

Course Schedule

Undergraduate : Fall 2018 : Art and Technology

Course Schedule

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 Visualizations Credits: 3 Joshua Keller

Tu Th 4:15PM - 7:00PM Room: 105
Tu Th 4:15PM - 7:00PM Room: DMS2

A class oriented toward formative development of drawing and model construction as tools to conceptualize and visualize 3-dimensional space, objects, ideas, context and site. Students will use a range of materials and methods including structural drawing, drafting, models and experimental strategies to explore: concept development, the space between idea and object, design and implementation. Visualization systems such as: perspective, orthographic projection, plan/elevation/section, pattern development and rendering 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 art works in themselves will also be explored using a range of traditional and experimental media. The work of artists such as: Leonardo DaVinci, Mathew 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. FALL ONLY.

Prerequisite: none

Satisfies: AT Digital Media Distribution, Art &Technology Elective, SC Design-Based Drawing, Sculpture Elective, Studio Elective, Drawing Elective, Drawing Breadth, Media Breadth

AT-118-01 Wearable Electronics / Sensor-Based Art Credits: 3 Kal Spelletich

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

Artists in diverse fields of practice are activating their work using wearable electronics. The new field of wearable electronics blossoming. It is innovative, fun and challenging all norms. In order to activate work, an understanding of basic electricity-and electronics-is necessary. This course covers the fundamentals by focusing on practical techniques of basic electrical and electronic theory, sensors and tuning on and off sculptures and art objects. Students will be encouraged to plan and propose interactive wearables for their individual artistic concepts and practices. In addition to assignments in basic electronics, the course culminates with each student completing a simple guided project, which spans a range of interdisciplinary mediums and materials. This class also serves as a foundation for activated objects, responsive sound systems, and courses that use electronics.

Prerequisite: none

Satisfies: Intro to AT I, AT Electronic Distribution, Art &Technology Elective, Studio Elective, Media Breadth, Design &Technology Elective

Course Schedule

Course Schedule

AT-220Q-01 Data Sonification for Sound Art Credits: 3 Cristobal Martinez

M W 9:00AM - 11:45AM Room: DMS2

Some of the most pressing questions in technology today have to do with processing, interpreting, and communicating the overwhelming stores of information that exist within today's digital archives, as well as the staggering stream of real-time data flowing throughout the world at this very moment. Within practices of sound art, there have always existed a variety of interests in translating, understanding, and expressing data through sound. Some of these meaning-making practices range from understanding relationships to telling stories. During this course students will develop computer-programing skills and techniques using Max7, and they will apply these skills for developing multi-channel sound art installations that utilize large student identified and selected sets of data. For example, data sets can be environmental, political, statistical, scientific, economic, social, etc. In this course students will be required to title their installations, create artist statements, and write brief essays on all of their assigned sound projects. Through practice and experimentation, the aspirational goal of students will be to acquire technical and literacies skills for creating auditory situations that legibly engage with current social, political, economic, and cultural discourses. Any 100-Level AT or NG course

Prerequisite: Any 100-Level AT or NG course

Satisfies: AT Digital Media Distribution, AT Interactivity & Social Media Distribution, Art & Technology Elective, Studio Elective

AT-220R-01 Hacking Visual Technologies Credits: 3 Genevieve Quick

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

While visual technologies create optical and epistemological clarity, they are also mysterious dark chambers, black boxes, and caves. We will consider the camera obscura (literally translated from Latin as "dark chamber"), "black box" technologies that hide their internal processes, and virtual reality workspaces known as "CAVEs." With a D.I.Y. approach, this class will dissect and analyze visual apparatuses like, cameras, scanners, and Google Cardboard (a kit that transforms smartphones into V.R. headsets). Students will also experiment with lenses, mirrors, and light sensitive materials. In exploring how these technologies work, participants consider how hybridizing and hacking them supports artists' conceptual goals. Projects will consider sculptural objects, wearables, and installations as the pretext for events, performances, and interactive encounters. Works produced in the class also fosters the documentary and narrative possibilities of objects in photographs, videos, and websites.

Prerequisite: Any 100-Level AT or NG course

Satisfies: AT Electronic Distribution, AT Digital Media Distribution, Art & Technology Elective, Studio Elective



Course Schedule

Undergraduate : Fall 2018 : Ceramic Sculpture

Course Schedule

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

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

Ceramics I: Fabrication is an introduction to the plastic processes, techniques, and issues of contemporary ceramics and sculpture. In this course students will learn fabrication and modeling methodologies for both sculpture and ceramics using clay as the primary material. Students will construct projects that investigate issues of: space, form materiality, texture, process and function. This course will introduce students to both historical and contemporary artists and issues related to clay and other plastic materials and serve as the foundation for further study in ceramics and sculpture. As part of the degree requirements for the Sculpture major, Ceramics I: Fabrication works in tandem with SC 100 3D Strategies: Beginning Sculpture to provide a comprehensive introduction to plastic and structural materials and strategies of sculpture. FALL & SPRING.

Prerequisite: none

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

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

Tu Th 9:00AM - 11:45AM Room: 106

Ceramics I: Fabrication is an introduction to the plastic processes, techniques, and issues of contemporary ceramics and sculpture. In this course students will learn fabrication and modeling methodologies for both sculpture and ceramics using clay as the primary material. Students will construct projects that investigate issues of: space, form materiality, texture, process and function. This course will introduce students to both historical and contemporary artists and issues related to clay and other plastic materials and serve as the foundation for further study in ceramics and sculpture. As part of the degree requirements for the Sculpture major, Ceramics I: Fabrication works in tandem with SC 100 3D Strategies: Beginning Sculpture to provide a comprehensive introduction to plastic and structural materials and strategies of sculpture. FALL & SPRING.

Prerequisite: none

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

CE-241A-01 Kitsch: Seminar/Lab Credits: 3 John De Fazio

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

Kitsch as it continues to be the dominate perception of art for the masses. Starting the discussion at the 19th Century with the Pre-Raphaelite's obsessive theatricality which influenced generations of poster art and bad poetry; the mass produced Wedgwood ceramics which commodified the tasteful Neo-Classical style through the Victorian Period; and the Civil War era engravings of Currier & Ives which illustrated America's Manifest Destiny. Then we have Degas' ballerinas and Renoir's over blushed bourgeoisie to dissect in the shadow of the Eiffel Tower. The business side of Kitsch expanded into the 20th Century with Hollywood films providing a vehicle for cheap sentimentality that sometimes transcended into art such as "The Wizard of Oz," "Citizen Kane" and the 1950's "Rebel Without a Cause" which kicked in the door for youth culture. Another aspect explored is the effect kitsch has played in defining cultural identities through stereotyping ethnicity with the tourist industry. Also, deconstructing political memorabilia disseminated to seduce a population: with examples like Mao, Lenin, Mussolini and Hitler who were masters of visual propaganda, and the fabrication of 'Americana' like Mount Rushmore, Norman Rockwell illustrations and the plaster busts of JFK, RFK and MLK. A closing chapter will explore the phenomenon of simulacra that reaches it's zenith in Las Vegas with casino architecture that attempts to distill the essence of world culture in a weekend package. The class will meet one day a week seminar-style for information and one day a week in the studio for individual work. This course is part of the 3D Practice/Materials Distribution in the Sculpture/Ceramics Department.

Prerequisite: CE-100

Satisfies: Intermediate Sculpture, 3D Materials/Practice Distribution, Sculpture Elective, Studio Elective, CE/SC Seminar Lab.

Course Schedule

Undergraduate : Fall 2018 : Contemporary Practice

Course Schedule

CP-100-01 Contemporary Practice Credits: 3 Katherine Rhoades

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

W 1:00PM - 3:45PM 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 Ivan Iannoli

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

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

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-100-03 Contemporary Practice Credits: 3 Ebitenyefa Baralaye

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

W 1:00PM - 3:45PM Room: 14

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

Course Schedule

Course Schedule

CP-100-04 Contemporary Practice Credits: 3 Cristobal Martinez

W 1:00PM - 3:45PM Room: LH
W 1:00PM - 3:45PM Room: 25

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-100-05 Contemporary Practice Credits: 3 Christopher Bell

W 1:00PM - 3:45PM Room: LH
W 1:00PM - 3:45PM Room: 16C

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



Course Schedule

Undergraduate : Fall 2018 : Creative Writing

Course Schedule

CRWR-200C-01 Crafting the Short Story Credits: 3 Ashley Clarke

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

The short story, Lorrie Moore once said, is a love affair. Urgent, consuming, devious, yet brief, short fiction challenges and charms us. This course invites students to experiment with the form, investigating how the short story casts its spell and how engaging with narrative and language might enrich one's studio practice. Students will develop craft techniques and expand their imaginative faculties by completing weekly in-class and take-home exercises and by composing two short stories. The cornerstone of each class will be the workshop, a critique-like forum in which we'll read and discuss each other's writing. Students will be introduced to foundational narrative concepts, including conflict, structure, voice, and revision, as well as to the story's seminal and strange practitioners: Alice Munro, Joy Williams, Jhumpa Lahiri, Etgar Keret, and George Saunders, to name a few. We'll immerse ourselves in the Bay Area's vibrant literary scene, attending readings and scavenging bookstores. The semester will end with a celebratory reading of our work.

Prerequisite: ENGL-100

Satisfies: Liberal Arts Elective



Course Schedule

Undergraduate : Fall 2018 : Critical Studies

Course Schedule	
CS-300-01	Critical Theory A Credits: 3 Dale Carrico M 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-300-02	Critical Theory A Credits: 3 Eddie Yuen W 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
CS-301AE-01	Philosophy and Film: Deconstruction, Psychoanalysis, and the Coen Brothers Credits: 3 Clark Buckner F 1:00PM - 3:45PM Room: MCR In <i>The Big Lebowski</i> , the Dude does nothing. He is put on the trail of a kidnapping that never took place, and solves the crime when he realizes that he paid the ransom with a "ringer for a ringer." <i>The Hudsucker Proxy</i> features a dupe who draws zeros throughout the film, and <i>Barton Fink</i> is a film that revolves around the absence of a film. In this course, we will appeal to these and other figures of the void in the Coen Brothers' films to unpack their sustained treatment of the absurdity in modern life. We will undertake a comparative analysis of the negativity in death, language, drive, anxiety, visual perception, desire, paternity, and the unconscious. And we will explore the close proximity and ultimate opposition between Lacanian psychoanalysis and Derridean deconstruction, while situating both theories in relationship to Heidegger's existentialism. Prerequisite: CS-300 Critical Studies A Satisfies: Critical Theory B, Critical Studies Elective, Liberal Arts Elective
CS-301G-01	Digital Democracy, Digital Anti- Democracy Credits: 3 Dale Carrico M 4:15PM - 7:00PM Room: 16A How did the promise of digital democracy devolve into twitter harassment, doxxing, fake news, and toxic comments? Is techno-progressive "disruption" merely reactionary deregulation? Is venture capitalist "innovation" merely marketing hyperbole? Is tech's "sharing economy" merely a digital sharecropping society? How did early legal and political squabbles over privacy and property online set the stage for our current distress? Why do we treat "the digital" as an immaterial spirit realm, when digital networks abet financial fraud and military surveillance via an "internet" powered by coal smoke, accessed on toxic landfill-destined devices manufactured by wage slaves in overexploited regions of the real world? Does "AI" as a rhetorical trope enable unaccountable algorithms and "autonomous" weapons systems? How does social media facilitate the transformation of factual disputes into polarizing culture wars? Might "The Future" still be more evenly distributed? Can we still count on the street finding its own uses for things? Prerequisite: CS-300 Critical Studies A Satisfies: Critical Theory B, Critical Studies Elective, Liberal Arts Elective, Studies in Global Cultures

Course Schedule

Course Schedule

CS-390-01 Interdisciplinary Research Colloquium Credits: 3 Megan Bayles

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

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? FALL ONLY.

Prerequisite: Senior Standing

Satisfies: Interdisciplinary Research Colloquium, Critical Studies Elective, Creative Writing elective



Course Schedule

Undergraduate : Fall 2018 : Drawing

Course Schedule

DR-100-02 Drawing I: Materials and Methods Credits: 3 Felicita Norris

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

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

Drawing is one of the most immediate and versatile ways to address a personal point of view through visual representation. It is not only a primary discipline in its own right, but the fundamental interdisciplinary practice. This course will prepare students with an intensive curriculum in the foundations of drawing's tools and techniques through the study of the figure, landscape, still life object, and the principles of abstraction. Drawing's vocabulary is the nexus of the course, including composition, line quality, mark-making, the modeling of form in space, and perspective. Students will understand the value and limits of experimentation while exploring tools, materials, surfaces, and techniques. Drawing will be viewed as a daily practice. Students will develop their own approach and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific structure of the course will depend on the instructor and may vary from semester to semester. FALL & SPRING.

Prerequisite: none

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

DR-101-01 Drawing II Credits: 3 Daniel Samaniego

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

This advanced drawing course will apply the foundations of drawing toward the execution of a body of work for the semester. Students will create a series or sequence of drawings to express a personal, political, or philosophical viewpoint. Students will achieve a comprehensive understanding of the role of drawing throughout history as well as expand upon their knowledge of drawing as a primary practice within contemporary art. Both traditional and alternative approaches to drawing are encouraged. By completing independent research, students will develop a compelling and meaningful visual vocabulary while improving their critical thinking through the critique process. Students will engage in conversations to understand how visual art effectively communicates their views about contemporary culture. The specific structure of the course will depend on the instructor and may vary from semester to semester. FALL & SPRING.

Prerequisite: Drawing I

Satisfies: Drawing Elective; Studio Elective; Drawing Breadth Requirement

DR-220J-01 Drawing From Popular Culture Credits: 3 Luke Butler

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

Popular culture is an inextricable part of our world and it shapes our consciousness in ways both strong and subtle. However commercial or disposable, we sometimes love it deeply, and it represents something of a universal tongue. For generations, artists have found ways to appropriate the visual language of mass culture, in critical response to the relentless tide of consumerism. The nimble, pliable medium of drawing is particularly suited to exploring and illuminating this vast terrain, as it replaces the voice of the machine with that of the individual. Pop art has a history that ranges from cool objectivity, to witty satire, to the deeply personal, which students will investigate through periodic slide lectures. Studio time will provide each artist many opportunities to employ the endless possibilities of drawing to shape their own ideas about the presence and meaning of popular culture in life and art.

Prerequisite: DR-101

Satisfies: Drawing Elective, Drawing Breadth, Studio Elective

DR-220K-01 Body Politic: Site of Affect Credits: 3 Caitlin Mitchell-Dayton

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

Francoise Kral writes that "the body is a prerequisite for social visibility," Caitlin Keogh that "the body is the site of affect." This course will be based in advanced observational drawing of live models, and construction of themed drawing projects incorporating other renditions of the body as narrative elements. We will examine the work of Njideka Akunyili Crosby, Geoff Chadsey, Nicole Eisenman, Zak Smith, and Ana Mendieta, among others.

Prerequisite: DR-101

Satisfies: Drawing Elective, Studio Elective

Course Schedule

Undergraduate : Fall 2018 : English

Course Schedule	
ENGL-090-01	Language Support for Artists Credits: 3 Eugenia-Alana Mitsanas Tu Th 1:00PM - 3:45PM Room: 20B 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 Meredith Martinez Tu 1:00PM - 3:45PM Room: 16C 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 Genine Lentine Th 1:00PM - 3:45PM Room: 14 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-100-02	English Composition A: Investigation and Writing Credits: 3 Genine Lentine Tu 1:00PM - 3:45PM Room: 14 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-100-03 English Composition A: Investigation and Writing Credits: 3 Stephanie Sauer

Tu 1:00PM - 3:45PM 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-101AK-01 English Comp B: Self-Portraiture and the Autobiographical Artist Credits: 3 Jared Harvey

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

This course will examine the tense and irresolvable relationship between genuine disclosure and ingenious artifice, and how these two elements birth the autobiographical gesture. What level of craft is required to communicate sincerity, and by what story-telling methods does the artist communicate "true" events? Is the self constructed or excavated? Why do we seek out traces of the autobiographical in fictional texts; on the other hand, are all autobiographical texts fictive? In this writing intensive course students will consider these and related questions by analyzing texts of myriad media, from the paintings of Diego Velazquez to the writings of Gertrude Stein; from the tweets of Donald Trump to Aristotle's Rhetoric. Students will employ and develop close-reading skills as well as analytical and creative writing. The course will culminate in students writing their own autobiographies, with a short critical supplement adjoined.

Prerequisite: ENGL-100 English A

Satisfies: English Comp B, Liberal Arts Elective



ENGL-101AL-01 English Comp B: Futures Past, Futures Present Credits: 3 Meredith Martinez

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

This course will examine changing conceptions of the future, primarily through a reading of historical and contemporary science fiction. What is the relationship between a given society and its conception of the future? What is the social purpose of envisioning the future? Do science fiction narratives have predictive power or do they serve primarily as descriptions of the moment in which they originate? How is science fiction today different than science fiction in the 20th century. This is a writing-intensive composition course, and the goal of our studies will be to learn how to compose and revise thesis-driven essays. There will be ample attention to critical reading, thinking, and writing skills. Students will complete multipart assignments in order to generate two polished essays, one shorter and one longer.

Prerequisite: ENG-100 English A

Satisfies: English Comp B, Liberal Arts Elective, Critical Studies Elective

ENGL-WPE-01 Writing Placement Exam Credits: 3 Ashley Clarke

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

This course is a placeholder for students who have not yet taken their Writing Placement Exam. Students will be placed in the appropriate ENGL course after completion of the Exam. For new students only.

Prerequisite: none

Course Schedule

Undergraduate : Fall 2018 : Filmmaking

Course Schedule

FM-100-01 Introduction to Film Credits: 3 Christopher Coppola

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

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to come away with a working knowledge of issues pertaining to filmmaking and to develop a visual vocabulary. Emphasis will be placed upon visual/temporal developments, working with technology, and developing an understanding of film language and grammar. We will explore basic principals of experimental, narrative, and documentary genres, including concepts such as storyboarding, composition, shot angles, point of view, transitions, continuity, lighting, and sound. We will also strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it is used by artists. Students will work in 16mm, Super 8 format, and hybrid formats merging analog and digital technologies. Projects include making a film without a camera, hand-processing, in-camera editing, nonconventional film projection, and an editing study of movement as motion or as change. Students working in a narrative genre will write a short treatment and script of their final short film project. Students taking this course are required to take this course before enrolling in Film Production/Post-Production (FM-101). FALL & SPRING.

Prerequisite: none

Satisfies: Introduction to Film Requirement; Film Elective; Studio Elective; Media Breadth Requirement

FM-100-02 Introduction to Film Credits: 3 Kerry Laitala

Tu Th 9:00AM - 11:45AM Room: 26

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to come away with a working knowledge of issues pertaining to filmmaking and to develop a visual vocabulary. Emphasis will be placed upon visual/temporal developments, working with technology, and developing an understanding of film language and grammar. We will explore basic principals of experimental, narrative, and documentary genres, including concepts such as storyboarding, composition, shot angles, point of view, transitions, continuity, lighting, and sound. We will also strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it is used by artists. Students will work in 16mm, Super 8 format, and hybrid formats merging analog and digital technologies. Projects include making a film without a camera, hand-processing, in-camera editing, nonconventional film projection, and an editing study of movement as motion or as change. Students working in a narrative genre will write a short treatment and script of their final short film project. Students taking this course are required to take this course before enrolling in Film Production/Post-Production (FM-101). FALL & SPRING.

Prerequisite: none

Satisfies: Introduction to Film Requirement; Film Elective; Studio Elective; Media Breadth Requirement

FM-118-01 Filmmaking Fundamentals Credits: 3 Jeff Rosenstock

F 1:00PM - 3:45PM Room: 26

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

The goal of this course is to provide the skills necessary to create moving pictures that effectively articulate a vision and importantly provides a foundation for FM-204 Digital Cinematography. 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. Concurrent registration with FM-100 strongly recommended. FALL ONLY.

Prerequisite: none

Satisfies: Beginning Production/Post-Production I, Film Elective, Studio Elective, Media Breadth

FM-204-01 Digital Cinematography Credits: 3 Tomas Tucker

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

This course will cover the fundamentals and artistry of digital cinematography. We will explore the creative choices presented to the cinematographer including: choosing the right camera for the job, lens selection, camera placement, camera movement and lighting. Specific areas to be covered will include the basics of camera set-up, determining exposure in RAW, Log and Rec709, the use of LUT's, depth-of-field, light meters, how to find the ASA of your digital camera, and basic lighting fundamentals. All aspects of professional cinematography will be open for discussion including the relationship with the director, duties as crew manager, post-production responsibilities, dealing with schedules and more. We will investigate the unique and different styles of today's top digital cinematographers. The course will act as a lab in which students will test different state-of-the-art digital cinema cameras from the Black Magic Ursa to the Arri Alexa, exploring the capabilities of each camera. We will experiment and push the envelope with what can be done in digital cinematography--often a mistake can lead to an incredible artistic discovery.

Prerequisite: FM-101

Satisfies: Film Production/Post Production II, Film Elective, Studio Elective

Course Schedule

Course Schedule

FM-220M-01 Stop Motion Animation Credits: 3 Tiffany Doesken

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

This course is designed as a hands-on workshop in stop-motion animation. Come with your passions for painting, illustrating, sculpting and collage work. No prior animation experience is necessary, however students are expected to have completed FM-101 prior to enrollment. The course will primarily tackle 2D animation, with an introduction to 3D software, workflows, and character building. Students will learn the core principles of animation as they develop four primary projects in the following techniques: paper cut-out/collage animation, sand/grain animation, object animation, and clay-mation. Smaller group projects will be tackled during class time to explore a greater variety of traditional and experimental techniques. Each class will be structured as a lab with discussion, demonstrations, and screenings of seminal animated works matched with a specific hands-on exercise. Come bring your work to life! FALL ONLY.

Prerequisite: FM-101

Satisfies: Film Elective, Studio Elective

FM-240G-01 Global Art Cinema: Filmmaker As Rebel Credits: 3 Christina Corfield

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

This course will introduce students to important technological and stylistic developments in independent narrative cinema across the world that have occurred in the past fifty years. The class will situate and analyze the work of key directors in their respective socio-political contexts, engaging with theoretical and critical discourses that reveal how filmmaking has been employed as a tool of resistance, rebellion, and revolt. Including filmmakers from Europe, South America, the Middle East, Africa, and Asia, the class will focus on issues such as transnationalism, postcolonialism, feminism, auteurship, and DIY production.

Prerequisite: HTCA-101

Satisfies: History of Film, Film Elective, Art History Elective, Liberal Arts Elective, Studies in Global Cultures

FM-307-01 Personal Cinema Credits: 3 Kerry Laitala

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

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. This course will mentor the film student on their personal filmmaking journey as they develop, shoot and finish their senior thesis film. A completed, polished thesis film are the undergrad film students' calling card to further their education in grad school and/or approach the professional filmmaking arena.

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

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



Course Schedule

Undergraduate : Fall 2018 : History & Theory Contemp. Art

Course Schedule

HTCA-100-01 Topics and Foundations in Global Visual Culture Credits: 3 Laura Richard, Xiaoying Li, Collin Pol (more)

M 1:00PM - 3:45PM 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 Corinna Kirsch

Tu 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-220T-01 Post-[blank]: Art World Representational Politics Credits: 3 Michele Carlson

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

This course will confront representational politics within the visual arts tracing its construction as an "art genre" through the 1960s (second-wave feminism, gay liberation, and civil rights) to the 1980s-90s multicultural era (identity art, the 1993 Whitney Biennial) to today's "post-[fill in the blank] world (post-Obama, post-black, post-studio, post-multiculturalism). This course will focus on artists who historically face systemic oppression and difference, but also how narratives of difference are created and reinforced through curatorial practice, commercial art world practice and arts media. We will look at the questions of community and "collective politics" by exploring the rise of POC, LGTBQ and non-binary art collectives and collective practice-what does it mean to make art in political sites and historical legacies that give rise to protest movements such as NoDAPL, BlackLivesMatter, or the Women's Movement. We will also consider new structural conditions (e.g., intersectional identity formation, hyper capitalism and consumer culture, Internet culture, gentrification) and confront what opportunities for political action or expression within the arts have become possible now.

Prerequisite: ENGL-101; HTCA-102

Satisfies: Dialogues in Contemporary Art, Art History Elective, Liberal Arts Elective, Studies in Global Cultures, Critical Studies Elective

HTCA-240FM-01 Global Art Cinema: Filmmaker As Rebel Credits: 3 Christina Corfield

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

This course will introduce students to important technological and stylistic developments in independent narrative cinema across the world that have occurred in the past fifty years. The class will situate and analyze the work of key directors in their respective socio-political contexts, engaging with theoretical and critical discourses that reveal how filmmaking has been employed as a tool of resistance, rebellion, and revolt. Including filmmakers from Europe, South America, the Middle East, Africa, and Asia, the class will focus on issues such as transnationalism, postcolonialism, feminism, auteurship, and DIY production.

Prerequisite: HTCA-101

Satisfies: History of Film, Film Elective, Art History Elective, Liberal Arts Elective, Studies in Global Cultures

Course Schedule

Course Schedule

HTCA-240NG-01 History of New Genres Credits: 3 Mads Lynnerup

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

This survey course will examine the work of artists who privilege the conceptual terrain in their practices. Between the 1950s and 1980s, the art object was famously "dematerialized" and instead transformed into a poetics of gesture, residue, or citation. This course combines lecture and discussion to navigate through various histories of New Genres from its inception to the present. We will prioritize forms of art based on elements of time and process, including; action, language, performance, systems of light and space, installation, and video. We will trouble the disciplinary waters by paying particular attention to artists whose forms escape categorization, and whose practices shape and shift the past, present, and future tenses of New Genres. FALL ONLY.

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

Satisfies: History of New Genres; Art History Elective; Liberal Arts Elective



Course Schedule

Undergraduate : Fall 2018 : Humanities

Course Schedule

HUMN-242-01 Urban Tales in Turbulent Times Credits: 3 Carolyn Duffey

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

Discourse on contemporary urban spaces has focused on the need for "sanctuary cities" alongside virulent rhetoric regarding hidden "terrorist cells" spreading worldwide. This ferment about immigrants and refugees has spawned populist, nationalist and racist reactions throughout Europe and the US, as young people in cities from Hong Kong, Beirut, or Baghdad are fighting for newly created democratic rule in response to their governments' corrupt acquiescence to both neoliberalism or Western populist nationalism. In Trump's America of ever increasing inequality, cities are at the forefront of wealth and poverty being reconfigured and resisted in gentrifying inner city spaces as suburban and rural regions decline with anger. This course will examine how these issues, greatly affecting the lived experience of city dwellers, are represented in film, poetry and novels. Texts range from Bone, Fae Ng's novel of immigrant borders in San Francisco's Chinatown to Turkish German director Fatih Akin's cinematic view of the alienation of urban Muslim and Eastern European immigrants in EU countries.

Prerequisite: ENGL-101

Satisfies: Humanities, Liberal Arts Elective, Studies in Global Cultures

HUMN-246-01 Native American Narratives Credits: 3 Enrique Lima

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

What does it mean to be Native person today? What is the relationship between tribal cultures and western forms of expression? How can ancient traditions help sustain contemporary Native peoples? In this course we will engage with these questions and others as we explore the various narrative forms that Native people use to express their sense of self. We will read works emanating from the oral tradition and political manifestos by indigenous activists. We will also poetry, short stories, and novels by major Nativeamerican writers such as Louise Erdrich, Simon Ortiz, Sherman Alexie, and D'Arcy McNickle. We will learn about Native literature and history, and we will attend to how Native writers use the written word to defend indigenous peoples' human right to perpetuate themselves as distinct peoples.

Prerequisite: ENGL-101

Satisfies: Humanities, Liberal Arts Elective, Studies in Global Cultures

HUMN-247-01 History of the Circus in the United States Credits: 3 Megan Bayles

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

Step right up! This course investigates the long and colorful history of circus performance in the U.S., tracing a trajectory from Wild West Shows and World's Fairs through P.T. Barnum's "Greatest Show on Earth" to the revival of circus arts in contemporary performance. We will depart the midway as we go to make stops at the sideshow and to discuss the role of circus disasters in the cultural imagination of the circus. We will draw on key scholarly texts as well as film, recorded performance, and perhaps even live performance to address questions such as: What has been the role of circus performance in negotiating ethnicity, sex and gender? What is the cultural function of spectacle? How do curiosity and deception/illusion play into that? What accounts for the renewed enthusiasm for circus arts in the last couple of decades?

Prerequisite: ENG-101

Satisfies: Humanities, Liberal Arts Elective, Studies in Global Cultures

Course Schedule

Undergraduate : Fall 2018 : Interdisciplinary

Course Schedule	
IN-225-01	<p>City as Studio Practicum Credits: 3 Amy Berk</p> <p>Th 1:00PM - 3:45PM Room: 10</p> <p>In City as Studio Practicum, we link theory and practice by examining and participating in one of a number of 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 using urban sites in both San Francisco and the East Bay 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. SFAI's Practicum students also participate in class discussions investigating art education theory and current pedagogical practices in primary, secondary and university settings as well as taking an active role in and in teaching and mentoring the community in their chosen outside project.</p> <p>Prerequisite: ENGL-101</p> <p>Satisfies: Studies in Global Cultures, Off-Campus Study, Studio Elective, Liberal Arts Elective, APPS Requirement</p>
IN-390-01	<p>Senior Review Seminar Credits: 3 Taravat Talepasand</p> <p>Th 4:15PM - 7:00PM Room: 18</p> <p>This course in the context of an interdisciplinary seminar format is a capstone review of studio work that takes place in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar from all undergraduate majors and areas of study. Critical discourses during the review seminar foster intersdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is required in addition to meeting learning standards for successful completion of the BFA degree. FALL & SPRING.</p> <p>Prerequisite: Final Semester Senior Standing</p> <p>Satisfies: Senior Review Seminar Requirement for the BFA</p>
IN-390-02	<p>Senior Review Seminar Credits: 3 John Priola</p> <p>Tu 1:00PM - 3:45PM Room: 16A</p> <p>This course in the context of an interdisciplinary seminar format is a capstone review of studio work that takes place in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar from all undergraduate majors and areas of study. Critical discourses during the review seminar foster intersdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is required in addition to meeting learning standards for successful completion of the BFA degree. FALL & SPRING.</p> <p>Prerequisite: Final Semester Senior Standing</p> <p>Satisfies: Senior Review Seminar Requirement for the BFA</p>
IN-391-01	<p>Honors Interdisciplinary Studio Credits: 0 Taravat Talepasand</p> <p>TBD</p> <p>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.</p> <p>Prerequisite: Senior Standing. Application Required.</p> <p>Satisfies: Studio Elective Requirement</p>

Course Schedule

Course Schedule

IN-392-01 Affiliated Study Abroad Program Electives Credits: 3 SFAI Staff

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. 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-392S-01 Affiliated Study Abroad Program-Studio Electives Credits: 3 To be Announced

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 To be Announced

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 To be Announced

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

Course Schedule

Course Schedule

IN-395M-01 International Partner Exchange: Major Elective Credits: 0 Galen Crawford

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.

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: Off-Campus Study Requirement Major Elective

IN-395S-01 International Partner Exchange: Studio Elective Credits: 0 Galen Crawford

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.

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: Off-Campus Study Requirement Major Elective

IN-396T-01 Internship Credits: 3 Kathryn Reasoner

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

The Internship course enables students to gain field experience within an arts or cultural organization over the course of a single semester, while engaging with a faculty advisor and their peers in classroom discussions about their experience. Students are expected to complete their internship while enrolled in the internship class, and perform a minimum of 85 hours of work with the host organization (approximately 7 hours per week). Class discussions, readings, and site visits to Bay Area arts organizations are designed to familiarize students with the arts ecosystem, principles and functions of visual arts organizations, including organizational structure, nonprofit status, governance, cultural policy, and support for the arts, and resources for visual artists. FALL & SPRING.

Prerequisite: Junior Standing and Instructor Permission

Satisfies: Off-Campus Study, Studio Elective

IN-397-01 BFA Exhibition Credits: 0 John Priola, Sherry Knutson, Taravat T (more)

TBD

All graduating students must register for the spring BFA Graduate Exhibition and pay a BFA Graduate Exhibition fee of \$150. No credits are awarded, but participation is required for the degree. Through the BFA Graduate Exhibition, students will situate their artwork within a cross-disciplinary context and position their educational goals and capstone review experience 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. FALL & SPRING.

Prerequisite: Final Semester Senior Standing

Satisfies: BFA Exhibition Requirement

IN-398AT-01 Directed Study Credits: 0 Cristobal Martinez

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 six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: Art & Technology Elective

Course Schedule

Course Schedule

IN-398AT-02 Directed Study Credits: 3 Chris Kubick

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 six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: Art & Technology Elective

IN-398AT-03 Directed Study Credits: 3 Kal Spelletich

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 six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: Art & Technology Elective

IN-398CS-01 Directed Study Credits: 1 Carolyn Duffey

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 six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: none

Satisfies: Critical Studies Elective

IN-398DR-01 Directed Study Credits: 0 Jeremy Morgan

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 six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: Drawing Elective

IN-398FM-01 Directed Study Film Credits: 3 Christopher Coppola

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: Film Elective

Course Schedule

Course Schedule

IN-398FM-02 Directed Study Film Credits: 1 Tomas Tucker

TBD

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Prerequisite: Junior Standing

Satisfies: Film Elective

IN-398FM-03 Directed Study Film Credits: 1 Jeff Rosenstock

TBD

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Prerequisite: Junior Standing

Satisfies: Film Elective

IN-398HTCA-01 Directed Study Credits: 0 Miah Jeffra

TBD

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Prerequisite: Junior Standing

Satisfies: History & Theory of Contemporary Art Elective

IN-398HTCA-02 Directed Study Credits: 3 Jeffery Gunderson

TBD

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Prerequisite: Junior Standing

Satisfies: History & Theory of Contemporary Art Elective

IN-398NG-02 Directed Study Credits: 3 Cliff Hengst

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 six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: New Genres Elective

Course Schedule

Course Schedule

IN-398NG-03 Directed Study Credits: 3 Cliff Hengst

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 six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: New Genres Elective

IN-398PA-01 Directed Study Credits: 0 Jeremy Morgan

TBD

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Prerequisite: Junior Standing

Satisfies: Painting Elective

IN-398PA-02 Directed Study Credits: 3 Luke Butler

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 six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: Painting Elective

IN-398PA-03 Directed Study Credits: 0 Taravat Talepasand

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 six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: Painting Elective

IN-398PH-01 Directed Study Credits: 3 Mark Van Proyen

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 six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: Photography Elective

Course Schedule

Course Schedule

IN-398PH-02 Directed Study Credits: 3 Linda Connor

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 six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: Photography Elective

IN-398PH-03 Directed Study Credits: 1 Lindsey White

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 six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: Photography Elective

IN-398PR-01 Directed Study Credits: 0 Ashley Clarke

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 six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: Printmaking Elective

IN-398PR-02 Directed Study Credits: 3 Timothy Berry

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 six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: Printmaking Elective

IN-398PRAD-01 Directed Study Credits: 3 Timothy Berry

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 six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: Printmaking - Advanced

Course Schedule

Course Schedule

IN-399-01 Independent Study Credits: 3 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 2018 : Mathematics

Course Schedule

MATH-119-01 How to Build a Sculpture That Can Hold 100 People: Engineering in Art &Architecture Credits: 3 Logan Granger

F 1:00PM - 3:45PM Room: 25
F 1:00PM - 3:45PM Room: DMS2

Artists exploring larger sculptures, installations, and environments will benefit from a practical understanding of architectural design, scale, and materials. Students in this course will learn the basic math concepts used in the design and representation of spaces, structures, installations, enclosures, and large climbable sculptures. We will explore fundamentals of 3-dimensional thinking and computer-aided design, such as orthographic projection (plans, sections, and elevations) and coordinate systems. We will explore the properties and uses of materials including wood, metal, glass, concrete, and composites. Instruction and discussion of math concepts will be paired with hands-on exercises and collaborative analysis of relevant art and architecture.

Prerequisite: none

Satisfies: Mathematics/Science, Liberal Arts Elective



Course Schedule

Undergraduate : Fall 2018 : New Genres

Course Schedule	
<p>NG-100-01 New Genres I Credits: 3 Cliff Hengst</p> <p>M W 4:15PM - 7:00PM Room: 9</p> <p>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.</p> <p>Prerequisite: none</p> <p>Satisfies: New Genres I Requirement, New Genres Elective, Studio Elective, Media Breadth Requirement</p>	
<p>NG-115-01 Beginning Performance/Video Credits: 3 Sofia Cordova</p> <p>Tu Th 4:15PM - 7:00PM Room: 9</p> <p>This course introduces the intersection of live performance and video through the exploration of human actions as art. This course introduces the rich and corporeal practice of visual artists using their bodies, time, and space as a medium for their work. Performance art is the act of doing and action not through representation but with the live and real as an experiment in art and life. It occupies space and time temporarily. Video is critical to witnessing the live event through documentation and also exists as a work of art itself. The video component of the class draws upon a wide range of methods and styles- documentary, performance, and experimental video to assess how video captures the meaning and presentation of performance art and explores 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. FALL ONLY.</p> <p>Prerequisite: none</p> <p>Satisfies: NG Video Distribution, New Genres Elective, Studio Elective, Media Breadth</p>	
<p>NG-218-01 Installation Credits: 3 Davina Semo</p> <p>F 9:00AM - 11:45AM Room: 10 F 1:00PM - 3:45PM Room: 10</p> <p>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 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. FALL ONLY.</p> <p>Prerequisite: Take NG-100 or SC-100</p> <p>Satisfies: New Genres Installation Distribution, New Genres Elective, Sculpture Elective, Studio Elective</p>	
<p>NG-220Q-01 Data Sonification for Sound Art Credits: 3 Cristobal Martinez</p> <p>M W 9:00AM - 11:45AM Room: DMS2</p> <p>Some of the most pressing questions in technology today have to do with processing, interpreting, and communicating the overwhelming stores of information that exist within today's digital archives, as well as the staggering stream of real-time data flowing throughout the world at this very moment. Within practices of sound art, there have always existed a variety of interests in translating, understanding, and expressing data through sound. Some of these meaning-making practices range from understanding relationships to telling stories. During this course students will develop computer-programing skills and techniques using Max7, and they will apply these skills for developing multi-channel sound art installations that utilize large student identified and selected sets of data. For example, data sets can be environmental, political, statistical, scientific, economic, social, etc. In this course students will be required to title their installations, create artist statements, and write brief essays on all of their assigned sound projects. Through practice and experimentation, the aspirational goal of students will be to acquire technical and literacies skills for creating auditory situations that legibly engage with current social, political, economic, and cultural discourses.</p> <p>Prerequisite: Any 100-Level AT or NG course</p> <p>Satisfies: AT Digital Media Distribution, AT Interactivity & Social Media Distribution, Art & Technology Elective, Studio Elective</p>	

Course Schedule

Course Schedule

NG-220R-01 Hacking Visual Technologies Credits: 3 Genevieve Quick

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

While visual technologies create optical and epistemological clarity, they are also mysterious dark chambers, black boxes, and caves. We will consider the camera obscura (literally translated from Latin as "dark chamber"), "black box" technologies that hide their internal processes, and virtual reality workspaces known as "CAVEs." With a D.I.Y. approach, this class will dissect and analyze visual apparatuses like, cameras, scanners, and Google Cardboard (a kit that transforms smartphones into V.R. headsets). Students will also experiment with lenses, mirrors, and light sensitive materials. In exploring how these technologies work, participants consider how hybridizing and hacking them supports artists' conceptual goals. Projects will consider sculptural objects, wearables, and installations as the pretext for events, performances, and interactive encounters. Works produced in the class also fosters the documentary and narrative possibilities of objects in photographs, videos, and websites.

Prerequisite: Any 100-Level AT or NG course

Satisfies: AT Electronic Distribution, AT Digital Media Distribution, Art & Technology Elective, Studio Elective

NG-220X-01 That's Revolting: Photography, Sex, and Gender Credits: 3 Jordan Reznick

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

W 7:30PM - 10:15PM Room: 16A

Mainstream acceptance of queer and transgender people threatens to sterilize the subversive potential of gender and sexual deviants. This course will focus on generating photographic strategies for resisting assimilation into norms of gender, sexuality, and decency. We will study photographs by queer, feminist, transgender, and pornographic photographers. We will think about intersections with representations of race, accessibility, and identity. We will investigate how heteronormativity is perpetuated and resisted in the visual field. Students will develop their own philosophies of representation through photographic projects. Students will build a critical vocabulary for situating their own work within histories of representation of gender and sexuality.

Prerequisite: Take PH-100 and PH-120

Satisfies: PH Conceptual Elective, Photography Elective, Studio Elective, Studies in Global Cultures, New Genres Elective.

NG-240B-01 History of New Genres Credits: 3 Mads Lynnerup

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

This survey course will examine the work of artists who privilege the conceptual terrain in their practices. Between the 1950s and 1980s, the art object was famously "dematerialized" and instead transformed into a poetics of gesture, residue, or citation. This course combines lecture and discussion to navigate through various histories of New Genres from its inception to the present. We will prioritize forms of art based on elements of time and process, including; action, language, performance, systems of light and space, installation, and video. We will trouble the disciplinary waters by paying particular attention to artists whose forms escape categorization, and whose practices shape and shift the past, present, and future tenses of New Genres. FALL ONLY.

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

Satisfies: History of New Genres; Art History Elective; Liberal Arts Elective

NG-309-01 Special Topics: Talk, Talk, Talk Credits: 3 William Rogan

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

Talk, Talk, Talk, is a class designed by Will Rogan with the intention to encourage useful conversations and dialogue throughout the semester around art production, sustaining a career as an artist, among other topics. The class is recommended for upper division students, who are eager to challenge and discover more about their own work through critiques and conversations. In addition the class will be doing an extensive number of studio visits with Bay Area artists, which will allow the students to gain more insight and first hand experiences with other artists, living and working in and around the Bay Area. Throughout the semester the students will also be given a series of selected readings relevant to the conversations in class as well as other topical events.

Prerequisite: any 200-level NG course

Satisfies: New Genres Elective, Studio Elective

Course Schedule

Course Schedule

NG-380-01 Undergraduate Tutorial Credits: 3 Mads Lynnerup

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

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

Prerequisite: Junior Standing

Satisfies: New Genres Elective, Studio Elective

NG-380-02 Undergraduate Tutorial Credits: 3 Mark Brest Van Kempen

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

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

Prerequisite: Junior Standing

Satisfies: New Genres Elective, Studio Elective

NG-380-03 Undergraduate Tutorial Credits: 3 Sanaz Mazinani

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

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

Prerequisite: Junior Standing

Satisfies: New Genres Elective, Studio Elective

SAN FRANCISCO
ART INSTITUTE

Course Schedule

Undergraduate : Fall 2018 : Painting

Course Schedule

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

M W 9:00AM - 11:45AM Room: SUITE26

Contemporary painting embraces both traditional and interdisciplinary approaches. This course will provide students with an introduction to the materials, processes and purposes of painting in order to provide students with the foundational support to recognize the range of painting's potential. Projects will emphasize the development of competency in color manipulation and the basic organization of spatial illusions. It will feature instruction designed to optimize student's use and understanding of a range of supports, techniques and painting media (including oil and acrylic). Assignments will be designed to give students an opportunity to develop distinctive personal responses to various problems that have proven to be crucial to the history of painting, and at the end of the semester, students will have the option of initiating and developing a self-directed project. Instructional methods will include practical demonstrations, slide lectures, field trips and group and/or individual critiques. FALL & SPRING.

Prerequisite: none

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

PA-100-02 Painting I: Materials and Methods Credits: 3 Felicita Norris

F 9:00AM - 11:45AM Room: SUITE26
F 1:00PM - 3:45PM Room: SUITE26

Contemporary painting embraces both traditional and interdisciplinary approaches. This course will provide students with an introduction to the materials, processes and purposes of painting in order to provide students with the foundational support to recognize the range of painting's potential. Projects will emphasize the development of competency in color manipulation and the basic organization of spatial illusions. It will feature instruction designed to optimize student's use and understanding of a range of supports, techniques and painting media (including oil and acrylic). Assignments will be designed to give students an opportunity to develop distinctive personal responses to various problems that have proven to be crucial to the history of painting, and at the end of the semester, students will have the option of initiating and developing a self-directed project. Instructional methods will include practical demonstrations, slide lectures, field trips and group and/or individual critiques. FALL & SPRING.

Prerequisite: none

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

PA-100-03 Painting I: Materials and Methods Credits: 3 Mark Van Proyen

Tu Th 9:00AM - 11:45AM Room: SUITE26

Contemporary painting embraces both traditional and interdisciplinary approaches. This course will provide students with an introduction to the materials, processes and purposes of painting in order to provide students with the foundational support to recognize the range of painting's potential. Projects will emphasize the development of competency in color manipulation and the basic organization of spatial illusions. It will feature instruction designed to optimize student's use and understanding of a range of supports, techniques and painting media (including oil and acrylic). Assignments will be designed to give students an opportunity to develop distinctive personal responses to various problems that have proven to be crucial to the history of painting, and at the end of the semester, students will have the option of initiating and developing a self-directed project. Instructional methods will include practical demonstrations, slide lectures, field trips and group and/or individual critiques. FALL & SPRING.

Prerequisite: none

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

PA-101-02 Painting II Credits: 3 Prajakti Jayavant

M W 4:15PM - 7:00PM Room: SUITE26

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-101-03 Painting II Credits: 3 Taravat Talepasand

F 9:00AM - 11:45AM Room: SUITE27
F 1:00PM - 3:45PM Room: SUITE27

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-220AD-01 Polymer Painting: Acrylic Reconsidered Credits: 3 Jeremy Morgan

Tu Th 1:00PM - 3:45PM Room: SUITE27

This class will explore the multiple properties of acrylic (polymer paint and mediums). Acrylic was first created in the fifties. It is highly versatile and can be augmented by many recently-developed multiple mediums. It is a contemporary paint, which is both highly adaptable and equally versatile. This class will encourage a full investigation and utilize those properties. Acrylics have been utilized by many artists: Julie Mheretu, Kelti Ferris, Paul Jenkins, Philip Taafe, Mark Bradford, and Linda Besemer. This class will research acrylic's physical attributions and find means by which individual projects can stimulate and fuse chemical / physical aspects with conceptual intent. A variety of substrates and surfaces will be explored and an overview of the entire range of aligned mediums will be discussed and demonstrated. In addition, the class will research the ways within which acrylic and mediums can incorporate other processes (drawing, photographs, collage and digital, etc.) to create both personal and unique imagery. In addition to the technical information included in this course description, the conceptual context of this intermediate level course is focused on developing expressive and specific content, which intersects with contemporary cultural, social, and political practices. Students will be expected to research these contemporary practices and how they can be enhanced and magnified by the unique medium of acrylic using one's imagination. FALL & SPRING.

Prerequisite: PA-101

Satisfies: Painting Elective, Studio Elective



PA-220AK-01 The Magician and the Surgeon: Painting Photography Credits: 3 Ryan Peter

M W 4:15PM - 7:00PM Room: SUITE27
M W 4:15PM - 7:00PM Room: PGL
M W 4:15PM - 7:00PM Room: 14

From Paul Delaroché's 1839 eulogy ("From today, painting is dead.") to Sigmar Polke's material alchemy and the MS Paint inspired works of Laura Owens, photography has played a vital role in the development of modern and contemporary painting. The Magician and the Surgeon: Painting Photography is a studio course that explores painting's hybridization with mechanical and digital imaging technologies. Working with experimental photographic processes, such as cyanotype and photogram techniques, as well as silkscreen and digital printmaking, students will be encouraged to investigate painting's physical processes alongside photographic methods, and to integrate photography not only as a mimetic tool, but also as a material for painted works.

Prerequisite: PA-101

Satisfies: Painting Elective, Photography Elective, Studio Elective

PA-220AN-01 Painting As Protest Credits: 3 Katharine Kuharic

Tu Th 4:15PM - 7:00PM Room: SUITE27

The objective of this course is to assist students in identifying their political selves and generational imperatives through the use of directed theme-based projects and varied technical approaches. While painting engages our emotional, sensual and physical selves, as a discipline it casts a mirror onto our philosophical, moral, political and religious viewpoints. We are exposed on a continuous basis to news of shootings, disasters, intolerance, gender inequalities and feudalism. This is our story and our shame. Artists thus have a responsibility to probe and interrogate the greed, cruelty, dominance and destruction that we inflict upon each other, other species and the planet.

Prerequisite: PA-101

Satisfies: Painting Elective, Studio Elective, Studies in Global Cultures

Course Schedule

Course Schedule

PA-220AO-01 Documentary Painting Credits: 3 Terry Powers

Tu Th 9:00AM - 11:45AM Room: SUITE27

This class encourages students to paint the natural world around them directly. Students will be introduced to the skills and elements of documentary painting by exploring the unique properties of paint as a medium and its distinction from the descriptive line in drawing. An emphasis will be placed on the materiality of paint and the complex properties of color. We will discuss "documentary painting," the history of painting on site, and painters who's work is influential in terms of how to see and depict the natural world. This course focuses on the expression of life around us as opposed to researching methodologies. Slide lectures, readings, and class discussions will accompany our studies.

Prerequisite: PA-101 Painting II

Satisfies: Painting Elective, Studio Elective

PA-220T-01 Beyond the Frame: Expanded Painting Credits: 3 Danielle Lawrence

M W 1:00PM - 3:45PM Room: SUITE27

This course provides you with the opportunity to develop an interdisciplinary practice in relation and response to historical traditions and contemporary notions of painting. Mainstream history defines painting as a two dimensional plane concerned with surface and image. This convention will be used as a jumping off point as we address painting's surface, structure, material specificity, context and placement. The focus of this class is to consider what a painting is and what it can be and to imagine its future as recent developments point to ever-expanding spatial and material freedoms. Open assignments encourage students to explore their own material and conceptual interests. Work produced for this class can incorporate the use of traditional materials such as wood, canvas and paint and can extend to video, sculpture, installation, photography and performance. Lectures illustrated by slide presentations will look back to the "painters" of the late 1960s to the early 1970s who set the precedent for painting and mixed media approaches, including Lynda Benglis's pour paintings, Howardena Pindell's sculptural grids and Shigeo Kubota's performance paintings. We will also examine contemporary artists Angela De La Cruz, Katharina Grosse, Jessica Stockholder, Dianna Molzan, Paul Kos and Linda Besemer among others. Writing by Clement Greenberg, Rosalind Krauss, Jan Verwoert, Mark Titmarsh and Lucy Lippard will provide context for the critical discourse surrounding painting's formal and conceptual evolution.

Prerequisite: Painting II and Sophomore Standing

Satisfies: Painting Elective Studio Elective

PA-380-01 Undergraduate Tutorial Credits: 3 Brad Brown

F 1:00PM - 3:45PM Room: INST4

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

Prerequisite: Junior Standing

Satisfies: Painting Elective, Studio Elective

PA-380-02 Undergraduate Tutorial Credits: 3 Dewey Crumpler

W 1:00PM - 3:45PM Room: SUITE26

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

Prerequisite: Junior Standing

Satisfies: Painting Elective, Studio Elective



Course Schedule

Undergraduate : Fall 2018 : Photography

Course Schedule	
PH-100-01	<p>Introduction to Photography and the Darkroom Credits: 3 Elizabeth Bernstein</p> <p>Tu Th 9:00AM - 11:45AM Room: 21 Tu Th 9:00AM - 11:45AM Room: PGL</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 & 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 Erica Molesworth</p> <p>M W 9:00AM - 11:45AM Room: 21 M W 9:00AM - 11:45AM Room: PGL</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 & 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 Dionne Lee</p> <p>Tu Th 4:15PM - 7:00PM Room: 21 Tu Th 4:15PM - 7:00PM Room: PGL</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 & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Photography and the Darkroom Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-120-01	<p>Introduction to Photography As the Digital Medium Credits: 3 Josef Jacques</p> <p>Tu Th 4:15PM - 7:00PM Room: 20A</p> <p>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.</p> <p>Prerequisite: none</p> <p>Satisfies: Digital Photography I Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-120-02	<p>Introduction to Photography As the Digital Medium Credits: 3 Ivan Iannoli</p> <p>M W 9:00AM - 11:45AM Room: 20A</p> <p>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.</p> <p>Prerequisite: none</p> <p>Satisfies: Digital Photography I Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>

Course Schedule

Course Schedule

PH-220AK-01 The Magician and the Surgeon: Painting Photography Credits: 3 Ryan Peter

M W 4:15PM - 7:00PM Room: SUITE27
 M W 4:15PM - 7:00PM Room: PGL
 M W 4:15PM - 7:00PM Room: 14

From Paul Delaroché's 1839 eulogy ("From today, painting is dead.") to Sigmar Polke's material alchemy and the MS Paint inspired works of Laura Owens, photography has played a vital role in the development of modern and contemporary painting. The Magician and the Surgeon: Painting Photography is a studio course that explores painting's hybridization with mechanical and digital imaging technologies. Working with experimental photographic processes, such as cyanotype and photogram techniques, as well as silkscreen and digital printmaking, students will be encouraged to investigate painting's physical processes alongside photographic methods, and to integrate photography not only as a mimetic tool, but also as a material for painted works.

Prerequisite: PA-101

Satisfies: Painting Elective, Photography Elective, Studio Elective

PH-220K-01 Lighting: Studio & on Location Credits: 3 Muffy Kibbey

M W 1:00PM - 3:45PM Room: 21

With an emphasis on lighting this class will explore image making in the studio and on location. Locations will include field trips to interior spaces, as well as urban exterior locations and landscape as location. Through lectures, discussion, guests, demonstration, field trips, assignments and critiques, we will explore the technical, historical, and conceptual aspects of creating studio images as well as working in various locations. Guests and examples of artists will include SFAI alumni working at the intersection of art and applied practice. Topics covered will include strobe lighting, mixing light sources, set fabrication, digital capture using Capture One Pro software, digital and wet darkroom techniques, and printing. Students will also explore how technical considerations support and impact the conceptual aspects of their work. FALL ONLY.

Prerequisite: Photography I (PH-100), and Intro to Digital Photography (PH-120)

Satisfies: PH Technical Elective, Photography Elective, Studio Elective

PH-220X-01 That's Revolting: Photography, Sex, and Gender Credits: 3 Jordan Reznick

W 4:15PM - 7:00PM Room: 16A
 W 7:30PM - 10:15PM Room: 16A

Mainstream acceptance of queer and transgender people threatens to sterilize the subversive potential of gender and sexual deviants. This course will focus on generating photographic strategies for resisting assimilation into norms of gender, sexuality, and decency. We will study photographs by queer, feminist, transgender, and pornographic photographers. We will think about intersections with representations of race, accessibility, and identity. We will investigate how heteronormativity is perpetuated and resisted in the visual field. Students will develop their own philosophies of representation through photographic projects. Students will build a critical vocabulary for situating their own work within histories of representation of gender and sexuality.

Prerequisite: Take PH-100 and PH-120

Satisfies: PH Conceptual Elective, Photography Elective, Studio Elective, Studies in Global Cultures, New Genres Elective

PH-220Y-01 Large Format and Western Landscape Photography Credits: 3 David Sherry

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

With the rise of digital photography, understanding the view camera and analog techniques has become more important than ever. Though the descriptive qualities of digital images have begun to rival those of a large format negative, digital processes will never be able to duplicate the view camera's precision with composition and the ability to rearrange space. Western landscape photography is indebted to the large format camera because of its ability to capture form and light and present mammoth landscapes in extreme detail. The power of these iconic landscape pictures to transport their beholders to these far-flung places is primarily due to the unrivaled strengths of the medium. And the documentation of these natural wonders has also led directly to their preservation. This course is designed to give students the voice and skills necessary to employ and control the unique drawing qualities provided by the view camera with an emphasis on landscape. Course content has been created to widen students' understanding of the view camera and how it can be used for depicting landscape. Students will be strongly encouraged to incorporate their own personal work to fulfill class assignments and students may work in either black and white or color. Through critique and lecture we will cover the basics of using large format cameras as well as the rich history of American Western landscape. In addition to assignments, students will keep a journal that will include a section for notes on exposures, maps, personal observations, inspirations and research for their work.

Prerequisite: Take Photo I, Photo II, Intro to Digital Photo

Satisfies: PH Technical Elective, Photography Elective, Studio Elective, Off Campus Study

Course Schedule

Course Schedule

PH-221-01 Advanced Techniques for Digital Image Making Credits: 3 Josef Jacques

Tu Th 1:00PM - 3:45PM 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. FALL & SPRING.

Prerequisite: Digital Photo I (PH-120)

Satisfies: Digital Photography II, Photography 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-316-01 Creative Non-Fiction Photography Credits: 3 Lindsey White

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

The art of visual storytelling has shifted dramatically with the rise of the digital age, confusing traditional notions of author, audience, assignment, participant, evidence, and the real. Can images tell the truth? Should they? Who decides? 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. Through lectures, readings, and field trips we will observe what "nonfiction" can mean in the modern world. Students will respond to unfolding ideas and practices through a series of self-generated projects, readings, and written responses.

Prerequisite: Photo I, Photo II, Intro to Digital Photo, a 200 level PH or NG course

Satisfies: PH Conceptual Elective, Critical Studies Elective, Photography Elective, Studio Elective

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

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

This is an advanced undergraduate class for students who are confident with both technical and expressive work. This is a two semester class and it is highly recommended, and to their benefit, that students go on to enroll in Sacred and Profane II in the following semester. 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 course brings together a wealth of imagery and ideas - visual presentations of sacred, mythic, and profane images in a cross-cultural framework. These are presented in tandem with the development of each student's personal body of work through class critiques. Students will develop their photographic projects, which are reviewed and discussed on a weekly basis as the work evolves. With the two semesters students are afforded a longer time to mature their work. Visual presentations will cover a wide range of topics - from vastness to vanitas: the abundance of images in these presentations is meant to inspire individual interpretations of the material. Students are expected to show work for class critique weekly, complete assigned readings and written responses, and to conduct visual research based on their interests. This class also welcomes graduate, and post-baccalaureate students. FALL ONLY.

Prerequisite: Introduction to Photography and the Darkroom, Contemporary Tools and Practices, Intro to Digital Photo, History of Photography (1830 to Present)

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

Course Schedule

Course Schedule

PH-322-01 Direction and Inspiration Credits: 3 Linda Connor

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

The aim of this class defines students' inclinations and directions as artists through group critique and research into the history of photography and art; past and present. The aim is to help define their direction and more importantly to foster the realization they are not alone working in a vacuum, but are part of the lineage of art and a community of artists. It will be expected artists in the class will have work in progress to share and discuss each week. The class will be a place of trust, with students and a teacher supporting and challenging work and ideas.

Prerequisite: One 200-level PH course; Junior Standing

Satisfies: Photography Elective, Studio Elective

PH-380-01 Undergraduate Tutorial Credits: 3 Sanaz Mazinani

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

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 Elective, Studio Elective



Course Schedule

Undergraduate : Fall 2018 : Printmaking

Course Schedule

PR-102-01 Intaglio (Etching) 1 Credits: 3 Timothy Berry

M W 9:00AM - 11:45AM 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

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

This course covers the creative elements and technical aspects of drawing and printing from lithographic stones. We will be exploring the complete historical and contemporary lithographic process as well as discussing aesthetic concerns in drawing and printmaking. Expressive drawing, painterly mark making, draftsmanship and transferring imagery, will be addressed. Students will draw on the stone and from sketches or directly, using different lithographic drawing mediums and techniques. They will develop technical drawing and printing skills that are suited for printing small or large editions from the stone.

Prerequisite: none

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

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

F 9:00AM - 11:45AM Room: 2

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

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

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

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

This is an introductory course exploring relief printing techniques in linoleum, wood and Medium Density Fiberboard (MDF). Students will learn a range of techniques from black and white printing to multiple block color printing. The class will focus on a variety of cutting tools and techniques as well as printing both by hand and with the press. Processes covered include, black and white, multiple block, reduction and various other color techniques. Demonstrations, discussions and presentations of historical and contemporary relief prints will broaden the understanding of what is possible with this versatile media. FALL ONLY.

Prerequisite: none

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

Course Schedule

Course Schedule

PR-111-01 Screenprinting I Credits: 3 Michele Carlson

Tu Th 9:00AM - 11:45AM Room: 1
Tu Th 9:00AM - 11:45AM Room: 2

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-220B-01 Relief Printing II Credits: 3 Art Hazelwood

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

This advanced course explores just why this oldest of print forms can work so well for contemporary expression. The emphasis will be on large-scale prints and multi-block color prints, as students create work pushing up to the limits of the largest press in the studio. Emphasis will be placed on the history of expressive relief prints from the German Expressionists and the Taller de Grafica Popular to contemporary prints. The collaborative nature of the print studio and the tradition of socially engaged expression will be a major focus with ongoing discussions of each of the projects' expressive goals. Demonstrations, discussions, and presentations of historical and contemporary relief prints will broaden the understanding of the possibilities of this versatile medium.

Prerequisite: PR-107 Relief Printmaking

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

PR-220O-01 Print Through the Digital Revolution Credits: 3 Veronica Graham

Tu Th 1:00PM - 3:45PM Room: 1
Tu Th 1:00PM - 3:45PM Room: 2
Tu Th 1:00PM - 3:45PM Room: DMS2

"Those who control the means of communication (the medium) control the message". Multiplicity has exploded thanks to digital media. Contemporary printmaking is flourishing, with artists incorporating new digital tools and renewing age-old techniques. Digital tools like Photoshop and Illustrator have not only made the print production process more expeditious but also expanded the aesthetic expression of printmaking significantly. We are participants in a constant bombardment of fast moving images, lightning speed news cycles and distractions, of course I am referring to the internet. The internet (arguably the most influential digital tool out there) was meant to be a democratizing platform for free knowledge sharing. Instead a tiny minority control and benefit from our data creating a huge ever-growing economic gap. Printmaking has a history of being a vehicle for the voice of the "other". In this class we will explore and discuss how to add our critical voice--our message--using contemporary mediums and spaces. We will explore social media platforms as social practice art spaces, we will study artists who have used pop culture, appropriation and infiltration in the creation of their work. Using tools such as Photoshop, Illustrator and InDesign we will adapt them to the production of screen prints and photo polymer plates, etc. Requirement: Students are required to bring a laptop or tablet to class.

Prerequisite: Screenprinting I (PR-111)

Satisfies: Intermediate Printmaking, Printmaking Elective, Art and Technology Elective, Studio Elective

PR-310-01 Multiplicity Credits: 3 Timothy Berry

M W 1:00PM - 3:45PM 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

Course Schedule

Undergraduate : Fall 2018 : Science

Course Schedule

SCIE-117-01 Looking Up At the Sky: History of Astronomy Credits: 3 Elizabeth Travelslight

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

The study of the celestial bodies has been a driving force in the development of mathematical practices around the world and plays an instrumental role in Western science and imagination. While looking up, humans everywhere have sought answers to profound questions about place, time, existence, physics and divinity. In this course, students will study a variety of sciences of the sky and the mathematical and technological practices that have transformed it into a source of political and spiritual power and a driving force in agriculture, architecture, technology, and imperialism. Alongside the mathematics and science of astronomy and space travel, students will investigate the many historical and contemporary cultural implications of looking up found within art, science, and popular culture. Topics include: geometry, record keeping, the physics of the solar system, rockets, telescopes, and space travel. Two to three field trips are planned under open skies and to local observatories.

Prerequisite: none

Satisfies: Mathematics/Science, Liberal Arts Elective, Off-Campus Study



Course Schedule

Undergraduate : Fall 2018 : Sculpture

Course Schedule	
SC-100-01	<p>3D Strategies I: Beginning Sculpture Credits: 3 Ebitenyefa Baralaye</p> <p>M W 9:00AM - 11:45AM Room: 105</p> <p>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.</p> <p>Prerequisite: none</p> <p>Satisfies: Beginning Sculpture Requirement, Sculpture Elective, Studio Elective, Drawing Breadth</p>
SC-105-01	<p>Structural Drawing / Design Visualizations Credits: 3 Joshua Keller</p> <p>Tu Th 4:15PM - 7:00PM Room: 105 Tu Th 4:15PM - 7:00PM Room: DMS2</p> <p>A class oriented toward formative development of drawing and model construction as tools to conceptualize and visualize 3-dimensional space, objects, ideas, context and site. Students will use a range of materials and methods including structural drawing, drafting, models and experimental strategies to explore: concept development, the space between idea and object, design and implementation. Visualization systems such as: perspective, orthographic projection, plan/elevation/section, pattern development and rendering 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 art works in themselves will also be explored using a range of traditional and experimental media. The work of artists such as: Leonardo DaVinci, Mathew 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. FALL ONLY.</p> <p>Prerequisite: none</p> <p>Satisfies: AT Digital Media Distribution, Art & Technology Elective, SC Design-Based Drawing, Sculpture Elective, Studio Elective, Drawing Elective, Drawing Breadth, Media Breadth</p>
SC-214-01	<p>Multiples: When One Is Not Enough Credits: 3 Maria Elena Gonzalez</p> <p>F 9:00AM - 11:45AM Room: 105 F 1:00PM - 3:45PM Room: 105</p> <p>An intermediate sculpture class in which students will focus on processes of replication using molds, and other serial technology. Technical and supportive information in a range of appropriate materials and processes will be provided including rigid and flexible molds in a range of materials. Students will work on projects concerned with the replication of found, constructed and/or figurative objects and assemblages of various scales and contexts. This class is part of a series of courses that further explore issues in sculpture, installation and mixed-media work. Information about contemporary sculpture and ceramics in will also be presented. This course is part of the 3D Materials/Practice Distribution in the Sculpture/Ceramics Department. FALL ONLY.</p> <p>Prerequisite: Take SC-100 or CE-100</p> <p>Satisfies: Sculpture 3D Materials/Practice Distribution Requirement or Studio Elective for Non-Sculpture Majors.</p>
SC-380-01	<p>Undergraduate Tutorial Credits: 3 Mark Brest Van Kempen</p> <p>W 1:00PM - 3:45PM Room: 105</p> <p>Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.</p> <p>Prerequisite: Junior Standing</p> <p>Satisfies: Sculpture Elective, Studio Elective</p>

Course Schedule

Undergraduate : Fall 2018 : Social Science

Course Schedule

SOCS-130-01 Ordering the Cosmos: World Religions in Faith and Practice Credits: 3 Thor Anderson

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

A century ago, intellectuals and academics welcomed a new era of rationalism, confidently, and mistakenly, predicting the end of religion. This class examines the beliefs and practices of major world religions, following three lines of inquiry. We will study foundational texts and scriptures, bringing together the guiding principles and central narratives of each religion. Secondly, we will engage visual, spatial, and architectural dimensions to see how a particular set of beliefs and practices take physical form. As an off-campus course, we will be able to integrate our first two perspectives through site visits: by meeting with clerics and religious leaders we will be able to hear first hand how belief and everyday life are integrated in a spiritual life. In addition, we will be visiting various places of worship, thereby experiencing the ways space, iconography, and symbolic elements work together to create a meaningful whole. We will also see the ways sacred geographies are both scaled down and replicated, and expanded through pilgrimage, directional devotions, and mass celebrations.

Prerequisite: none

Satisfies: Social Science, Off-Campus Study, Studies in Global Cultures, Liberal Arts Elective

SOCS-221-01 Consuming Cultures: the Geopolitics of Consumption Credits: 3 Robin Balliger

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

The relationship between commodification and social life has been a concern at least since Karl Marx's important writings on "commodity fetishism." Recent literature on consumption emphasizes its active, meaningful role in the construction of identity, community, and commodity worlds. Spectacular sights of consumption, including world fairs and expositions, have also shaped social thought about non-Western cultures and served the interests of nationalism and imperialism. With contemporary globalization, consumption and commodification have assumed an increasingly central role in everyday life, raising important questions about the circulation of images and objects in relation to desire, subjectivity, governance, and power. This course will address a number of issues raised by cultural commodification and cultures of consumption, including: changing flows in the traffic of art and cultural objects; consumptive networks; spaces and places of contemporary consumerism; consumption as social distinction; consumption and citizenship; impact of consumption on the environment; current debates on "sharing" and "collaborative consumption."

Prerequisite: ENGL-100

Satisfies: Social Science, Liberal Arts Elective, Critical Studies Elective, Studies in Global Cultures



Course Schedule

Post-Baccalaureate : Fall 2018 : Post-Baccalaureate

Course Schedule

PB-400-01 Post-Baccalaureate Seminar Credits: 3 Rachel Schreiber

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

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. FALL & SPRING.

Prerequisite: none

Satisfies: Post-Baccalaureate Seminar Requirement



Course Schedule

Graduate : Fall 2018 : Critical Studies

Course Schedule

CS-501-01 Global Perspectives of Modernity Credits: 3 Robin Balliger

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

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-520G-01 Intersectional Feminisms Perception/Sensation/Cognition Credits: 3 Megan Bayles

M 9:00AM - 11:45AM Room: SR2

This course surveys a range of critical methodologies and key theoretical concepts by mobilizing them in relation to a selection of global films of the 20th and 21st Centuries. Thinkers whose work may be "screened" include Jean Baudrillard, Franz Fanon, Gilles Deleuze and Félix Guattari, Hélène Cixous, Jacques Lacan, Laura Mulvey and José Esteban Muñoz. Films to be watched (through the lenses of theory) may include Sean Baker's *The Florida Project* (2017), Vera Chytilova's *Daisies* (1966), Claire Denis' *Beau Travail* (1999), Derek Jarman's *Blue* (1993), Emir Kusturica's *Underground* (1995), Jordan Peele's *Get Out* (2017), Andrei Tarkovsky's *Stalker* (1979) and Jia Zhangke's *The World* (2004).

Prerequisite: none

Satisfies: Critical Studies Seminar Elective



CS-520Y-01 Leonardo Art, Science, and Technology Practicum Credits: 3 Meredith Tromble

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

This practicum opportunity engages students in creating and presenting an intensive, two-day event exploring the future of art and transdisciplinary collaboration. The practicum will begin with a look at how our culture's knowledge systems evolved, and the history of artists working in transdisciplinary collaborations, then each student will be paired with practitioners from the international invited group of artists, museum professionals, scientists, and technologists to assist, participate in, and document the convening. Each student will be assigned specific project-related responsibilities, in accordance with their interests and skills, and will be required to participate in the convening the weekend of November 3-4. Participating organizations include Bell Labs, Codame, Exploratorium, Gray Area, and IBM Research in addition to the organizer, Leonardo, which publishes the most widely cited journal of art, science and technology. There will be a variety of practicum opportunities for students, ranging from working with artist teams on installations or performances, to interfacing with research groups including touring their facilities, and writing or videotaping about the event for publication through MIT's Arca web platform. Students must have junior standing or higher or a recommendation from an instructor to enroll.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective, MFA Topic Seminar, MFA Studio Elective, Emphasis in AT

Course Schedule

Graduate : Fall 2018 : English

Course Schedule

ENGL-503-01 The New Cosmopolitans: Critical Reading And Writing Strategies Credits: 3 Eugenia-Alana Mitsanas

Tu 9:00AM - 11:45AM Room: SR1

Our era is one in which the movement of people and the exchange of information is unprecedented. How has this widening exposure to the human community affected our personal, political, and cultural affiliations and obligations: Are we now, more than ever "citizens of the world" as Diogenes proclaimed? This course examines the Cosmopolitan identity through fiction and philosophical texts including those by Kwame Anthony Appiah C.P. Cavafy, Teju Cole, D. H. Huang, Martha Nussbaum, Salman Rushdie and Rabindranath Tagore. All discussion and writing assignments will be text based. Instruction in the rhetorical conventions of academic writing and advanced grammatical structures is a central component of this course.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective



Course Schedule

Graduate : Fall 2018 : Exhibition and Museum Studies

Course Schedule	
EMS-501-01	Critical Histories of Museums and Exhibitions Credits: 3 Betti-Sue Hertz M 4:15PM - 7:00PM Room: SR2 Providing students with a broad and firm foundation in museum and exhibition history, this course will cover the establishment and evolution of the museum in the 19th Century to the establishment of salons, the shift toward independent exhibitions and commercial galleries (white cube to black box), the global turn, and the rise of the blockbuster exhibition. It will cover such major venues of display as the Armory Show, documenta, the Venice Biennale, and Art Basel. In parallel, by focusing on such pivotal figures as Grace McCann Morley, Alfred Barr, Alexander Dorner, Harald Szeemann, and Okwui Enwezor; it will trace the evolving role of museum directors and curators. Students' research will involve case studies on groundbreaking exhibitions like the Panama-Pacific International Les Magiciens de la Terre, the 1993 Whitney Biennial, or WACK! FALL ONLY. Prerequisite: none Satisfies: Critical Histories of Museums and Exhibitions; Critical Studies Seminar Elective, General Elective for the MFA
EMS-520C-01	The Museum and the Object Credits: 3 Andrea Dooley M 1:00PM - 3:45PM Room: SR1 "The artfulness of the object," writes Barbara Kishenblatt-Gimblatt, "is an art of excision, of detachment, an art of the excerpt. Where does the object begin and where does it end?" A woven basket, a 13th-century Italian masterpiece or an illuminated manuscript-each finds its way from the household, drawing room or the church sacristy into a museum collection. The museum and the archive are, in one sense, a collection of objects that make, hide and hold meanings. In museum spaces such as the Prado Museum in Madrid, the Museum of Natural History in New York City, and the recent British Museum exhibition and BBC series, "The History of the World in 100 Objects," material culture-things-have been used as fragmentary stand-ins, place-holders for history, cultural capital and social and political discourse writ large. In this way museum spaces contain, circulate and define the artful object, constituting a space for the social relations of fragment. Our discussion will endeavor to understand the role of the object in museography and how objects, detached as they are from their origins, are mobilized in the service of constructed meanings and narratives. This course asks: where does the artful object begin and end? How does the museum function as mediator in the social relations of the fragment? What role does the object play in the museum? How does the museum make meaning for the objects it displays? What is the "museum effect" on objects? FALL ONLY. Prerequisite: none Satisfies: Exhibition and Museum Studies Seminar Elective, Critical Studies Seminar Elective
EMS-590-01	Thesis Credits: 3 Frank Smigiel M 4:15PM - 7:00PM Room: SR1 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. FALL & SPRING. Course open to MA and Dual Degree student only. Prerequisite: MA & Dual-Degree Students Only; EMS-504 or HTCA-504 Satisfies: Thesis Requirement
EMS-591F-01	Collaborative Project: Were/Are Museums (1968/2018) Credits: 3 Jeffery Gunderson Th 1:00PM - 3:45PM Room: SR2 Nearly 50 years ago Pirkle Jones and Ruth Marion Baruch exhibited Black Panthers: A Photo Essay at San Francisco's DeYoung Museum. This exhibition was extremely controversial in 1968 and made the DeYoung "relevant" to a wider community. The substance of this exhibition will be resurrected in the SFAI's Emmanuel Walter and Atholl McBean Galleries, opening in January 2019. Students will be tasked to figure out how this show can serve as a platform to discuss issues of documentary photography, social activism, artist collaborations, and how the Black Liberation Movement of the 1960s in many ways has manifested itself as the Black Lives Matter Movement today. The challenge will be for students to make Black Panthers 1968 relevant today-how to augment this exhibition to bring it up to date, to figure out how this 50 year old exhibition can promote dialog on current events, historical connections, community engagement, the history of political activism, and the artists' role in social change. Students will work in conjunction with SFAI staff, and staff at the University of California, Santa Cruz, which owns the collection of the work of Pirkle Jones and Ruth Marion Baruch. Prerequisite: none Satisfies: MA & Dual-Degree Collaborative Projects, Critical Studies Seminar Elective, General Elective for MFA

Course Schedule

Graduate : Fall 2018 : Graduate - Any Subject

Course Schedule	
GR-500-01	<p>Graduate Critique Seminar Credits: 3 Cristobal Martinez</p> <p>M 1:00PM - 3:45PM Room: INST4</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. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-02	<p>Graduate Critique Seminar Credits: 3 Lindsey White</p> <p>Th 1:00PM - 3:45PM Room: INST4</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. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-03	<p>Graduate Critique Seminar Credits: 3 Linda Connor</p> <p>Tu 1:00PM - 3:45PM Room: SR2</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. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-04	<p>Graduate Critique Seminar Credits: 3 Jeremy Morgan</p> <p>Th 4:15PM - 7:00PM Room: SR1</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. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-05	<p>Graduate Critique Seminar Credits: 3 Dewey Crumpler</p> <p>M 4:15PM - 7:00PM Room: INST4</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. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>

Course Schedule

Course Schedule

GR-500-07 Graduate Critique Seminar Credits: 3 Lucas Foglia

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

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. FALL & SPRING.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

GR-500-08 Graduate Critique Seminar Credits: 3 Katharine Kuharic

Th 9:00AM - 11:45AM Room: INST4

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. FALL & SPRING.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

GR-502-01 Graduate Lecture Series (GLS) Credits: 0 Claire Daigle, Reagan Louie, Zeina Barakeh

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

The Graduate Lecture Series works in conjunction with the Visiting Artists and Scholars Lecture Series in support of the MFA, MA, Dual Degree, and Post-Baccalaureate programs. The lecture series provides exposure to, and engagement with, diverse trajectories, styles, approaches, and career paths offered by emerging and established artists, curators, critics, theorists, and historians working in a wide variety of disciplines in both local and global contemporary art communities. As an investigation of the contemporary issues relevant to the development of graduate students' full education and experience at SFAI, the lecture series provides the entire graduate body with a common interdisciplinary foundation and plays a crucial role in defining individual praxis and the meanings of "success" within the current and future landscape of contemporary art. These lectures will occur in the Lecture Hall at the 800 Chestnut Street campus on Friday afternoons from 4:30-6:00 pm. Students will also have the opportunity to meet with some of the guests for individual critiques, small group colloquia, and informal gatherings after the lectures. Presentations by SFAI graduate faculty will comprise an additional component of the series to be held in the regular time block during weeks when visitors are not scheduled. FALL & SPRING.

Prerequisite: none

Satisfies: Lecture Series Requirement for Graduate Students

GR-550D-01 Literature and Architecture Credits: 3 Maria Elena Gonzalez

W 9:00AM - 11:45AM Room: SR1

Literature and Architecture is an advanced level, cross-disciplinary, multi-media course exploring literature and architecture, imagined and realized. Poetry and novels with a particular focus on fictional or imaginary architecture will be the basis of this course. Buildings and cities described by writers and poets become visible thru sculptures/models/installations, plans/drawings, book illustrations, video, etc. This theme stretches from idealized or fantasy edifices whose architecture is only vaguely described (the tower of Babel) to actualized sculptures that parallel them (Kos and Tatlin's Tower). The exciting and multi-faceted interaction between literature and architecture comes to life as we explore examples and create new "stories" thru the lens of "Sculpture." Samples of reading to choose from: Isabel Allende, J.R.R. Tolkien, Reynaldo Arenas, William Faulkner, Friedrich Dürrenmatt, Italo Calvino, Jorge Luis Borges, Vladimir Nabokov, Khaled Hosseini, George Orwell, Franz Kafka, Jeanette Winterson, Alice Walker

Prerequisite: none

Satisfies: MFA Topic Seminar, MFA Studio Elective; Emphasis in SC, NG

Course Schedule

Course Schedule

GR-550M-01 Strategies of Presentation Credits: 3 John Priola

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

This course develops and examines working methods of presentation. Students work towards identifying the most appropriate form of presentation and format for their work. Class participants will address the practical and conceptual aspects of presentation for a series, a body of work, or individual works. Through specific focused exercises involving scale, sequencing, installation etc, this class fosters the hands on experience in using established conventions and challenging others. Students go beyond accepted norms to develop a fundamental and deeper grasp of the ways in which work can and does communicate through presentation. The course also addresses the possibilities of revising work for multiple solutions of exhibition, performance, or intermedia formats. This course accommodates and encourages various forms and media.

Prerequisite: none

Satisfies: Topic Seminar for MFA; Emphasis in Photography, Art &Technology, and New Genres; Studio Elective

GR-550S-01 Painting Through New Media Credits: 3 David Bayus

W 4:15PM - 7:00PM Room: SR1

Painting through New Media encourages students to create, print, and paint from / on computer-mediated images. The course provides a basic introduction to digital compositing and computer-editing systems, as well as the Elements of Art and Principles of Design needed for successful representational and abstract painting. Students will be encouraged to compose original and appropriated source materials -- drone footage, virtual realities, live figure models and Instagram -- with narrative structures of feeling and critical theory. Additionally, the painting course will provide lectures that reflect on the history of new media, surveillance art, painting and technology and the "soft power" 21st century Western communication culture.

Prerequisite: none

Satisfies: MFA Topic Seminar, MFA Studio Elective; Emphasis in AT, NG, PA, PH

GR-550Y-01 Leonardo Art, Science, and Technology Practicum Credits: 3 Meredith Tromble

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

This practicum opportunity engages students in creating and presenting an intensive, two-day event exploring the future of art and transdisciplinary collaboration. The practicum will begin with a look at how our culture's knowledge systems evolved, and the history of artists working in transdisciplinary collaborations, then each student will be paired with practitioners from the international invited group of artists, museum professionals, scientists, and technologists to assist, participate in, and document the convening. Each student will be assigned specific project-related responsibilities, in accordance with their interests and skills, and will be required to participate in the convening the weekend of November 3-4. Participating organizations include Bell Labs, Codame, Exploratorium, Gray Area, and IBM Research in addition to the organizer, Leonardo, which publishes the most widely cited journal of art, science and technology. There will be a variety of practicum opportunities for students, ranging from working with artist teams on installations or performances, to interfacing with research groups including touring their facilities, and writing or videotaping about the event for publication through MIT's Artea web platform. Students must have junior standing or higher or a recommendation from an instructor to enroll.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective, MFA Topic Seminar, MFA Studio Elective, Emphasis in AT

GR-550Z-01 The Visual Tone Poem: See Music/Hear Film Credits: 3 Christopher Coppola

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

For as long as film has existed music has been its greatest dancing partner. Both at once a muse, driving force, poetic counter point and collaborative performer-- neither is subordinate to the other. Studying this unique relationship, we will explore different processes of combining these two distinct art forms. SFAI Grad students will create their own visual "tone poems" in addition to collaborating with San Francisco Conservatory of Music students on an omnibus of visual "tone poems." Students will learn to utilize the potential of planned and unplanned synchronicities that result when pairing two distinct time based art forms. This interaction will be further considered when understanding the role of the viewer/audience as we prepare two public live performances/screenings of class assignments. The course will also introduce the students to Chance Equation Art through film and music. We will do regular chance performances as a group. This forces the artist to be in the moment, in-tune with others, and able to freely interpret on the fly: skills helpful to any creative process.

Prerequisite: none

Satisfies: MFA Topic Seminar Emphasis in FM, MFA Studio Elective

Course Schedule

Course Schedule

GR-580-02 Graduate Tutorial Credits: 3 Mads Lynnerup

W 1:00PM - 3:45PM Room: INST3

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. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester. FALL & SPRING.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-04 Graduate Tutorial Credits: 3 Terry Powers

Tu 1:00PM - 3:45PM Room: INST4

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. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester. FALL & SPRING.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-06 Graduate Tutorial Credits: 3 Ben Venom

Tu 9:00AM - 11:45AM Room: INST4

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. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester. FALL & SPRING.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-07 Graduate Tutorial Credits: 3 Reagan Louie

W 9:00AM - 11:45AM Room: INST4

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. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester. FALL & SPRING.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-08 Graduate Tutorial Credits: 3 William Rogan

M 9:00AM - 11:45AM Room: INST4

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. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester. FALL & SPRING.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

Course Schedule

Course Schedule

GR-580-09 Graduate Tutorial Credits: 3 Meredith Tromble

M 4:15PM - 7:00PM Room: INST3

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. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester. FALL & SPRING.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-10 Graduate Tutorial Credits: 3 Rachel Schreiber

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

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. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester. FALL & SPRING.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-11 Graduate Tutorial Credits: 3 Dewey Crumpler

M 1:00PM - 3:45PM Room: INST3

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. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester. FALL & SPRING.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-12 Graduate Tutorial Credits: 3 Dewey Crumpler

W 1:00PM - 3:45PM Room: SUITE26

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. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester. FALL & SPRING.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-587-01 Graduate Assistantship Credits: 0 Zeina Barakeh

TBD

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 & SPRING.

Prerequisite: none

Course Schedule

Course Schedule

GR-592-01 MFA Intermediate Review Credits: 0 Reagan Louie, Zeina Barakeh

TBD

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. FALL & SPRING.

Prerequisite: none

GR-594-01 MFA Final Review Credits: 0 Reagan Louie, Zeina Barakeh

TBD

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 & SPRING.

Prerequisite: none

GR-597-01 Teaching Assistantship Credits: 0 Zeina Barakeh

TBD

A limited number of Graduate Teaching Assistantships may be available. Under the supervision of a faculty member teaching an undergraduate course, Graduate Teaching Assistants (TAs) perform responsibilities such as grading papers, tutoring, research, and being available to the students; their workload does not include teaching. Graduate Teaching Assistants are paid on an hourly basis. Students cannot serve as a Graduate Assistant for a course that they are enrolled in. For additional information and application procedures, students should contact the Graduate Office. FALL & SPRING.

Prerequisite: none

GR-597-02 Teaching Assistantship Credits: 0 Zeina Barakeh

TBD

A limited number of Graduate Teaching Assistantships may be available. Under the supervision of a faculty member teaching an undergraduate course, Graduate Teaching Assistants (TAs) perform responsibilities such as grading papers, tutoring, research, and being available to the students; their workload does not include teaching. Graduate Teaching Assistants are paid on an hourly basis. Students cannot serve as a Graduate Assistant for a course that they are enrolled in. For additional information and application procedures, students should contact the Graduate Office. FALL & SPRING.

Prerequisite: none

GR-598-01 Directed Study Credits: 3 Claire Daigle

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: MFA Studio Elective; Liberal Arts Elective by approval only

Course Schedule

Course Schedule

GR-598-02 Directed Study Credits: 0 Tony Labat

TBD

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Prerequisite: none

Satisfies: MFA Studio Elective; Liberal Arts Elective by approval only

GR-598-04 Directed Study Credits: 3 Taravat Talepasand

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: MFA Studio Elective; Liberal Arts Elective by approval only

GR-598-05 Directed Study Credits: 3 Kal Spelletich

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: MFA Studio Elective; Liberal Arts Elective by approval only

GR-598-06 Directed Study Credits: 3 Rhiannon Alpers

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: MFA Studio Elective; Liberal Arts Elective by approval only

GR-598CP-01 Directed Study Credits: 3 Frank Smigiel

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: Collaborative Projects

Course Schedule

Course Schedule

GR-598T-01 Directed Study- Graduate Tutorial Credits: 3 Terry Powers

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 2018 : History & Theory Contemp. Art

Course Schedule	
HTCA-501-01	Methods and Theories of Art History Credits: 3 Rachel Schreiber Tu 1:00PM - 3:45PM Room: SR1 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 post-modernism, 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 Priority Satisfies: MA &Dual Degree Methods and Theories of Art History; Art History Seminar Elective for MFA students
HTCA-502-01	Min(d)ing the Canon Credits: 3 Claire Daigle 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-520AA-01	Becoming Contemporary - Online (online) Credits: 3 Meredith Tromble W 1:00PM - 3:45PM Room: R-TBA This online survey of major themes and figures in art of the past 50 years gets its bearings by triangulating among Andy Warhol's Factory in New York, the emergence of Arte Povera in Italy, and the advent of Tropicalia in Brazil. As the course reviews artists of continuing influence from Marina Abramovic to Isaac Julien to Rirkrit Tiravanija, it tracks the development of new forms of art from video to the Internet and corresponding pressures on art world practices. Theories and movements such as deconstruction and feminism are encountered through the work of artists such as Gordon Matta-Clark and Mary Kelly; taking equally into account artists interested in refreshing traditional media, such as Louise Bourgeois and Gerhard Richter, and artists such as Bruce Nauman, the Otolith Group, and Raqs Media Collective, whose media are "new." As the course approaches the present, it asks what it means to be "contemporary" with a comparison of work from the 2015 Venice Biennale and the 2015 Havana Biennale. By taking a holistic view of the art world while familiarizing students with well-known figures and themes, the course helps students identify the predecessors and discourses most relevant to their own work. Prerequisite: Low Residency MFA Students Priority Satisfies: Art History Seminar Elective
HTCA-520AI-01	The Politics of Craft: Case Studies in Clay and Textile Credits: 3 Laura Richard W 9:00AM - 11:45AM Room: SR2 This graduate seminar will explore global histories and contemporary practices in ceramics and fiber arts, tracing the differences/similarities in their functional, social, and gendered roles-and their relations to and reactions against modernity and Modernism. We'll then turn to contemporary artists to consider the complicity, politics, and possibilities for ceramics and fiber arts vis-a-vis current aesthetic, consumer, and craftivist trends. Throughout the semester, students will engage with various theories of craft generally and the materiality/process of clay and textile in particular. Prerequisite: none Satisfies: Art History Seminar Elective

Course Schedule

Course Schedule

HTCA-520AJ-01 Designs on Us: the Politics and Anti-Politics of Design Discourse Credits: 3 Dale Carrico

Tu 4:15PM - 7:00PM Room: SR1

We find ourselves in a world we make, and find that we are made and unmade in the making of it. What are we to make of the abiding artifice that is "the political"? What are we doing when we are doing design and what do we do when we discern that design has designs on us? In this seminar we will think design as a site through which politics are done, but typically done by way of the gesture of a circumvention of the political. At the heart of this disavowed doing of politics we will contend with a perverse conjuration of "the future." The good life is a life with a future, and it is to the future that design devotes its anti-politics at the expense of the open futurity in the political present. Design as a site of "designation" is a gesture of naming as mastery, of reduction as revelation, of problems as provocations to instrumental technique and not stakeholder struggle, an aesthetic with its own paradoxical temporality, publicity, linearity, knowledge. Design as a site of the "designer label" is an indulgence in fetishism, of the commodity-form, an auratic posture, the psychic compensation of lack and its threat. To elaborate and pressure these propositions, we will spend quite a bit of time in the critique of three design discourses in particular: (one) "Green" design which would accomplish sustainability without history, (two) social software design which would accomplish democracy without participation, and (three) eugenic design which would accomplish life-enhancement without lifeway diversity. In your individual presentations I hope we will ramify our attentions to other design sites: comparative constitutions, fashion design, food styling, graphic design, industrial design, interior design, landscape design, "life coaching," and more.

Prerequisite: none

Satisfies: Art History Seminar Elective

HTCA-590-01 Thesis Credits: 3 Frank Smigiel

M 4:15PM - 7:00PM Room: SR1

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. FALL & SPRING.

Prerequisite: MA & Dual-Degree Students Only; EMS-504 or HTCA-504

Satisfies: Thesis Requirement

HTCA-591F-01 Collaborative Project: Were/Are Museums Relevant? (1968/2018) Credits: 3 Jeffery Gunderson

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

Nearly 50 years ago Pirkle Jones and Ruth Marion Baruch exhibited Black Panthers: A Photo Essay at San Francisco's DeYoung Museum. This exhibition was extremely controversial in 1968 and made the DeYoung "relevant" to a wider community. The substance of this exhibition will be resurrected in the SFAI's Emmanuel Walter and Atholl McBean Galleries, opening in January 2019. Students will be tasked to figure out how this show can serve as a platform to discuss issues of documentary photography, social activism, artist collaborations, and how the Black Liberation Movement of the 1960s in many ways has manifested itself as the Black Lives Matter Movement today. The challenge will be for students to make Black Panthers 1968 relevant today-how to augment this exhibition to bring it up to date, to figure out how this 50 year old exhibition can promote dialog on current events, historical connections, community engagement, the history of political activism, and the artists' role in social change. Students will work in conjunction with SFAI staff, and staff at the University of California, Santa Cruz, which owns the collection of the work of Pirkle Jones and Ruth Marion Baruch.

Prerequisite: none

Satisfies: MA & Dual-Degree Collaborative Projects, Critical Studies Seminar Elective, General Elective for MFA

Course Schedule

Graduate : Fall 2018 : Master of Arts

Course Schedule

MA-592-01 MA Intermediate Review Credits: 0 Claire Daigle, Zeina Barakeh

TBD

MA and DD students are required to register for the Intermediate Review and to present work on their thesis to their committee for Intermediate Review, which occurs early 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. FALL ONLY & SPRING.

Prerequisite: none



Course Schedule

Graduate : Fall 2018 : Summer Graduate Program

Course Schedule

SGR-595-01 Guided Study Credits: 3 John Priola

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.

Prerequisite: none

Satisfies: Off-Site Guided Study for Low-Residency MFA Students

