

# Course Schedule

## Undergraduate : Summer 2018 : Drawing

### Course Schedule

DR-380-01 Undergraduate Tutorial Credits: 3 Terry Powers

Th 7:30PM - 10:30PM 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: Drawing Elective, Studio Elective

DR-380-02 Undergraduate Tutorial Credits: 3 Brad Brown

W 1:00PM - 4:00PM 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: Drawing Elective, Studio Elective



# Course Schedule

## Undergraduate : Summer 2018 : Filmmaking

### Course Schedule

FM-220N-01 Argonauts Now! Credits: 3 Christopher Coppola

M Tu W Th F Sa Su 9:00AM - 6:45PM

A two-week intensive filmmaking/art history course is headed to the Republic of Georgia, the ancient land of King Aetes, Medea and the Golden Fleece. The Republic of Georgia, the ancient land of King Aetes, Medea and the Golden Fleece, is the destination for a two-week intensive filmmaking/art history course. We will follow the path of Jason and the Argonauts, trekking through Tbilisi, Kutaisi and Batumi, to find the Golden Fleece. Students will be armed with cameras in their quest to recreate the classic Jason and the Argonauts sword and sandals flick. Filming locations include the Prometheus and Sataplia Caves, the ancient temple city Vani in the Colchis lowlands, and the black magnetic mark of Ureki where Jason pinpointed his exact location. The treacherous clashing rocks of the Black Sea, fierce warrior skeletons, a 200-foot-tall bronze man and the multi-headed Hydra that the original Argonauts fought will be brought back to life by the new Argonauts through stop motion animation and George Kuchar-esque live action sequences on location. Georgian film students, faculty and film school resources from TAFU (Shota Rustaveli Theatre and Film University in Tbilisi), ATSU (Akaki Tsereteli State University in Kutaisi) and BATU (Batumi Art Teaching University) will join us in the making of the film. Along the journey we will stop at museums like Giorgi Chitaia Open Air Museum of Ethnography and the Adjara Museum of Art as well as landmarks like the Abanotubani thermal baths and the Gelati Monastery for additional historical and cultural research. Throughout the course students will create and keep up a daily Argonauts Blog on the SFAI website to build an audience and prepare for a live webcast world premiere of the finished class film. Off-Site: Georgia, Tbilisi, Kutaisi, Batumi) Sophomore Standing, 3.0 or above GPA

Prerequisite: Sophomore Standing, 3.0 or above GPA

Satisfies: Film Elective, Studio Elective, Off-Campus Study, Global Studies

FM-220N-02 Argonauts Now! Credits: 0 Christopher Coppola

M Tu W Th F Sa Su 9:00AM - 6:45PM Room: R-TBA

A two-week intensive filmmaking/art history course is headed to the Republic of Georgia, the ancient land of King Aetes, Medea and the Golden Fleece. The Republic of Georgia, the ancient land of King Aetes, Medea and the Golden Fleece, is the destination for a two-week intensive filmmaking/art history course. We will follow the path of Jason and the Argonauts, trekking through Tbilisi, Kutaisi and Batumi, to find the Golden Fleece. Students will be armed with cameras in their quest to recreate the classic Jason and the Argonauts sword and sandals flick. Filming locations include the Prometheus and Sataplia Caves, the ancient temple city Vani in the Colchis lowlands, and the black magnetic mark of Ureki where Jason pinpointed his exact location. The treacherous clashing rocks of the Black Sea, fierce warrior skeletons, a 200-foot-tall bronze man and the multi-headed Hydra that the original Argonauts fought will be brought back to life by the new Argonauts through stop motion animation and George Kuchar-esque live action sequences on location. Georgian film students, faculty and film school resources from TAFU (Shota Rustaveli Theatre and Film University in Tbilisi), ATSU (Akaki Tsereteli State University in Kutaisi) and BATU (Batumi Art Teaching University) will join us in the making of the film. Along the journey we will stop at museums like Giorgi Chitaia Open Air Museum of Ethnography and the Adjara Museum of Art as well as landmarks like the Abanotubani thermal baths and the Gelati Monastery for additional historical and cultural research. Throughout the course students will create and keep up a daily Argonauts Blog on the SFAI website to build an audience and prepare for a live webcast world premiere of the finished class film. Off-Site: Georgia, Tbilisi, Kutaisi, Batumi) Sophomore Standing, 3.0 or above GPA

Prerequisite: Sophomore Standing, 3.0 or above GPA

Satisfies: Film Elective, Studio Elective, Off-Campus Study, Global Studies

FM-380-01 Undergraduate Tutorial Credits: 3 Katherine Rhoades

W 7:30PM - 10:30PM 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.

Prerequisite: Junior Standing

Satisfies: Film Elective, Studio Elective

# Course Schedule

## Undergraduate : Summer 2018 : History & Theory Contemp. Art

### Course Schedule

HTCA-102-01 Art Since 1945 Credits: 3 Tatiane Santa Rosa

Tu Th 9:00AM - 12:00PM Room: 18

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-312-01 Saints and Sinners: Summer Intensive in Florence Credits: 3 Claire Daigle, Jennifer Rissler

M Tu W Th F Sa Su 9:00AM - 6:45PM Room: R-TBA

This intensive travel course will draw primarily upon the rich resources in Florence, Italy. The class will trace Italian art history from the Renaissance through Italian modernism, to the radical theories and political movements of Autonomia in the 1960s and 1970s, into art of the contemporary moment. The group will be based at the Villa la Tana, a sixteenth-century Medici palazzo in Tuscany, and will make two daylong excursions to Bologna and Siena. Sites to be visited in Florence include Orsanmichele, the Brancacci Chapel, the Uffizi Museum, the Accademia Gallery, La Specola's anatomical and taxidermy collections, the Palazzo Strozzi (Arte Povera exhibition), and the Novecento Museum (20th/21st-Century Italian art). The class will study historical works by artists including Giotto, Botticelli, Leonardo da Vinci, Caravaggio, and Artemisia Gentileschi; as well as that of modern and contemporary artists like the Futurists (Marinetti and Boccioni), Giorgio Morandi, Lucio Fontana, Mario and Marisa Merz, and Maurizio Cattelan and Sabrina Mezzaqui. The study component will include short readings (drawn from literature, artists' manifestos, and art theory), film screenings, and focused lectures on such themes as saints/sinners, beauty/ugliness, and labor/revolution. For example, the class will read the tales of artists in Giovanni Boccaccio's *The Decameron* (1348-1353), visit the church of Santa Maria Novella where these scenes occur, and then watch Pier Paolo Pasolini's comic film treatment of the text (1971). Two mandatory orientation lectures (on Italian Renaissance art and modern/contemporary Italian art) will be scheduled the week before travel. The evaluation of student work will be based on sustained engagement with the course material, daily written/sketched journal entries, and a final 12-to-15-page paper (undergraduates) and a 17-to-20-page paper (graduates).

Prerequisite: HTCA-101 Modernity & Modernism

Satisfies: Art History Elective, Liberal Arts Elective, Critical Studies Elective, Studies in Global Culture, Off-Campus Study

HTCA-312-02 Saints and Sinners: Summer Intensive in Florence Credits: 0 Claire Daigle, Jennifer Rissler

M Tu W Th F Sa Su 9:00AM - 6:45PM Room: R-TBA

This intensive travel course will draw primarily upon the rich resources in Florence, Italy. The class will trace Italian art history from the Renaissance through Italian modernism, to the radical theories and political movements of Autonomia in the 1960s and 1970s, into art of the contemporary moment. The group will be based at the Villa la Tana, a sixteenth-century Medici palazzo in Tuscany, and will make two daylong excursions to Bologna and Siena. Sites to be visited in Florence include Orsanmichele, the Brancacci Chapel, the Uffizi Museum, the Accademia Gallery, La Specola's anatomical and taxidermy collections, the Palazzo Strozzi (Arte Povera exhibition), and the Novecento Museum (20th/21st-Century Italian art). The class will study historical works by artists including Giotto, Botticelli, Leonardo da Vinci, Caravaggio, and Artemisia Gentileschi; as well as that of modern and contemporary artists like the Futurists (Marinetti and Boccioni), Giorgio Morandi, Lucio Fontana, Mario and Marisa Merz, and Maurizio Cattelan and Sabrina Mezzaqui. The study component will include short readings (drawn from literature, artists' manifestos, and art theory), film screenings, and focused lectures on such themes as saints/sinners, beauty/ugliness, and labor/revolution. For example, the class will read the tales of artists in Giovanni Boccaccio's *The Decameron* (1348-1353), visit the church of Santa Maria Novella where these scenes occur, and then watch Pier Paolo Pasolini's comic film treatment of the text (1971). Two mandatory orientation lectures (on Italian Renaissance art and modern/contemporary Italian art) will be scheduled the week before travel. The evaluation of student work will be based on sustained engagement with the course material, daily written/sketched journal entries, and a final 12-to-15-page paper (undergraduates) and a 17-to-20-page paper (graduates).

Prerequisite: HTCA-101 Modernity & Modernism

Satisfies: Art History Elective, Liberal Arts Elective, Critical Studies Elective, Studies in Global Culture, Off-Campus Study

# Course Schedule

## Course Schedule

HTCA-512-01 Saints and Sinners: Summer Intensive in Florence Credits: 3 Jennifer Rissler, Claire Daigle

M Tu W Th F Sa Su 9:00AM - 6:45PM Room: R-TBA

This intensive travel course will draw primarily upon the rich resources in Florence, Italy. The class will trace Italian art history from the Renaissance through Italian modernism, to the radical theories and political movements of Autonomia in the 1960s and 1970s, into art of the contemporary moment. The group will be based at the Villa la Tana, a sixteenth-century Medici palazzo in Tuscany, and will make two daylong excursions to Bologna and Siena. Sites to be visited in Florence include Orsanmichele, the Brancacci Chapel, the Uffizi Museum, the Accademia Gallery, La Specola's anatomical and taxidermy collections, the Palazzo Strozzi (Arte Povera exhibition), and the Novecento Museum (20th/21st-Century Italian art). The class will study historical works by artists including Giotto, Botticelli, Leonardo da Vinci, Caravaggio, and Artemisia Gentileschi; as well as that of modern and contemporary artists like the Futurists (Marinetti and Boccioni), Giorgio Morandi, Lucio Fontana, Mario and Marisa Merz, and Maurizio Cattelan and Sabrina Mezzaqui. The study component will include short readings (drawn from literature, artists' manifestos, and art theory), film screenings, and focused lectures on such themes as saints/sinners, beauty/ugliness, and labor/revolution. For example, the class will read the tales of artists in Giovanni Boccaccio's *The Decameron* (1348-1353), visit the church of Santa Maria Novella where these scenes occur, and then watch Pier Paolo Pasolini's comic film treatment of the text (1971). Two mandatory orientation lectures (on Italian Renaissance art and modern/contemporary Italian art) will be scheduled the week before travel. The evaluation of student work will be based on sustained engagement with the course material, daily written/sketched journal entries, and a final 12-to-15-page paper (undergraduates) and a 17-to-20-page paper (graduates).

Prerequisite: HTCA-101 Modernity & Modernism

Satisfies: Art History Elective, Liberal Arts Elective, Critical Studies Elective, Studies in Global Culture, Off-Campus Study

HTCA-512-02 Saints and Sinners: Summer Intensive in Florence Credits: 0 Claire Daigle, Jennifer Rissler

M Tu W Th F Sa Su 9:00AM - 6:45PM Room: R-TBA

This intensive travel course will draw primarily upon the rich resources in Florence, Italy. The class will trace Italian art history from the Renaissance through Italian modernism, to the radical theories and political movements of Autonomia in the 1960s and 1970s, into art of the contemporary moment. The group will be based at the Villa la Tana, a sixteenth-century Medici palazzo in Tuscany, and will make two daylong excursions to Bologna and Siena. Sites to be visited in Florence include Orsanmichele, the Brancacci Chapel, the Uffizi Museum, the Accademia Gallery, La Specola's anatomical and taxidermy collections, the Palazzo Strozzi (Arte Povera exhibition), and the Novecento Museum (20th/21st-Century Italian art). The class will study historical works by artists including Giotto, Botticelli, Leonardo da Vinci, Caravaggio, and Artemisia Gentileschi; as well as that of modern and contemporary artists like the Futurists (Marinetti and Boccioni), Giorgio Morandi, Lucio Fontana, Mario and Marisa Merz, and Maurizio Cattelan and Sabrina Mezzaqui. The study component will include short readings (drawn from literature, artists' manifestos, and art theory), film screenings, and focused lectures on such themes as saints/sinners, beauty/ugliness, and labor/revolution. For example, the class will read the tales of artists in Giovanni Boccaccio's *The Decameron* (1348-1353), visit the church of Santa Maria Novella where these scenes occur, and then watch Pier Paolo Pasolini's comic film treatment of the text (1971). Two mandatory orientation lectures (on Italian Renaissance art and modern/contemporary Italian art) will be scheduled the week before travel. The evaluation of student work will be based on sustained engagement with the course material, daily written/sketched journal entries, and a final 12-to-15-page paper (undergraduates) and a 17-to-20-page paper (graduates).

Prerequisite: HTCA-101 Modernity & Modernism

Satisfies: Art History Elective, Liberal Arts Elective, Critical Studies Elective, Studies in Global Culture, Off-Campus Study

# Course Schedule

## Undergraduate : Summer 2018 : Humanities

### Course Schedule

HUMN-250-01 Politics and Poetry of Middle East Cinema Credits: 3 Carolyn Duffey

W F 9:00AM - 12:00PM Room: 20B

Repetitive particular visual portrayals of the Arab world and the entire Middle East by Western filmmakers and journalists have been a constant backdrop to the post-9/11 Islamophobic rhetoric of conflict commonly heard in the US and Europe. This course in contrast investigates the richness of Middle East cinema, in which filmmakers from Iran, Lebanon, Palestine, Turkey, Egypt, Algeria and elsewhere produce cinematography that provides a nuanced, aesthetic, anti-Orientalist view of the world about which the West still knows little. We'll view Iran's politically allegorical cinema, Palestinian images of daily life despite Israeli occupation, mysterious civil war memories in Lebanese films, and give special attention to women directors, now producing 26% of the independent films in the Arab and Muslim world. Effects of past and present colonial practices and current Middle East wars on intensely personal stories, along with film history, production issues, audience response, both national and international, and guest speakers will all contribute to our analyses.

Prerequisite: ENGL-101 English B

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



# Course Schedule

## Undergraduate : Summer 2018 : Interdisciplinary

Course Schedule	
IN-398-01 Directed Study Credits: 1 To be Announced	
TBD	
<p>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.</p>	
Prerequisite: Junior Standing	
Satisfies: Studio Elective	
IN-398FM-01 Directed Study Film Credits: 3 Christopher Coppola	
TBD	
<p>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.</p>	
Prerequisite: Junior Standing	
Satisfies: Film Elective	
IN-398FM-02 Directed Study Film Credits: 0 Carolyn Duffey	
TBD	
<p>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.</p>	
Prerequisite: Junior Standing	
Satisfies: Film Elective	
IN-398FM-03 Directed Study Film Credits: 0 Christopher Coppola	
TBD	
<p>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.</p>	
Prerequisite: Junior Standing	
Satisfies: Film Elective	
IN-399-01 Independent Study Credits: 3 To be Announced	
TBD	
<p>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</p>	
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 : Summer 2018 : New Genres

### Course Schedule

NG-206-01 Photoworks: Conceptual Photography Credits: 3 Sanaz Mazinani

W F 1:00PM - 6:45PM Room: 16A

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

Prerequisite: New Genres I (NG-100) or Contemporary Tools and Practices (PH-101)

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

NG-380-01 Undergraduate Tutorial Credits: 3 Emmanuelle Kouznetsov

W 9:00AM - 12:00PM 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

NG-380-02 Undergraduate Tutorial Credits: 3 Katherine Rhoades

W 7:30PM - 10:30PM 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

# Course Schedule

## Undergraduate : Summer 2018 : Painting

### Course Schedule

PA-380-01 Undergraduate Tutorial Credits: 3 Terry Powers

Th 7:30PM - 10:30PM 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 Brad Brown

W 1:00PM - 4:00PM 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



# Course Schedule

## Undergraduate : Summer 2018 : Photography

### Course Schedule

PH-206-01 Photoworks: Keeping Record Credits: 3 Sanaz Mazinani

W F 1:00PM - 6:45PM Room: 16A

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

Prerequisite: New Genres I (NG-100) or Contemporary Tools and Practices (PH-200)

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

PH-380-01 Undergraduate Tutorial Credits: 3 Emmanuelle Kouznetsov

W 9:00AM - 12:00PM 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 : Summer 2018 : Printmaking

### Course Schedule

PR-380-01 Undergraduate Tutorial Credits: 3 Irene Carvajal

F 9:00AM - 12:00PM Room: 1

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.

Prerequisite: Junior Standing

Satisfies: Printmaking Elective, Studio Elective



# Course Schedule

## Undergraduate : Summer 2018 : Sculpture

### Course Schedule

SC-380-01 Undergraduate Tutorial Credits: 3 Irene Carvajal

F 9:00AM - 12:00PM Room: 1

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.

Prerequisite: Junior Standing

Satisfies: Sculpture Elective, Studio Elective



# Course Schedule

## Post-Baccalaureate : Summer 2018 : Post-Baccalaureate

### Course Schedule

PB-400-01 Post-Baccalaureate Seminar Credits: 3 Emmanuelle Kouznetsov

F 1:00PM - 6:45PM 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 : Summer 2018 : Critical Studies

### Course Schedule

CS-520F-01 Screening Theory Perception/Sensation/Cognition Credits: 3 Claire Daigle

Tu Th 9:00AM - 12:00PM 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



# Course Schedule

## Graduate : Summer 2018 : Graduate - Any Subject

Course Schedule	
GR-500-01	<p>Graduate Critique Seminar Credits: 3 John Priola</p> <p>M 10:30AM - 4:30PM 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 &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-02	<p>Graduate Critique Seminar Credits: 3 Brad Brown</p> <p>M 10:30AM - 4:30PM 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 &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-550X-01	<p>Use Me! Performance Credits: 3 Ben Venom</p> <p>Tu Th 1:00PM - 6:45PM Room: SR2</p> <p>Occupying that tenuous space between fine art and the everyday, functional art refers to aesthetic objects that serve utilitarian purposes. In this course, we will focus on artworks that can go beyond the gallery walls and become useful objects in our everyday lives. Use Me! is a both a studio and seminar class that will introduce students to contemporary artists creating functional art in performance, fashion, and domestic settings as well as encouraging them to integrate similar concepts into their own practice. Through lectures, readings, and studio projects, the course will focus on how art can become a utilitarian tool for endless possibilities. Students will engage with printmaking and textile processes such as cyanotype, screenprinting, sewing, and embroidery in studio. Participants will be required to propose a concept for a final project to the class mid-semester and present their completed projects during the course's final week.</p> <p>Prerequisite: none</p> <p>Satisfies: MFA Topic Seminar, MFA Studio Elective, Emphasis in AT, NG, PA, PH, PR and SC</p>
GR-580-01	<p>Graduate Tutorial Credits: 3 Emmanuelle Kouznetsov</p> <p>W 9:00AM - 12:00PM Room: 16A</p> <p>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 &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: MFA Graduate Tutorial, Graduate Studio Elective</p>
GR-580-02	<p>Graduate Tutorial Credits: 3 Terry Powers</p> <p>Th 7:30PM - 10:30PM Room: INST4</p> <p>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 &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: MFA Graduate Tutorial, Graduate Studio Elective</p>

# Course Schedule

## Course Schedule

GR-580-03 Graduate Tutorial Credits: 3 Katherine Rhoades

W 7:30PM - 10:30PM 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. 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 Irene Carvajal

F 9:00AM - 12:00PM Room: 1

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-580-05 Graduate Tutorial Credits: 3 Brad Brown

W 1:00PM - 4:00PM 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-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

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

# Course Schedule

## Course Schedule

GR-598-01 Directed Study Credits: 0 Ebitenyefa Baralaye

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-598RWC-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: Research and Writing Colloquium



# Course Schedule

Graduate : Summer 2018 : History & Theory Contemp. Art

## Course Schedule

HTCA-520AM-01 Making the San Francisco Museum Modern Credits: 3 Berit Potter

W 9:00AM - 12:00PM Room: SR2

In 1976 the San Francisco Museum of Art officially added the word "modern" to its name, becoming the San Francisco Museum of Modern Art or SFMOMA. Even before its name-change, SFMOMA focused its mission on presenting contemporary art to local audiences. When the museum opened in 1935, under the direction of its first curator Dr. Grace McCann Morley, SFMOMA focused on introducing West Coast audiences to new art from around the world, and by doing so, transformed the culturally isolated "City by the Bay" into an important center for contemporary art. Although SFMOMA is rarely credited for its progressive place in museum history-and is routinely overshadowed by MoMA in New York-the institution initiated groundbreaking television art education programming, regularly kept galleries open until 10 pm on weeknights, formed early and important exhibitions and collections dedicated to photography and Latin American art, and more. The addition of "modern" to SFMOMA's name represents just one example of reform initiated by the museum to remain contemporary and relevant in the eyes of its publics. Other examples include relocating SFMOMA from Civic Center to SOMA, restructuring the permanent collection in the 1960s, commissioning new buildings designed by Mario Botta in 1995 and Snøhetta in 2016, acquiring the Doris and Donald Fisher Collection, and much more. More than exploring the art and history of San Francisco and SFMOMA, this course will question how museums and other cultural institutions strive to achieve relevance in our ever-changing world, and whether or not it can be maintained.

Prerequisite: none

Satisfies: Art History Seminar Elective



# Course Schedule

## Graduate : Summer 2018 : Summer Graduate Program

Course Schedule	
SGR-502-01	<p>Graduate Lecture Series Credits: 0 Zeina Barakeh, John Priola, Laura Richard</p> <p>M 6:30PM - 9:30PM Room: LH</p> <p>The Graduate Lecture Series (GLS) is designed to support the MFA, MA, and Post-Baccalaureate programs by providing exposure and access to artists and scholars in a wide variety of disciplines on a weekly basis. Guest lectures occur on Friday evenings at 6:30 pm in the Lecture Hall at 800 Chestnut Street. In addition to attending the lectures, students have the opportunity to meet with select guests for individual critiques and small group discussions. Attendance is required for all Low-Residency MFA students.</p> <p>Prerequisite: none</p> <p>Satisfies: Requirement for all MFA, MA, Dual Degree, and Post-Baccalaureate Students</p>
SGR-592-01	<p>MFA Intermediate Review Credits: 0 Zeina Barakeh, Laura Richard</p> <p>TBD</p> <p>The Intermediate Review takes place at the end of the second semester of the MFA Program, near completion of 30 units. The review is an evaluation of whether or not the student is prepared to advance to MFA candidacy. It is an assessment of the development of the student's ideas and methods throughout the first year of the program and a forum for critical feedback from the student's committee. Students who fail to meet the standards of the review committee will be asked to re-enroll in Intermediate Review and to re-present their work at the beginning of the fourth semester. Students who fail their second Intermediate Review will be dismissed from the MFA program.</p> <p>Prerequisite: none</p>
SGR-594-01	<p>MFA Final Review Credits: 0 Zeina Barakeh, John Priola, Laura Richard</p> <p>TBD</p> <p>The Final Review takes place at the end of the fourth semester of the MFA Program, near completion of 60 units, or at the end of the semester in which the student petitions to graduate. The goal is for the student to present an accomplished body of work that exhibits a high standard of excellence. The review-which serves as the student's thesis presentation and defense-is an assessment of the quality of work and a vote to award, or not, the Master of Fine Arts degree. The MFA Graduate Exhibition follows the Final Review and is also required in order to graduate from the program. Students who do not pass the Final Review will not receive their MFA degree.</p> <p>Prerequisite: none</p>