

Course Schedule

Undergraduate : Summer 2020 : Creative Writing

Course Schedule

CRWR-200E-01 Screenwriting: Scripting for Visual Media Credits: 3 Natasha V

F 9:00AM - 11:45AM 06/08/20 - 07/31/20 Room: ONL-FM1

A screenplay is the starting point for narrative filmmaking, graphic novels and anime, even video game design. The screenwriter comes up with a story idea, then develops and expresses it in a written cinematic format. This course will focus on both the story development process and the script writing process. Development work includes conceptual, character, and structure assignments (such as coming up with log lines and premises to build story ideas and create characters, fully developing those characters, writing story treatments and breaking the treatments down into a plot beat sheet or outline.) Script writing work includes rough drafts, learning and using standard screenplay format, plus revision and polish work. Students will learn to describe scenes visually, put them into screenplay format, and finally to write and sharpen dialogue. In this class, students will consider the differences between writing for visual media and other forms of dramatic writing. Students will write a short narrative screenplay as well as learn techniques for writing scripts for other forms of visual media. Students will also watch, read, and study a variety of short and longer films. This class is a foundation class that builds basic script writing skills. SPRING ONLY.

Prerequisite: FM-101

Satisfies: Liberal Arts Elective, Art of Screenwriting Requirement



Course Schedule

Undergraduate : Summer 2020 : Critical Studies

Course Schedule

CS-300-01 Critical Theory A Credits: 3 Robin Balliger

Tu Th 9:00AM - 11:45AM 06/08/20 - 07/31/20 Room: ONL-CS1

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-301AJ-01 Consumption and Commodity Culture Credits: 3 Robin Balliger

Tu Th 1:00PM - 3:45PM 06/08/20 - 07/31/20 Room: ONL-CS2

Hacktivism? Subvertising? Détournement? The relationship between commodification and social life has been a critical concern at least since Karl Marx's important writings on "commodity fetishism." In global neoliberalism, consumption has assumed a central role in everyday culture, raising important questions about the circulation of signs and objects in relation to desire, subjectivity, governance, and power. This course explores the complexities of a concept deployed in discourses as diverse as economic development, environmental catastrophe, and social distinction, as well as the ways that artists and activists resist through creative culture jamming. Recent literature on consumption also emphasizes its active, meaningful role in the construction of identity and deterritorialized community. The course includes major consumption theorists; topics include corporate influence in the arts and creative responses, advertising, spaces of consumption, identity and social distinction, "disruptive" technologies, governance, biocapital, and de-commodification strategies.

Prerequisite: Critical Studies A (CS-300)

Satisfies: Critical Theory B, Critical Studies Elective, Global Cultures, Liberal Arts elective

CS-301AK-01 A Clash of Futurisms Credits: 3 Dale Carrico

Tu Th 4:15PM - 7:00PM 06/08/20 - 07/31/20 Room: ONL-CS3

Futurity is a register of freedom, "The Future" another prison-house built to confine it. Futurity is the openness in the present arising out of the diversity of calculating, contending, and collaborative stakeholders who struggle to make and remake the shared world. "The Future," to the contrary, brandishing the shackle of its definite article, is always described from a parochial present and is always a funhouse mirror reflecting a parochial present back to itself, amplifying its desires and fears, confirming its prejudices, reassuring its Believers that the Key to History is in their hands. This course will stage a contest of futures: Italian Futurists, fascist and neoliberal eugenicists, corporate-military think-tank futurologists, techno-utopians, singularitarians and accelerationists, punks, queers, ecologists, and Afrofuturist revolutionaries. Fully automated luxury gay space communism may be advocated. Both ranting and raving will be involved. In the end, I will send you out on stage yourselves... and Into! The! Future!

Prerequisite: Critical Studies A (CS-300)

Satisfies: Critical Theory B, Critical Studies Elective, Global Cultures, Liberal Arts elective

Course Schedule

Undergraduate : Summer 2020 : Drawing

Course Schedule

DR-380-01 Undergraduate Tutorial Credits: 3 Jeremy Morgan

Tu 7:30PM - 10:15PM 06/08/20 - 07/31/20 Room: ONL-GR2

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 2020 : Filmmaking

Course Schedule

FM-211-01 Screenwriting: Scripting for Visual Media Credits: 3 Natasha V

F 9:00AM - 11:45AM 06/08/20 - 07/31/20 Room: ONL-FM1

A screenplay is the starting point for narrative filmmaking, graphic novels and anime, even video game design. The screenwriter comes up with a story idea, then develops and expresses it in a written cinematic format. This course will focus on both the story development process and the script writing process. Development work includes conceptual, character, and structure assignments (such as coming up with log lines and premises to build story ideas and create characters, fully developing those characters, writing story treatments and breaking the treatments down into a plot beat sheet or outline.) Script writing work includes rough drafts, learning and using standard screenplay format, plus revision and polish work. Students will learn to describe scenes visually, put them into screenplay format, and finally to write and sharpen dialogue. In this class, students will consider the differences between writing for visual media and other forms of dramatic writing. Students will write a short narrative screenplay as well as learn techniques for writing scripts for other forms of visual media. Students will also watch, read, and study a variety of short and longer films. This class is a foundation class that builds basic script writing skills.

Prerequisite: FM-101

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

FM-307-01 Personal Cinema Credits: 3 Orit Ben-Shitrit

M W 9:00AM - 11:45AM 06/08/20 - 07/31/20 Room: ONL-FM2

In this course, advanced film students complete a senior thesis film. Participants refine their understanding of the language and theory of film, as they define their personal visual approach and employ critical thinking and technical skills. Emphasis is placed on classroom discussions and presentations, in addition to self and peer-to-peer evaluation. Lectures, readings and research provide context for the students' work and help define their ongoing practice. Students are expected to demonstrate a coherent point-of-view through critical writing and reading by addressing formal, aesthetic, conceptual, historical, and social concerns. They devise, generate and complete directed and self-motivated creative assignments, showing technical and conceptual complexity in the student's area of focus. These efforts come together to articulate an ambitious and accomplished thesis film.

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 : Summer 2020 : History & Theory Contemp. Art

Course Schedule

HTCA-105-01 Topics and Foundations in Global Visual Culture Credits: 3 Claire Daigle

M W 1:00PM - 3:45PM 06/08/20 - 07/31/20 Room: ONL-HCA1

The goal of this course is to "de-colonize" the traditional art history "survey." Instead of a chronological and geographic framework, our inquiry will be organized into significant topics across global visual culture, many led by guest speakers. Themes like Spirituality, Land, Gender, Appropriation, Portraiture, Race, Propaganda, the Body, Labor, Revolution, the Art Market, Class, Technology, Power, Framing/Display, and Abstraction will enable us to think through artworks from disparate times and places alongside each other. We will develop critical analysis skills by way of readings, discussions, and writing assignments to consider how recurring and differing strategies, contexts, materials, styles, and audiences produce meaning in art-and what they can ultimately reveal about our shared human experience. FALL ONLY.

Prerequisite: none

Satisfies: Topics and Foundations in Global Visual Culture, Global Art History, Art History Elective

HTCA-106-01 Topics and Foundations in Contemporary Art Credits: 3 Meredith Tromble

Tu Th 4:15PM - 7:00PM 06/08/20 - 07/31/20 Room: ONL-ASY1

This survey of major themes and figures in contemporary art begins with the opening of 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 art forms from video to the Internet and social practice, and corresponding changes in the art world. Theories and movements such as deconstruction, feminism, and intersectionality are encountered through the work of artists such as Gordon Matta-Clark, Mary Kelly, and Lorna Simpson; taking equally into account artists interested in refreshing traditional media, such as Gerhard Richter and Lubaina Himid, and artists such as Ian Cheng, Shigeo Kubota, Hiwa K, Raqs Media Collective, and Mika Rottenberg, whose media are "new." 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: Modernity and Modernism (HTCA-101) or Topics and Foundations in Global Visual Culture (HTCA-105)

Satisfies: Topics and Foundations in Contemporary Art and Art Since 1945, Liberal Arts Elective

HTCA-240NG-01 History of New Genres Credits: 3 Maria Elena Gonzalez

M Tu W Th F 1:00PM - 3:45PM 08/03/20 - 08/14/20 Room: ONL-NG3

This 10 days intensive course will dive right into the core of 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. During the 10 days, 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. Each day will be dedicated to the different strands that make up the New Genres philosophy 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.

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 : Summer 2020 : Humanities

Course Schedule

HUMN-235-01 Witchcraft, Oracles, and Magic: The Art & Science of Magical Thinking Credits: 3 Thor Anderson

Tu Th 4:15PM - 7:00PM 06/08/20 - 07/31/20 Room: ONL-HMN1

How do we know what we know is so? In this course we examine the roles of ritual and belief in contemporary society, using a trans-cultural lens to broaden our understanding of how we think about and accommodate common threats to safety and security-what one anthropologist termed "purity and danger." By extending our inquiry through time and into non-western societies, we can appreciate the means by which different cultures' cosmologies, ideologies, and social conventions relate to specific theories of causation. In addition to the rites of world religions, we will take up the case of shamanism, both in its varied cultural contexts and as it relates to contemporary art practice. We will be using the "mirror" of anthropology to see both ourselves, and others, in ways that engage our intellect, encourage compassion, and foment positive social action. Readings, films, and "in-class" discussions and exercises will be integral to the course, as well as both written and creative projects.

Prerequisite: ENGL-101

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



Course Schedule

Undergraduate : Summer 2020 : Interdisciplinary

Course Schedule

IN-299K-01 Black Sea/San Francisco Bay Art Parallax Credits: 3 Christopher Coppola

Tu Th F 7:30PM - 10:15PM 05/26/20 - 05/29/20 Room: ONL-IN3
M Tu W Th F 7:30PM - 10:15PM 06/01/20 - 06/05/20 Room: ONL-IN3

Students from two fine art schools, Batumi Art University and the San Francisco Art Institute, at different ends of the world, next to two legendary bodies of water, the Black Sea and the San Francisco Bay, will join forces to make an on-line, collective visual diary regarding the importance of art today. Students will investigate the two histories, cultures, master artists from painting to film, and the social/political movements that shaped their two schools. Our very own SFAI archivist, historian Jeff Gunderson, Mamuka Jorbenadze, Director of Batumi Art University, and Irina Popiashvili, Dean of Tbilisi Free University will join teachers Professor Christopher Coppola and Lasha Zambakhidze to guide students in gathering content for a final documentary, a pro-active testimonial called "Art Now!" The class will culminate with an on-line public screening.

Prerequisite: none

Satisfies: Global Cultures, Studio Elective, Film Elective

IN-390-01 Senior Review Seminar Credits: 3 Lindsey White

F 1:00PM - 3:45PM 06/08/20 - 07/31/20 Room: ONL-IN1

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

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA

IN-390-02 Senior Review Seminar Credits: 3 Brett Reichman

F 1:00PM - 3:45PM 06/08/20 - 07/31/20 Room: ONL-IN2

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

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA

IN-397-01 BFA Exhibition Credits: 0 SFAI Staff

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

Course Schedule

Course Schedule

IN-398-01 Directed Study Credits: 1 Caitlin Mitchell-Dayton

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398-02 Directed Study Credits: 0 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 3 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior Standing. By application only.

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398AT-01 Directed Study Credits: 3 David Bayus

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-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

IN-398PH-01 Directed Study Credits: 3 Ivan Iannoli

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-398SC-01 Directed Study Credits: 3 Maria Elena Gonzalez

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: Sculpture Elective

IN-398SC-02 Directed Study Credits: 3 Joshua Keller

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: Sculpture Elective

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 : Summer 2020 : New Genres

Course Schedule

NG-206-01 Keeping Records- Photoworks Credits: 3 Mads Lynnerup

Tu Th 4:15PM - 7:00PM 06/08/20 - 07/31/20 Room: ONL-NG1

In this course we will conceptually and technically consider issues of networks, representation, and the Quantified Self through technology, sculpture, performance, and installation. We will begin by considering the networked self and how one is tethered to identity through group nodes. We will consider the political and social barriers and the potential of local and international networks. Collaborative projects will consider issues of agency, power, individuality within a network. Then we will consider the overrepresentation/ubiquity of self on the web and the under/mis representation of marginalized populations. We will consider the legacy of Shirley Cards and the raced and gendered biometrics used in facial recognition. Project will consider interventions on representation that explore visibility, invisibility, and guise. Lastly, we will consider the Quantified Self, the aggregate an individual's personal data and biometrics. Projects will employ the strategies, technologies, and vocabularies of hacking, gaming, and self improvement. During this class we will consider how the digital self is constructed and develop strategies to intervene, hack, and respond politically, socially, and personally through readings, discussions, and lectures. Conceptual discussion will be supplemented with basic skill building in regards to various software and electronics.

Prerequisite: Any 100-level New Genres or Photography course

Satisfies: Keeping Record/Photoworks, Photo Elective, New Genres Elective, Studio Elective

NG-220U-01 The Performative in Drawing: Exploring Conceptual and Action-Based Processes Credits: 3 Darrell-Lynn Alvarez

Tu W Th F 4:15PM - 7:00PM 05/26/20 - 05/29/20 Room: ONL-NG2

M Tu W Th F 4:15PM - 7:00PM 06/01/20 - 06/05/20 Room: ONL-NG2

Drawing is an essential tool for communicating ideas. As such, whether in quick-sketch form or intended as a fully rendered artwork, drawings and the act of drawing stand in as a symbolic measure of the thought process. They invite communal participation and open conversations. Even when preserved in museums or archives, their functions remain interactive. This collective and social aspect found in the act of drawing is our conceptual vantage point for a class meant to challenge traditional ways of using and viewing the medium and extending that view into disciplines such as performance, video, and installation. Our focus lies on art and happenings in which the ideas and gestures are at least equal to, and often more important than, any object or residue they might produce. In this course, we will draw with restraints and in various environments, explore both accidental and intentional mark-making, as well as collaborative processes. In addition, we'll look at the vast history of drawing and how it has been used in unconventional ways: embracing chance (Marlene Kos, Paul McCarthy, Denis Cooper's gif novels), incorporating failure by imposing impossible limits or goals (Gilbert and George, Andrea Zittel, Senga Nengudi, Peter Tscherkassky), comedic timing and narrative (Laurie Anderson, Buster Keaton, Nicole Eisenman, Tauba Auerbach, Lisa Robertson, Sophie Calle, Alicia Gibson, Maria Bamford), body politics (Carolee Schneeman, Christian Marclay, Glenn Ligon, Kim Gordon), and the introduction of rituals, codes, and mathematics to the creative process (Elijah Burgher, Valerie Jaudon, and Xylor Jane).

Prerequisite: Intro to New Genres (NG-100) or Intro to Drawing (DR-100)

Satisfies: New Genres Elective, Drawing Elective, Studio Elective

NG-240B-01 History of New Genres Credits: 3 Maria Elena Gonzalez

M Tu W Th F 1:00PM - 3:45PM 08/03/20 - 08/14/20 Room: ONL-NG3

This 10 days intensive course will dive right into the core of 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. During the 10 days, 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. Each day will be dedicated to the different strands that make up the New Genres philosophy 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.

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-319-01 Installation Art in Virtual Times Production Strategies Credits: 3 Tony Labat

M W 4:15PM - 7:00PM 06/08/20 - 07/31/20 Room: ONL-NG4

It is a fact that Artists will have to adapt to new ways of exhibiting, producing, distributing and promoting. Therefore, the emphasis of this class will be on proposals, schematic drawings, text and documentation as a way to communicate ideas. Site specific installations, domestic spaces and the body as site, fantasy proposals all will be explored. At the end of this course the students will have produced a series of proposals and/or installations based on given assignments. These assignments are meant to inspire and help along the students to eventually create projects independently and stimulate their creative approach, process, and future production as artists.

Prerequisite: NG-100 or SC-100

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

Course Schedule

Course Schedule

NG-380-01 Undergraduate Tutorial Credits: 3 John Priola

Th 7:30PM - 10:15PM 06/08/20 - 07/31/20 Room: ONL-GR1

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 2020 : Painting

Course Schedule

PA-220AV-01 Painting 101 Intensive Credits: 3 Brett Reichman

M Tu W Th F 9:00AM - 11:45AM 05/26/20 - 06/05/20 Room: ONL-PA1

The intensive will align each student's painting and drawing processes to their thematic interests: the concurrence of materiality and thought. Students will continue to develop their ongoing body of work through individual choices in approach and subject matter, addressing painting and drawing as mutually supportive and an integration of technical, aesthetic, and conceptual interests. Moreover, the need for imagery to be culturally specific will be identified from both historical and contemporary coordinates. Students will be working both independently and collectively: independently in terms of advancing their own work; collectively in that the class will structure around a project addressing a specific theme. Student's will engage in the critique of their work and that of their fellow students to understand how visual art effectively communicates wide-ranging viewpoints about contemporary life.

Prerequisite: Painting I

Satisfies: Painting Elective, Studio Elective

PA-380-01 Undergraduate Tutorial Credits: 3 Jeremy Morgan

Tu 7:30PM - 10:15PM 06/08/20 - 07/31/20 Room: ONL-GR2

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 2020 : Photography

Course Schedule

PH-206-01 Keeping Records - Photoworks Credits: 3 Mads Lynnerup

Tu Th 4:15PM - 7:00PM 06/08/20 - 07/31/20 Room: ONL-NG1

In this course we will conceptually and technically consider issues of networks, representation, and the Quantified Self through technology, sculpture, performance, and installation. We will begin by considering the networked self and how one is tethered to identity through group nodes. We will consider the political and social barriers and the potential of local and international networks. Collaborative projects will consider issues of agency, power, individuality within a network. Then we will consider the overrepresentation/ubiquity of self on the web and the under/mis representation of marginalized populations. We will consider the legacy of Shirley Cards and the raced and gendered biometrics used in facial recognition. Project will consider interventions on representation that explore visibility, invisibility, and guise. Lastly, we will consider the Quantified Self, the aggregate an individual's personal data and biometrics. Projects will employ the strategies, technologies, and vocabularies of hacking, gaming, and self improvement. During this class we will consider how the digital self is constructed and develop strategies to intervene, hack, and respond politically, socially, and personally through readings, discussions, and lectures. Conceptual discussion will be supplemented with basic skill building in regards to various software and electronics.

Prerequisite: Any 100-level PH or NG course

Satisfies: Keeping Record/Photoworks, Photo Elective, New Genres Elective, Studio Elective

PH-240-01 History of Photography Credits: 3 Ivan Iannoli

M Tu W Th F 9:00AM - 11:45AM 08/03/20 - 08/14/20 Room: ONL-PH2

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.

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 Credits: 3 Lindsey White

M W 9:00AM - 11:45AM 06/08/20 - 07/31/20 Room: ONL-PH1

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

Satisfies: PH Conceptual Elective, Critical Studies Elective, Photography Elective, Studio Elective, Contemporary Tools, Digital Photo 2, Photo Tech Elective

PH-380-01 Undergraduate Tutorial Credits: 3 John Priola

Th 7:30PM - 10:15PM 06/08/20 - 07/31/20 Room: ONL-GR1

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 2020 : Printmaking

Course Schedule

PR-208-01 Drawing &Painting to Print Credits: 3 Timothy Berry

Tu Th 1:00PM - 3:45PM 06/08/20 - 07/31/20 Room: ONL-PR1

Definitions of printmaking have constantly been evolving ever since man first reached his ash-covered hand to the roof of a cave. In process they have evolved from direct hand manipulation in text / image creation through to today's digital revolution. Printmaking's strength is that these same technologies and their processes also present each in their own unique way questions and issues that are at the heart of the discourse of our time. " Printmaking is not an object, technique, or a process - it is a theoretical language of evolving ideas ". This class will begin to provide insight into how the old and the new can coexist and function in interactive ways that preserve tradition while embracing and creating new paradigms. These insights will be investigated through, the digital, drawing, painting and printmaking projects. Printmaking processes involved in our explorations will depend upon our access to the printmaking studios on Chestnut st. If the class is allowed access I will include students the choice of including individual expertise in previous processes as well as monotypes/monoprints, which will be the basis if we remain at home and online for this class. Home printers will provide access to digital image inclusion. Class projects will be based on the collaborations (sources) between these traditional understandings and of their applications to printmaking and how they can interact with other processes and the direct hand application of materials. All work will be examined through both individual and group critiques.

Prerequisite: One 100-level Printmaking course

Satisfies: Intermediate Printmaking Requirement; Printmaking Elective, Studio Elective

PR-380-01 Undergraduate Tutorial Credits: 3 Jeremy Morgan

Tu 7:30PM - 10:15PM 06/08/20 - 07/31/20 Room: ONL-GR2

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, Advanced Printmaking



Course Schedule

Undergraduate : Summer 2020 : Science

Course Schedule

SCIE-108-01 Systems of Investigation: Evolution Credits: 3 Meredith Tromble

M W 4:15PM - 7:00PM 06/08/20 - 07/31/20 Room: ONL-ASY2

The changes in living beings that we call "evolution" could be thought of as a continuous exchange between life and its environments; the study of this process has new urgency in a time of accelerating environmental change. To this end, we examine the interaction of theories of evolution with cultural understandings of time, change, and humanity's place in the world. In addition to introducing the contemporary science of evolution, we will consider the history, ideas, and politics of evolutionary science, including artists' contributions to the cultural dialog on evolution and scientists' proposals regarding the evolutionary significance of art. Throughout we will trace the complexities of making meaning with images, exploring popular culture and scientific images as well as art and covering a variety of creative and scientific thinkers, ranging from the Germans Johann Wolfgang von Goethe and Ernst Haeckel - near-contemporaries of Darwin - to 20th century figures such as Piet Mondrian and Thomas Hunt Morgan, and current figures such as Marco Brambilla, Marta de Menezes, and Nick Lane.

Prerequisite: none

Satisfies: Math/Science, Social Science, Critical Studies, Liberal Arts Elective



Course Schedule

Undergraduate : Summer 2020 : Sculpture

Course Schedule

SC-319-01 Installation Art in Virtual Times Production Strategies Credits: 3 Tony Labat

M W 4:15PM - 7:00PM 06/08/20 - 07/31/20 Room: ONL-NG4

It is a fact that Artists will have to adapt to new ways of exhibiting, producing, distributing and promoting. Therefore, the emphasis of this class will be on proposals, schematic drawings, text and documentation as a way to communicate ideas. Site specific installations, domestic spaces and the body as site, fantasy proposals all will be explored. At the end of this course the students will have produced a series of proposals and/or installations based on given assignments. These assignments are meant to inspire and help along the students to eventually create projects independently and stimulate their creative approach, process, and future production as artists.

Prerequisite: NG-100 or SC-100

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



Course Schedule

Undergraduate : Summer 2020 : Social Science

Course Schedule

SOCS-126-01 Systems of Investigation: Evolution Credits: 3 Meredith Tromble

M W 4:15PM - 7:00PM 06/08/20 - 07/31/20 Room: ONL-ASY2

The changes in living beings that we call "evolution" could be thought of as a continuous exchange between life and its environments; the study of this process has new urgency in a time of accelerating environmental change. To this end, we examine the interaction of theories of evolution with cultural understandings of time, change, and humanity's place in the world. In addition to introducing the contemporary science of evolution, we will consider the history, ideas, and politics of evolutionary science, including artists' contributions to the cultural dialog on evolution and scientists' proposals regarding the evolutionary significance of art. Throughout we will trace the complexities of making meaning with images, exploring popular culture and scientific images as well as art and covering a variety of creative and scientific thinkers, ranging from the Germans Johann Wolfgang von Goethe and Ernst Haeckel - near-contemporaries of Darwin - to 20th century figures such as Piet Mondrian and Thomas Hunt Morgan, and current figures such as Marco Brambilla, Marta de Menezes, and Nick Lane.

Prerequisite: none

Satisfies: Math/Science, Social Science, Critical Studies, Liberal Arts Elective



Course Schedule

Graduate : Summer 2020 : Graduate - Any Subject

Course Schedule	
GR-500-01	<p>Graduate Critique Seminar Credits: 3 Dewey Crumpler</p> <p>Tu Th 9:00AM - 11:45AM 06/08/20 - 07/31/20 Room: ONL-GR3</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-502-01	<p>Graduate Lecture Series (GLS) Credits: 0 Zeina Barakeh</p> <p>TBD</p> <p>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.</p> <p>Prerequisite: none</p> <p>Satisfies: Lecture Series Requirement for Graduate Students</p>
GR-502-02	<p>Graduate Lecture Series (GLS) Credits: 0 Zeina Barakeh</p> <p>TBD</p> <p>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.</p> <p>Prerequisite: none</p> <p>Satisfies: Lecture Series Requirement for Graduate Students</p>
GR-550AN-01	<p>Metaphors in Language Are Metaphors in Art Credits: 3 Cristobal Martinez</p> <p>M W 9:00AM - 11:45AM 06/08/20 - 07/31/20 Room: ONL-GR4</p> <p>This graduate reading seminar is a linguistics course for artists. Students will study advanced theories of metaphor by linguists George Lakoff and Mark Johnson in order to understand how metaphors determine human conceptualizations. The linguistic and cultural context for this class is a study of metaphors through the English language. Through a series of assignments, students will be required to demonstrate creative competencies that represent congruency between art and a theory from linguistics, and to connect language to the production and positioning of visual aesthetics. The required text for this class is <i>Metaphors We Live By</i>, by George Lakoff and Mark Johnson.</p> <p>Prerequisite: none</p> <p>Satisfies: Topic Seminar (all emphases), Critical Studies Elective</p>

Course Schedule

Course Schedule

GR-580-01 Graduate Tutorial Credits: 3 Jeremy Morgan

Tu 7:30PM - 10:15PM 06/08/20 - 07/31/20 Room: ONL-GR2

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-580-02 Graduate Tutorial Credits: 3 John Priola

Th 7:30PM - 10:15PM 06/08/20 - 07/31/20 Room: ONL-GR1

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

Graduate : Summer 2020 : History & Theory Contemp. Art

Course Schedule

HTCA-520AL-01 Kind of Blue Credits: 3 Claire Daigle

Tu Th 1:00PM - 3:45PM 06/08/20 - 07/31/20 Room: ONL-HCA1

How might we begin to "talk back" to Jacques Derrida's statement that "color has not yet been named"? This course, taking its title from Miles Davis' iconic jazz album (1959), offers a cross-cultural, interdisciplinary examination of the color blue--and its attendant shades indigo and violet --from fields including art history, anthropology, cinema studies, gender studies, critical race theory, and considerations of global labor and commerce. From this narrow span in the spectrum we will take up such wide-ranging topics as the profound resonances of the "mood indigo" in the Americas as they stem from the African Yoruba concept of blue; blue as bliss in Julia Kristeva's essay "Giotto's Joy"; the relationship between blue and loss in Derek Jarman's last film, *Blue*; or between blue and longing in Rebecca Solnit's *A Field Guide to Getting Lost*. Artists among the many we'll consider are Ann Hamilton, Yves Klein, Anish Kapoor, David Hammons, Ni Heifeng, and Chris Ofili. Key questions will be: Where does the balance of engagement with color fall between the purely subjective and the culturally constructed? What values and objectives (cultural, political, economic, and spiritual) have been placed on the color blue in contemporary and, to a lesser degree, modern art? How do these investments shift with historical and geographical contexts? We tend to think of color as primarily experiential, but to what degree of specificity can we begin to verbalize our experiences? Course readings draw from multiple fields of study to include Carol Mavor's *Black and Blue*, Ellen Molloy's *The Anthropology of Turquoise*, Michael Taussig's *The Color of the Sacred*, and Ludwig Wittgenstein's *Remarks on Color*. A number of exhibitions that have recently taken up certain aspects of the color blue will be considered as well: *Infinite Blue* at the Brooklyn Museum (ongoing), Glenn Ligon's *Blue Black* at the Pulitzer Foundation (2017) and Yishai Jusidman's *Prussian Blue* at Yerba Center for the Arts (2018).

Prerequisite: none

Satisfies: Art History Seminar Elective



Course Schedule

Graduate : Summer 2020 : Summer Graduate Program

Course Schedule

SGR-592-01 MFA Intermediate Review Credits: 0 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.

Prerequisite: none

SGR-594-01 MFA Final Review Credits: 0 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.

Prerequisite: none

