Elective Global Cultures Requirement

# Course Schedule

## Course Schedule

HTCA-302-01 The Archive and Document: Cache Rules Everything Around Me Credits: 3 Lydia Brawner

W 4:15PM - 7:00PM Room: 18

From a museum's treasures to yesterday's Instagram post, what is it that compels us to save, catalogue and preserve? How does art participate in and metaphorize this compulsion? Our class will investigate the archival object as both a realistic necessity for most art makers as well as a site of play and transformation of cultural memory. Through close readings of theoretical texts and work by artists including Walid Radd, Tino Segal, Marina Abramovic and Julie Ault, as well as hands-on work with our own rich archives at SFAI, students will develop skills in both how to use archives as well as how to critically question them.

Prerequisite: Take HTCA-102 and ENGL-101

Satisfies: Art History Elective; Critical Studies Elective; Liberal Arts Elective

HTCA-398-01 Directed Study Credits: 3 Lauren MacDonald

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his or her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing and Instructor Permission



# Course Schedule

## Undergraduate : Fall 2015 : Humanities

Course Schedule	
HUMN-214-01	<p>Protest Poetics: Art and Spectacle in Movement Building Credits: 3 Armin Fardis</p> <p>Th 9:00AM - 11:45AM Room: 20B</p> <p>This course looks to the multiple valences of art as strategy in 20th and 21st century movement building. Addressing critical questions of semiotics, iconography, and the simultaneous treachery and power of the visual, we will examine manipulation of death, the body, proliferation and mass, proscriptions of gender and citizenship into art and spectacle that is at turns disruptively comic and troublingly violent. Throughout the course, we will study W.E.B. DuBois' historical pageants, Maze Prison Dirty Protests and Hunger Strikes, the visual art and sartorial imaging of the Black Panthers, Young Lords, and Brown Berets, the protest work of AIDS activism, various iterations of anti-war art, political cartoons, and even more recent movements like fat acceptance or body positivity. With guest lectures, investigation of local archives, and engagement with scholars like Diana Taylor, Kaja Silverman, Patrick Anderson, Jane Rhodes, Kirk Fuoss, Huey Copeland, Jane Blocker, students will explore the fault lines of art and efficacy in the context of political change.</p> <p>Prerequisite: ENGL-101</p> <p>Satisfies: 3 units of the 6-unit Humanities Requirement; Liberal Arts Elective; Studies in Global Cultures Requirement; Critical Studies Elective</p>
HUMN-215-01	<p>Hilarious!: On Comedy and the Sense of Humor Credits: 3 Clark Buckner</p> <p>F 1:00PM - 3:45PM Room: 18</p> <p>Among all experiences, few provide as much unmitigated pleasure as laughing, and yet the sense of humor is rife with ambivalence. As evident in the most simplistic slapstick, its satisfactions derive, paradoxically, from the disappointment of anticipated results and the breakdown of comforting conventions. Its enjoyment is sometimes so intense that it verges on being unpleasant. While viscerally immediate, humor also depends upon a shared, social understanding. It both subverts and sustains social norms. And, despite its levity, it entails an unavoidable cruelty. As a study in philosophical aesthetics, this course will explore these dialectics in laughter and the sense of humor. We will appeal to Aristotle's, Freud's, and Bergson's theories, among others, and we will undertake a sustained study of comedic forms with particular emphasis on modern American culture, including the work of: Mark Twain, Charlie Chaplin, the Marx Brothers, Richard Pryor, Lilly Tomlin, John Belushi, and Sarah Silverman.</p> <p>Prerequisite: ENGL-101</p> <p>Satisfies: 3 units of the 6-unit Humanities Requirement; Critical Studies Elective; Liberal Arts Elective</p>
HUMN-217-01	<p>"a Common Understanding of These Rights &amp; Freedoms": Human Rights From Colonialism to Guantanamo Credits: 3 Andrea Dooley</p> <p>M 4:15PM - 7:00PM Room: 18</p> <p>We tend to think of human rights as a "modern" idea, however, in 1542, Bartolomé de las Casas wrote one of the first recorded polemics on the mistreatment and human rights of the subjects in the "new world". The concept of universal human rights emerged over time and in moments such as the French Revolution, and texts such as the declaration of the Rights of Man, and later the UN Declaration on Human Rights. In each case, new applications and ways of thinking about rights emerged. This course will introduce students to the comparative study of human rights and will trace their historical and practical foundations in various time periods and communities. Asking along the way: What the role of NGO organizations is in the enforcement and protection of human rights? How events like 9/11 impact the application and interpretation of human rights?</p> <p>Prerequisite: ENGL-101</p> <p>Satisfies: 3 units of the 6-unit Humanities Requirement; Liberal Arts Elective; Studies in Global Cultures Requirement; Critical Studies Elective</p>
HUMN-218-01	<p>Homo Economicus: Staging Political Economy Credits: 3 Dale Carrico</p> <p>Tu 1:00PM - 3:45PM Room: 18</p> <p>Capitalism is so funny we forgot to laugh. In this course we will be reading plays from over three hundred years of mannered comedy. From Early Modern Restoration comedies starring libertine rebels to High Modern, high camp dandies, à la Oscar Wilde, and Late Modern space oddities, the likes of David Bowie. Students will not only read these hilarious and hell-raising plays, but stage key scenes in class in an effort to inhabit these works more viscerally. The premise of the course is that these plays stage efforts to satirize and cope with the definitive contradictions of modern capitalism and with the paradoxes of corporate-militarist societies and cultures more generally. Key readings from political economy and cultural theory will help us grapple with the plays and the spectacle they make of themselves. Consider the course a contribution to Urbane Studies.</p> <p>Prerequisite: ENGL-101</p> <p>Satisfies: 3 units of the 6-unit Humanities Requirement; Critical Studies Elective; Liberal Arts Elective</p>

# Course Schedule

## Course Schedule

HUMN-219-01 Women and Islam Credits: 3 Carolyn Duffey

M 4:15PM - 7:00PM Room: 20B

To discuss women and Islam in a Western context often invites a remarkably uniform and facile response, which involves Gayatri Spivak's famous formulation of "white men (and certainly white women) saving brown women from brown men." This course will conversely investigate the multiple perspectives from the Middle East and diasporic communities in Europe and North America which complicate and deepen any understanding of women and Islam in the 21st century. The intersections of religion, race and gender in the history, practice and reaction to Islam, as interpreted by theorists like Fatima El-Tayeb, Leila Ahmed, Lila Abu-Lughod, and Saba Mahmood, or novelists, poets, and filmmakers like Assia Djebar, Hanan al-Shakh, Mohja Khaf, Manijeh Hekmat sand Haifaa al-Mansour, along with the work of visual artists like Dena Al-Adeeb. Sama Alshaibi, Emily Jacir or Mariam Ghani will be the focus of this course. Guest speakers will add to our knowledge.

Prerequisite: ENGL-101 English B

Satisfies: Humanities; Liberal Arts Elective; Studies in Global Cultures Breadth Requirement;

HUMN-395-01 Affiliated Study Abroad Program Credits: 0 Dominic Shing

TBD

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.

Prerequisite: Junior standing, 3.0 minimum GPA, 24 credit hours completed at SFAI. Must have completed HTCA-101 and 2 200-level HUMN classes. Students must meet with their academic advisor to confirm application eligibility.

Satisfies: Studio Elective Off-Campus Study Requirement



# Course Schedule

## Undergraduate : Fall 2015 : Interdisciplinary

### Course Schedule

IN-111-01 Creative Space: The Intersection of Art and Entrepreneurship Credits: 3 Richard Andrews

W 4:15PM - 7:00PM Room: 25

In this class, students are introduced to the development of self-employment skills found by blending contemporary art practices and entrepreneurship. Through the examination of a wide range of case studies, the course focuses on the concepts involved in creating a sustainable life in the arts. How do artists design a career based on their skills and interests? How do they reach an audience? What kinds of financial management techniques do self-employed artists use? What do examples teach us about raising money to support artistic practice? How do artists connect with a community to build support? The case studies allow students to investigate the creation of artful personal business models. Coursework includes discussion and evaluation of how artists combine research and basic arts skills with the art of entrepreneurship. Special attention will be paid to social networks and other interactive platforms that foster productive communication. By the end of the course, students will be ready to connect their own artistic practice with the creation of a new venture via the Spring course offering: Culture and Commerce: The Artist as Entrepreneur.

Prerequisite: none

Satisfies: Studio Elective; Off-Campus Study Requirement

IN-113-01 Conceptual Art Practices And the Graphic Arts Using Photoshop, Illustrator, and Publishing Tools Credits: 3 J.D. Beltran

Tu Th 1:00PM - 3:45PM Room: DMS2

Photoshop, Illustrator, Publishing Tools: This course provides both a practical and conceptual introduction to two-dimensional art practices through the study of basic compositional elements, layout, and organization of ideas as actualized in various media. Principles will be investigated through the materiality of physical media (print, photography), as well as the digital media of computer, web, and mobile interfaces. Students will explore foundational layout and composition, as well as conceptual brainstorming strategies through a series of weekly studio and take-home assignments. This course also will get students deep into three of the most popular and in-demand 2D creative applications today: Photoshop, Illustrator, and InDesign. Students will focus on three important aspects of Photoshop: importing high-resolution data from a digital camera or scanner, correcting images, and creating, modifying, and compositing images. Illustrator is a vector-based drawing program, and an essential tool for expressing and formatting one's ideas in the graphic arts, including layout and typography. InDesign is an electronic publishing and page layout application, the industry standard in print publishing, which allows for the creation of sophisticated and elegant multipage documents such as books, magazines, and brochures. Students will learn the process of setting up a publication through working with type, layout, artwork, and styles. Visual literacy skills will be developed through class projects, group critiques, artist lectures, and student presentations of work.

Prerequisite: none

Satisfies: Art and Technology Digital Media Distribution; Art and Technology Elective; Design and Technology Conceptual Design and Practice Distribution Requirement; Design and Technology Communications Design Distribution Requirement; Design and Technology Elective; Studio Elective; Media Breadth Requirement

IN-114-01 Collage Credits: 3 Mark Van Proyen

M W 1:00PM - 3:45PM Room: 117

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.

Prerequisite: none

Satisfies: Drawing Elective; Painting Elective; Studio Elective; Drawing Breadth;

IN-390-01 Senior Review Seminar Credits: 3 John Priola

Tu 4:15PM - 7:00PM Room: 16A

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. FALL & SPRING.

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA

# Course Schedule

## Course Schedule

IN-390-02 Senior Review Seminar Credits: 3 Brad Brown

M 9:00AM - 11:45AM Room: 16A

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. FALL & SPRING.

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA

IN-390-03 Senior Review Seminar Credits: 3 Rebecca Goldfarb

W 1:00PM - 3:45PM Room: 9

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. FALL & SPRING.

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA

IN-391-01 Honors Interdisciplinary Studio Credits: 3 To be Announced

TBD

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.

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-02 Honors Interdisciplinary Studio Credits: 3 John De Fazio

TBD

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.

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-03 Honors Interdisciplinary Studio Credits: 3 Caitlin Mitchell-Dayton

TBD

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.

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

# Course Schedule

## Course Schedule

IN-391-04 Honors Interdisciplinary Studio Credits: 3 Luke Butler

TBD

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.

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-05 Honors Interdisciplinary Studio Credits: 3 Terry Powers

TBD

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.

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-06 Honors Interdisciplinary Studio Credits: 3 Nicole Archer

TBD

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.

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-07 Honors Interdisciplinary Studio Credits: 3 Jeremy Morgan

TBD

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.

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-08 Honors Interdisciplinary Studio Credits: 3 Asuka Ohsawa

TBD

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.

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

# Course Schedule

## Course Schedule

IN-391-09 Honors Interdisciplinary Studio Credits: 3 Timothy Berry

TBD

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.

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-10 Honors Interdisciplinary Studio Credits: 3 Lindsey White

TBD

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.

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-11 Honors Interdisciplinary Studio Credits: 3 Joshua Smith

TBD

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.

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-12 Honors Interdisciplinary Studio Credits: 3 Keith Boadwee

TBD

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.

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-14 Honors Interdisciplinary Studio Credits: 3 Chris Kubick

TBD

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.

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

# Course Schedule

## Course Schedule

IN-392-01 Affiliated Study Abroad Program-Studio Electives Credits: 15 Jill Tolfa

TBD

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. Requirement: 2nd Semester Sophomore Standing. Minimum 3.0 GPA. Must have completed 2 HTCA classes and 1 HUMN class. Academic advisor must confirm eligibility.

Prerequisite: 2nd Semester Sophomore Standing. Minimum 3.0 GPA. Must have completed 2 HTCA classes and 1 HUMN class. Academic advisor must confirm eligibility.

Satisfies: Studio Elective Off-Campus Study Requirement

IN-393-01 AICAD Mobility Exchange Credits: 15 Jill Tolfa

TBD

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. FALL & SPRING.

Prerequisite: 2nd Semester Sophomore Standing. Minimum 3.0 GPA. Must have completed 2 HTCA classes and 1 HUMN class. Academic advisor must confirm eligibility.

Satisfies: Off-Campus Study Requirement

IN-395-01 International Partner Exchange Credits: 12 Jill Tolfa

TBD

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. FALL & SPRING.

Prerequisite: 2nd Semester Sophomore Standing. Minimum 3.0 GPA. Must have completed 2 HTCA classes and 1 HUMN class. Academic advisor must confirm eligibility.

Satisfies: Off-Campus Study Requirement

IN-396-02 Internship Credits: 3 Christian Frock

Tu 4:15PM - 7:00PM Room: 16C

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 faculty and peers in classroom discussions about their experience. Students must have their internship approved by the instructor and complete their internship while enrolled in the class. Students must complete a minimum of 75 - 90 hours of work with the host organization (approx. 6 hours/week). Class discussions, readings and site visits to Bay Area arts organizations are designed to familiarize students with the principles and functions of different organizations in the arts landscape. Guest speakers will present on their professional experience and offer expertise on working in the arts sector. Students will be required to complete a weekly reading assignment, in addition to fulfilling the internship requirements.

Prerequisite: Junior Standing

Satisfies: Studio Elective; 3 units of the 6 Unit Off-campus Study Requirement

# Course Schedule

## Course Schedule

IN-397-01 BFA Exhibition Credits: 0 Paul Klein

TBD

All graduating students must register for the spring BFA Graduate Exhibition. 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 into 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.

Prerequisite: Senior Standing

Satisfies BFA Exhibition Requirement

IN-398-01 Directed Study Credits: 3 Nicole Archer

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with their faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 3 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior Standing. By application only.

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398-02 Directed Study Credits: 3 Robert Linder

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with their faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 3 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior Standing. By application only.

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-399-01 Independent Study Credits: 12 To be Announced

TBD

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. Junior standing; 3.5 GPA. By Application only

Prerequisite: Junior Standing and 3.5 GPA.

Satisfies the Off-Campus Study Requirement, Studio Elective. Liberal Arts Elective by special approval only.

# Course Schedule

## Undergraduate : Fall 2015 : Mathematics

### Course Schedule

MATH-113-01 Mathematics: a Visual History Credits: 3 Elizabeth Travelslight

W 7:30PM - 10:15PM Room: 18

Whether it is loved or loathed, mathematics has had a profound influence on the way humans engage with the world and each other. In this course, students will survey a history of modern mathematics alongside a parallel history of art and technology, while also exploring some of the more intriguing divergent paths of math (and art). Students will undertake topical exploration of key mathematical concepts and techniques, including axioms, Euclidean geometry, analytic geometry, zero, base-counting systems, and fractals.

Prerequisite: none

Satisfies: Mathematics/Science Requirement; Liberal Arts Elective

MATH-116-01 Making Space: Alternative Perspectives Credits: 3 Elizabeth Travelslight

F 1:00PM - 3:45PM Room: 25

Geometry is usually considered the "science of space." But what is space anyway? Students in this course will undertake a broad historical survey of geometry and spatial representation, across cultures including Chinese, Navajo, Inuit, Australian Aborigine, African and Western/European practices. We will also explore the stunning variety of methods artists across disciplines use to shape and represent space. Along the way we will consider abstract versus material notions of space, classical and analytic geometry, boundaries, fractals, higher dimensions, perspective, poetics, landscape, architecture, the technological, and the virtual as well as the way in which the "shape" of space may be contingent upon the particularities of embodied subjects. Instruction and discussion of theoretical concepts and mathematical practices will be paired with collaborative analysis of relevant works of art and examples from popular culture.

Prerequisite: none

Satisfies: Mathematics/ Science Requirement; Liberal Arts Elective; Studies in Global Cultures Requirement



# Course Schedule

## Undergraduate : Fall 2015 : New Genres

### Course Schedule

NG-100-01 New Genres I Credits: 3 Rigo 23

M W 4:15PM - 7:00PM Room: 10

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. FALL & SPRING.

Prerequisite: none

Satisfies: New Genres I Requirement, New Genres Elective, Studio Elective, Media Breadth Requirement

NG-100-02 New Genres I Credits: 3 Keith Boadwee

Tu Th 1:00PM - 3:45PM Room: 9

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. FALL & SPRING.

Prerequisite: none

Satisfies: New Genres I Requirement, New Genres Elective, Studio Elective, Media Breadth Requirement

NG-100-03 New Genres I Credits: 3 Tony Labat

Tu Th 9:00AM - 11:45AM Room: 10

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. FALL & SPRING.

Prerequisite: none

Satisfies: New Genres I Requirement, New Genres Elective, Studio Elective, Media Breadth Requirement

NG-101-01 New Genres II Credits: 3 Sharon Grace

M W 1:00PM - 3:45PM Room: 10

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.

Prerequisite: New Genres I

Satisfies: New Genres II Requirement; New Genres Elective; Studio Elective;

# Course Schedule

## Course Schedule

NG-102-01 Beginning Video Credits: 3 Tim Sullivan

Tu Th 7:30PM - 10:15PM Room: 8

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.

Prerequisite: none

Satisfies: New Genres Elective; New Genres Video Distribution; Film Elective; Studio Elective; Off-Campus Study Requirement

NG-102-02 Beginning Video Credits: 3 Anne Colvin

M 1:00PM - 3:45PM Room: 8  
W 1:00PM - 3:45PM Room: DMS2

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.

Prerequisite: none

Satisfies: New Genres Elective; New Genres Video Distribution; Film Elective; Studio Elective; Off-Campus Study Requirement

NG-114-01 Beginning Performance, Sound & Language Credits: 3 Jennifer Locke

M W 4:15PM - 7:00PM Room: 9

In this introductory studio course, we explore, deconstruct, use and abuse the specific qualities and possibilities of performance, sound, and language. As well as looking at exemplary artists' work, we examine the process of meaning creation through such lexicons as non-verbal communication, text as code, the body as sculptural object, the science of how sound affects us physically, and more. Class emphasizes experimentation and risk-taking in the studio, and focuses on process rather than results.

Prerequisite: none

Satisfies: New Genres Elective; Sculpture Elective; Art and Technology Elective; Studio Elective

NG-204-01 Installation Credits: 3 Packard Jennings

Tu Th 7:30PM - 10:15PM Room: 10

This course examines the history of installation art and what defines installation art. It furthermore investigates the process and work of contemporary artists working in installation art today and discusses how installation art has transformed through the years. At the end of this course the students will have produced a series of installations based on given assignments. These assignments are meant to inspire and help along the students to eventually create projects independently and stimulate their creative approach, process, and future production as artists. Throughout the course the class will also be presented with a series of readings as well as a visiting artist presentation and lectures.

Prerequisite: NG-100 or SC-100

Satisfies: New Genres Installation Distribution Requirement, New Genres Elective, Sculpture Elective, Studio Elective

# Course Schedule

## Course Schedule

NG-206-01 Photoworks: Conceptual Photography Credits: 3 Rebecca Goldfarb

Tu Th 9:00AM - 11:45AM Room: 16A

Photography has played a major role in the development of conceptual and performance art and it has gone beyond just 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. The class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution, and technique, the course will challenge students to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.

Prerequisite: Sophomore Standing and; New Genres I and New Genres II or Introduction to Photography and Contemporary Tools and Practices

Satisfies: Photography Conceptual Elective; Photoworks Requirement for New Genres; Photography Elective; New Genres Elective; Studio Elective

NG-220I-01 Sound/Image Credits: 3 Nathan Boyce

M W 7:30PM - 10:15PM Room: 8

This course focuses on the relationship between sound and image, exploring the history of sound art, with particular attention given to the installation of works and the experience of sound within an art context. Examining histories of experimental music, installation, sculpture, architecture and poetry, topics will include sound-space, collaborative approaches, synaesthesia, language/spoken text, critical listening and the psychology of sound. Students will complete exercises and assignments utilizing particular strategies related to their own work. The emphasis will be on exploration and experimentation, no technical knowledge required. Artists/movements to be considered include: John Cage, Dada, Futurists, Igor Stravinsky, Richard Wagner, Black Mountain College collaborations, Alvin Lucier, Laurie Anderson, Christian Marclay, Stephen Vitiello, Susan Philipsz, Janet Cardiff, Terry Fox, Charlemagne Palestine, Charlotte Moorman, Meredith Monk, Yoko Ono, Bruce Nauman, etc.

Prerequisite: Sophomore Standing, New Genres I and New Genres II

Satisfies: New Genres Elective; Studio Elective

NG-307A-01 Advanced Projects: Street Credits: 3 Lasse Scherffig

Tu Th 9:00AM - 11:45AM Room: 25

This post-studio course utilizes the Street as a source for material and site for the production of interventions and performances. This course is intended for upper-level undergraduates and graduate students who are working within expanded forms such as installation, video, performance, social sculpture, and photography within the public space of the Street. Its purpose is to allow selected students to concentrate on a limited number of projects that investigate the production of works in public space over the semester while considering the consequences for their actions in public. Students enrolled in this course are expected to work independently, to define their own projects to be developed and enacted both on site, and to realize goals that they have established within the context of the Street. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion focused on the historical context of Streets as a site for materials, performance, and protest), a studio class (working on projects), and a critique seminar (discussions centered around work). Field trips and visiting scholars and artists will also provide an important part of the curriculum. This is not a graffiti focused class.

Prerequisite: Junior Standing, 1 200-level NG course

Satisfies New Genres Elective; Studio Elective; Off-Campus Study Requirement

NG-398-01 Directed Study Credits: 3 Lisa Blatt

TBD

Directed Study is designed for education needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

# Course Schedule

## Undergraduate : Fall 2015 : Painting

### Course Schedule

PA-100-01 Painting I: Materials and Methods Credits: 3 Dewey Crumpler

M W 1:00PM - 3:45PM Room: 115

This course is a structured class with exercises designed to optimize student's 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, composition and materiality both theoretical historical. 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. 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.

Prerequisite: none

Satisfies: Painting I Requirement; Painting Elective; Studio Elective; Drawing Breadth Requirement

PA-100-02 Painting I: Materials and Methods Credits: 3 Laurie Fendrich

W F 1:00PM - 3:45PM Room: 114

This course is a structured class with exercises designed to optimize student's 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, composition and materiality both theoretical historical. 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. 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.

Prerequisite: none

Satisfies: Painting I Requirement; Painting Elective; Studio Elective; Drawing Breadth Requirement

PA-100-03 Painting I: Materials and Methods Credits: 3 Brad Brown

F 1:00PM - 3:45PM Room: 115

F 4:15PM - 7:00PM Room: 115

This course is a structured class with exercises designed to optimize student's 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, composition and materiality both theoretical historical. 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. 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.

Prerequisite: none

Satisfies: Painting I Requirement; Painting Elective; Studio Elective; Drawing Breadth Requirement

PA-100-04 Painting I: Materials and Methods Credits: 3 Zina Al-Shukri

Tu Th 9:00AM - 11:45AM Room: 116

This course is a structured class with exercises designed to optimize student's 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, composition and materiality both theoretical historical. 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. 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.

Prerequisite: none

Satisfies: Painting I Requirement; Painting Elective; Studio Elective; Drawing Breadth Requirement

# Course Schedule

## Course Schedule

PA-100-05 Painting I: Materials and Methods Credits: 3 Terry Powers

Tu Th 9:00AM - 11:45AM Room: 114

This course is a structured class with exercises designed to optimize student's 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, composition and materiality both theoretical historical. 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. 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.

Prerequisite: none

Satisfies: Painting I Requirement; Painting Elective; Studio Elective; Drawing Breadth Requirement

PA-101-01 Painting II Credits: 3 Jeremy Morgan

Tu Th 1:00PM - 3:45PM Room: 114

This course provides intermediate 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. FALL & SPRING.

Prerequisite: Painting I

Satisfies: Painting II, Painting Elective, Studio Elective, Drawing Breadth Requirement

PA-101-02 Painting II Credits: 3 Caitlin Mitchell-Dayton

Tu Th 4:15PM - 7:00PM Room: 117

This course provides intermediate 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. FALL & SPRING.

Prerequisite: Painting I

Satisfies: Painting II, Painting Elective, Studio Elective, Drawing Breadth Requirement

PA-101-03 Painting II Credits: 3 Bruce McGaw

M W 9:00AM - 11:45AM Room: 116

This course provides intermediate 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. FALL & SPRING.

Prerequisite: Painting I

Satisfies: Painting II, Painting Elective, Studio Elective, Drawing Breadth Requirement

# Course Schedule

## Course Schedule

PA-101-04 Painting II Credits: 3 Luke Butler

M W 1:00PM - 3:45PM Room: 116

This course provides intermediate 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. FALL & SPRING.

Prerequisite: Painting I

Satisfies: Painting II, Painting Elective, Studio Elective, Drawing Breadth Requirement

PA-114-01 Collage Credits: 3 Mark Van Proyen

M W 1:00PM - 3:45PM Room: 117

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.

Prerequisite: none

Satisfies: Drawing Elective; Painting Elective; Studio Elective

PA-209-01 Technology and Painting Credits: 3 Kal Spelletich

M W 7:00PM - 10:15PM Room: 105

This class is focused on painters and other 2-D artists that have never used technology. If you have problems changing flashlight batteries, this is the class for you! The class focuses on hybrid art and technology projects for non-tech people (but, if you are a techie there lots to learn too!). Programming and coding are not expected outcomes. You will learn about movement, lights, sensors, machines and robots and how to incorporate this technology into your work. This is a student project driven class, realizing students' ideas for light, motion and robotic pieces. Artists since Leonardo Da Vinci have used technology. More recently, Robert Rauschenberg, Jasper Johns, Barry McGee, Chris Johanson and Alicia McCarthy are using technology to broaden their palette as technology activates the realm of traditional media.

Prerequisite: Sophomore Standing; Intro to Art and Technology or Painting I or Drawing I

Satisfies: Art and Technology Elective Media Techniques Distribution Communications Design Distribution Design and Technology Elective Painting Elective Studio Elective

PA-220C-01 Narrative Painting Credits: 3 Caitlin Mitchell-Dayton

Tu Th 1:00PM - 3:45PM Room: 117

Both contemporary and historical narrative painting propose meaning across a broad and complex range of possibilities. Neo Rausch's surreal landscapes invite decoding but resist final interpretation; Lucien Freud can make two people in a room function like a short novel; for a decade, Peter Doig has drawn visual fuel from a single horror movie scene. Issues of contemporary culture, fantasy, politics, celebrity and lived experience all inform current narrative painting practices, while inextricable ties connect these works to this strongest of all threads in art history. Studio projects will focus on construction of a body of work referencing an extended narrative. A parallel for these serial paintings might be film stills, "key frames" from a longer, complex story, all of which necessarily cannot (and should not) be shown; the narrative need not be delivered in a linear way, and its construction can rely more on intuition than unassailable logic.

Prerequisite: PA-101

Satisfies: Painting Elective, Studio Elective

# Course Schedule

## Course Schedule

PA-220D-01 Visualizing Culture in Contemporary Painting Credits: 3 Taravat Talepasand

W F 9:00AM - 11:45AM Room: 117

Throughout time, man has punctuated his existence with ritualized celebrations in honor of life, death, time, nature, love, God, and country. In the 19th century, painters employed allegory, mythology, and history to depict the events and concerns of their own time. This course considers how the concepts that constitute culture evolve through shifts in imagery-imagery that is by turns familiar, unknown, profound, and taboo. Students will investigate the ways in which cultural traditions become crossed and how that translation changes our understanding of a contemporary sensibility that engages symbolism, formal structure, personal revelation, and humor. Students will strive to invent imagery and objects inspired by those traditions but informed by a contemporary sensibility. The goal is to make art that piques the curiosity and engages the imagination through symbolism, structure, anticipation + revelation, humor, and surprise. What are the visual possibilities for expressing contemporary sociopolitical issues? In the nineteenth century, painters employed allegory, mythology, and history to depict the events and concerns of their own time in the "grand genre"-what is known today as the "history painting." These artists deftly used legible narrative and visual conventions to convey moral or intellectual messages of particular significance to their time. For artists today who are interested in current events, the template of the "history painting" serves as a rich framework for investigating the pressing political and social issues of our time. This course considers how the concepts that constitute culture evolve through shift in imagery-imagery that is, but turns, familiar, unknown, profound, and taboo. Students will investigate the ways in which cultural traditions become crossed and how that translation changes our understanding of a contemporary sensibility that engages symbolism, formal structure, personal revelation, and humor. Students will be encouraged to particularize their use of the painting medium, their approach to subject matter, and their written statements. The course includes studio work, individual and group critique, supplemental reading, and visual presentations of history and contemporary artists.

Prerequisite: Sophomore Standing, Painting 1 and Painting 2

Satisfies: Painting Elective; Studio Elective;

PA-220U-01 Speculative Painting Credits: 3 Kim Bennett

Tu Th 4:15PM - 7:00PM Room: 115

Speculative fiction, as science fiction is sometimes called, involves the collision of the real with the unreal, or not-real-yet. In this course we will engage in research and observation of the way things are, or appear to be, and combine these findings with radical imaginary conditions (moon colony existence, 500 years of severe drought, reincarnation) to produce a body of work. Alternatively you can process your findings through imaginary personae (ascended beings, drones, post-singularity human remnants). We will take inspiration from the generative imaginations of Ursula K. Le Guin and Eileen Gunn, whose short works will be read in the class. The powerful thing about speculative fiction is that it leapfrogs over the status quo of realist representation and gives us surprising insight into possibilities for changing the life we are leading right now. We want to make painting for a new and better world, based on intense observation and embodied experience of our magnificent and heartbreaking universe. Work completed in this course will include: paintings, drawings, dream journals, handmade books, models, data visualizations.

Prerequisite: Sophomore Standing, Painting I and Painting II;

Satisfies: Painting Elective; Studio Elective

PA-220V-01 Embedded: Finding the Conceptual Within the Physical Credits: 3 Kate Nichols

M W 4:15PM - 7:00PM Room: 117

Each process and material we engage with as painters offers us multiple ways of accessing-and creating-meaning. In this course, we dig deeply into the physicality of our work to discover its conceptual implications. An experimental course, Embedded offers students an opportunity to open up and challenge their painting practice. You will be encouraged to explore improvised, non-traditional painting tools, and a myriad of physical phenomena that painting can encompass. We'll slice and dice kitchen-, laboratory-, and studio-based practices as we engage in purposeful play at the outer reaches of painting. And, in doing so, we will come closer to understanding what lies at painting's core. Expect to get quite dirty. Your own extended conversation with a few materials and processes of your choosing will form the backbone of this course. In addition to your direct physical engagement, you'll broaden your understanding by researching the materials and processes on which you'll focus. Together, we'll consider a broad spectrum of contemporary artists whose diverse practices are characterized by deep engagement with the physical world, such as: Sigmar Polke, Luka Fineison, Karla Black, Anish Kapoor, Liz Deschenes, Leslie Shows, Tauba Auerbach, Tara Donovan, and James Acord.

Prerequisite: Sophomore Standing, Painting I and Painting II;

Satisfies: Painting Elective; Studio Elective

PA-220X-01 The Third Thing Credits: 3 Terry Powers

W F 9:00AM - 11:45AM Room: 115

What happens when two supposedly paradoxical methods, abstraction and representation of the physical world, come together and lose their identity? The result is what Ed Moses calls "the third thing." We will search for The Third Thing by stumbling around, being foolish, taking risks, and experimenting with different approaches to painting. We will explore different methods of making work where we lose control of the outcome, but remain in touch with the process. Disappointments and perceived failures will act as catalysts for profound reinvention. In the class investigation of the work, emphasis will be placed on an atmosphere of open discourse and amicability. Slide lectures, readings, critiques, and class discussions will amplify and promote our search.

Prerequisite: Sophomore Standing, Painting I and Painting II;

Satisfies: Painting Elective; Studio Elective

# Course Schedule

## Course Schedule

PA-300-01 Advanced Topics and Projects Credits: 3 Taravat Talepasand

Tu Th 7:30PM - 10:15PM Room: 114

Advanced projects is an advanced painting course that expects students to solve a sequence of conceptual painting problems through self-directed research and critical analysis. Through studio projects that engage broad topics in painting, students will redefine their own personal interests and individual aesthetic. This course leads students to develop a greater level of conceptual knowledge and technical skill, which prepares them for the self-generated problems of advanced studio work and an independent professional practice after their undergraduate studies. Studio projects will be augmented by critical readings, illustrated lectures and visits to contemporary art exhibitions.

Prerequisite: Junior Standing

Satisfies: Painting Elective; Studio Elective

PA-302-01 Extreme Painting: Wet on Wet Vs. The Slow Cooker Credits: 3 Matthew Borruso

Tu Th 1:00PM - 3:45PM Room: 115

The premise for this course is quite simple. Throughout the semester on alternating days we will work on two distinct projects which address two extreme ends of a painting practice. Firstly we will focus on alla prima painting, completing entire pieces in single class sessions. This direct wet on wet painting exercise will allow for a freedom that is developed within the strict time limits of the class structure. Our second project will be a single painting that is worked and developed over the entire semester. This involved piece will require a wholly different investment of time, and the engagement will be slow, contemplative, and methodical. The strategies developed in this course will address time management, the completion of work, and the many possibilities and potentials of various painting materials that can be exploited by the artist through diverse application processes.

Prerequisite: Junior Standing and one 200-level PA course

Satisfies: Painting Elective; Studio Elective

PA-380-01 Undergraduate Tutorial Credits: 3 Matthew Borruso

Tu 9:00AM - 11:45AM Room: 115

Tutorial courses provide an individualized semester of intensive, one-on-one work 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 a minimum of three times per semester.

Prerequisite: Junior Standing

Satisfies: Painting Elective; Studio Elective

PA-398-01 Directed Study Credits: 3 Jeremy Morgan

TBD

Directed Study is designed for education needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

PA-398-02 Directed Study Credits: 3 Brett Reichman

TBD

Directed Study is designed for education needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

# Course Schedule

## Course Schedule

PA-398-03 Directed Study Credits: 3 Alicia McCarthy

TBD

Directed Study is designed for education needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing



# Course Schedule

## Undergraduate : Fall 2015 : Photography

Course Schedule	
PH-100-01	<p>Introduction to Photography and the Darkroom Credits: 3 Christine Elfman</p> <p>Tu Th 9:00AM - 11:45AM Room: 16C</p> <p>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. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Photography and the Darkroom Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-100-02	<p>Introduction to Photography and the Darkroom Credits: 3 Elizabeth Bernstein</p> <p>M W 1:00PM - 3:45PM Room: 16A</p> <p>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. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Photography and the Darkroom Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-100-03	<p>Introduction to Photography and the Darkroom Credits: 3 Joshua Smith</p> <p>M W 7:30PM - 10:15PM Room: 16A</p> <p>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. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Photography and the Darkroom Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-100-04	<p>Introduction to Photography and the Darkroom Credits: 3 Johanna Breiding</p> <p>M W 4:15PM - 7:00PM Room: 16A</p> <p>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. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Photography and the Darkroom Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-101-01	<p>Contemporary Tools and Practices Credits: 3 Johnna Arnold</p> <p>Tu Th 7:30PM - 10:15PM Room: 16C</p> <p>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 provide a space to 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 class 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.</p> <p>Prerequisite: Introduction to Photography or Digital Photo I</p> <p>Satisfies: PH Contemporary Tools &amp; Practices; Photography Elective; Studio Elective; Media Breadth Requirement</p>

# Course Schedule

## Course Schedule

PH-120-01 Introduction to Photography As the Digital Medium Credits: 3 Johanna Breiding

M W 1:00PM - 3:45PM Room: 20A

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, Adobe Lightroom, RAW Developer, exposure, curves, and the relationship of digital photography to analog photography. FALL & SPRING.

Prerequisite: none

Satisfies: Digital Photography I Requirement, Photography Elective, Studio Elective, Media Breadth Requirement

PH-120-02 Introduction to Photography As the Digital Medium Credits: 3 Joshua Smith

M W 4:15PM - 7:00PM Room: 20A

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, Adobe Lightroom, RAW Developer, exposure, curves, and the relationship of digital photography to analog photography. FALL & SPRING.

Prerequisite: none

Satisfies: Digital Photography I Requirement, Photography Elective, Studio Elective, Media Breadth Requirement

PH-120-03 Introduction to Photography As the Digital Medium Credits: 3 Ramak Fazel

Tu Th 1:00PM - 3:45PM Room: 20A

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, Adobe Lightroom, RAW Developer, exposure, curves, and the relationship of digital photography to analog photography. FALL & SPRING.

Prerequisite: none

Satisfies: Digital Photography I Requirement, Photography Elective, Studio Elective, Media Breadth Requirement

PH-206-01 Photoworks: Conceptual Photography Credits: 3 Rebecca Goldfarb

Tu Th 9:00AM - 11:45AM Room: 16A

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today photography is used widely by contemporary artists in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. The class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution, and technique, the course challenges students to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.

Prerequisite: Sophomore Standing, New Genres I and New Genres II or Introduction to Photography and Contemporary Tools and Practices

Satisfies: Photography Conceptual Elective; Photoworks Requirement for New Genres; Photography Elective; New Genres Elective; Studio Elective

# Course Schedule

## Course Schedule

PH-217-01 Tech Timeline: Past in the Present and Future Credits: 3 Christine Elfman

W 1:00PM - 3:45PM Room: 16C  
W 4:15PM - 7:00PM Room: 16C

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.

Prerequisite: Sophomore Standing; Introduction to Photography and the Darkroom, Contemporary Tools and Practices, Introduction to Photography as the Digital Medium

Satisfies: Photography Technical Elective; Photography Conceptual Elective; Photography Elective; Studio Elective

PH-220D-01 Let's Get Practical: Production, Process And Presentation Credits: 3 Ivan Iannoli

F 9:00AM - 11:45AM Room: 16A  
F 1:00PM - 3:45PM Room: 21

This hands-on studio course will teach advanced photographic and media techniques and develop workflow processes. Through lectures, assignments, and critiques, the class will apply theoretical and conceptual approaches to practical techniques deployed by artists. Topics covered include: advanced black and white darkroom printing and archival processing; advanced digital printing; presentational strategies such as framing, matting, and book/catalog design with a focus on image sequencing; portfolio development; exhibition design; and installation strategies. The class will also take field trips to current exhibitions, working artists' studios, fabrication facilities, and photographic service bureaus.

Prerequisite: Sophomore Standing, Introduction to the Darkroom, Contemporary Tools and Practice, Intro to Photography as the Digital Medium

Satisfies: Photography Conceptual Elective, Photography Technical Elective, Photography Elective, Studio Elective; Off-Campus Study Requirement

PH-220Q-01 Lighting and the Portrait Credits: 3 Leon Borensztein

M 9:00AM - 11:45AM Room: 8  
W 9:00AM - 11:45AM Room: 21

This course will thoroughly examine the contemporary portrait using artificial and natural lighting techniques. The rigorous investigation of technique and style will cover: the studio, natural environment, editorial, photojournalism, fashion, the nude, and self-portrait.

Prerequisite: Sophomore Standing; Take all of the following: Introduction to the Darkroom Contemporary Tools and Practices

Satisfies: Photography Technical Elective Photography Elective Studio Elective

PH-221-01 Advanced Techniques for Digital Image Making Credits: 3 Elizabeth Moran

Tu Th 9:00AM - 11:45AM Room: 20A

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, and 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.

Prerequisite: Sophomore Standing, Introduction to Photography as the Digital Medium

Satisfies: Digital Photography II Requirement; Photography Elective; Studio Elective

# Course Schedule

## Course Schedule

PH-222B-01 Documentary Photography: Getting Close Credits: 3 Rian Dundon

M W 7:30PM - 10:15PM Room: 21

The class explores the potentials of creative activism. Looking at how photographers have used their media knowledge, connections to ask difficult questions, provoke social and political debates to raise awareness of important issues and problems in their local, national and international communities. Students will be introduced to a variety of Photographers, Social Documentary, and Filmmakers who have used artistic activism. Students will produce their own project to promote awareness to a social, political or environmental issue. This course is designed to develop the photographer's personal style while focusing on projects. Topics covered include: finding & developing story ideas; gaining access; photographic composition; editing and sequencing; funding and publication. Participants will receive an overview of many styles of photography: Peter Beard, Ai Weiwei, Ruby LaToya Frazier, Dorthea Lange, Gordon Parks, Sebastio Salgado, Donna Ferrato, Jacob Riis Lauren Greenfield, Roger Moore, Joseph Chisholm, Zana Briski etc. There will be group critiques of participant's work and valuable individual mentoring sessions with the instructor.

Prerequisite: Sophomore Standing, Introduction to the Darkroom and Contemporary Tools and Practices.

Satisfies: Photography Elective Critical Studies Elective Studio Elective

PH-240-01 History of Photography Credits: 3 Reagan Louie

W 1:00PM - 3:45PM Room: 18

This course will survey the history of photography from its origins to the contemporary digital revolution. An image-making technology virtually synonymous with modernity, photography really has many histories: aesthetic, technical, and social; local and global; images and practices. We will explore photography's interconnections with art, science, law, commerce, mass media, politics, and domesticity, alongside key developments in the medium's technologies, materials, and means of dissemination. Special attention will be paid to photography's emergence and constant transformation as a major art form, by turns expressive, disruptive, and critical. Our time will be equally divided between a) the study of key images and photographers, major movements, and distinctive cultural iterations; and b) the rich history of theories of photography-efforts to define the medium's cultural significance and what photography should be, do, and mean. Our course will culminate with the digital transformation of the medium; the implications of instant, ubiquitous image circulation; and philosophical questions about whether the digital ends or extends photography as we knew it. Readings will include primary sources by photographers and critics and scholarship by historians; students will develop skills of critical analysis alongside strategies for interpreting photographs as pictures and incorporating visual analysis into historical argumentation. Requirements include written analyses of images and texts, a creative project, and a research project. Visits to local collections may be incorporated. FALL ONLY.

Prerequisite: Modernity and Modernism (HTCA-101) or Topics and Foundations in Global Visual Culture (HTCA-105)

Satisfies: History of Photography I, Art History Elective, Liberal Arts Elective

PH-250-01 Visual Translations Credits: 3 John Priola

Tu Th 1:00PM - 3:45PM Room: 16A

This course is an examination of the visual language and how meaning is constructed in work through methodology, theory and practice. Look at two main areas, the constructed image and Still Life, the study of historical and contemporary effects used in these genres will inform artistic practice. We'll look at works by artists ranging from Jean-Baptiste-Siméon Chardin and Marcel Proust to Laura Letinsky, Olivia Parker, Thomas Demand and Gregory Crewdson. Discussing topics such as falsification/sincerity, fiction, truth and transformation and specifically the role of the 2D and 3D form. Students will develop technical skills through fundamental exercises in lighting and setup, but self-generated projects addressed in critique will be the focus. The goal is to connect personal meaning with conceptual understandings and producing work with particular intention. Requirements for this course include a strong technical skill base in at least one medium.

Prerequisite: Contemporary Tools and Practices, Intro to Photography as the Digital Medium and Sophomore Standing

Satisfies Photography Conceptual Elective, Photography Technical Elective, Photography Elective, Studio Elective

PH-311-01 Digital Printing for the Handmade Book Credits: 3 Liz Steketee, Andrew Rottner

F 9:00AM - 11:45AM Room: 20A

F 1:00PM - 3:45PM Room: 1

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.

Prerequisite: Contemporary Tools and Practices, Advanced Techniques in Digital Image Making; Junior Standing

Satisfies: Photography Conceptual Elective; Photography Technical Elective; Photography Elective; Studio Elective

# Course Schedule

## Course Schedule

PH-316-01 Creative Non-Fiction Photography Credits: 3 Lindsey White

Tu Th 4:15PM - 7:00PM Room: 21

This course will investigate and interrogate the camera as a recording device of our social, cultural, political, and artistic worlds. We will examine narrative and non-narrative strategies of making and understanding images, using the history and language of photography as a backbone. Taught in tandem with an undergraduate photography course at the California College of the Arts, students will share and critique work with CCA students while responding to ideas and practices through self-generated and collaborative projects, studio experiments, readings, written responses, and field trips. Excitingly, we will consider the legacy and creative spirit of SFIAI alumnus and professor Larry Sultan (1946-2009) as we work toward a collaborative project with SFMoMA's Education Center. In addition to meeting on campus, this class will connect at several locations around the Bay Area, including the museum. Students must be flexible and ready for unpredictable and tangential investigations.

Prerequisite: Junior Standing; One 200-level PH or NG course

Satisfies: PH Conceptual Elective, Off-Campus Study, Critical Studies Elective, Photography Elective, Studio Elective

PH-318-01 Beyond What's Out There: Constructed Photography Credits: 3 Lindsey White

Tu Th 7:30PM - 10:15PM Room: 18

The Constructed image explores the practice of fabricating or constructing the subject of a photograph. In direct opposition to the methods of the candid and documentary genres, the constructed image depends on artifice and invention to create or manipulate the subject. This genre makes use of a vast range of techniques including lighting, staging, styling, directing, crafting, scripting, and more. Constructed images in this course can include a wide array of mediums and materials from celluloid film, found or constructed objects, paintings, drawings, prints, to a multitude of everyday things. The course contextualizes student projects using the history of the constructed image within photography's history, including its use in conventional studio-based and location photography, along with artistic approaches to image making involving intervention and manipulation of the subject. Students will work both collaboratively and independently to produce visual works demonstrating the concepts and techniques learned in class.

Prerequisite: Junior Standing, one 200-level PH course

Satisfies: Photography Technical Elective; Photography Conceptual Elective; Photography Elective; Studio Elective

PH-320-01 Sacred and Profane I Credits: 3 Linda Connor

Tu Th 7:30PM - 10:15PM Room: 16A

The history of art has, at its core, few themes. These have been readdressed and reinvigorated throughout time, woven through various cultures and epochs. Sex, death, dream, the self, the environment, and the afterworld remain enduring threads of human wonder and expression. This two-semester course brings together a wealth of imagery and ideas-visual presentations of sacred, mythic, and profane images in a crosscultural framework. These are presented in tandem with the development of each student's personal body of work through class critiques. During the first semester, students work to develop their photographic projects, which are reviewed and discussed on a weekly basis as the work evolves. Throughout the two semesters, visual presentations cover a wide range of topics-from vastness to vanitas-and students are afforded a longer time to mature their work. The abundance of images in the visual presentations is meant to inspire individual interpretations of the material. This class is designed for advanced undergraduate, graduate, and post-baccalaureate students. Students are expected to show work for class critique weekly, complete assigned readings and written responses, and complete visual research based on their interests. It is highly recommended, and to their benefit, that students who complete this course go on to enroll in Sacred and Profane II in the following semester.

Prerequisite: Junior Standing, Introduction to Photography and the Darkroom, Contemporary Tools and Practices, History of Photography (1830 to Present)

Satisfies: Photography Conceptual Elective; Photography Elective; Studio Elective; Studies in Global Cultures Requirement

PH-380-01 Undergraduate Tutorial Credits: 3 Reagan Louie

W 9:00AM - 11:45AM Room: PSR

Tutorial courses provide an individualized semester of intensive, one-on-one work 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 a minimum of three times per semester.

Prerequisite: Junior Standing

Satisfies: Photography Conceptual Elective; Photography Technical Elective; Photography Elective; Studio Elective

# Course Schedule

## Course Schedule

PH-381-01 Special Projects Credits: 3 Linda Connor

Tu Th 4:15PM - 7:00PM Room: 9

A class to develop your "Voice" as an artist/photographer. The class will be a mix of small group and individual meetings. This is an upper division class and students should be well versed technically and at a point where they are prepared to work in depth on a project that has significant meaning to them. With the instructors guidance students will frame a project or investigation that they will pursue during the semester. Special emphasis will be made on the relationship of the artist to the content of their visual/artistic pursuit. A well edited and completed presentation of this work will be required at the end of the semester. Students will be expected to do research on artists and genres that inspire or inform the direction of their work.

Prerequisite: 3 credits of 200-level Photography coursework; Junior Standing

Satisfies: Photography Conceptual Elective; Photography Technical Elective; Photography Elective; Studio Elective



# Course Schedule

## Undergraduate : Fall 2015 : Printmaking

### Course Schedule

PR-102-01 Intaglio (Etching) 1 Credits: 3 Chano Uribe

M W 4:15PM - 7:00PM Room: 1

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. FALL ONLY.

Prerequisite: none

Satisfies: Beginning Printmaking Requirement, Printmaking Elective, Studio Elective, Drawing Breadth Requirement

PR-102-02 Intaglio (Etching) 1 Credits: 3 Rebecca Foster

Tu Th 1:00PM - 3:45PM Room: 1

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. FALL ONLY.

Prerequisite: none

Satisfies: Beginning Printmaking Requirement, Printmaking Elective, Studio Elective, Drawing Breadth Requirement

PR-104-01 Lithography I Credits: 3 Gregory Piatt

W 1:00PM - 3:45PM Room: 3

W 4:15PM - 7:00PM Room: 3

This course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. Emphases include direct drawing, the use of the photocopy, techniques of multicolor printing, and how different inks and paper affect an image. Demonstrations and discussions will cover general studio procedures with a strong emphasis on safety, as well as the tools, materials, and chemistry of lithography. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. One-to-one critiques and discussion are scheduled as appropriate.

Prerequisite: none

Satisfies: Beginning Printmaking Requirement; Printmaking Elective; Studio Elective; Drawing Breadth Requirement

PR-106-01 Artists' Books: Structures & Ideas Credits: 3 Rhiannon Alpers

F 1:00PM - 3:45PM Room: 2

F 4:15PM - 7:00PM Room: 2

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 and 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, re-conceiving ideas as an artist's book will expand and enrich their understanding of those ideas. Exploring both the formal and conceptual implications of placing text with imagery, students will also be exposed to a broad range of letterpress techniques and possibilities. How does the written word enhance an image? How does an image impress upon a text? Projects include designing and writing a custom edition of broadsides or posters, producing promotional material, and creating a small edition of chapbooks or zines. Students are welcome and encouraged to integrate letterpress with other visual mediums as well. The class will include field trips, demonstrations, visits by guest artists, and examples of the wide range of artist's books.

Prerequisite: none

Satisfies: Beginning Printmaking Printmaking Elective; Studio Elective; Drawing Breadth Requirement



# Course Schedule

## Course Schedule

PR-107-01 Relief Printing I Credits: 3 Art Hazelwood

Tu Th 7:30PM - 10:15PM Room: 1

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.

Prerequisite: none

Satisfies: Beginning Printmaking Requirement; Printmaking Elective; Studio Elective; Drawing Breadth Requirement

PR-111-01 Screenprinting I Credits: 3 Asuka Ohsawa

M W 1:00PM - 3:45PM Room: 1

This is an introductory course exploring hands-on screenprinting techniques. The emphasis will be on learning a range of options for creating screenprints. A variety of techniques including hand drawn screens, Rubylith, hand drawn film, stencils, reduction and computer film output will be explored. Printing technique, from set up, to registration, to editioning will be emphasized. Demonstrations, discussions, collaborative projects and presentations of contemporary screenprints will broaden the understanding of approaches to the media. FALL ONLY.

Prerequisite: none

Satisfies: Beginning Printmaking Requirement, Printmaking Elective, Studio Elective, Drawing Breadth Requirement

PR-201-01 Screenprinting II Credits: 3 Nat Swope

Tu Th 9:00AM - 11:45AM Room: 1

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. SPRING ONLY.

Prerequisite: Screenprinting I

Satisfies: Beginning Printmaking, Printmaking Elective, Studio Elective, Drawing Breadth

PR-220C-01 Notes From the Underground: Zines Credits: 3 Asuka Ohsawa

Tu Th 1:00PM - 3:45PM Room: 2

Raw, unfiltered, and unapologetically personal, zines offer a creative forum for self- and collective- expressions in a way that no other mediums can. Through a series of assignments design to explore a wide range of topics from personal muse to world politics, students will embark on the journey of self discovery and express their honest thoughts and observations through the medium of zines. Screenprint, xerox, and digital prints will be the primary modes of zine production for this class, and students will explore some of the benefits and limitations of each reprographic method. In addition, through research and discussions, students will make practical and philosophical inquiries about some of the issues related to zine publishing, including the notion of unique vs multiples, freedom of expression and artists' responsibilities, handmade vs commercial production, distribution methods, and zines as a tool for community building.

Prerequisite: Sophomore Standing; Take Screenprinting I and one 100-level PR, AT or PH course

Satisfies: Intermediate Printmaking; Printmaking Elective; Studio Elective

# Course Schedule

## Course Schedule

PR-220D-01 The Political Print: History and Action In Screenprint and Relief Credits: 3 Art Hazelwood

Tu Th 4:15PM - 7:00PM Room: 1

This is an intermediate print class utilizing both relief and screenprint technique. Students are expected to have had some previous experience with the at least one process. Students will work with a range of techniques in both media using black and white and color relief prints, multiple hand drawn and computer based screenprint techniques and combinations of the two media. The political print has had profound influence in accompanying social movements in the 20th and 21st century. This class will explore and extend that legacy which is especially strong in the Bay Area. Students are expected to explore current social issues as subject matter. The course will examine the historical and contemporary uses of print as a tool for democratic social and political movements and developments with reference to Asian, European, Latin American and US printmaking and its influence on social movements. There will be a focus on learning the fundamental technical, design, and intellectual ability needed to express contemporary political and social ideas in screenprint and relief. The class will bring together hands on technical approaches to political printmaking in the form of relief and screenprint as well as enable students to encounter historical and contemporary political printmakers through artist visits, class discussions and investigations.

Prerequisite: Sophomore Standing, PR-111 and PR-201

Satisfies: Intermediate Printmaking Requirement; Printmaking Elective; Studio Elective; Off-Campus Study Requirement

PR-310-01 Multiplicity Credits: 3 Timothy Berry

M W 9:00AM - 11:45AM Room: MCR

In this class students will analyze and use printmaking to create a personal body of work. Project themes will be based on the development of each class member's individual studio practice as well as the growth of a shared set of critical thinking and writing skills developed during class discussions. Central questions about Printmaking as a crucial core for many disciplines will be covered; incorporating the relationship between the matrix and formed objects, layers, reversals, copies, facsimiles, echoes, and simulations, etc. The visual principles that support these projects in the contemporary context are discussed and explored through technical demonstrations, local fine art press visitations, visiting artists, and through group and individual critiques.

Prerequisite: One 200-level PR class

Satisfies: Advanced Printmaking Requirement; Printmaking Elective; Studio Elective

PR-398-01 Directed Study Credits: 3 Timothy Berry

TBD

Directed Study is designed for education needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

Satisfies: Studio Elective

PR-398-02 Directed Study Credits: 1 Art Hazelwood

TBD

Directed Study is designed for education needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

Satisfies: Studio Elective



# Course Schedule

## Course Schedule

PR-398-03 Directed Study Credits: 3 Asuka Ohsawa

TBD

Directed Study is designed for education needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

Satisfies: Studio Elective



# Course Schedule

## Undergraduate : Fall 2015 : Science

### Course Schedule

SCIE-102-01 Plant Matters Credits: 3 Carol Manahan

F 1:00PM - 3:45PM Room: 16A

This class introduces environmental science through the study of plants, investigating topics such as the origin and evolution of plants; form, development, reproduction, and identification; ecological roles and interactions with other species; food, medicine, and materials; preindustrial and contemporary agriculture, including genetic engineering; plants and pollution; politics from habitat preservation to invasive species to human food supply. We will consider contemporary questions such as: What do plants know? How they they know it? Why do people like forests? Who owns plants? Who owns plant knowledge? Finally, we will experiment with plants, from ecological observation, to gardening, to recognizing and using color in plants (not all green!), to uses such as wood, textiles, and paper. We will look at plants, smell them, taste them, touch them, and listen to them, in the classroom, in the meadow, and out in the field. Projects will reflect both scientific and studio interest.

Prerequisite: none

Satisfies: Mathematics/ Science Requirement; Liberal Art Elective; Off-Campus Study Requirement



# Course Schedule

## Undergraduate : Fall 2015 : Sculpture

### Course Schedule

SC-100-01 3D Strategies I: Beginning Sculpture Credits: 3 Maria Elena Gonzalez

Tu Th 9:00AM - 11:45AM Room: 105

3D Strategies I: Beginning Sculpture will focus on learning concepts and methods of fabrication and assemblage of basic structural materials 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 materials, spatial and conceptual approaches to sculpture. This class is part of the foundation for further courses and explorations in sculpture, installation and mixed-media work. As part of the degree requirements for the Sculpture major, SC 100 3D Strategies: Beginning Sculpture works in tandem with Ceramics I: Fabrication to provide a comprehensive introduction to structural and plastic materials and strategies of sculpture. FALL & SPRING.

Prerequisite: none

Satisfies: Beginning Sculpture Requirement, Sculpture Elective, Studio Elective, Drawing Breadth

SC-100-02 3D Strategies I: Beginning Sculpture Credits: 3 Christopher Bell

M W 1:00PM - 3:45PM Room: 105

3D Strategies I: Beginning Sculpture will focus on learning concepts and methods of fabrication and assemblage of basic structural materials 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 materials, spatial and conceptual approaches to sculpture. This class is part of the foundation for further courses and explorations in sculpture, installation and mixed-media work. As part of the degree requirements for the Sculpture major, SC 100 3D Strategies: Beginning Sculpture works in tandem with Ceramics I: Fabrication to provide a comprehensive introduction to structural and plastic materials and strategies of sculpture. FALL & SPRING.

Prerequisite: none

Satisfies: Beginning Sculpture Requirement, Sculpture Elective, Studio Elective, Drawing Breadth

SC-105-01 Structural Drawing / Design Visualizations Credits: 3 Joshua Keller

M W 4:15PM - 7:00PM Room: 13

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.

Prerequisite: none

Satisfies: AT Digital Media Distribution, Art & Technology Elective, Beginning Sculpture, Sculpture Elective, Studio Elective, Drawing Elective, Drawing Breadth, Media Breadth DT Distribution for Designed Objects, Design & Technology Elective

SC-114-01 Beginning Performance, Sound & Language Credits: 3 Jennifer Locke

M W 4:15PM - 7:00PM Room: 9

In this introductory studio course, we explore, deconstruct, use and abuse the specific qualities and possibilities of performance, sound, and language. As well as looking at exemplary artists' work, we examine the process of meaning creation through such lexicons as non-verbal communication, text as code, the body as sculptural object, the science of how sound affects us physically, and more. Class emphasizes experimentation and risk-taking in the studio, and focuses on process rather than results.

Prerequisite: none

Satisfies: New Genres Elective; Sculpture Elective; Art and Technology Elective; Studio Elective

# Course Schedule

## Course Schedule

SC-212-01 Conceptual Furniture/Objects Credits: 3 Maria Elena Gonzalez

F 9:00AM - 11:45AM Room: 105  
F 1:00PM - 3:45PM Room: 105

A course that focuses on technical and conceptual manifestations of objects, furniture-like objects and related assemblages/constructions. Sited primarily in the wood and metal shops, methodologies of design, construction, alteration of found objects, deconstruction and collage will be explored to develop individual sculptural projects. The conceptual, metaphorical, social and related implications of range of investigations will be explored. Technical information can include: fine wood working, sheet metal, alternative materials and low-tech electrical. The work of such artists as: Charles Ray, Alan Wexler, Los Carpentiros and Andrea Zittel will be looked at in the context of this exploration. This course is part of the 3D Materials/Practice Emphasis in the Sculpture Department.

Prerequisite: Sophomore Standing, CE-100 or SC-100

Satisfies: Intermediate Sculpture Requirement; Sculpture Elective; Studio Elective;

SC-217-01 Constructed Fictions Credits: 3 Laura Faw

M W 9:00AM - 11:45AM Room: 105

A course for students interested in projects that investigate the use and construction of 3D elements and staging in the production of paintings, film, photo, video, installation and performance projects as well as 3D constructions as works in themselves. This course will engage the conceptualization, design, building and use of sets, props, dioramas and other fictive constructions and animations. Considering the interest in contemporary art in fictional and constructed space in the work of such artists as: Thomas Demand, Katie Skogland, James Casebere, Stan Douglas, Fischli & Weiss, Gregory Crewsdon, Mathew Barney and Sam Taylor Wood among others, this course attempts to give students from multiple disciplines the opportunity to develop and construct their own meta/media-realities. This course is part of the 3D Materials/Practice Emphasis in Sculpture.

Prerequisite: CE-100 or SC-100

Satisfies: Intermediate Sculpture Requirement; Sculpture Elective; Studio Elective;

SC-219-01 Introduction to 3D Concepts Credits: 3 Justin Patton

M W 7:30PM - 10:15PM Room: DMS2

This course introduces fundamental 3D concepts and techniques, which will serve as foundations for creating a wide variety of digital content. The use of 3D digital techniques is not just unique to producing video games and computer generated imagery for film; artists in a variety of media ranging from painting to sculpture and ceramics also make use of digital 3D. The class will use Maya for learning the fundamentals of working in a 3D environment and will introduce students to polygonal hard-surface and character modeling. Various methods for generating and manipulating 3D objects, spaces, and characters will be demonstrated including NURBS-based surface mesh construction, solid manipulation, and animation. The course will also provide a general overview of the integration of 3D output into print output, video production, and gaming. The knowledge acquired from this course will serve as a springboard to advanced learning of 3D techniques including animation, texturing and lighting, rigging, 3D FX, and compositing. Students will use the essential concepts covered in the course to complete individual and team-based projects.

Prerequisite: Sophomore Standing; and AT-100 or AT-101 or AT-113 or SC-100

Satisfies: Digital Media Distribution; Art and Technology Elective; Sculpture Elective; Designed Objects Distribution; Media Techniques Distribution; Design and Technology Elective; Studio Elective;

SC-398-01 Directed Study Credits: 3 John Roloff

TBD

Directed Study is designed for education needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

# Course Schedule

## Undergraduate : Fall 2015 : Social Science

### Course Schedule

SOCS-111-01 Food Fetish Credits: 3 Catherine Guimond

M 1:00PM - 3:45PM Room: 20B

Why is food such a hot-button issue today? This course will take this seemingly simple question and use it to turn an analytical, critical lens on food and body politics; the dynamics of food systems, the connection between agriculture and cities, and the labor that goes into food; immigration patterns and the making of community and sociality through food in busy cities; the relationship between food and gentrification; and the elusive question of what makes food "good." We will eat our way through the syllabus, observing our own everyday food practices, having a class potluck, and taking field trips to culinary enclaves, an urban farm, a soup kitchen, and more.

Prerequisite: none

Satisfies: Social Science Requirement Urban Studies Elective Off-Campus Study Requirement

SOCS-122-01 Manufacturing Paradise: The Production and Consumption of Hawai'i and the South Pacific Credits: 3 Ryan Tacata

M 4:15PM - 7:00PM Room: 16C

Hula, mai tais, and beaches: these form our modern imaginaries of Hawai'i and other islands in the South Pacific. In this course, we will uncover how discourses of "paradise found" cover over US settler colonial projects and military intervention in the islands from the 19th century through the present moment. Studying film, television and photography, popular literature, anthropological scholarship, missionary and legal texts on Hawai'i, the Philippines, Guam, and other island outposts to understand how native bodies, labor, and land are produced and consumed, we will denaturalize the exotic islands as a site of pleasure.

Prerequisite: none

Satisfies: Social Science Requirement; Liberal Art Elective; Urban Studies Elective; Studies in Global Cultures Requirement

SOCS-123-01 Cultural Politics of Urban Transformation in Oakland, Ca Credits: 3 Robin Balliger

Tu 9:00AM - 11:45AM Room: MCR

This course addresses the role of arts and culture in processes of urban change in Oakland, California. Contemporary Oakland is a complex and contradictory city; it is heralded as one of the most ethnically diverse, radical, culturally 'hip' cities in the U.S., and at the same time, much of Oakland struggles with extreme poverty, inequality, and high crime rates. This course focuses on Oakland in relation to urban studies and critical geography literature on "arts-led urban revitalization." Topics include: historical context of industrialization and de-industrialization in the production of black culture and politics, addressing relationships between art and community, the role of the arts in redevelopment and city branding, participation in cultural institutions and popular arts. Course material will include: historical and contemporary writing (including fiction), the "creative class" and contemporary analyses of arts-led urban revitalization strategies (along with displacement/gentrification), media representations of the city, field trips (e.g., Black Panther History Walk, Art Murrur, Oakland Museum).

Prerequisite: none

Satisfies: Social Science Requirement; Urban Studies Elective; Off-Campus Study Requirement; Critical Studies Elective; Liberal Arts Elective

# Course Schedule

## Undergraduate : Fall 2015 : Urban Studies

### Course Schedule

US-122-01 Manufacturing Paradise: The Production and Consumption of Hawai'i and the South Pacific Credits: 3 Ryan Tacata

M 4:15PM - 7:00PM Room: 16C

Hula, mai tais, and beaches: these form our modern imaginaries of Hawai'i and other islands in the South Pacific. In this course, we will uncover how discourses of "paradise found" cover over US settler colonial projects and military intervention in the islands from the 19th century through the present moment. Studying film, television and photography, popular literature, anthropological scholarship, missionary and legal texts on Hawai'i, the Philippines, Guam, and other island outposts to understand how native bodies, labor, and land are produced and consumed, we will denaturalize the exotic islands as a site of pleasure.

Prerequisite: none

Satisfies: Social Science Requirement; Urban Studies Elective; Liberal Art Elective; Studies in Global Cultures Requirement

US-123-01 Cultural Politics of Urban Transformation in Oakland, Ca Credits: 3 Robin Balliger

Tu 9:00AM - 11:45AM Room: MCR

This course addresses the role of arts and culture in processes of urban change in Oakland, California. Contemporary Oakland is a complex and contradictory city; it is heralded as one of the most ethnically diverse, radical, culturally 'hip' cities in the U.S., and at the same time, much of Oakland struggles with extreme poverty, inequality, and high crime rates. This course focuses on Oakland in relation to urban studies and critical geography literature on "arts-led urban revitalization." Topics include: historical context of industrialization and de-industrialization in the production of black culture and politics, addressing relationships between art and community, the role of the arts in redevelopment and city branding, participation in cultural institutions and popular arts. Course material will include: historical and contemporary writing (including fiction), the "creative class" and contemporary analyses of arts-led urban revitalization strategies (along with displacement/gentrification), media representations of the city, field trips (e.g., Black Panther History Walk, Art Murrur, Oakland Museum).

Prerequisite: none

Satisfies: Social Science Requirement; Urban Studies Elective; Off-Campus Study Requirement; Critical Studies Elective; Liberal Art Elective

US-296-01 City Studio Practicum Credits: 3 Amy Berk

W 1:00PM - 3:45PM Room: LH

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.

Prerequisite: ENGL-101

Satisfies: City Studio Practicum Requirement; Studies in Global Cultures Requirement; Off-campus Study Requirement; Liberal Arts Elective



# Course Schedule

## Post-Baccalaureate : Fall 2015 : Post-Baccalaureate

### Course Schedule

PB-400-02 Post-Baccalaureate Seminar Credits: 3 Reagan Louie

M 1:00PM - 3:45PM Room: 3SR2

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.

Prerequisite: none

Satisfies: Post-Baccalaureate Seminar Requirement



# Course Schedule

## Graduate : Fall 2015 : Critical Studies

Course Schedule	
CS-501-01	Global Perspectives of Modernity Credits: 3 Robin Balliger W 9:00AM - 11:45AM Room: 3LH  This course locates the project of modernity within global processes of cultural, economic, and political transformation. Narratives of Western dominance typically emanate from a self-contained version of history, but this course analyzes the modern world through the tensions of empire, contested encounters, and transculturation. Diverse populations become objects of knowledge, regulation, and discipline as subject production in a global domain articulated with capitalist expansion, nationalism, and strategies of colonial rule. Enlightenment claims of rationality, universal knowledge, and scientific objectivity exploited the racialized bodies, behaviors, and material culture of others as "evidence" of Western development and civilization. Hierarchical classificatory matrices emerged across metropolitan and imperial space, and the structuring of difference and inequality along lines of race, class, gender, and sexuality shaped modern ideologies, political rationalities, and cultural imaginaries. Modernity was also formed through resistance in everyday practices and by anticolonial cultural production and independence movements. This course addresses these issues through a multidisciplinary approach that includes travel writing, expositions, and popular culture; ethnography and ethnographic film; primitivism and artistic modernism; scientific exploration, classification, and normativity; and colonial and postcolonial criticism. FALL ONLY.  Prerequisite: none  Satisfies: Global Perspectives of Modernity Requirement for MA programs; Elective for the MFA Critical Studies Elective
CS-514-01	The Trouble With Artists Credits: 3 Laurie Fendrich M 9:00AM - 11:45AM Room: 3SR3  This seminar studies the changing role of art and artists in society from the Enlightenment until now. Texts include the vehemently anti-art essay by the 18th-century political philosopher Jean-Jacques Rousseau, and selections from Alexis de Tocqueville's 1835 Democracy in America, which considers, among other things, the drawbacks of democracy as a political environment for artists. We also read two short works of fiction about artists (Balzac's "The Unknown Masterpiece," and Goethe's "The Sorrows of Young Werther") that examine the consequences of artists' romantic self-absorption. In addition, four art critical essays from the modern and postmodern eras-including two about Andy Warhol, and one on Jeff Koons-highlight the social and economic pressures contemporary artists face. The course concludes with Woody Allen's movie, Bullets Over Broadway (1994), a comedy that asks the question, "Who, really, is an artist?" and Menno Meyjes' "Max," (2002), a tragedy about an art dealer who befriends the young Adolf Hitler, where art and morals come into direct conflict. Discussions are text-centered, and will lead to such questions as, "Is there such a thing as an 'artistic temperament?'" and "Is art inherently good for society?" The course requires participation in discussions and three short essays responding to course texts.  Prerequisite: none  Satisfies: Critical Studies Seminar Elective
CS-515-01	The Sensorium Credits: 3 Thor Anderson Th 4:15PM - 7:00PM Room: 3LH  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, smell, and our experiences of balance, symmetry, and spatial awareness 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 (Mauss, Sartre, and Merleau-Ponty), together with contemporary theorists (Hughes, Lock, Sacks, Seremetakis), we will explore theories of embodiment, question physical norms and "disabilities," and utilize recent advances in neurobiological imaging to deepen our understandings of sense, perception, and the mindful body. The senses themselves will provide a systematic format to include biological base lines, cross-cultural studies, and medical case histories. This course will encourage experimentation, practical applications, and student projects in conjunction with studio course work.  Prerequisite: none  Satisfies: Critical Studies Seminar Elective
CS-516-01	Concepts of Creativity Credits: 3 Meredith Tromble M 1:00PM - 3:45PM Room: 3LH  In contemporary Western culture, "creativity" is generally understood to be an essential component of artistic activity. But what does it mean to be "creative"? Our culture's operating definition of "creativity," refers to a complex of ideas, assumptions, and values that is historically characteristic of our time, taken for granted and rarely examined. In this seminar we will view art and films that represent the creative process, cover theories of creativity from artificial intelligence, cognitive science, cultural studies, psychology, and sociology, and query their meaning for art practice through individual research projects. Among the dozens of artists and scholars whose ideas and images are considered in the course are Marina Abramovic, Blast Theory, Joseph Beuys, Helene Cixous, Mihaly Csikszentmihaly, Future Farmers, Howard Gardner, Gerd Gigerenzer, Ravenna Helson, Aldous Huxley, Hans Namuth, Dennis Oppenheim, Keith Sawyer, and Wisawa Szymborska  Prerequisite: none  Satisfies: Critical Studies Seminar Elective

# Course Schedule

## Course Schedule

CS-517-01 Apocalypse How? Climate Change, Zombies, Endtimes and the Politics and Aesthetic Of Catastrophe Credits: 3 Eddie Yuen

M 1:00PM - 3:45PM Room: 3SR3

We live in catastrophic times. The world is reeling from the deepest economic crisis since the Great Depression, millenarian religious movements are in ascendency world wide, zombie apocalypse is ubiquitous in popular culture, and the dire consequences of climate change are becoming more evident each day. This course will consider the various narratives of apocalypse from historical, semiotic, political, sociological and ecological perspectives, with an emphasis on the environmental crisis in all of its manifestations.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective

CS-518-01 The Anthropocene and the California Landscape Credits: 3 Betti-Sue Hertz

W 4:15PM - 7:00PM Room: 3SR3

The proposition of "The Anthropocene," first put forward by the Nobel Prize-winning atmospheric chemist Paul Crutzen in 2000, suggests that we are entering a new geological epoch. This proposition, which has become a defining idea of environmentalism, claims that ever since the Industrial Revolution, human activities have altered the surface of the earth and its environs so extensively that a new form of nature has been created. The totality of this thesis has been represented by the iconic 1972 NASA photograph of Earth, which came to be called "the blue marble," suggesting an insistence on a techno-ecological discourse inclusive of the whole planet earth. The anthropocene is an attempt by leading theorists, scientists and artists to reframe, both philosophically and pragmatically, traditional debates and practices involving the relationship among humankind, nature, and technology, providing new models for envisioning a global future. We will consider these new models, using California's fragile geography as a site of exploration, and examine the adequacy of visual representations of the California landscape in light of these theories.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective

CS-521-01 Art and Ethnography: Place, Politics, and Production Credits: 3 Catherine Guimond

Th 4:15PM - 7:00PM Room: 3SR3

In this course, we will explore how artists have used and can use ethnography as a method to explore and engage with place. This course will approach ethnography from a number of angles, including as a practice for spatially situated artists and as a way to explore the ethical issues that arise when engaging with place and "others." We will take an analytical approach to culture as both artistic production and as the wellspring of identity and "otherness." The course will be structured around learning ethnographic research methods and practicing them in several different cultural milieus in San Francisco over the course of the semester. We will also explore what it means to document ethnography not only through writing, but through video and other forms of visual representation.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective

# Course Schedule

## Graduate : Fall 2015 : Exhibition and Museum Studies

### Course Schedule

EMS-501-01 Critical Histories of Museums and Exhibitions Credits: 3 Rudolf Frieling

Th 9:00AM - 11:45AM Room: 3LH

Is a networked society and global online connectivity changing the way we think of museum and exhibition spaces? This course will reflect on the historical precedents of integrating media/media art into museums to highlight continuities as well as discrepancies between old and new strategies of exhibition and visual display in a post-media society. A range of institutional policies as well as artistic strategies from the last 40 years resonate particularly with the redefinition of museum spaces: from the white cube to black boxes, archives, platforms, media facades, and augmented reality. A key question today is how artists and institutions critically and creatively engage with social networking, open systems and real time processes. Course participants will have the opportunity to experience firsthand the discussion of existing institutional and not-for-profit models in relation to art spaces as well as emerging concepts that will be generated by SFMOMA's expansion plans. In addition, various aspects of exhibition management, administration, and education will be examined as part of our research.

Prerequisite: none

Satisfies: Critical Histories of Museums and Exhibitions Requirement; Institutional Critique /Information Technologies Breadth Requirement for MA in History and Theory of Contemporary Art; Elective for the MFA.

EMS-590-01 Thesis Credits: 3 Fiona Hovenden

M 4:15PM - 7:00PM Room: 3LH

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. Course open to MA and Dual Degree student only.

Prerequisite: MA &Dual-Degree Students Only

Satisfies: Thesis Requirement

EMS-591-01 Collaborative Project: Art/Archive/Practice Credits: 3 Alla Efimova

F 1:00PM - 3:45PM Room: MCR

A curator's most important work often takes place in the artist's studio, before reaching a gallery or a museum. This seminar brings together students and faculty in exhibition and curatorial studies with fine arts and art history students. Through interdisciplinary readings, discussions, and guest lectures, students are prepared to engage directly with a group of late-career artists to help document their life's work. The seminar benefits artists by teaching them the professional skills for a sustainable practice; and museum studies and art history students by exposing them to the expanding field of curatorial work with artists' practices and estates.

Prerequisite: none

Satisfies: Collaborative Projects Requirement for MA and Dual Degree Students; Critical Studies Seminar Elective for MFAs;



# Course Schedule

## Graduate : Fall 2015 : Graduate - Any Subject

Course Schedule	
GR-500-01	<p>Graduate Critique Seminar Credits: 3 Kate Nichols</p> <p>M 9:00AM - 11:45AM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-02	<p>Graduate Critique Seminar Credits: 3 Lasse Scherffig</p> <p>M 9:00AM - 11:45AM Room: 3SR2</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-04	<p>Graduate Critique Seminar Credits: 3 Lindsey White</p> <p>Th 9:00AM - 11:45AM Room: 3SR3</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-05	<p>Graduate Critique Seminar Credits: 3 Peter Plagens</p> <p>Tu 9:00AM - 11:45AM Room: 3SR4</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-06	<p>Graduate Critique Seminar Credits: 3 Tony Labat</p> <p>Tu 1:00PM - 3:45PM Room: 3SR4</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>

# Course Schedule

Course Schedule	
GR-500-07	<p>Graduate Critique Seminar Credits: 3 Christopher Coppola</p> <p>W 1:00PM - 3:45PM Room: 3LH</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-08	<p>Graduate Critique Seminar Credits: 3 Asuka Ohsawa</p> <p>W 9:00AM - 11:45AM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-09	<p>Graduate Critique Seminar Credits: 3 Linda Connor</p> <p>Tu 1:00PM - 3:45PM Room: 3SR3</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-10	<p>Graduate Critique Seminar Credits: 3 Sharon Grace</p> <p>Th 1:00PM - 3:45PM Room: 3SR2</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-11	<p>Graduate Critique Seminar Credits: 3 John Roloff</p> <p>M 4:15PM - 7:00PM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-12	<p>Graduate Critique Seminar Credits: 3 Maria Elena Gonzalez</p> <p>W 9:00AM - 11:45AM Room: 3SR3</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>



# Course Schedule

Course Schedule	
GR-500-13	<p>Graduate Critique Seminar Credits: 3 Helina Metaferia</p> <p>M 4:15PM - 7:00PM Room: 3SR3</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-14	<p>Graduate Critique Seminar Credits: 3 Jeremy Morgan</p> <p>W 1:00PM - 3:45PM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-15	<p>Graduate Critique Seminar Credits: 3 Dewey Crumpler</p> <p>M 4:15PM - 7:00PM Room: 3SR4</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-16	<p>Graduate Critique Seminar Credits: 3 Timothy Berry</p> <p>Tu 9:00AM - 11:45AM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-18	<p>Graduate Critique Seminar Credits: 3 Keith Boadwee</p> <p>Th 4:15PM - 7:00PM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-20	<p>Graduate Critique Seminar Credits: 3 John Priola</p> <p>W 4:15PM - 7:00PM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>

# Course Schedule

## Course Schedule

GR-502-01 Graduate Lecture Series Credits: 0 Tony Labat, Sampada Aranke

F 4:30PM - 6:30PM Room: LH

The Graduate Lecture Series works in conjunction with the Visiting Artists and Scholars Lecture Series (VAS) in support of the MFA, MA, Dual Degree, and Post-Baccalaureate curricula. 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. Requirement for all MFA, MA, Dual-Degree, and PB Students These lectures will occur in the Lecture Hall at the 800 Chestnut Street campus on Friday afternoons from 4:30-6 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. Requirement for MFA, MA, Dual Degree, and Post-Bac Students

Prerequisite: none

GR-521-01 Visiting Artists and Scholars Seminar Credits: 3 Mark Van Proyen

W 7:30PM - 10:15PM Room: 3SR1

This class 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 purpose is to facilitate the critical examination of various works of art as they address themselves to the social space formed by the seminar community. 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. 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. 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.

Prerequisite: none

Satisfies: Studio Elective for MFA (does not satisfy Topic Seminar requirement)

GR-522-01 Relational Cartographies: Cultural Mapping & Collaborative Practices Credits: 3 Sebastian Alvarez

W 4:15PM - 7:00PM Room: 3SR4

The mission for this class is to identify, analyze and map the presence of informal arts and cultural events and venues within select neighborhoods in the San Francisco Bay Area (according to the students' individual preferences). The objective is to better understand levels of access and opportunities for cultural appreciation. Students will be able to identify different art spaces and organization to gain a greater sense of their options and opportunities as artists within the local cultural landscape. In doing so, they will be able to broaden their field of vision and generate relationships with potential collaborators at a creative and professional level. The class will keep a blog where the accumulated data (interviews, infographics, etc.) will be uploaded regularly. As a final project, students will generate a cultural map (in any style or medium desired) of the San Francisco Bay Area and organize a collective exhibition, presentation, and/or publication.

Prerequisite: none

Satisfies Topic Seminar for MFA Satisfies Elective for MFA Satisfies emphasis in DT, NG, PR, PH

GR-533-01 Patterns and Repetitions Credits: 3 Michele Carlson

M 9:00AM - 11:45AM Room: 3SR4

Derived from the Latin word mater or "mother", the matrix is a surface (for instance, wood block, lithographic stone, metal plate, screen mesh, etc) from which an image is printed onto another surface, often repeatedly. In this class, students will explore the aesthetic, conceptual, and philosophical possibilities of the matrix, using silkscreen (or digitally-generated polymer plates and linoleum blocks on the Vandercook press - please see the classroom needs below) as their primary medium. Discussion topics will include: ornamental patterns as a form of abstraction; ornamental motifs as coded language and their subversive potentials; historical examples of patterns as a means of expressing personal/ collective identities and narratives; repetitions as an instrument of play, ritual and creative strategies; and the production of repeat patterns to be integrated into installation, film, performance, painting, and other mediums.

Prerequisite: none

Satisfies MFA Topic Seminar Requirement; Printmaking Emphasis

# Course Schedule

## Course Schedule

GR-535-01 Silence! Credits: 3 Jacqueline Gordon

W 7:30PM - 10:15PM Room: 3LH

Awareness of silence occurs through acknowledgement of the presence of sound, only then can sound be hallowed out and create a phantom presence, a negative space which actively engages the viewer in a paradoxical oscillation. Silence can become a political act as it relates to stillness and leaves the imagination to err in un-dictated spaces. Artists such as John Cage, the Fluxus artists, LaMonte young, Tony Conrad, Fred Sandback, James Turrell, Eliane Radigue and many others, engaged in various ways with the "hallowing out" of visual and sonic space. How do we artists cut the noise out, remove the excess fat and allow our work to expand in undeclared imagination? The seminar will present a series of discussions based on historical and contemporary articles around sound and its absence in various art forms. Artists relevant to these topics will be presented. Students will explore sonic meditations and practices. The seminar will culminate with students presenting works based on their particular practice, sonic, sculptural, image-based or films, in a gallery in San Francisco.

Prerequisite: none

Satisfies MFA Topic Seminar Requirement; Art and Technology Emphasis; New Genres Emphasis; Sculpture Emphasis

GR-536-01 Screen Burn Credits: 3 Anne Colvin

Th 1:00PM - 3:45PM Room: 3SR4

Where a permanent mark is burnt into the mask of the TV screen due to prolonged display. Screen Burn is a moving image and ephemeral exploration of the history of television in all of its manifestations. The Studio Elective will draw on Prelinger Archive-- a San Francisco-based library and downloadable internet archive--to source found footage and ephemera culminating in the production of short experimental moving image works. In class students select, treat and edit appropriated footage subject to an ongoing critique process. Students can choose to work individually or collaboratively and once a week we will visit the Prelinger Library to do research. A final screening of student work will take place in collaboration with Prelinger Archive.

Prerequisite: none

Satisfies MFA Topic Seminar Requirement; Film Emphasis; New Genres Emphasis

GR-537-01 Meat Puppet: the Neuroscience and Physiology of Subjectivity Credits: 3 Jennifer Locke

Tu 9:00AM - 11:45AM Room: 3SR3

Our brains unceasingly generate meaning out of our experience in the world around us and within us. Always an audience to our own perceptions, we respond to the signals derived through our sense organs in relation to our individual filters. Part critical studies, part studio course, this class investigates how the particularities of our brains, bodies, history, and context construct our perception of art, ourselves, and the world. and calls into question exactly how much conscious agency we actually have. We will investigate atypical meaning-making and alternate subjectivities with materials such as Temple Grandin's writings, V.S. Ramachandran's lectures on mirror neurons, interviews with Jeffery Dahmer, the neuroscience of phantom limb syndrome, the sociology of Warren Jeff's Mormon sex cult, articles about Caster Semenya, as well as various artists' work. Drawing on these materials, we ask where the self is located, how decisions are actually made, and whether an actual "I" even exists.

Prerequisite: none

Satisfies MFA Topic Seminar Requirement; New Genres Emphasis

GR-538-01 In the Nude: the Figure As Fact and Concept Credits: 3 Brett Reichman

Tu 1:00PM - 3:45PM Room: 13

This course will offer graduate students with advanced studio instruction in the descriptive techniques that are necessary for the pictorial rendering of the human body, using both life drawing and the study of human anatomy. Students will increase their ability to draw the figure from life by way of gaining a comprehensive understanding of visible anatomical landmarks as well as the ways that naturalistic form can be created through the graphic representation of light and shadow. Critical discussions will debate the tension that exists between modernist and post-modern notions of bodily imperfection, and how both differ from the idealized bodies that inhabit traditional painting. Other topics will include the body in space, the body as space, and the body politic.

Prerequisite: none

Satisfies: MFA Topic Seminar Requirement; Painting Emphasis

# Course Schedule

Course Schedule	
GR-539-01	<p>Props Credits: 3 John De Fazio</p> <p>W 1:00PM - 3:45PM Room: 3SR4</p> <p>This course would explore the function and fabrication of objects put into service as part of a larger 'staged' composition translated into various interdisciplinary mediums. Codified in ancient Greek Theater, props have appeared throughout history in allegorical paintings, portraiture, operas, photography, silent films, Hollywood narratives, avant guard theater, video art, performance art, installation art, protest marches and video games. Props are often made from cheap materials but are given the appearance of rare artifacts or fantasy fetish objects in a sculptural shorthand that relies on a further manipulation to justify its value as part of a visual creation.</p> <p>Prerequisite: none</p> <p>Satisfies MFA Topic Seminar Requirement; Sculpture Emphasis</p>
GR-580-01	<p>Graduate Tutorial Credits: 3 Reagan Louie</p> <p>M 4:15PM - 7:00PM Room: 3INST-A</p> <p>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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA</p> <p>Prerequisite: none</p>
GR-580-02	<p>Graduate Tutorial Credits: 3 Dewey Crumpler</p> <p>W 9:00AM - 11:45AM Room: 3SR4</p> <p>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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA</p> <p>Prerequisite: none</p>
GR-580-03	<p>Graduate Tutorial Credits: 3 Whitney Lynn</p> <p>M 1:00PM - 3:45PM Room: 3INST-A</p> <p>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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA</p> <p>Prerequisite: none</p>
GR-580-05	<p>Graduate Tutorial Credits: 3 Taravat Talepasand</p> <p>W 4:15PM - 7:00PM Room: 3INST-A</p> <p>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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA</p> <p>Prerequisite: none</p>
GR-580-06	<p>Graduate Tutorial Credits: 3 Alicia McCarthy</p> <p>M 1:00PM - 3:45PM Room: 3SR4</p> <p>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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA</p> <p>Prerequisite: none</p>

# Course Schedule

## Course Schedule

GR-580-07 Graduate Tutorial Credits: 3 Nathan Boyce

Tu 1:00PM - 3:45PM Room: 3INST-B

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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA

Prerequisite: none

GR-580-08 Graduate Tutorial Credits: 3 Robert Linder

M 7:30PM - 10:15PM Room: 3SR3

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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA

Prerequisite: none

GR-580-09 Graduate Tutorial Credits: 3 Ana Fernandez

Tu 1:00PM - 3:45PM Room: 3INST-A

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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA

Prerequisite: none

GR-580-10 Graduate Tutorial Credits: 3 Crystal Liu

W 9:00AM - 11:45AM Room: 3SR2

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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA

Prerequisite: none

GR-580-11 Graduate Tutorial Credits: 3 Tim Sullivan

Tu 9:00AM - 11:45AM Room: 3SR2

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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA

Prerequisite: none

GR-580-12 Graduate Tutorial Credits: 3 Mads Lynnerup

Th 4:15PM - 7:00PM Room: 3SR2

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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA

Prerequisite: none



# Course Schedule

## Course Schedule

GR-580-13 Graduate Tutorial Credits: 3 Jacqueline Gordon

W 4:15PM - 7:00PM Room: 3INST-B

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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA

Prerequisite: none

GR-580-14 Graduate Tutorial Credits: 3 Brad Brown

M 1:00PM - 3:45PM Room: 3SR1

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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA

Prerequisite: none

GR-580-15 Graduate Tutorial Credits: 3 Anne Colvin

Th 4:15PM - 7:00PM Room: 3SR2

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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA

Prerequisite: none

GR-580-16 Graduate Tutorial Credits: 3 Peter Plagens

M 1:00PM - 3:45PM Room: 3INST-B

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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA

Prerequisite: none

GR-580-17 Graduate Tutorial Credits: 3 Sebastian Alvarez

Th 9:00AM - 11:45AM Room: 3SR4

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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA

Prerequisite: none

GR-580-18 Graduate Tutorial Credits: 3 Ivan Iannoli

Th 9:00AM - 11:45AM Room: 3SR1

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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA

Prerequisite: none



# Course Schedule

Course Schedule	
GR-580-19	<p>Graduate Tutorial Credits: 3 Shaun O'Dell</p> <p>W 1:00PM - 3:45PM Room: 3SR2</p> <p>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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA</p> <p>Prerequisite: none</p>
GR-580-20	<p>Graduate Tutorial Credits: 3 Rigo 23</p> <p>Tu 1:00PM - 3:45PM Room: 3SR2</p> <p>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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA</p> <p>Prerequisite: none</p>
GR-587-01	<p>Graduate Assistantship Credits: 0 Zeina Barakeh</p> <p>TBD</p> <p>A limited number of graduate assistantships may be available. Under the supervision of a faculty member teaching a graduate course, Graduate Assistants (GAs) perform the same responsibilities as Teaching Assistants, except their load does not include grading papers. Graduate Assistants are paid on an hourly basis. For additional information and application procedures, students should contact the Graduate Office. FALL &amp; SPRING.</p> <p>Prerequisite: none</p>
GR-592-01	<p>MFA Intermediate Review Credits: 0 Tony Labat, Zeina Barakeh</p> <p>TBD</p> <p>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.</p> <p>Prerequisite: none</p>
GR-594-01	<p>MFA Final Review Credits: 0 Tony Labat, Zeina Barakeh</p> <p>TBD</p> <p>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. FALL &amp; SPRING.</p> <p>Prerequisite: none</p>
GR-597-01	<p>Graduate Teaching Assistantship Credits: 0 Zeina Barakeh</p> <p>TBD</p> <p>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. For additional information and application procedures, students should contact the Graduate Center.</p> <p>Prerequisite: none</p>

# Course Schedule

Course Schedule	
GR-597-02	Graduate Teaching Assistantship Credits: 0 Zeina Barakeh TBD 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. For additional information and application procedures, students should contact the Graduate Center. Prerequisite: none
GR-598-01	Directed Study Credits: 3 Meredith Tromble TBD Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree. Prerequisite: none
GR-598-02	Directed Study Credits: 3 Liz Steketee TBD Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree. Prerequisite: none
GR-598-03	Directed Study Credits: 1 John De Fazio TBD Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree. Prerequisite: none
GR-598-04	Directed Study Credits: 3 Meredith Tromble TBD Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree. Prerequisite: none
GR-598-05	Directed Study Credits: 3 Natasha V TBD Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree. Prerequisite: none

# Course Schedule

## Course Schedule

GR-598T-01 Directed Study- Graduate Tutorial Credits: 3 John Priola

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with their faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 3 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: none

Satisfies: Graduate Tutorial



# Course Schedule

## Graduate : Fall 2015 : History & Theory Contemp. Art

### Course Schedule

HTCA-501-02 Methods and Theories of Art History Credits: 3 Berit Potter

Tu 9:00AM - 11:45AM Room: 3LH

Designed to provide Master's students with a foundation in the scholarly practice of art history, this writing- and discussion-intensive course will offer a range of models and critical vocabularies for the analyses of contemporary art and the frameworks of its production, circulation and reception. The course will begin by familiarizing students with some of the foundational figures of the discipline (Wölfflin, Riegl, Warburg, Panofsky, Malraux, Gombrich and so on) and the continued interest and relevance of the methods they set forth. As the course continues, theoretical approaches will include formalism, semiotics, deconstruction, social history, feminist critique, gender studies, psychoanalysis, narratology, postcolonial theory, institutional critique, theories of spatial relations/politics, and the culture of spectacle and speed. Each week a number of different methodological approaches will be used to address a selected artist's practice or theme (for example, beauty, abjection, the Real, etc.). While primary theoretical texts will sometimes be paired with recent, exemplary texts drawn from art criticism and history, the balance will fall toward close visual analyses of artworks and careful attention to the methods of historical and critical engagement. Discussion, anchored in the discourses and debates around Modernism and postmodernism, will focus on the contemporary status of the discipline of art history in relation to art theory, criticism, and practice. International perspectives and their relationships to the multiple histories of contemporary culture will be emphasized.

Prerequisite: MA/Dual Degree Only

Satisfies: Core Requirement for MA Students in the History and Theory of Contemporary Art

HTCA-502-01 Min(d)ing the Canon Credits: 3 Sampada Aranke

F 1:00PM - 3:45PM Room: LH

This graduate lecture course is designed to provide coverage of the major figures, themes, movements, and key art historical and theoretical narratives of 20th-century art in specific relation to contemporary practices. While taking into careful consideration the critiques of canonicity and avoiding re-inscription of exclusionary notions of mastery, the approach will be characterized by the various actions enfolded in the gerund "min(d)ing": to excavate, to detonate, to pay heedful attention to, to be exasperated by, and to tend. The course, organized both in rough chronology and thematically, will begin with a survey of the cross-century reiterations of Manet's Olympia with regard to thematics of class, gender, and race. Following sessions will proceed with a select core of case studies that will trace, to use Deleuze and Guattari's phrase, "lines of flight" from Western Modernism toward global multiplicities. To cite a few examples: the trajectory of the gaze from Claude Cahun through Laura Mulvey to Cindy Sherman; Marcel Duchamp's readymade as it has broadened the definition of art to encompass the art of the everyday; the minimal quietude of Agnes Martin's drawn lines alongside those of Nasreen Mohamedi; Robert Smithson's importance for current ecologically-based art interventions; the chromatic infatuations of Henri Matisse through Pipilotti Rist. The two volumes of Art Since 1900: Modernism Antimodernism Postmodernism by Foster, Kraus, Bois, and Buchloh will provide the foundational reading for the course.

Prerequisite: none

Satisfies: Art History Seminar Elective

HTCA-513-01 History of the Future Credits: 3 Nicole Archer

Th 1:00PM - 3:45PM Room: 3LH

This seminar concerns itself with some of the ways 'the future' has been differentially thought and represented within Modern and Contemporary Art and Design. The course will be careful to attend to the notion that not all subjects have access to 'the future' in the same way and that much of modern political life is hinged upon managing this discrepancy. It will historicize and problematize how it is that contemporary artists and designers have come to be expected to always have an eye for the future/what's next. And it will also consider how thinking 'the history of the future' might, thus, provide an interesting way to think about the politics of art and design. Students will look at art deco, Italian and Russian futurism, 1950s Retro-futurism, 1960s 'Mod' style, afro futurism, various Feminist and Queer Utopian and Dystopian visions, and contemporary, popular Science Fiction.

Prerequisite: none

Satisfies: Art History Seminar Elective; Critical Studies Seminar Elective

# Course Schedule

## Course Schedule

HTCA-514-01 Writing About Art in More Or Less Plain English Credits: 3 Peter Plagens

M 9:00AM - 11:45AM Room: 3LH

This course will examine-and practice-different types of art-writing for a more or less general audience, i.e., ranging from readers of newspaper and mass-audience magazines, to readers of such popular art magazines as ARTNews and Art in America (both online and in print). We will explore-and practice-different types of art-writing (review, profile, historiography and polemic), while examining art-writing's essential ingredients (description, interpretation, cultural context, analysis and opinion) and today's changing venues for art writing. To orient ourselves along the way, we'll review art writing that deals with academic tradition (Royal Cortissoz, Kenyon Cox), modernism (Clement Greenberg), Pop Art and its lasting effects (Robert Hughes, Barbara Rose), Postmodernism (Suzi Gablik, Kim Levin), Feminism (Joanna Freuh), race and ethnicity (Choy Lee Weng, Mikki Garcia, bell hooks), relational aesthetics and social practice (Karl Beveridge and Carole Condé), the economic operation of the current art world (Jerry Saltz), and reactions against contemporary art (Dave Hickey, Hilton Kramer, Julian Spalding). We will discuss these texts and "workshop" (i.e., read aloud and critique) class members' art writing in lengths from 250 to 1500 words.

Prerequisite: none

Satisfies: Art History Seminar Elective

HTCA-515-01 The Modern Flâneur: Literary and Visual Wanderings in the City Credits: 3 Frank Smigiel

W 4:15PM - 7:00PM Room: 3LH

Who has access to the city-who can freely walk and wander within its borders? This course will examine visual cultural, literary, and theoretical constructions of the figure of the flâneur, and its relationship to ideas of modernity and the social imaginary of the city. While we begin by reading and seeing works on the great metropolitan centers of western Europe and the United States that birthed the flâneur, our course will be global and comparative in scope-for example, we will discuss the production of the Third World flâneur in travelogues and popular cinema, and of new post-colonial imaginaries in global cities like Manila, Rio, and Cape Town. The role that colonialism, race, gender, class, and sexuality play in shaping the both the flâneur figure and the modern city itself will be a central component of the course.

Prerequisite: none

Satisfies: Art History Seminar

HTCA-516-01 Fifties Hollywood Credits: 3 Alexander Greenhough

W 1:00PM - 3:45PM Room: 3SR3

This course will focus on Hollywood films made during the 1950s, with a concentration on key genres, including the domestic melodrama, the Western, science fiction, the musical, the epic, and teen film. Additionally, the course will address changes in the studio system, star personas, developments in motion picture technology, and challenges to the Production Code. Students will relate the specific characteristics of fifties Hollywood films to the context of postwar America by considering the complex representations of gender, sexuality, race and class in the work of directors such as Kazan, Ford, Hawks, Fuller, Sirk, Minnelli, and Ray.

Prerequisite: none

Satisfies: Art History Seminar

HTCA-517-01 Beneath the Gaze: The Black Body in Images Credits: 3 Xandra Ibarra

Tu 1:00PM - 3:45PM Room: 3LH

The black body as object of fascination - whether reviled, desired, feared, or fetishized - takes up considerable space in queer and feminist theory, art history, and visual, media, and performance studies. As a vehicle for narratives about black (non)subjectivity, the seen/known body is site of not only material and structural control, but it is also the site of the discursive and symbolic processes that determine those realms of practice. Critically analyzing the black body's traffic underneath an external gaze and also the power of black art that reflexively attends to the body, we will not only interrogate works of art but also the images of blackness that define other disciplines like anthropology, biology, and philosophy. Engaging theorists and scholars like Franz Fanon, Kobina Mercer, Katherine McKittrick, Nicole Fleetwood, Deborah Willis, Kianga Ford, Harvey Young, Huey Copeland, E. Francis White, Zakkiyah I. Jackson, and many others, students will emerge with an understanding of the historical legacies, present implications, and future possibilities of the visualized black body.

Prerequisite: none

Satisfies: Art History Seminar

# Course Schedule

## Course Schedule

HTCA-590-01 Thesis Credits: 3 Fiona Hovenden

M 4:15PM - 7:00PM Room: 3LH

The thesis and its public presentation are the final requirements to be fulfilled for the Masters of Arts degrees in Exhibition and Museum Studies and History and Theory of Contemporary Art. This seminar assists the student in the development of a bibliography, research methods, analyses of images and texts, and in the writing and presentation of the thesis. This course supports the development and completion of the thesis through individual student presentations, student discussion and review, and one-on-one advising from the instructor. Course open to MA and Dual Degree student only.

Prerequisite: none

Satisfies: Thesis Requirement;

HTCA-591-01 Collaborative Project: Art/Archive/Practice Credits: 3 Alla Efimova

F 1:00PM - 3:45PM Room: MCR

A curator's most important work often takes place in the artist's studio, before reaching a gallery or a museum. This seminar brings together students and faculty in exhibition and curatorial studies with fine arts and art history students. Through interdisciplinary readings, discussions, and guest lectures, students are prepared to engage directly with a group of late-career artists to help document their life's work. The seminar benefits artists by teaching them the professional skills for a sustainable practice; and museum studies and art history students by exposing them to the expanding field of curatorial work with artists' practices and estates.

Prerequisite: none

Satisfies: Collaborative Projects Requirement for MA and Dual Degree Students; Critical Studies Seminar Elective for MFAs



# Course Schedule

## Graduate : Fall 2015 : Master of Arts

### Course Schedule

MA-592-01 MA Intermediate Review Credits: 0 Sampada Aranke

TBD

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.

Prerequisite: none

MA-594-01 MA Final Review Credits: 0 Sampada Aranke

TBD

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. SPRING ONLY.

Prerequisite: none

MA-599-01 MA Symposium Credits: 0 Sampada Aranke

TBD

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. SPRING ONLY.

Prerequisite: none

# Course Schedule

## Graduate : Fall 2015 : Summer Graduate Program

### Course Schedule

SGR-595-01 Off-Site Guided Study Credits: 3 Laura Richard

TBD

Off-site Guided Study is a required class for all Low Residency MFA students every fall and spring semester. It is designed so that graduate students continue their studio work under the guidance of a mentor in their community during the fall and spring semesters between the students' reviews and summer coursework. The student is required to provide the faculty sponsor with an artist statement, his or her most recent review assessment form and comments and a Plan of Study. Four meetings with the faculty mentor are required.

Prerequisite: none

