

REGISTRATION

FALL 2014 Registration Schedule

April 9–11, 2014

Priority registration for continuing MA, MFA, and Post-Baccalaureate students

May 12, 2014

Early registration for new students begins

April 14–18, 2014

Priority registration for continuing BA and BFA students

May 19, 2014

Early registration for nondegree students begins

Hours of the Registrar's Office

The Registrar's Office is open between the hours of 9 am and 5 pm, Monday through Friday, but students must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

Holds on Student Accounts

All student account balances must be resolved before registration. Students should ensure that all holds are cleared prior to their registration appointment. Students will not be permitted to register for classes until all financial holds are resolved.

ACADEMIC POLICY

Concurrent Registration

If a student plans to enroll concurrently with another accredited Bay Area college or university, or other institution, written course approval must be obtained, prior to registration with the other institution, from the Registrar's Office in order to ensure transferability. Courses may not be applied to degree requirements or electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate, or immigration status. SFAI's Residency Requirement allows students to transfer in up to 60 credits and students must complete their final 30 units at SFAI. Students on hiatus must also have written course approval prior to registration at another institution. Please consult the Registrar's Office for details.

College Credit Units and Transcripts

For degree courses, credit is offered as a semester unit. All courses are offered for three units unless otherwise specified.

Undergraduate courses are numbered 090–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate-level courses are available only to students admitted to SFAI's graduate programs.

If an official transcript is required, please complete a Request for an Official Transcript form available in the Registrar's Office or on the SFAI website at sfai.edu/request-transcript.

Policy Statement

All students should read the general regulations found both in this course schedule and in the current student handbook. PDFs of both publications may be found at sfai.edu under Current Students. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures set out therein. Although every effort has been made to ensure that both this course schedule and the current student handbook are as accurate as possible, students are advised that the information contained in them is subject to change or correction. Students should check for addenda to the course schedule at <http://webadvisor.sfai.edu>. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

Changes and Additions to the Course Schedule

Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any course because minimum enrollment has not been met, to change instructor(s), and to change the time or place of any course offering.

Nondiscrimination Policy

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, child-birth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133" or to "Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202." SFAI has a commitment to provide equal educational opportunities for qualified students with disabilities in accordance with state and federal laws and regulations; to provide equality of access for qualified students with disabilities; and to provide accommodations, auxiliary aids, and services that will specifically address those functional limitations of the disability which adversely affects equal educational opportunity. SFAI will assist qualified students with disabilities in securing such appropriate accommodations, auxiliary aids and services. The Accessibility Services Office is located on the Chestnut Street campus in the Student Affairs Office and can be reached at accessibility@sfai.edu.

Undergraduate Curriculum

Core Curriculum

Bachelor of Fine Arts
Requirements

Bachelor of Arts Requirements

Minor Programs

BFA

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture

BA

**History and Theory
of Contemporary Art**

Urban Studies

CORE CURRICULUM

The Core Curriculum at SFAI provides students with a well-informed, multifaceted foundation from which to approach their art practice. Encompassing the First-Year Program, Art History Requirements, and Liberal Arts Requirements, the Core Curriculum helps students build foundational skills in research, critical thinking, and written and visual expression.

THE FIRST-YEAR PROGRAM AT SFAI

First-year students enroll in a full complement of 100-level studio and academic courses that lay the foundation for advanced study in the major and minor programs available to them at the San Francisco Art Institute.

At SFAI, we immediately embrace the first-year students as artists and thinkers, and invite them into the creative and intellectual community of the school and the broader artistic and cultural resources of the Bay Area. Simultaneously, we challenge them to move beyond their assumptions about what art is and can be within an expanded field of cultural production. Throughout their first year at SFAI we encourage students to consider:

- How do artists translate raw experience into expressive form?
- How does imagination connect with analysis to deepen meaning?
- What historical narratives support creative work?
- How can an artist engage with society beyond the borders of art's conventional spaces of exhibition in the studio, gallery, and museum?
- What are the many ways to address audience and what does the audience bring to art?

The First-Year Program Curriculum	
Fall 2014	Spring 2015
Global Art History (3 units)	Modernity and Modernism (3 units)
English Composition A (Investigation and Writing) (3 units)	English Composition B (Nonfiction Writing) (3 units)
Contemporary Practice (3 units)	100-level elective course (3 units)
100-level elective course (3 units)	100-level elective course (3 units)
100-level elective course (3 units)	100-level elective course (3 units)

Contemporary Practice: Fall – 3 units

In *Contemporary Practice* students will begin to identify and strengthen their creative voices through collaboration and critique as practiced throughout the SFAI community. Active engagement in *Contemporary Practice* ensures students will have significant experience in establishing a creative dialogue through personal projects and collaboration with their peers. The course emphasizes hands-on experience within a culture of research, creativity, and communication and deepens the first-year students' relationships with and understanding of the multiple and diverse strategies of investigation that produce knowledge and culture.

Facilitating and supporting the first-year students' ongoing engagement with the SFAI community and Bay Area cultural resources are the co-curricular activities embedded into the course, including workshops, public lectures and openings, visits to local museums and galleries, and excursions to local artists' studios.

History and Theory of Contemporary Art Global Art History: Fall – 3 units

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

Modernity and Modernism: Spring – 3 units

The course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material is organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions is what constitutes the many ways of defining the modern and the related terms modernism and modernity. The course poses possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism; changing patronage for art in an emerging system of commodity relations; the rise of urban centers; new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.); visual technologies and their theorization; and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History, Volume II* and local museums as primary resources, this course covers art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

English

The English requirement at SFAI is designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of the classes allows for close contact with faculty and substantial feedback of writing in progress. Students not transferring in with equivalent "English Composition A" credit, are required to take the Writing Placement Exam before registering. Some students may be required to register for *Seeing and Writing* before *Investigation and Writing*.

English Composition A (Investigation and Writing)

Fall – 3 units

A foundational course to develop critical reading and writing skills necessary for analyzing literary and visual works.

English Composition B

Spring – 3 units

The second course in the writing sequence focuses on continuing development in writing, with emphasis on analysis, honing essay-writing skills, and preparing students for more advanced academic course work. These special topic courses are also geared toward introducing students to a variety of literary genres, spanning a variety of cultures, time periods, and styles.

100-Level Electives – 15 units

First-year students are encouraged to range widely among the introductory courses in each department and program, building skills and widening their vision of the creative possibilities of art-making in an interdisciplinary context. Students will choose five 100-level courses across the major departments and programs, including liberal arts and transdisciplinary electives.

Breadth Requirements

Two of these five elective courses must fulfill the Breadth Requirements for Drawing and Media. Students will investigate these foundational areas of contemporary art practice, developing a familiarity with materials and processes and a historical and conceptual understanding of the trajectories that span the pre-history of cave painting to the postmodern conditions of new media and beyond.

» *Drawing – 3 units*

One 100-level course chosen across but not limited to Painting, Drawing, Printmaking, and Sculpture that foregrounds the expressive and representational power of line as a mode of making meaning, from the sketch to the schematic, from immediate gesture to attentive rendering, from the scribble on paper to the notational resolution of line into writing on a page.

» *Media – 3 units*

One 100-level course chosen across but not limited to Design and Technology, Film, New Genres, and Photography that addresses the conditions of reproduction, spectatorship, participation and user interface, social media, performance, and documentation that inform our contemporary relation to technology.

ART HISTORY REQUIREMENTS

Required art history courses provide students with an in-depth, critical understanding of important ideas, institutions, and discourses surrounding global art and culture.

Global Foundations in Art History

Taken during the First-Year Program

Modernity and Modernism

Taken during the First-Year Program

Reframing the History of Art

SFAI's Core Art History curriculum is uniquely designed to give students ample time to acquaint themselves with the long histories of global arts production, from critically situated, crosscultural perspectives. This seminar-style art history course is intended to supplement the art history curricula that transfer students have been exposed to at other colleges and universities, which usually unfold over one to two semesters, as opposed to three, so as to best prepare students for HTCA-102. The course will be arranged around a series of themes that will offer the opportunity for course participants to deepen their understanding of those key art historical concepts and cultural structures that frame contemporary conversations of art.

Art Since 1945

A course focused on contemporary art in North America and Europe from 1945 to the present.

History of the Major (BFA only)

A course focused on the history of the medium in which the student is majoring.

Art History Elective (BFA only)

Any undergraduate art history course.

BA students majoring in History and Theory of Contemporary Art take additional art history courses to fulfill requirements for the major.

LIBERAL ARTS REQUIREMENTS

SFAI's liberal arts requirements offer students grounding in the humanities and the social and natural sciences. The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of their practice in light of literature, history, philosophy, criticism, and art history. Some courses taken during the First-Year Program fulfill liberal arts requirements.

Liberal Arts Requirements (units)	33
English Composition A*	3
English Composition B*	3
Humanities	6
Mathematics or Science	3
Social Science	3
Studies in Global Cultures	3
Critical Theory A +	3
Critical Theory B +	3
Elective	6

* Writing Placement Examination required upon matriculation.

+ Must be taken at SFAI.

Courses that fulfill the distribution requirements are indicated each semester in the course descriptions.

English

Based on results of the Writing Placement Exam (WPE), administered at new-student orientation, and any transfer or AP credit, students are required to successfully complete the English Requirement. Students will be notified by letter of their writing course placement, which will override any previous registration. Students may need to add or drop courses based on their WPE score as specified in the placement letter. All placements are final.

ENGL-90 English Language Support for Artists

Designed to support English as a second language (ESL) speakers in their studies at SFAI, this course focuses on academic reading and writing, grammar, and vocabulary development.

ENGL-95 Seeing and Writing

Reading and composition course focused on building a foundation in analytical thinking and writing. ESL students who need further work will also get assistance with English grammar. To be followed by ENGL-100.

ENGL-100 English Composition A (Investigation and Writing)

Taken during the First-Year Program

ENGL-101 English Composition B (Nonfiction Writing)

Taken during the First-Year Program

ENGL-101 students who do not pass the Writing Portfolio may not enroll in Humanities or Critical Theory A and B (CS-300 and CS-301) courses.

Humanities

Humanities courses develop an understanding of diverse cultures, ideas, and values by emphasizing social context and historical process. Course topics are organized thematically and faculty are drawn from multiple academic disciplines, including literature, philosophy, history, ethnic studies, science and technology studies, American studies, and area studies. Humanities courses aim to develop students' abilities to interpret complex written and visual texts, as a strategy for understanding the philosophical, social, and political issues that have significantly shaped human life.

The liberal arts requirements for humanities are intermediate-level courses that form a bridge between the English Composition sequence (100-level) and the Critical Theory sequence (300-level). These courses enhance analytic skill and develop oral and written expression to prepare students for advanced work. Prerequisites include English Composition A and English Composition B.

Science

Science courses introduce students to quantitative scientific methodologies as important modes of inquiry in the world, especially for developing environmental and planetary awareness. Many science courses introduce students to areas of art/science intersection and collaboration.

Mathematics

Rather than teaching math in the abstract, all math courses emphasize student learning through creative projects. Some courses focus on the underlying mathematics of graphics technologies, information visualization, and interactive media. Because art is inherently spatial, other courses emphasize mathematics in relation to design, architecture, and geography.

Social Science

Social Science electives focus on the social foundations of human experience through multiple thematic approaches, disciplinary perspectives, and regional/area contexts. The social science curriculum includes diverse topics of interest from the disciplines of anthropology, sociology, psychology, political science, ethnic studies, and American studies. Faculty members at the SFAI have expertise in a wide range of geographic areas, including the Americas, Middle East, Eastern Europe, Africa and African Diaspora, and Asia. The social science curriculum includes 100-level and 200-level options for students.

Studies in Global Cultures

Developing an understanding of diverse cultures, knowledges, and ways of being is crucial for contemporary artistic development and meaningful civic participation, especially considering profound transformations occurring through processes of globalization. The Studies in Global Cultures requirement ensures that students learn about human experiences beyond a dominant Western perspective, and includes courses that focus on diverse cultures, ethnicities, and religions, as well as gender and sexual orientation. Importantly, this liberal arts requirement may be fulfilled through a wide range of courses in the studio fields, as well as in art history, the social sciences, and humanities.

Critical Theory

Critical Studies courses develop critical, multidisciplinary perspectives on a wide range of contemporary cultural issues. The Critical Theory A (CS-300) and Critical Theory B (CS-301) sequence must be taken at SFAI, and is completed in the junior or senior year.

Critical Theory A provides 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.

Critical Theory B is a special topics course that builds upon the theoretical foundations of Critical Theory A. The topics change each semester; recent courses include *Technoscience and Environmental Justice*; *Theories in Third Cinema*; and *Trauma, Resilience, and Creative Practice*.

Off-Campus Study Requirement

The San Francisco Bay Area is a nucleus for innovative and renowned art institutions and organizations. The off-campus study requirement ensures SFAI students the opportunity to actively engage with this community. It also helps students to gain important insight, experience, and skills necessary to succeed after graduation, and facilitates the pivotal link between the classroom, the studio, and the world outside the academic institution.

All undergraduate students are required to complete 3 units of off-campus study toward their degree. For second-degree students who transfer in 90 units, the requirement is waived.

Faculty-Led Programs

Faculty-Led Programs are offered during the spring and summer intensive sessions and take students to a variety of places in the United States and abroad. Through a combination of travel and formal classes, these programs immerse students in the history and culture of a particular place. Faculty-Led Programs range in duration from ten days to three weeks.

International Partner Exchange

International Partner Exchange programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. SFAI has established exchange programs with the following international schools:

Bezalel Academy of Arts and Design – Jerusalem, Israel
Chelsea College of Art and Design – London, England
École Nationale Supérieure des Beaux-Arts – Paris, France
Glasgow School of Art – Glasgow, Scotland
Gerrit Rietveld Academy – Amsterdam, Holland
Korea National University of Arts – Seoul, Korea

Eligibility Requirements

- English Composition A & B
- 6 units of Humanities 200
- Global Art History, Modernity and Modernism, or Art Since 1945
- 3.0 GPA minimum
- 60–75 units, with 24 units completed at SFAI
- Language skills may be required for certain schools
- Must complete 30 units at SFAI upon return

Tuition and Fees

While participating in an International Partner Exchange program, students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange (with the exception of work-study) and must maintain health insurance either through SFAI or a private carrier.

Application Deadlines

- **September 20** to participate in International Partner Exchange for the spring semester
- **April 1** to participate in International Partner Exchange for the fall semester

AICAD Mobility Program

SFAI partners with the Association of Independent Colleges of Art and Design (AICAD), a consortium of 43 leading art schools in the United States, Canada, Ireland, Japan, and Israel, to offer undergraduate students the opportunity to study for either the spring or fall semester at a participating AICAD school.

The AICAD Mobility program functions much like a study abroad experience. It is a great way to take classes that aren't offered at SFAI, work with new faculty and artists, and live in another part of the country or world.

For more information, contact the Global Programs Office.

Eligibility Requirements

- English Composition A & B
- 6 units of Humanities 200
- Global Art History, Modernism and Modernity, or Art Since 1945
- 3.0 GPA minimum
- 60–75 units, with 24 units completed at SFAI
- Must complete 30 units at SFAI upon return

Tuition and Fees

While participating in an AICAD Mobility program, SFAI students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange and must maintain health insurance either through SFAI or a private carrier.

Application Deadlines

- **September 20** to participate in AICAD Mobility for the spring semester
- **April 1** to participate in AICAD Mobility for the fall semester

Internships

SFAI students are strongly encouraged to complete an internship during their course of study. Internships provide an opportunity for students to gain professional experience, and to become more familiar and build relationships with arts organizations in the Bay Area. Students who wish to receive credit for an internship must register for IN-396 and complete 90 hours of work with the host organization while enrolled in class.

BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

No more than 24 units may be transferred into liberal arts and art history combined. No more than 12 units of major studio accepted as transfer credit. Up to 24 units maybe transferred into elective studio. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts Requirements	33 units	Design and Technology	Film
		Liberal Arts Requirements	Liberal Arts Requirements
		Studio Requirements	Studio Requirements
English Composition A*	3	Contemporary Practice	3
English Composition B*	3	Conceptual Design and Practice	3
Humanities	6	Collaborative Practice in Art, Design and Technology	3
Mathematics or Science	3	Media Techniques Distribution	6
Social Science	3	Communications Design Distribution	3
Studies in Global Cultures	3	Designed Objects Distribution	3
Critical Theory A+	3	Design and Technology Electives	15
Critical Theory B+	3	Senior Review Seminar	3
Elective	6	Electives in any studio discipline	24
		General Electives	9
		BFA Exhibition	0
		Art History Requirements	Art History Requirements
		Total	Total
		Global Art History	3
		Modernity and Modernism	3
		Art Since 1945	3
		History of Design and Technology	3
		Art History Elective	3
		120	120

All BFA students must complete the liberal arts requirements for their degree.

* Writing Placement Examination required upon matriculation for students without English Composition A.

+ Must be taken at SFAI.

Courses that satisfy the distribution requirements are indicated each semester in the course schedule grid and course descriptions.

Courses that satisfy the Off-Campus Study Requirement are indicated each semester in the course schedule grid and course descriptions.

BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

New Genres		Painting		Photography	
Liberal Arts Requirements	33	Liberal Arts Requirements	33	Liberal Arts Requirements	33
Studio Requirements	72	Studio Requirements	72	Studio Requirements	72
Contemporary Practice	3	Contemporary Practice	3	Contemporary Practice	3
New Genres I	3	Drawing I	3	Introduction to Photography and the Darkroom	3
Issues in Contemporary Art	3	Painting I	3	Tools of the Medium	3
New Genres II	3	Drawing Electives	9	Technical Electives	6
Installation Distribution	3	Painting Electives	18	Digital Photography I	3
Video Distribution	3	Senior Review Seminar	3	Digital Photography II	3
Photoworks	3	Electives in any studio discipline	24	Conceptual Electives	6
New Genres Electives	15	General Electives	9	History of Photography II	3
Senior Review Seminar	3	BFA Exhibition	0	Photography Electives	6
Electives in any studio discipline	24			Senior Review Seminar	3
General Electives	9			Electives in any studio discipline	24
BFA Exhibition	0			General Electives	9
				BFA Exhibition	0
Art History Requirements	15	Art History Requirements	15	Art History Requirements	15
Global Art History	3	Global Art History	3	Global Art History	3
Modernity and Modernism	3	Modernity and Modernism	3	Modernity and Modernism	3
Art Since 1945	3	Art Since 1945	3	Art Since 1945	3
History of New Genres	3	History of Painting	3	History of Photography I	3
Art History Elective	3	Art History Electives	3	Art History Elective	3
Total	120	Total	120	Total	120

BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

Printmaking

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
Beginning Printmaking	3
Intermediate Printmaking	6
Advanced Printmaking	6
Printmaking Electives	18
Senior Review Seminar	3
Electives in any studio discipline	24
General Electives	9
BFA Exhibition	0

Sculpture

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
Beginning Sculpture	6
Drawing	3
Intermediate Sculpture	6
Advanced Sculpture	6
Sculpture Electives	9
Interdisciplinary or New Genres Elective	3
Senior Review Seminar	3
Electives in any studio discipline	24
General Electives	9
BFA Exhibition	0

Art History Requirements 15

Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Printmaking	3
Art History Elective	3

Total 120

Art History Requirements 15

Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Sculpture	3
Art History Elective	3

Total 120

BACHELOR OF ARTS REQUIREMENTS

Total units required for BA degree: 120
Maximum units accepted in transfer: 60

BA History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined. No more than 27 units of liberal arts accepted in transfer. No more than 9 units of art history accepted in transfer.

BA Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined. No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts Requirements	33 units
English Composition A*	3
English Composition B*	3
Humanities	6
Mathematics or Science	3
Social Science	3
Studies in Global Culture	3
Critical Theory A+	3
Critical Theory B+	3
Elective	6

All BA students must complete the liberal arts requirements for their degree.

* Writing Placement Examination required upon matriculation for students without English Composition A.

+ Must be taken at SFAI.

Courses that satisfy the distribution requirements are indicated each semester in the course schedule grid and course descriptions.

Courses that satisfy the Off-Campus Study Requirement are indicated each semester in the course schedule grid and course descriptions.

History and Theory of Contemporary Art	
Liberal Arts Requirements	33
Art History, Theory, and Criticism Requirements	54
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
Dialogues in Contemporary Art	3
Art History Electives	21
Critical Studies Electives	15
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
Studio Requirements	12
Contemporary Practice	3
Elective in any studio discipline	9
General Electives	21
Total	120

Urban Studies	
Liberal Arts Requirements	33
Urban Studies Requirements	45
Media and Cultural Geography	3
Urban Theory	3
Critical Studies Electives	9
City Studio Practicum	3
Urban Studies Electives	21
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
Art History Requirements	9
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
Studio Requirements	12
Contemporary Practice	3
Elective in any studio discipline	9
General Electives	21
Total	120

MINOR PROGRAMS

SFAI is proud to offer the opportunity for students to pursue a minor emphasis in any of the major programs in the School of Studio Practice and the School of Interdisciplinary Studies at SFAI. Open to enrolled BFA and BA students, a minor enables students to organize their elective coursework in exciting new ways and demonstrate the interdisciplinary character of their studies “on paper,” since a successfully completed minor will be recorded on transcripts.

Students minor in a program other than their major. For example, a Photography major could minor in Urban Studies, a Sculpture major could minor in Painting or Design and Technology, and a History and Theory of Contemporary Art major could minor in Printmaking. Students may also explore specific areas of interest within a minor, such as ceramics, artists' books, issues of sustainability, or experimental cartography, or define their own pathway.

We encourage you to consider a minor emphasis as you select your courses for the 2013–2014 academic year. Please see Susan Martin, Assistant Dean of Academic Success; Peter Blackman, Undergraduate Academic Advisor; or your Department Chair for more information on declaring a minor.

Each minor requires seven courses within an area of study. Please refer to each department-specific matrix for more information. Students may transfer two courses (6 units) into a minor.

SCHOOL OF INTERDISCIPLINARY STUDIES

History and Theory of Contemporary Art

HTCA-102 Art Since 1945	3
HTCA-202 Dialogues in Contemporary Art	3
CS-390 Interdisciplinary Research Colloquium	3
Four History and Theory of Contemporary Art Elective courses	12
Total	21 units

Urban Studies

US-200 Urban Theory	3
US-220 Media and Cultural Geography	3
US-296 City as Studio Practicum	3
CS-390 Interdisciplinary Research Colloquium	3
Three Urban Studies Elective courses	9
Total	21 units

SCHOOL OF STUDIO PRACTICE

Design and Technology

DT-113 Conceptual Design and Practice	3
DT-100-level course	3
DT-200-level course	3
DT-300-level course	3
Three Design and Technology Elective courses	9
Total	21 units

Film

FM-101 Introduction to Film	3
FM-100-level course	3
FM-200-level course	3
FM-300-level course	3
Three Film Elective courses	9
Total	21 units

New Genres

NG-101 New Genres I	3
NG-200-level course	3
NG-300-level course	3
History of New Genres or Issues in Contemporary Art	3
Three New Genres Elective courses	9
Total	21 units

Painting

PA-120 Painting I + II	3
PA-200-level course	3
PA-300-level course	3
History of Painting	3
Three Painting Elective courses	9
Total	21 units

Photography

PH-101 Introduction to Photography and the Darkroom	3
PH-200-level course	3
PH-300-level course	3
History of Photography	3
Three Photography Elective courses	9
Total	21 units

Printmaking

Printmaking I Requirement	3
PR-200-level course	3
PR-300-level course	3
History of Printmaking	3
Three Printmaking Elective courses	9
Total	21 units

Sculpture

SC-100 3-D Strategies: Beginning Sculpture	3
CE-100 Ceramics I: Fabrication	3
SC-200-level course	3
SC-300-level course	3
History of Sculpture	3
Two Sculpture Elective courses	6
Total	21 units



Graduate Curriculum

Full-Time MFA Policies

Studio Space

MFA Requirements

MA Requirements

Dual Degree MA/MFA Requirements

Post-Baccalaureate Requirements

MFA IN STUDIO ART

Full-Time and Low-Residency

OPTIONAL EMPHASIS (Full-Time Only)

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture

POST-BACCALAUREATE IN STUDIO ART

MA

**Exhibition and
Museum Studies**

**History and Theory
of Contemporary Art**

Urban Studies

DUAL DEGREE MA/MFA

**History and Theory of Contemporary
Art/Studio Art (with optional emphasis)**

FULL-TIME MFA POLICIES

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

- MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.
- Full-time status is achieved by enrolling in 12 units during the fall and spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Academic Affairs. To complete the program in two years, students need 15 units each semester.
- MFA students must enroll in at least one Graduate Tutorial (three units) and one Graduate Critique Seminar (three units) per semester.
- No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- The Graduate Lecture Series (GLS) is required for all MFA, MA, Dual Degree and Post-Baccalaureate students.
- MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Exhibition.

Prerequisites: All students must enter the MFA program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be required to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.

Teaching Assistant Stipends: Graduate students who wish to be Teaching Assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

MFA Exhibition: Graduate students must register for the MFA Exhibition in their final semester and pay an MFA Exhibition and Graduate Catalogue fee of \$300. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Exhibition meetings in both the fall and spring semester; for example, fall Graduate Catalogue preparation meetings (dates, times, and meeting rooms to be announced).

MFA AND POST-BACCALAUREATE STUDIO SPACE

The studios at the SFAI Third Street Graduate Center provide workspace for both the MFA and Post-Baccalaureate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a shared studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students to whom space is allocated may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine units to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open 8 hours a day, Monday through Friday, and on weekends. AV checkout is open from 10 am to 6 pm, and the woodshop is open from 12 to 6 pm. These areas are closed on all holidays and scheduled periods of maintenance.

REQUIREMENTS

MFA IN STUDIO ART (WITH OPTIONAL EMPHASIS)

Full-Time MFA

Graduate Tutorial	12
Graduate Critique Seminar	12
Studio Electives	9
Electives (3 units in emphasis with emphasis option)	6
Topics Seminar (in emphasis with emphasis option)	6
Art History Seminar Electives	9
Critical Studies Seminar Electives	6
Intermediate Review	0
Final Review	0
MFA Exhibition	0
Graduate Lecture Series	0
Total	60

SAMPLE SCHEDULE

Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Studio Elective	3
Graduate Lecture Series	0

Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Topics Seminar	3
Studio/Intermediate Review	0
Graduate Lecture Series	0

Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Studio Electives	6
Graduate Lecture Series	0

Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Topics Seminar	3
Electives	6
Final Review	0
MFA Exhibition	0
Graduate Lecture Series	0
Total	60

MFA IN STUDIO ART

Low-Residency

Critical Studies Seminar Elective	3
Art History Seminar Electives	9
Tutorials	12
Guided Study	18
Graduate Critique Seminar	9
Electives	9
Winter Reviews	0
Summer Reviews	0
Intermediate Review	0
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
Total	60

SAMPLE SCHEDULE

Year 1

Graduate Critique Seminar	3
Art History Seminar Elective	3
Tutorial	3
Elective	3
Guided Study	6
Summer Review	0
Winter Review	0
Graduate Lecture Series	0

Year 2

Graduate Critique Seminar	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Tutorial	3
Electives	3
Guided Study	6
Intermediate Review	0
Winter Review	0
Graduate Lecture Series	0

Year 3

Graduate Critique Seminar	3
Art History Seminar Elective	3
Tutorials	6
Electives	3
Guided Study	6
Summer Review	0
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0

Total 60

MA REQUIREMENTS

History and Theory of Contemporary Art

Methods and Theories of Art History	3
Global Perspectives of Modernity	3
Institutional Critique/Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Art History Seminar Electives	9
Critical Studies Seminar Electives	6
Electives	9
Thesis	6
Collaborative Project	3
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	45

SAMPLE SCHEDULE

Semester 1

Global Perspectives of Modernity	3
Methods and Theories of Art History	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Graduate Lecture Series	0

Semester 2

Institutional Critique/Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Art History Seminar Elective	3
Collaborative Project or Elective	3
Graduate Lecture Series	0

Semester 3

Art History Seminar Electives or Critical Studies Seminar Electives	6
Thesis	3
MA Intermediate Review	0
Graduate Lecture Series	0

Semester 4

Art History Seminar Elective or Critical Studies Seminar Elective	3
Elective	3
Thesis	3
Collaborative Project	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	45

MA REQUIREMENTS

Exhibition and Museum Studies

Critical Histories of Museums and Exhibitions	3
Global Perspectives of Modernity	3
Institutional Critique/Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Exhibition and Museum Studies Seminar Electives	6
Art History Seminar Electives	6
Electives	6
Critical Studies Seminar Elective	3
Thesis	6
Collaborative Projects	6
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	45

SAMPLE SCHEDULE

Semester 1		Semester 3	
Critical Histories of Museums and Exhibitions	3	Thesis	3
Global Perspectives of Modernity	3	Collaborative Project	3
CS, EMS, or HTCA Electives	6	CS, EMS, or HTCA Elective	3
Graduate Lecture Series	0	MA Intermediate Review	0
		Graduate Lecture Series	0
Semester 2		Semester 4	
Institutional Critique/Information Technologies Breadth Requirement	3	Thesis	3
Research and Writing Colloquium	3	CS, EMS, or HTCA Elective	3
CS, EMS, or HTCA Elective	3	Elective	3
Elective	3	MA Final Review	0
Collaborative Project	3	MA Thesis Symposium	0
Graduate Lecture Series	0	Graduate Lecture Series	0
		Total	45

MA REQUIREMENTS

Urban Studies

Frameworks of Art and Urbanism	3
Global Perspectives of Modernity	3
Institutional Critique/Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Urban Studies Seminar Electives	9
Electives	9
Thesis	6
Collaborative Project	3
CS, EMS, or HTCA Electives	6
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	45

SAMPLE SCHEDULE

Semester 1

Frameworks for Art and Urbanism	3
Global Perspectives of Modernity	3
Urban Studies Seminar Elective	3
Elective	3
CS, EMS, or HTCA Elective	3
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquium	3
Institutional Critique/Information Technologies Breadth Requirement	3
Urban Studies Seminar Elective	3
Collaborative Project or Elective	3
Graduate Lecture Series	0

Semester 3

Thesis	3
Collaborative Project or Elective	3
Urban Studies Seminar Elective	3
MA Intermediate Review	0
Graduate Lecture Series	0

Semester 4

Thesis	3
CS, EMS, or HTCA Elective	3
Elective	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	45

REQUIREMENTS

DUAL DEGREE MA/MFA IN STUDIO ART

(WITH AN OPTIONAL EMPHASIS)

Graduate Critique Seminar	12	Institutional Critique / Information Technologies Breadth Requirement	3
Graduate Tutorial	12	Research and Writing Colloquium	3
Studio Electives	6	Collaborative Project	3
Electives (3 units in emphasis with emphasis option)	6	Thesis	6
Topics Seminar (in emphasis with emphasis option)	6	MFA Intermediate Review	0
Art History Seminar Electives	9	MFA Final Review	0
Critical Studies Seminar Electives	6	MA Intermediate Review	0
Methods and Theories of Art History	3	MA Final Review	0
Global Perspectives of Modernity	3	MA Thesis Symposium	0
		MFA Graduate Exhibition	0
		Graduate Lecture Series	0
		Total	78

SAMPLE SCHEDULE

Semester 1		Semester 4	
Graduate Critique Seminar	3	Graduate Critique Seminar	3
Graduate Tutorial	3	Graduate Tutorial	3
Art History Seminar Elective	3	Research and Writing Colloquium	3
Critical Studies Seminar Elective	3	Institutional Critique / Information Technologies Breadth Requirement	3
Studio Elective	3	Elective	3
Graduate Lecture Series	0	MFA Final Review	0
		MFA Graduate Exhibition	0
		Graduate Lecture Series	0
Semester 2		Semester 5	
Graduate Critique Seminar	3	Thesis	3
Graduate Tutorial	3	Collaborative Project	3
Art History Seminar Elective	3	Topics Seminar	3
Critical Studies Seminar Elective	3	MA Intermediate Review	0
Studio Elective	3	Graduate Lecture Series	0
MFA Intermediate Review	0		
Graduate Lecture Series	0		
Semester 3		Semester 6	
Graduate Critique Seminar	3	Thesis	3
Graduate Tutorial	3	Art History Seminar Elective	3
Methods and Theories of Art History	3	Topics Seminar	3
Global Perspectives of Modernity	3	MA Final Review	0
Elective	3	MA Thesis Symposium	0
Graduate Lecture Series	0	Graduate Lecture Series	0
		Total	78

PB IN STUDIO ART

Post-Baccalaureate Seminar	6
Art History	6
Critical Studies	3
Tutorial	3
Studio Electives	6
Electives	6
Graduate Lecture Series	0

SAMPLE SCHEDULE

Semester 1	
Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Critical Studies Seminar (UG or GR)	3
Electives	6
Graduate Lecture Series	0
Semester 2	
Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Tutorial (UG or GR)	3
Studio Electives	6
Graduate Lecture Series	0
Total	30

Course Schedule

How to Read the Course
Schedule

Course Listings

HOW TO READ THE COURSE SCHEDULE

¹HTCA-²100-³01

- 1 The letters on the left of the first hyphen indicate the discipline in which the course is offered.
- 2 The number between the two hyphens indicates the level of the course (see below).
000 Skill Development
100 Beginning to Intermediate
200 Intermediate
300 Intermediate to Advanced
400 Post-Baccalaureate
500 Graduate
- 3 The number on the right of the second hyphen indicates the section of the course.

Class Times

Period I	9:00 am–11:45 am
Period II	1:00 pm–3:45 pm
Period III	4:15 pm–7:00 pm
Period IV	7:30 pm–10:15 pm

ROOM LOCATIONS AND ABBREVIATIONS

800 Chestnut Street Campus

DMS2	Digital Media Studio
MCR	McMillan Conference Room
LH	Lecture Hall
PSR	Photo Seminar Room (above Studio 16A)
1, 2, 3	Printmaking Studios
8, 26	Film Studios
9, 10	New Genres Studios
13, 14	Drawing Studios
16A	Photo Studio (up stairway, past Student Affairs)
16C	Seminar Room (up stairway, past Student Affairs)
105, 106	Sculpture Studios
113	Interdisciplinary Honors Studios
114	Painting Studio
115	Stone Painting Studio
116	Painting Studio
117	Interdisciplinary Studio
18	Seminar Room (beyond Student Affairs)
20A	Digital Media Studio (lower level, near Jones Street Entrance)
20B	Seminar Room (near Jones Street entrance)
21	Interdisciplinary Studio
25	Collaborative Lab

2565 Third Street Graduate Center

3FM	Third Street Film Studio
3LG	Third Street Lounge
3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
3INST A	Third Street Installation Room A
3INST B	Third Street Installation Room B

FALL 2014 UNDERGRADUATE COURSES SCHOOL OF INTERDISCIPLINARY STUDIES

HISTORY AND THEORY OF CONTEMPORARY ART

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
HTCA-100-1	Foundations in Global Art History	Nicole Archer	T	4:15–7:00	LH	None	Global Art History Requirement
HTCA-102-1	Art Since 1945	Katie Anania	F	9:00–11:45	LH	HTCA-101	Art Since 1945 Requirement
HTCA-202-1	Dialogues in Contemporary Art	Glen Helfand	M	4:15–7:00	MCR	HTCA-102; ENGL-101	Dialogues in Contemporary Art Requirement; Art History Elective; Off-Campus Study Requirement
HTCA-220C-1	Bay Area Performance History: Lola Montez to Lil B	Lydia Brawner	T	4:15–7:00	MCR	HTCA-102; ENGL-101	Art History Elective
HTCA-220D-1	Selfie: Representing Auto- biography in Contemporary Art	Whitney Lynn	T	1:00–3:45	18	HTCA-102; ENGL-101	Art History Elective
HTCA-320B-1	Art and Catastrophe	Andrea Dooley	M	9:00–11:45	18	HUMN-200	Art History Elective; Critical Studies Elective; Studies in Global Cultures Requirement
HTCA-398-1	Directed Study					Junior Standing and Instructor Permission	Art History Elective

CRITICAL STUDIES

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
CS-223-1	Dreams, Nightmares, and Fantasy	Robert Trumbull	M	1:00–3:45	20B	ENGL-101	Critical Studies Elective
CS-300-1	Critical Theory A	Robin Balliger	F	9:00–11:45	18	6-units of HUMN-200	Critical Theory A Requirement
CS-300-2	Critical Theory A	Dale Carrico	T	4:15–7:00	18	6-units of HUMN-200	Critical Theory A Requirement
CS-300-3	Critical Theory A	Robert Trumbull	M	9:00–11:45	20B	6-units of HUMN-200	Critical Theory A Requirement

CS-300-4	Critical Theory A	Eddie Yuen	W	4:15–7:00	20B	6-units of HUMN-200	Critical Theory A Requirement
CS-301D-1	Critical Theory B: Introduction to Women's Studies: Positions in Theory, Politics, and Praxis	Carolyn Duffey	F	1:00–3:45	18	CS-300	Critical Theory B Requirement
CS-301E-1	Critical Theory B: Art/Theory	Alexander Greenhough	T	9:00–11:45	18	CS-300	Critical Theory B Requirement
CS-390-1	Interdisciplinary Research Colloquium	Tania Hammidi	F	9:00–11:45	MCR	6-units of HUMN-200	Interdisciplinary Research Colloquium Requirement for HTCA and US; Critical Studies Elective

ENGLISH

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
ENGL-090-1	Language Support for Artists	Madoka Kanai	T/TH	1:00–3:45	16C	None	Required for students based on TOEFL score and results of English Placement Exam
ENGL-095-1	Seeing and Writing: The Art of the Written Word	Jessica Beard	T/TH	1:00–3:45	20B	None	Required for students based on Writing Placement Exam
ENGL-095-2	Seeing and Writing: The Art of the Written Word	Mary Warden	T/TH	1:00–3:45	MCR	None	Required for students based on Writing Placement Exam
ENGL-100-1	English Comp A: Investigation and Writing	Janelle Adsit	TH	4:15–7:00	MCR	None	English Comp A Requirement
ENGL-100-2	English Comp A: Investigation and Writing	Anh Thang Dao	TH	4:15–7:00	18	None	English Comp A Requirement
ENGL-100-3	English Comp A: Investigation and Writing	Miah Jeffra	TH	4:15–7:00	20B	None	English Comp A Requirement
ENGL-100-4	English Comp A: Investigation and Writing	Harriett Jernigan	TH	4:15–7:00	26	None	English Comp A Requirement
ENGL-100-5	English Comp A: Investigation and Writing	Christian Nagler	TH	4:15–7:00	16C	None	English Comp A Requirement
ENGL-100-6	English Comp A: Investigation and Writing	Natasha V	TH	4:15–7:00	16A	None	English Comp A Requirement

ENGL-101E-1	English Comp B: Drawn from Life: The Essay as Gesture	Genine Lentine	M	1:00–3:45	MCR	ENGL-100	English Comp B Requirement
ENGL-101G-1	English Comp B: Emily Dickinson and the Archive	Jessica Beard	T	9:00–11:45	MCR	ENGL-100	English Comp B Requirement
ENGL-101H-1	English Comp B: Why Harry Potter Must Die: Race, Gender, and Sexuality in Science Fiction Literature	Anh Thang Dao	TH	9:00–11:45	20B	ENGL-100	English Comp B Requirement
ENGL-101I-1	English Comp B: Taking Humor Seriously	Liz Green	M	4:15–7:00	20B	ENGL-100	English Comp B Requirement
ENGL-200-1	Language as Magical Action: Creative Writing for Artists	Christian Nagler	TH	1:00–3:45	18	ENGL-101	Liberal Arts Elective

HUMANITIES

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
HUMN-202-1	Ordering the Cosmos: Prophecy, Pilgrimage, and Sacred Landscapes in the Pre-Modern World	Thor Anderson	W	1:00–3:45	18	ENGL-101	3 units of the 6-unit Humanities Requirement; Studies in Global Cultures Requirement
HUMN-203-1	Dredge: Urban Field Studies of the San Francisco Bay Area	Javier Arbona	TH	9:00–11:45	MCR	ENGL-101	3 units of the 6-unit Humanities Requirement; Urban Studies Elective; Off-Campus Study Requirement
HUMN-204-1	Visual Cultures of the Medicalized Body	Megan Bayles	T	4:15–7:00	20B	ENGL-101	3 units of the 6-unit Humanities Requirement; Off-Campus Study Requirement; Studies in Global Cultures Requirement
HUMN-205-1	Critical Materials: Art, Fashion, Textiles	Tania Hammidi	F	1:00–3:45	MCR	ENGL-101	3 units of the 6-unit Humanities Requirement
HUMN-206-1	American Indian Women	Esther Lucero	W	7:30–10:15	18	ENGL-101	3 units of the 6-unit Humanities Requirement; Studies in Global Cultures Requirement
HUMN-207-1	Democracy, Empire, and Power in the Pre-Modern West	Eddie Yuen	M	1:00–3:45	18	ENGL-101	3 units of the 6-unit Humanities Requirement; Critical Studies Elective; Studies in Global Cultures Requirement

MATHEMATICS

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
MATH-112-1	Archaeoastronomy: Math, Geometry, and Stagecraft of Ancient Sky Watchers	Christopher Powell	T	7:30–10:15	18	None	Mathematics/Science Requirement; Studies in Global Cultures Requirement
MATH-113-1	Mathematics: A Visual History	Elizabeth Travelsight	F	1:00–3:45	16A	None	Mathematics/Science Requirement

SCIENCE

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
SCIE-104-1	Historical Ecology	Carol Manahan	F	9:00–11:45	16A	None	Mathematics/Science Requirement

SOCIAL SCIENCE

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
SOC-107-1/ US-107-1	Critical Geographies of Economics	Francesca Manning	T	7:30–10:15	MCR	None	Social Science Requirement; Urban Studies Elective
SOC-108-1/ US-108-1	Everyone in Their Right Place	Thea Quiray Tagle	TH	9:00–11:45	18	None	Social Science Requirement; Urban Studies Elective; Studies in Global Cultures Requirement

URBAN STUDIES

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
US-105-1	Cult Cinema and the City	Joshua Grannell	W	7:30–10:15	MCR	None	Urban Studies Elective
US-107-1/ SOC-107-1	Critical Geographies of Economics	Francesca Manning	T	7:30–10:15	MCR	None	Social Science Requirement; Urban Studies Elective
US-108-1/ SOC-108-1	Everyone in Their Right Place	Thea Quiray Tagle	TH	9:00–11:45	18	None	Social Science Requirement; Urban Studies Elective; Studies in Global Cultures Requirement

US-220B-1/ DT-220B-1	Sonic City Sound Lab: Sound, Bodies, and the City	Laetitia Sonami	M/W	1:00–3:45	DMS2/ MCR	DT-101 or FM-101 or NG-101	Design and Technology Media Techniques Distribution Requirement; or Design and Technology Communications Design Distribution Requirement; or Design and Technology Elective; Urban Studies Elective
US-296-1	City as Studio Practicum	Amy Berk	T	1:00–3:45	LH	ENGL-101	City Studio Practicum Requirement; Studies in Global Cultures Requirement; Off-Campus Study Requirement

FALL 2014 UNDERGRADUATE COURSES SCHOOL OF STUDIO PRACTICE

CONTEMPORARY PRACTICE

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
CP-100-1	Contemporary Practice	Mads Lynnerup	M/W	9:00–11:45	LH/21	None	Contemporary Practice Requirement
CP-100-2	Contemporary Practice	JD Beltran	M/W	9:00–11:45	LH/16A	None	Contemporary Practice Requirement
CP-100-3	Contemporary Practice	Elizabeth Bernstein	M/W	9:00–11:45	LH/14	None	Contemporary Practice Requirement
CP-100-4	Contemporary Practice	TBA	M/W	9:00–11:45	LH/117	None	Contemporary Practice Requirement
CP-100-5	Contemporary Practice	Genine Lentine	M/W	9:00–11:45	LH/20B	None	Contemporary Practice Requirement
CP-100-6	Contemporary Practice	Eugene Rodriguez	M/W	9:00–11:45	LH/13	None	Contemporary Practice Requirement
CP-100-7	Contemporary Practice	Sampada Aranke	M/W	9:00–11:45	LH/114	None	Contemporary Practice Requirement
CP-100-8	Contemporary Practice	Laura Boles Faw	M/W	9:00–11:45	LH/115	None	Contemporary Practice Requirement

DESIGN AND TECHNOLOGY

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
DT-101-1	Digital Literacy: Interactivity	Andrew Benson	M/W	4:15–7:00	DMS2	None	Design and Technology Media Techniques Distribution Requirement; or Design and Technology Elective

DT-103-1	Introduction to Art and Technology through Identity and Its Representations	Paul Klein	T/TH	1:00–3:45	25	None	Design and Technology Media Techniques Distribution Requirement; or Design and Technology Communications Design Distribution Requirement; or Design and Technology Elective
DT-106-1	Introduction to Gaming and Play beyond the Mainstream	TBA	W/F	9:00–11:45	25/DMS2	None	Design and Technology Media Techniques Distribution Requirement; or Design and Technology Communications Design Distribution Requirement; or Design and Technology Elective
DT-107-1	DIY Culture: Intervention with Everyday Things	Jill Miller	M/W	1:00–3:45	16C	None	Design and Technology Designed Objects Distribution Requirement; or Design and Technology Media Techniques Distribution Requirement; or Design and Technology Elective; Sculpture Elective
DT-111-1	Naked Circuits: Turning on Your Art	Michael Shiloh	T/TH	7:30–10:15	105	None	Design and Technology Designed Objects Distribution Requirement; or Design and Technology Media Techniques Distribution Requirement; or Design and Technology Elective; Sculpture Elective
DT-113-1	Conceptual Art Practices and the Graphic Arts Using Photoshop, Illustrator, and Publishing Tools	JD Beltran	T/TH	1:00–3:45	DMS2	None	Design and Technology Conceptual Design and Practice Distribution Requirement; or Design and Technology Elective; Printmaking Elective
DT-205-1/ DR-205-1	Illustration	Hugh D'Andrade	M/W	4:15–7:00	20A/14	DR-120	Drawing Elective; Design and Technology Elective
DT-208-1/ NG-208-1	Conceptual Drawing	Keith Boadwee	M/W	1:00–3:45	13	NG-101; DR-120	New Genres Elective; Drawing Elective
DT-211-1	Rethinking the "Artist": The Case for Collaborative Practice	Nick Lally	M/W	1:00–3:45	25	DT-101 or DT-113 or NG-101 or PH-101	Collaborative Practice in Art, Design, and Technology Distribution Requirement; Critical Studies Elective; 3 units of the 6-unit Off-Campus Study Requirement
DT-219-1	Introduction to 3D Concepts	Justin Patton	T/TH	7:30–10:15	20A	DT-113 or SC-100	Design and Technology Media Techniques Distribution Requirement; Design and Technology Elective; Film Elective
DT-220B-1/ US-220B-1	Sonic City Sound Lab: Sound, Bodies, and the City	Laetitia Sonami	M/W	1:00–3:45	DMS2/ MCR	DT-101 or FM-101 or NG-101	Design and Technology Media Techniques Distribution Requirement; or Design and Technology Communications Design Distribution Requirement; or Design and Technology Elective; Urban Studies Elective
DT-220I-1/ PH-220I-1	Photography after Software	Nick Lally	M/W	9:00–11:45	25/DMS2	Any 100-level DT or PH-120 or NG-100	Digital Photography II and Design and Technology Media Techniques Requirement
DT-308-1/ PH-308-1	Photographs Not Taken	Rebecca Goldfarb	T/TH	9:00–11:45	16A	Any 200-level DT or PH	Photography Conceptual Elective and Design and Technology Elective
DT-380-1	Undergraduate Tutorial	Laetitia Sonami	TH	4:15–7:00	8	Junior Standing (60 units)	Design and Technology Elective

DRAWING

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
DR-120-1	Drawing I + II	Luke Butler	T/TH	9:00–11:45	14	None	Drawing I Requirement
DR-120-2	Drawing I + II	Fred Martin	T/TH	1:00–3:45	14	None	Drawing I Requirement
DR-120-3	Drawing I + II	Bruce McGaw	M/W	1:00–3:45	14	None	Drawing I Requirement
DR-120-4	Drawing I + II	Caitlin Mitchell-Dayton	M/W	4:15–7:00	13	None	Drawing I Requirement
DR-200-1	Drawing II + III	Jeremy Morgan	T/TH	4:15–7:00	14	DR-120	Drawing Elective
DR-202-1	Anatomy	Brett Reichman	T/TH	9:00–11:45	13	DR-120	Drawing Elective
DR-205-1/ DT-205-1	Illustration	Hugh D'Andrade	M/W	4:15–7:00	20A/14	DR-120	Drawing Elective; Design and Technology Elective
DR-209-1	Art on Paper	Frances McCormack	TH	1:00–3:45; 4:15–7:00	13	DR-120	Drawing Elective
DR-220E-1	Drama in Drawing	Taravat Talepasand	T	1:00–3:45; 4:15–7:00	13	DR-120	Drawing Elective

FILM

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
FM-101-1	Introduction to Film	Christopher Coppola	T/TH	1:00–3:45	26	None	Introduction to Film Requirement
FM-101-2	Introduction to Film	Kerry Laitala	M/W	4:15–7:00	26	None	Introduction to Film Requirement
FM-102-1	Film Production/ Postproduction I	Jeff Rosenstock	F	1:00–3:45; 4:15–7:00	26	FM-101	Film Production/Postproduction I Requirement
FM-105-1	Andy Warhol: Production and Application	Dale Hoyt	T/TH	9:00–11:45	26	None	Film Elective
FM-208-1	Electro-Graphic Sinema	Mike Kuchar	F	9:00–11:45; 1:00–3:45	8	FM-101	Film Elective
FM-211-1	The Art of Screenwriting I	Natasha V	M/W	9:00–11:45	26	FM-101	The Art of Screenwriting I Requirement

FM-220F-1	Documentary Filmmaking	Jennifer Kroot	M/W	4:15–7:00	25	FM-204	Film Elective
FM-220G-1	Advanced Sound Design: Hear Film, See Sound	Jim McKeel	T/TH	7:30–10:15	26	FM-102-1	Film Elective
FM-240B-1	Introduction to World Cinema	Alain Silver	F	9:00–11:45	26	HTCA-101	History of Film Requirement; Film Elective
FM-307-1	Personal Cinema	Hiro Narita	M/W	7:30–10:15	26	FM-224	Personal Cinema Requirement

INTERDISCIPLINARY

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
IN-105-1	Defining Art through Community	Amy Berk	TH	1:00–3:45	LH	None	Studio Elective
IN-114-1	Collage	Mark Van Proyen	M/W	1:00–3:45	117	None	Drawing Elective; Painting Elective; Studio Elective
IN-390-1	Senior Review Seminar	Paul Klein	T	4:15–7:00	16A	Senior Standing	Senior Review Requirement for BFA
IN-390-2	Senior Review Seminar	Brad Brown	M	9:00–11:45	16A	Senior Standing	Senior Review Requirement for BFA
IN-391-1	Honors Interdisciplinary Studio					Senior Standing	Studio Elective for BFA
IN-392-1	Study Abroad	Jill M. Tolfa					
IN-393-1	AICAD Mobility	Jill M. Tolfa				Junior Standing; HTCA-101; 6-units HUMN; 3.0 Minimum GPA; 24 Credits Completed at SFAI	Off-Campus Study Requirement
IN-395-1	International Partner Exchange	Jill M. Tolfa					
IN-396-1	Internship	Jill Miller	W	4:15–7:00	18	Junior Standing (60 units)	Off-Campus Study Requirement
IN-397-1	BFA Exhibition					Senior Standing	BFA Exhibition Requirement
IN-399-1	Independent Study					Junior Standing; 3.5 GPA; Application Only	Off-Campus Study Requirement

NEW GENRES

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
NG-100-1	New Genres I	Mads Lynnerup	M/W	1:00–3:45	21	None	New Genres I Requirement
NG-100-2	New Genres I	TBA	T/TH	1:00–3:45	8	None	New Genres I Requirement
NG-100-3	New Genres I	Whitney Lynn	M/W	1:00–3:45	8	None	New Genres I Requirement
NG-101-1	New Genres II	Keith Boadwee	M/W	4:15–7:00	21	NG-100	New Genres II Requirement
NG-110-1	Beginning Video	Jill Miller	M/W	7:30–10:15	8	None	New Genres Elective; Off-Campus Study Requirement
NG-110-2	Beginning Video	Chris Sollars	T/TH	9:00–11:45	8	None	New Genres Elective; Off-Campus Study Requirement
NG-114-1	Beginning Performance, Sound, and Language	Jennifer Locke	T/TH	7:30–10:15	8	None	New Genres Elective
NG-204-1	Installation	Whitney Lynn	M/W	4:15–7:00	8	NG-101	New Genres Installation Distribution Requirement; Urban Studies Elective
NG-206-1/ PH-206-1	Photoworks: Conceptual Photography	Rebecca Goldfarb	M/W	7:30–10:15	16A	NG-101	Photoworks Requirement; Photography Conceptual Elective
NG-208-1/ DT-208-1	Conceptual Drawing	Keith Boadwee	M/W	1:00–3:45	13	NG-101; DR-120	New Genres Elective; Drawing Elective
NG-220F-1	From the Bay to the World: Recent Experiments in Radical Art-Making	Rigo 23	M/W	9:00–11:45	8	NG-100	New Genres Elective
NG-240B-1	History of New Genres: The Global Conceptual "Work"	Sharon Grace	M	4:15–7:00	18	HTCA-101	History of New Genres Requirement; Video Distribution Requirement
NG-307A-1	Advanced Projects: Street	Chris Sollars	T/TH	1:00–3:45	21	NG-101	New Genres Elective; Off-Campus Study Requirement
NG-380-1	Undergraduate Tutorial	Tim Sullivan	T	4:15–7:00	8	Junior Standing (60 units)	New Genres Elective

PAINTING

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
PA-110-1	Materials and Methods	Frances McCormack	F	1:00–3:45; 4:15–7:00	117	None	Painting Elective
PA-120-1	Painting I	Dewey Crumpler	M/W	1:00–3:45	114	None	Painting I Requirement
PA-120-2	Painting I	Matt Borruso	T/TH	9:00–11:45	117	None	Painting I Requirement
PA-120-3	Painting I	Terry Powers	M/W	1:00–3:45	116	None	Painting I Requirement
PA-120-4	Painting I	Brad Brown	T/TH	9:00–11:45	116	None	Painting I Requirement
PA-200-1	Painting II + III	Pegan Brooke	F	9:00–11:45; 1:00–3:45	115	PA-120	Painting Elective
PA-200-2	Painting II + III	Luke Butler	T/TH	1:00–3:45	117	PA-120	Painting Elective
PA-200-3	Painting II + III	Bruce McGaw	M/W	9:00–11:45	116	PA-120	Painting Elective
PA-200-4	Painting II + III	Jeremy Morgan	T/TH	1:00–3:45	116	PA-120	Painting Elective
PA-211-1	Night Painting	Fred Martin	T/TH	7:30–10:15	114	PA-120	Painting Elective
PA-220E-1	Appropriation: Remake/Remodel	Terry Powers	M/W	4:15–7:00	116	PA-120	Painting Elective
PA-220F-1	Knowing the Subject: Beyond Replication	Zina Al-Shukri	T/TH	1:00–3:45	114	PA-200	Painting Elective
PA-220J-1	The Painting as Site	Allison Miller	T/TH	1:00–3:45	115	PA-120	Painting Elective
PA-220K-1	Stream of Consciousness: Painting the Interior Monologue	Zina Al-Shukri	T/TH	9:00–11:45	114	PA-120	Painting Elective
PA-220L-1	Material Togetherness: Mix It Up	Taravat Talepasand	W	1:00–3:45; 4:15–7:00	115	PA-120	Painting Elective
PA-220M-1	Serial Autobiography	Caitlin Mitchell-Dayton	T/TH	4:15–7:00	114	PA-200	Painting Elective
PA-380-1	Undergraduate Tutorial	Dewey Crumpler	M	9:00–11:45	114	Junior Standing	Painting Elective
PA-380-2	Undergraduate Tutorial	Frances McCormack	TH	7:30–10:15	116	Junior Standing	Painting Elective
PA-380-3	Undergraduate Tutorial	Brett Reichman	T	1:00–3:45	104	Junior Standing	Painting Elective

PHOTOGRAPHY

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
PH-101-1	Introduction to Photography and the Darkroom	Alice Shaw	M/W	1:00–3:45	16A	None	Introduction to Photography and the Darkroom Requirement
PH-101-2	Introduction to Photography and the Darkroom	Joshua Smith	M/W	4:15–7:00	16C	None	Introduction to Photography and the Darkroom Requirement
PH-101-3	Introduction to Photography and the Darkroom	Samantha Contis	M/W	4:15–7:00	16A	None	Introduction to Photography and the Darkroom Requirement
PH-101-4	Introduction to Photography and the Darkroom	Elisabeth Bernstein	T/TH	9:00–11:45	21	None	Introduction to Photography and the Darkroom Requirement
PH-110-1	Contemporary Tools and Practices	Lindsey White	T/TH	9:00–11:45	16C	PH-101	Tools of the Medium Requirement
PH-120-1	Introduction to Photography as the Digital Medium	Ivan Iannoli	T/TH	1:00–3:45	20A	PH-101	Digital Photography I Requirement
PH-120-2	Introduction to Photography as the Digital Medium	Thom Sempere	M/W	1:00–3:45	20A	PH-101	Digital Photography I Requirement
PH-120-3	Introduction to Photography as the Digital Medium	Joshua Smith	M/W	7:30–10:15	20A	PH-101	Digital Photography I Requirement
PH-206-1/ NG-206-1	Photoworks: Conceptual Photography	Rebecca Goldfarb	M/W	7:30–10:15	16A	NG-101	Photoworks Requirement; Photography Conceptual Elective
PH-217-1	Photography: Technology Timeline	Meghann Riepenhoff	M/W	9:00–11:45	16C	PH-110; PH-120	Photography Elective
PH-220B-1	Documentary Photography: Art and Activism	Darcy Padilla	T/TH	7:30–10:15	16A	PH-101	Photography Elective; Critical Studies Elective
PH-220D-1	Let's Get Practical: Production, Process, and Presentation	Sean McFarland	F	9:00–11:45; 1:00–3:45	21/16C	PH-101; PH-120	Photography Conceptual Elective or Photography Technical Elective
PH-220-1/ DT-220-1	Photography after Software	Nick Lally	M/W	9:00–11:45	25/DMS2	Any 100-level DT or PH-120 or NG-100	Digital Photography II and Design and Technology Media Techniques Distribution Requirement
PH-221-1	Advanced Techniques for Digital Image-Making	Liz Steketee	M/W	9:00–11:45	20A	PH-120	Digital Photography II Requirement
PH-240-1	History of Photography: 1830–present	Sarah Miller	W	1:00–3:45	26	HTCA-101	History of Photography I Requirement

PH-250-1	Visual Translations	J. John Priola	T/TH	1:00–3:45	16A	PH-110; PH-120	Photography Conceptual Elective or Photography Technical Elective
PH-307-1	Advanced Realities: Perception and Shutter Speed	Johnna Arnold	T/TH	7:30–10:15	21	Any 200-level PH	Photography Conceptual Elective or Photography Technical Elective
PH-308-1/ DT-308-1	Photographs Not Taken	Rebecca Goldfarb	T/TH	9:00–11:45	16A	Any 200-level PH or DT	Photography Conceptual Elective and Design and Technology Elective
PH-311-1	Digital Printing for the Handmade Book	Liz Steketee/ Andrew Rottner	F	9:00–11:45; 1:00–3:45	20A/21 and 1	PH-110; PH-221	Photography Conceptual Elective or Photography Technical Elective
PH-316-1	Creative Non-Fiction Photography	Lindsey White	T/TH	4:15–7:00	21	PH-110; PH-240	Photography Conceptual Elective; Critical Studies Elective; Urban Studies Elective
PH 380-1	Undergraduate Tutorial	TBA	T	4:15–7:00	16C	Junior Standing	Photography Elective
PH-381-1	Special Projects	TBA	T/TH	1:00–3:45	PSR	PH-110; PH-240	Photography Conceptual Elective or Photography Technical Elective

PRINTMAKING

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
PR-104-1	Lithography I	Gregory Platt	W	1:00–3:45; 4:15–7:00	3	None	Beginning Printmaking Requirement
PR-106-1	Artists' Books: Structure and Ideas	Macy Chadwick	F	9:00–11:45; 1:00–3:45	2/3	None	Printmaking Elective
PR-107-1	Relief Printing I	Art Hazelwood	M/W	4:15–7:00	1	None	Beginning Printmaking Requirement
PR-111-1	Screenprinting I	Amy Todd	T/TH	9:00–11:45	1/2	None	Beginning Printmaking Requirement
PR-118-1	Art of the Street	TBA	T/TH	7:30–10:15	1/2	None	Printmaking Elective
PR-201-1	Screenprinting II	Amy Todd	T/TH	1:00–3:45	1/2	PR-111	Intermediate Printmaking Requirement
PR-202-1	Etching II	Tim Berry	M/W	1:00–3:45	1	PR-102	Intermediate Printmaking Requirement
PR-205-1	Conceptual Cartography in Print	TBA	T/TH	4:15–7:00	25/DMS2	DR-120 or PA-120 or DT-113 or PR-108	Printmaking Elective; Urban Studies Elective
PR-215-1	Letterpress for Artists	Lindsey Wolkin	T/TH	1:00–3:45	3	PR-204 or PR-107 or PR-208 or PR-211	Printmaking Elective
PR-310-1	Advanced Projects	Tim Berry	M/W	9:00–11:45	MCR	Intermediate Printmaking	Advanced Printmaking Requirement

SCULPTURE/CERAMICS

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
CE-100-1	Ceramics I: Fabrication	John de Fazio	T/TH	1:00–3:45	106	None	Beginning Sculpture Requirement
CE-100-2	Ceramics I: Fabrication	Ian McDonald	W/F	1:00–3:45	106	None	Beginning Sculpture Requirement
CE-302-1	Advanced Projects: Ceramics	Ian McDonald	W/F	9:00–11:45	106	CE-100	Sculpture Elective
SC-100-1	3D Strategies I: Beginning Sculpture	Richard Berger	T/TH	1:00–3:45	105	None	Beginning Sculpture Requirement
SC-100-2	3D Strategies I: Beginning Sculpture	TBA	T/TH	9:00–11:45	105	None	Beginning Sculpture Requirement
SC-190-1	Seminar: Ecology of Materials and Processes	John Roloff	W	9:00–11:45	18	Any 100-level SC, CE, DT, US, or NG	Sculpture Elective
SC-206-1	Nomadic Structures	Kate Ruddle	M/W	4:15–7:00	105	SC-100	Intermediate Sculpture Requirement; Urban Studies Elective
SC-208-1	Art Like Architecture	John Roloff	M/W	1:00–3:45	105	Any 100-level SC or CE	Intermediate Sculpture Requirement; Urban Studies Elective
SC-220A-1	The Unexpected Site	Laura Boles Faw	F	9:00–11:45; 1:00–3:45	105	SC-100 or CE-100 or SC/DT-105 or NG-101	Sculpture Elective
SC-380-1	Undergraduate Tutorial	John de Fazio	T	4:15–7:00	105	Junior Standing (60 units)	Sculpture Elective

FALL 2014 GRADUATE COURSES

SCHOOL OF INTERDISCIPLINARY STUDIES

HISTORY AND THEORY OF CONTEMPORARY ART

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
HTCA-501-1	Methods and Theories of Art History	Katie Anania	T	9:00–11:45	3LH	None	Methods and Theories of Art History Requirement
HTCA-502-1	Min(d)ing the Canon	Claire Daigle	F	1:00–3:45	LH (Chestnut)	None	Art History Seminar Elective
HTCA-504-1	Bohemian Rhapsodies: 1871–1915	Nicole Archer	M	9:00–11:45	3LH	None	Art History Seminar Elective; Critical Studies Seminar Elective
HTCA-505-1	Theories of Flesh	Sampada Aranke	TH	9:00–11:45	3SR3	None	Art History Seminar Elective
HTCA-506-1	Postwar French Cinema	Alexander Greenhough	TH	1:00–3:45	3LH	None	Art History Seminar Elective
HTCA-507-1	Theater, Art, and Their Doubles	Frank Smigiel	T	4:15–7:00	3LH	None	Institutional Critique/Information Technologies Breadth Requirement; Art History Seminar Elective
HTCA-590-1/EMS-590-1/US-590-1	Thesis	Claire Daigle	T	9:00–11:45	3SR3	MA and Dual Degree Students Only	Thesis Requirement
HTCA-591-1/EMS-591-1/US-591-1	Collaborative Project: Mapping San Francisco Performance	Betti-Sue Hertz	W	4:15–7:00	3LH	Prioritized for MA and Dual Degree Students	Collaborative Projects Requirement for MA and Dual Degree

CRITICAL STUDIES

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
CS-500F-1	Patterns of Thought: Crystals, Rhizomes, Foams, and Webs	Meredith Tromble	T	1:00–3:45	3SR3	None	Critical Studies Seminar Elective
CS-500G-1	Jung: Dynamic Integration	Fiona Hovenden	M	4:15–7:00	3LH	None	Critical Studies Seminar Elective

CS-500H-1/ US-500H-1	Designs On Us: The Politics of Design, Design as Anti-Politics	Date Carrico	W	1:00–3:45	3LH	None	Institutional Critique/Information Technologies Breadth Requirement; Critical Studies Seminar Elective
CS-500I-1	Introduction to Women of Color, Third World, and Indigenous Feminisms	Thea Quiray Tagle	T	1:00–3:45	3LH	None	Critical Studies Seminar Elective
CS-501-1	Global Perspectives of Modernity	Robin Balliger	W	9:00–11:45	3LH	None	Global Perspectives of Modernity Requirement for MA in HTCA, EMS, US, and HTCA Dual Degree MA/MFA
CS-501-2	Global Perspectives of Modernity	Carolyn Duffey	TH	4:15–7:00	3LH	None	Global Perspectives of Modernity Requirement for MA in HTCA, EMS, US, and HTCA Dual Degree MA/MFA

EXHIBITION AND MUSEUM STUDIES

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
EMS-501-1	Critical Histories of Museums and Exhibitions	Rudolf Frieling	TH	9:00–11:45	3LH	None	Critical Histories of Museums and Exhibitions Requirement; Institutional Critique/Information Technologies Breadth Requirement
EMS-508-1	Critical Issues in Progress: Museums, Galleries, and Auction Houses	Kevin Consey	W	9:00–11:45	3SR3	None	Exhibition and Museum Studies Seminar Elective
EMS-590-1/HTCA-590-1/US-590-1	Thesis	Claire Daigle	T	9:00–11:45	3SR3	MA and Dual Degree Students Only	Thesis Requirement
EMS-591-1/HTCA-591-1/US-591-1	Collaborative Project: Mapping San Francisco Performance	Betti-Sue Hertz	W	4:15–7:00	3LH	Prioritized for MA and Dual Degree Students	Collaborative Projects Requirement for MA and Dual Degree

URBAN STUDIES

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
US-500D-1	The Politics of Place: Power, Space, and Relationality	Andrea Dooley	M	1:00–3:45	3LH	None	Urban Studies Elective; Critical Studies Seminar Elective; Institutional Critique/Information Technologies Breadth Requirement
US-500E-1	Imaginaries: Rights and Speculative Futures—Remaking Urban Space	Javier Arbona	TH	1:00–3:45	3SR3	None	Urban Studies Elective; Critical Studies Seminar Elective

US-500H-1/ CS-500H-1	Designs On Us: The Politics of Design, Design as Anti-Politics	Dale Carrico	W	1:00–3:45	3LH	None	Institutional Critique/Information Technologies Breadth Requirement; Critical Studies Seminar Elective
US-510-1	Frameworks for Art and Urbanism	Laura Fantone	W	1:00–3:45	3SR3	None	Frameworks for Art and Urbanism Requirement; Critical Studies Seminar Elective
US-590-1/HTCA-590-1/EMS-590-1	Thesis	Claire Daigle	T	9:00–11:45	3SR3	MA and Dual Degree Students Only	Thesis Requirement
US-591-1/HTCA-591-1/EMS-591-1	Collaborative Project: Mapping San Francisco Performance	Betti-Sue Hertz	W	4:15–7:00	3LH	Prioritized for MA and Dual Degree Students	Collaborative Projects Requirement for MA and Dual Degree

INTERDISCIPLINARY

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
IN-503-1	Writing in Academic English for the Arts: Language Support for Graduate Students	Mary Warden	T	4:15–7:00	3SR4		

GRADUATE ELECTIVES

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
GR-518-1	Breaking the Sound Barrier	Laetitia Sonami	M	4:15–7:00	3SR3	None	Elective for MFA
GR-519-1	Alternative Contexts: Tertulia Repartee	Aaron Terry	W	4:15–7:00	3SR4	None	Elective for MFA
GR-521-1	Visiting Artists and Scholars (VAS) Seminar	Mark Van Proyen	W	7:30–10:15	3SR1	None	Elective for MFA
GR-522-1	Relational Cartographies: Cultural Mapping and Collaborative Practices	Sebastian Alvarez	TH	4:15–7:00	3SR4	None	Elective for MFA
GR-523-1	The Large Glass Revisited	Richard Berger	W	9:00–11:45	105	None	Elective for MFA
GR-524-1	The Artist as Curator	Joseph del Pesco	T	4:15–7:00	3SR3	None	Elective for MFA

FALL 2014 GRADUATE COURSES SCHOOL OF STUDIO PRACTICE

GRADUATE CRITIQUE SEMINARS

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
GR-500A-1	Graduate Critique Seminar	Will Rogan	TH	9:00-11:45	3SR4	None	Requirement for MFA
GR-500B-1	Graduate Critique Seminar	J. John Priola	W	9:00-11:45	3SR2	None	Requirement for MFA
GR-500C-1	Graduate Critique Seminar	Ana Teresa Fernandez	TH	9:00-11:45	3SR2	None	Requirement for MFA
GR-500D-1	Graduate Critique Seminar	TBA	M	1:00-3:45	3SR4	None	Requirement for MFA
GR-500E-1	Graduate Critique Seminar	TBA	F	9:00-11:45	3SR3	None	Requirement for MFA
GR-500F-1	Graduate Critique Seminar	TBA	M	9:00-11:45	3SR1	None	Requirement for MFA
GR-500G-1	Graduate Critique Seminar	Tim Berry	T	9:00-11:45	3SR1	None	Requirement for MFA
GR-500H-1	Graduate Critique Seminar	Tony Labat	W	1:00-3:45	3SR2	None	Requirement for MFA
GR-500I-1	Graduate Critique Seminar	Sharon Grace	T	1:00-3:45	3SR2	None	Requirement for MFA
GR-500P-1	Graduate Critique Seminar	Dewey Crumpler	M	4:15-7:00	3SR4	None	Requirement for MFA
GR-500Q-1	Graduate Critique Seminar	Lucas Foglia	T	1:00-3:45	3SR1	None	Requirement for MFA
GR-500R-1	Graduate Critique Seminar	Pegan Brooke	TH	1:00-3:45	3SR2	None	Requirement for MFA
GR-500S-1	Graduate Critique Seminar	Mark Van Proyen	M	4:15-7:00	3SR2	None	Requirement for MFA
GR-500T-1	Graduate Critique Seminar	Jeremy Morgan	W	1:00-3:45	3SR1	None	Requirement for MFA
GR-500U-1	Graduate Critique Seminar	Brett Reichman	T	7:30-10:15	3SR1	None	Requirement for MFA
GR-500V-1	Graduate Critique Seminar	John Roloff	M	4:15-7:00	3SR1	None	Requirement for MFA
GR-500W-1	Graduate Critique Seminar	Christopher Coppola	W	1:00-3:45	3SR4	None	Requirement for MFA
GR-500X-1	Graduate Critique Seminar	Sean McFarland	M	9:00-11:45	3SR2	None	Requirement for MFA
GR-500Y-1	Graduate Critique Seminar	Allison Miller	TH	7:30-10:15	3SR2	None	Requirement for MFA
GR-500Z-1	Graduate Critique Seminar	Keith Boadwee	W	9:00-11:45	3SR4	None	Requirement for MFA

GRADUATE TUTORIALS

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
GR-580-1	Graduate Tutorial	Dewey Crumpler	W	4:15-7:00	3INST C	None	Requirement for MFA
GR-580-2	Graduate Tutorial	Frances McCormack	F	9:00-11:45	3SR1	None	Requirement for MFA
GR-580-3	Graduate Tutorial	Matt Borruso	T	1:00-3:45	3SR4	None	Requirement for MFA
GR-580-4	Graduate Tutorial	Chris Sollars	TH	4:15-7:00	3SR3	None	Requirement for MFA
GR-580-5	Graduate Tutorial	Mads Lynnerup	T	4:15-7:00	3SR2	None	Requirement for MFA
GR-580-6	Graduate Tutorial	Jennifer Locke	TH	9:00-11:45	3SR1	None	Requirement for MFA
GR-580-7	Graduate Tutorial	Tim Sullivan	T	9:00-11:45	3SR2	None	Requirement for MFA
GR-580-8	Graduate Tutorial	Mauricio Ancalmo	T	9:00-11:45	3SR4	None	Requirement for MFA
GR-580-9	Graduate Tutorial	Rigo 23	M	1:00-3:45	3SR3	None	Requirement for MFA
GR-580-10	Graduate Tutorial	Clare Rojas	W	9:00-11:45	3INST A	None	Requirement for MFA
GR-580-11	Graduate Tutorial	Meredith Tromble	W	1:00-3:45	3INST A	None	Requirement for MFA
GR-580-12	Graduate Tutorial	Steven Wolf	M	9:00-11:45	3SR4	None	Requirement for MFA
GR-580-13	Graduate Tutorial	Sebastian Alvarez	W	4:15-7:00	3SR3	None	Requirement for MFA
GR-580-14	Graduate Tutorial	Joseph Del Pesco	M	7:30-10:15	3SR4	None	Requirement for MFA
GR-580-15	Graduate Tutorial	TBA	W	1:00-3:45	3INST B	None	Requirement for MFA
GR-580-16	Graduate Tutorial	Laetitia Sonami	W	4:15-7:00	3SR1	None	Requirement for MFA
GR-580-17	Graduate Tutorial	Anne Colvin	TH	1:00-3:45	3SR1	None	Requirement for MFA
GR-580-18	Graduate Tutorial	Brad Brown	M	1:00-3:45	3SR1	None	Requirement for MFA
GR-580-19	Graduate Tutorial	Lindsey White	M	1:00-3:45	3SR2	None	Requirement for MFA
GR-580-20	Graduate Tutorial	Alicia McCarthy	TH	1:00-3:45	3SR4	None	Requirement for MFA

PRACTICUM

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
GR-588-1	Teaching Practicum: Transmitting Art Practices	Meredith Tromble	W	4:15–7:00	3SR2		

POST-BACCALAUREATE SEMINARS

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
PB-400-1	Post-Baccalaureate Seminar	Meredith Tromble	T	4:15–7:00	3SR2	None	Requirement for Post-Bac
PB-400-2	Post-Baccalaureate Seminar	Taravat Talepasand	W	9:00–11:45	3SR1	None	Requirement for Post-Bac

GRADUATE LECTURE SERIES (GLS)

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
GR-502-1	Graduate Lecture Series (GLS)	Claire Daigle/ Tony Labat	F	4:30–6:30	LH (Chestnut)	None	Requirement for MFA, MA, Dual Degree, and Post-Bac

GRADUATE REVIEWS

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
GR-592-1	MFA Intermediate Review	Tony Labat					
GR-594-1	MFA Final Review	Tony Labat					
MA-592-1	MA Intermediate Review	Claire Daigle					
MA-594-1	MA Final Review	Claire Daigle					
MA-599-1	MA Symposium	Claire Daigle					

GRADUATE ASSISTANTSHIPS

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
GR-587-1	Graduate Assistantship	Graduate Office					
GR-597-1	Teaching Assistantship	Graduate Office					

Course Descriptions

Undergraduate Courses

Graduate Courses

UNDERGRADUATE COURSES

School of Interdisciplinary Studies

All courses in the School of Interdisciplinary Studies may be used to satisfy the Liberal Arts elective.

All courses are offered for 3 units unless otherwise specified.

History and Theory of Contemporary Art

HTCA-100-1 Foundations in Global Art History

Nicole Archer

Prerequisite: None

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

Satisfies Global Art History Requirement

HTCA-102-1 Art Since 1945

Katie Anania

Prerequisite: HTCA-101

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, and focusing on their broader implications within a global discourse on art. 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 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, and consistency gets produced—and at what cost.

Satisfies Art Since 1945 Requirement

HTCA-202-1 Dialogues in Contemporary Art**Glen Helfand****Prerequisite: HTCA-102; ENGL-101**

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

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

HTCA-220C-1 Bay Area Performance History:**Lola Montez to Lil B****Lydia Brawner****Prerequisite: HTCA-102; ENGL-101**

In 1986, *People Magazine* proclaimed performance art to be the “year’s hippest form of expression” and San Francisco to be its capital. Then, as the genre was coming to the fore of popular consciousness, the Bay Area provided fertile ground for artists and thinkers alike. This class traces the Bay Area’s live art history beginning with its Gold Rush–era prominence as a theatrical center, moving into twentieth century interventions in feminist, queer, and minoritarian performance, and ending with the Bay Area’s evolving future as a cultural center. Figures covered will include Tom Marioni and the Museum of Conceptual Art, Paul Kos, Barbara T. Smith, San Francisco Mime Troup, El Teatro Campesino, The Cockettes, Nao Bustamante, Anna Halprin, and Frank Moore. Attendance at local performances will be core to the curriculum.

Satisfies Art History Elective

HTCA-220D-1 Selfie: Representing Autobiography in Contemporary Art**Whitney Lynn****Prerequisite: HTCA-102; ENGL-101**

Considering the feminist slogan “the personal is political” as a starting point, this course investigates the role of autobiography, personal history, social identity, and self-portraiture in contemporary art. Contemplating shifts from how artists such as Courbet, Rembrandt, and van Gogh constructed themselves pictorially, to contemporary representations that border on the confessional and sometimes expose very intimate themes, the range of course topics will acknowledge the diversity of approaches possible when artists translate lived experience. Examining the unique challenges of blurring the boundaries between art and life, we will study how artists use their personal narratives as content for work, while simultaneously raising questions about constructions of myth, persona, and social, political, and cultural identities.

Satisfies Art History Elective

HTCA-320B-1 Art and Catastrophe**Andrea Dooley****Prerequisite: HUMN-200**

From Hans Haacke’s monumental art intervention *And You Were Victorious After All* and the *October* series by Gerhard Richter to the International Center of Photography’s exhibition *Inconvenient Evidence: Iraqi Prison Photographs from Abu Ghraib*, art praxes in many forms have been implicated in representing and responding to catastrophe. This course considers the intersections between art practice and catastrophe—here broadly defined as an event (and not necessarily a negative one), which causes great damage, upheaval, rupture, disruption, revolution, and suffering. We will account for the narratives and discourses that are mobilized in and through art in relation to natural and environmental disasters, war, cross-border conflict, occupation, forced migration, incarceration, insurrection, and social movements among others. As part of our investigation, we will bridge theoretical writing about catastrophe, such as Jean-Paul Sartre’s “On Genocide,” Theodor Adorno’s “Cultural Criticism and Society,” and Judith Butler’s *Precarious Life* in conversation with art that represents issues of suffering, dislocation, and conflict. We will explore such questions as: How does art practice respond to and represent catastrophe? What are the unintended consequences of art interventions in catastrophe? How does art both reveal and conceal the impacts of catastrophe?

Satisfies Art History Elective; Critical Studies Elective;

Studies in Global Cultures Requirement

Critical Studies

HTCA-398-1 Directed Study

Prerequisite: Junior Standing and Instructor Permission

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

Satisfies Art History Elective

CS-223-1 Dreams, Nightmares, and Fantasy

Robert Trumbull

Prerequisite: ENGL-101

Employing an interdisciplinary approach, this course uses the figure of the dream to work through film, literature, and critical theory. From the Enlightenment on, we could say, the dream has been rendered in modernity as the unthinkable "outside" of the space of waking thought, consciousness, and rationality. But for a number of twentieth-century thinkers, writers, and artists, it is precisely this "outside" that seems to offer the most powerful resources for rethinking aesthetics, subjectivity, and politics. The seminar departs from Freud's "inaugural analysis" of his own dreams and his notion of "the dream-work," then moves to consider how Freud's concepts are taken up in the first half of the twentieth century by a number of artists and writers. We will also be concerned with the "waking dream" and a related term: "fantasy." This investigation will allow us to consider the kinds of dreaming that shape our material lives, as, in the final week, we begin to think of ideology as collective, political fantasy.

Satisfies Critical Studies Elective

CS-300-1 Critical Theory A

Robin Balliger

Prerequisite: 6-units of HUMN-200

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, poststructuralism, 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.

Satisfies Critical Theory A Requirement

CS-300-2 Critical Theory A

Dale Carrico

Prerequisite: 6-units of HUMN-200

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, poststructuralism, 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.

Satisfies Critical Theory A Requirement

CS-300-3 Critical Theory A**Robert Trumbull****Prerequisite: 6-units of HUMN-200**

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, poststructuralism, 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.

*Satisfies Critical Theory A Requirement***CS-300-4 Critical Theory A****Eddie Yuen****Prerequisite: 6-units of HUMN-200**

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, poststructuralism, 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.

*Satisfies Critical Theory A Requirement***CS-301D-1 Critical Theory B:****Introduction to Women’s Studies: Positions in Theory, Politics, and Praxis****Carolyn Duffey****Prerequisite: CS-300**

“Women’s”/“Feminist”/“Gender Studies” has been a contested field of intellectual and political work from its inception. This course surveys what was and is the field of feminism(s) to consider its relevance to our lives today. Our focus will be threefold: (1) to interrogate feminist theory in its various “waves,” putting theoretical positions in historical and global contexts; (2) to research and critique current local political/social organizations carrying out feminist work; and (3) to produce an aesthetic work, or analyze an aesthetic work, that illustrates the practice(s) of feminist work. Collaborative projects will be encouraged. Guest speakers working in the community on projects with incarcerated women, community health issues, collective performance, or neighborhood art projects will be an important part of the curriculum.

*Satisfies Critical Theory B Requirement; Urban Studies Elective; Studies in Global Cultures Requirement***CS-301E-1 Critical Theory B: Art/Theory****Alexander Greenhough****Prerequisite: CS-300**

This seminar will pair writings and interviews by American artists working in the 1950s, 1960s, and 1970s—in the modes of avant-garde cinema, abstract expressionism, minimalism, and conceptual art—with related theory and criticism. Through comparative interpretations of the artworks and their respective textual analyses, students will deepen both their knowledge of an important era in (late) modernist art, as well as develop their own analytical abilities. One of the assignments, for those students pursuing BFA degrees, will be to theorize and contextualize their own practice.

*Satisfies Critical Theory B Requirement***CS-390-1 Interdisciplinary Research Colloquium****Tania Hammidi****Prerequisite: 6-units of HUMN-200**

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

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

English

ENGL-090-1 Language Support for Artists

Madoka Kanai

Prerequisite: None

This course is designed to support non-native speakers of English in their studies. Students will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language, and learn how to structure and edit essays in English. Students will also study listening and speaking, with a focus on vocabulary and participation in classroom discourse and critiques at SFAI. Customized grammar and pronunciation lessons will be provided for students based on their needs.

Required for Students Based on TOEFL Score and Results of English Placement Exam

ENGL-095-1 Seeing and Writing: The Art of the Written Word

Jessica Beard

Prerequisite: None

Pablo Picasso once said, "We all know that art is not truth. Art is a lie that makes us realize the truth." During the next 15 weeks, whether you agree, disagree, or don't know what he is talking about, you will learn how to explore, understand, and express your own views about the relationship between art, truth, and yourself. Your own art, the art of others—both famous and not—readings, video, and other media will be your raw material to develop a new way of thinking and expressing yourself coherently using the art of the written word.

Required for Students Based on Results of Writing Placement Exam

ENGL-095-2 Seeing and Writing: The Art of the Written Word

Mary Warden

Prerequisite: None

Pablo Picasso once said, "We all know that art is not truth. Art is a lie that makes us realize the truth." During the next 15 weeks, whether you agree, disagree, or don't know what he is talking about, you will learn how to explore, understand, and express your own views about the relationship between art, truth, and yourself. Your own art, the art of others—both famous and not—readings, video, and other media will be your raw material to develop a new way of thinking and expressing yourself coherently using the art of the written word.

Required for Students Based on Results of the Writing Placement Exam

ENGL-100 English Composition A: Investigation and Writing

Janelle Adsit (ENGL-100-1)

Anh Thang Dao (ENGL-100-2)

Miah Jeffra (ENGL-100-3)

Harriett Jernigan (ENGL-100-4)

Christian Nagler (ENGL-100-5)

Natasha V (ENGL-100-6)

Prerequisite: None

Zora Neale Hurston once said, "Research is formalized curiosity. It is poking and prying with a purpose." Research is a crucial part of our creative process. In *English Composition A*, students will bring their creativity into contact with critical thinking and take their research cue from Zora Neale Hurston, exploring what it means to formalize their curiosity through writing. To this end, students will learn how to read closely and how to interpret while engaging with many different kinds of texts, from poems, essays, stories, and films to their own prose. Students will consider point of view in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. Students will also look at the role of the artist in society, and consider how point of view connects with creative vision. Throughout the course, students will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something.

Satisfies English Comp A Requirement

ENGL-101E-1 English Composition B: Drawn from Life: The Essay as Gesture

Genine Lentine

Prerequisite: ENGL-100

As with drawing, writing the essay is a responsive process that can encompass the quick glance as well as a more sustained inquiry. In this course, we will adopt the immediacy of the conventions of the figure-drawing studio to inform a series of short writings and extended essays. Students will experiment with writing from the model in timed poses, on large paper, with pencil; we will extend that process into working from verbal prompts as well. Working gesturally in this way can spark immediacy and dismantle our usual habits and preoccupations to strike upon fresh images and associations. Students will shape their "sketches" into short lyric essays or poems, and develop the pieces further into sustained narrative, lyric, analytical, and critical essays. The course will help students to cultivate a posture of active curiosity about their own habits and affinities, and to develop their skill as listeners, both in their own work and in responding to the work of their peers. Readings include John Berger, Eula Biss, Anne Carson, Olena Kaltyiak Davis, Mark Doty, Maggie Nelson, Frances Richard, and Mary Ruefle.

Satisfies English Comp B Requirement

**ENGL-101G-1 English Composition B:
Emily Dickinson and the Archive**

Jessica Beard

Prerequisite: ENGL-100

This course will introduce students to the history, concept, and practice of the archive. We will use what we find out from literary, theoretical, and technical texts to look at the way Emily Dickinson's work is constructed by, resistant to, and in conversation with notions of the archive. Students will develop literary vocabularies, an awareness of literary history, and confidence in their writing abilities. Students will ultimately develop a deep understanding of the aesthetic idea of the archive in case studies of Dickinson's works with the aim of seeking works within their own disciplines that reflect a similar approach. Students will conclude the course with research projects where the idea of the archive is utilized or explored within their own disciplines.
Satisfies English Comp B Requirement

**ENGL-101H-1 English Composition B: Why Harry Potter
Must Die: Race, Gender, and Sexuality in Science Fiction
Literature**

Anh Thang Dao

Prerequisite: ENGL-100

Science fiction is a genre well known for its ability to envision new realities. In this class, however, we will focus on (mostly) contemporary science fiction literature as a way to examine racial and gender relations within a global framework. Focusing on a range of science fiction works, from the commercially successful Harry Potter to the more obscure feminist science fiction novel *Herland*, the class aims to explore how science fiction imagines the future through constructions of "otherness" in terms of race, ethnicity, species, and gender. At the same time, we will also look at how some authors used the form of science fiction to re-imagine and disrupt existing racial and gender hierarchies.

Satisfies English Comp B Requirement

**ENGL-101I-1 English Composition B:
Taking Humor Seriously**

Liz Green

Prerequisite: ENGL-100

This course explores the craft of humor through major genres of literature, beginning with poetry (including spoken word and slam), moving on to the short story (Kelly Link, Flannery O'Connor, and David Sedaris), delving into the novel (*Slaughterhouse Five* by Kurt Vonnegut), engaging with a dramatic script that turns on a dime from humorous to tragic (*Stop Kiss* by Diana Son), and finally culminating in a research paper in the spirit of Jonathan Swift's "A Modest Proposal." We will study a range of authors from various genres using various humorous techniques. These authors also represent a wide range of cultures and identities; we will explore why humor is of particular importance to marginalized groups. We will study types of humor (sarcasm, hyperbole, etc.), as well as explore how people, in particular the oppressed, use comedy to heal, defend, and empower themselves. Students will write analytical essays in response to the humorous texts and finally try their hand at satire.

Satisfies English Comp B Requirement

**ENGL-200-1 Language as Magical Action:
Creative Writing for Artists**

Christian Nagler

Prerequisite: ENGL-101

This is a seminar for people who are interested in creative writing and also in how poetics and stories might intersect with, or generate material for, their visual work. As such, it is primarily about explorations and experiments in language and narrative. We will start with poetry and move through the fields of fiction and creative nonfiction. This is not a course where we systematically learn the basics (though we might learn a few), but instead go further into our processes and witness and encourage the processes of others. In this course, we take language's power to provoke, transform, comfort, protect, love, sustain, create, destroy, and damn deadly seriously. Stories, dreams, fantasies, real-life events, utterances, conversations, descriptions, incantations, and rants are our materials.

Satisfies Liberal Arts Elective

Humanities

HUMN-202-1 Ordering the Cosmos: Prophecy, Pilgrimage, and Sacred Landscapes in the Pre-Modern World

Thor Anderson

Prerequisite: ENGL-101

This course outlines the theology, practice, and sociopolitical trajectory of the major world religions from the age of the Old Testament prophets to 1500 CE. We will focus on the dynamics of religious communities within various traditions as belief motivated a range of practices—from contemplative monasticism and pilgrimage to evangelism and conquest. While we will be using a textbook as a starting point, there will be opportunities to read and contemplate sacred texts from various religious traditions. In addition, students will be given the opportunity to participate in a religious service of their choosing, bringing experiential aspects of faith into our curriculum and discussions.

Satisfies 3 units of the 6-unit Humanities Requirement; Studies in Global Cultures Requirement

HUMN-203-1 Dredge: Urban Field Studies of the San Francisco Bay Area

Javier Arbona

Prerequisite: ENGL-101

This course looks at dredge. “Dredge” is a word for the physical process of digging out waterways for shipping. It is employed here as a literal and metaphoric reference to the making of the San Francisco Bay Area. The act of dredging has been instrumental for over one-and-a-half centuries in the connection of this region to the global economy. Dredging produces new spaces but its by-product is a land-sculpting material that must be deposited elsewhere. The taking and leaving of dredged matter speaks of a larger theme for our investigation of the city, explored through weekly outdoor, ADA-accessible, walking tours, and supplemented with research and readings. Students will be responsible for final group projects.

Satisfies 3 units of the 6-unit Humanities Requirement; Urban Studies Elective; Off-Campus Study Requirement

HUMN-204-1 Visual Cultures of the Medicalized Body

Megan Bayles

Prerequisite: ENGL-101

Medical science (and its historic connection with art) has developed myriad ways of trying to see the unseeable—to look inside the human body. This seminar will look at the historical development of ways of seeing inside the body—from dissection to x-rays to plastination à la Body Worlds—as well as when and how that has been publicly endeavored. We will address such questions as: What is the relationship between seeing and knowing in Western medicine? How has the changing culture of medicine and its perceived authority influenced ways of looking at or seeing bodies? How do different modes of medical imaging engender knowledge? How do bodies elude visual know-

ing? Each week we will encounter scholarly texts, in addition to analyzing primary documents. Students will engage directly with different modes of medical imaging, and will have a chance to develop a curatorial framework for making those modes public. *Satisfies 3 units of the 6-unit Humanities Requirement; Off-Campus Study Requirement; Studies in Global Cultures Requirement*

HUMN-205-1 Critical Materials: Art, Fashion, Textiles

Tania Hammidi

Prerequisite: ENGL-101

Appearance matters for everyone across all ethnicities—male, female, gender-queer, trans, and others. But why are style choices watched and controlled more rigidly for some, than for others? The course looks at fashion design, illustration, and the fashion industry both in terms of how style signifies through cultural codes, and at the larger context of a globalized labor industry. We will explore the production, politics, and practices of style as they intersect with circulations of power and desire. We will look at the work of fashion designers, illustrators, and photographers, as well as at installation, performance, and art that employs the language or materials of fashion and textiles.

Satisfies 3 units of the 6-unit Humanities Requirement

HUMN-206-1 American Indian Women

Esther Lucero

Prerequisite: ENGL-101

This course will examine the contributions of Native women to their communities. While it is important to understand the present context in which these women struggle for their communities, it is also necessary to examine the changing roles within a historical context. The focus will therefore include the effects of colonization, political activism, literature, film portrayals, and migrations from aboriginal land bases, health care, spirituality, sovereignty, and public-policy decisions.

Satisfies 3 units of the 6-unit Humanities Requirement; Studies in Global Cultures Requirement

HUMN-207-1 Democracy, Empire, and Power in the Pre-Modern West

Eddie Yuen

Prerequisite: ENGL-101

This course will explore some of the classic works of the Western philosophical canon with an eye toward key themes of democracy, political freedom, citizenship, and public space. We will read germinal works by Plato, Sophocles, and Aristotle as well as twentieth-century scholars such as Martin Bernal, Ellen Meiksins Wood, C.L.R. James, and Hannah Arendt, who will help to situate Athenian democracy in its class, gender, geographical, and cultural context. Some of the questions we will explore include: Can there be a universal definition of justice? How can Athenian democracy be reconciled with slavery, patriarchy, and imperialism? What is the relationship of urban space and public discourse to democratic participation?

Satisfies 3 units of the 6-unit Humanities Requirement; Critical Studies Elective; Studies in Global Cultures Requirement

Mathematics

MATH-112-1 Archaeoastronomy:

Math, Geometry, and Stagecraft of Ancient Sky Watchers

Christopher Powell

Prerequisite: None

The movements of the heavenly bodies are of almost universal concern, even among small bands of hunter-gatherers. Stellar lore and astronomical practice invariably form parts of broader frameworks of understanding—cosmologies that define and dictate the nature, place, and timing of various human actions. Archaeoastronomical investigations involve the integration and interpretation of evidence from widely ranging fields such as archaeology, history, anthropology, astronomy, mathematics, geometry, and the arts, and require a well-developed critical perspective in all of them. Within these broad contexts, this course focuses on how early astronomers gathered astronomical data, codified it, and used it. Students are exposed to some elegant and surprisingly simple mathematical and geometrical techniques developed over a long historical period by a wide range of cultures. But what brings this class to life are recent studies and photographs that can be used to recreate ceremonies that show how human participants, structures, and temples, and even the works of art that embellish them, are illuminated at specific moments of the solar year in spectacular hierophanies of light and shadow—ancient stagecraft at its most sublime.

Satisfies Mathematics/Science Requirement;

Studies in Global Cultures Requirement

MATH-113-1 Mathematics: A Visual History

Elizabeth Travelslight

Prerequisite: None

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

Satisfies Mathematics/Science Requirement

Science

SCIE-104-1 Historical Ecology

Carol Manahan

Prerequisite: None

This course explores how science and art shape our understanding of historical and contemporary geology, climate, plants, and animals of California, along with human impacts in the landscape. We will focus on California's unique biogeography and native-plant communities, including a research project tracing the phenology (seasonal change) of key species, and participation in conservation and habitat-restoration efforts. Key themes include evolution, human migration, colonization, and the impact of agriculture and urban development. Ideas emerge through reading and seminar discussions, field trips to research sites, the practice of scientific documentation, and hands-on studio assignments.

Satisfies Mathematics/Science Requirement

Social Science

SOCS-107-1/US-107-1 Critical Geographies of Economics

Francesca Manning

Prerequisite: None

This course will introduce students to a basic understanding of global economics. Through accessible and engaging texts and video, and through looking at daily news, we will orient ourselves to the basic concepts necessary for understanding global economic processes, and the arc of political and economic development in the United States and globally over the last century. We will pay close attention to understanding important contemporary issues such as the debt-ceiling crisis, sub-prime mortgages, student loans, Obamacare, state subsidies, bond-rating agencies, and so on. We will look at critical artists who have taken creative approaches toward collecting and sharing information surrounding these issues.

Satisfies Social Science Requirement; Urban Studies Elective

SOCS-108-1/US-108-1 Everyone in Their Right Place

Thea Quiray Tagle

Prerequisite: None

How have ideas of normative gender, family structures, and social relations been constructed through the built home? This course takes up this question through case studies of 15 homes—each week we will focus on a different structure, studying key debates in fields such as architecture, urban planning, cultural and gender studies surrounding its suitability as a home, and for whom. We will learn the ways in which hierarchies of ethnicity, gender, class, and race are quite literally built into housing in the United States and elsewhere in the global north and south. Finally, we will study how innovative forms of housing have been built not only by artists and architects, but by the homeless themselves, as radical tactics of resistance and survival.

Satisfies Social Science Requirement; Urban Studies Elective; Studies in Global Cultures Requirement

Urban Studies

US-105-1 Cult Cinema and the City

Joshua Grannell

Prerequisite: None

A cult film is best identified as such once one has identified and defined its cult film audience. A cult film audience is any subculture of people whose continued celebration and worship of a film is elevated high above the average movie-watching experience. Cult audiences are often regionally unique and contain an elaborate subculture where repeated public screenings include certain rituals and traditions. This course will explore the different ways in which cult cinema production and consumption is regionalized, and attempt to understand why cult film audiences in certain urban markets help create particular cults that flourish there. San Francisco, New York, Berlin, Los Angeles, Baltimore, London, Sydney, and Mexico City are just some of the cities where cult film audiences thrive in ways that are unique to their locale. This course is taught by long-time cult film programmer Joshua Grannell (aka "Peaches Christ").

Satisfies Urban Studies Elective

US-107-1/SOCS-107-1 Critical Geographies of Economics

Francesca Manning

Prerequisite: None

This course will introduce students to a basic understanding of global economics. Through accessible and engaging texts and video, and through looking at daily news, we will orient ourselves to the basic concepts necessary for understanding global economic processes, and the arc of political and economic development in the United States and globally over the last century. We will pay close attention to understanding important contemporary issues such as the debt-ceiling crisis, sub-prime mortgages, student loans, Obamacare, state subsidies, bond-rating agencies, and so on. We will look at critical artists who have taken creative approaches toward collecting and sharing information surrounding these issues.

Satisfies Social Science Requirement; Urban Studies Elective

US-108-1/SOCS-108-1 Everyone in Their Right Place

Thea Quiray Tagle

Prerequisite: None

How have ideas of normative gender, family structures, and social relations been constructed through the built home? This course takes up this question through case studies of 15 homes—each week we will focus on a different structure, studying key debates in fields such as architecture, urban planning, cultural and gender studies surrounding its suitability as a home, and for whom. We will learn the ways in which hierarchies of ethnicity, gender, class, and race are quite literally built into housing in the United States and elsewhere in the global north and south. Finally, we will study how innovative forms of housing have been built not only by artists and architects, but by the homeless themselves, as radical tactics of resistance and survival.

Satisfies Social Science Requirement; Urban Studies Elective; Studies in Global Cultures Requirement

US-220B-1/DT-220B-1 Sonic City Sound Lab: Sound, Bodies, and the City

Laetitia Sonami

Prerequisite: DT-101 or FM-101 or NG-101

This studio course examines the fundamental material connections between the study of sound and the study of cities by using urban sound infrastructures as sources for sonic projects. Using San Francisco as a sound laboratory, students will understand the city as more than a visual entity and the urban dweller as more than a spectator, by recasting the visuality of the city with sound at its center. In the urban context, this course explores the sonic manifestation of the city's social, architectural, and historical makeup within the larger discourses and histories of sound, design, and urbanism. We will address how sounds affect the way people engage and perceive public space, how cities define and address sonic nuisances, and whether a city can be identified by its sounds. Students will explore strategies for creating sonic maps by engaging in sound walks, identifying sonic places of relevance, and collecting interviews and stories. Students will learn field-recording techniques, editing, and mixing. Final works will be presented as both a physical installation and digital platform.

Satisfies Design and Technology Media Techniques Distribution Requirement; or Design and Technology Communications Design Distribution Requirement; or Design and Technology Elective; Satisfies Urban Studies Elective

US-296-1 City as Studio Practicum

Amy Berk

Prerequisite: ENGL-101

In this course, we link theory and practice by examining and participating in projects working with professional artists and youth or other populations. Students select from projects in SFAI's City Studio program or other similar programs that partner with Bay Area community centers and arts organizations to use urban sites in both San Francisco and the East Bay as a laboratory for research, practice, education, and social interaction. Students will collaborate with and educate youth or other populations in a variety of media, and together they will learn to develop and implement individual and collaborative projects. Practicum students will also participate in class discussions investigating art education theory and current pedagogical practices in primary, secondary, and university settings, as well as take an active role in teaching and mentoring the community in their chosen outside project.

Satisfies City Studio Practicum Requirement; Studies in Global Cultures Requirement; Off-Campus Study Requirement

UNDERGRADUATE COURSES

School of Studio Practice

All studio courses in the School of Studio Practice may satisfy a General Elective for the BA degree and a Studio Elective for the BFA degree.

All courses are offered for 3 units unless otherwise specified.

Contemporary Practice

CP-100 Contemporary Practice
Mads Lynnerup (CP-100-1)
JD Beltran (CP-100-2)
Elizabeth Bernstein (CP-100-3)
TBA (CP-100-4)
Genine Lentine (CP-100-5)
Eugene Rodriguez (CP-100-6)
Sampada Aranke (CP-100-7)
Laura Boles Faw (CP-100-8)

Prerequisite: None

Contemporary Practice engages the widely held cultural assumptions and clichés about artists, their work, and how the meaning of an artistic work is actually formed. Active engagement in *Contemporary Practice* allows first-year students to strengthen their creative voices through critical and social collaboration with their peers. Vital components of *Contemporary Practice*—those that facilitate and support first-year students' understanding of their place at SFAI and in the Bay Area art landscape—are introductions to SFAI's array of studio practices and studio critiques, as well as field trips to museums, galleries, artists' studios, public art sites, and other urban sites. These activities are central to experiencing how artists and viewers communicate, represent, and make meaning of the world around them. Additional co-curricular initiatives such as workshops, public lectures, and exhibition openings in which students participate, help to foster understandings of how the tensions produced by the interaction of cultural, social, and personal forces foster critical thinking and artistic opportunity.

Satisfies Contemporary Practice Requirement

Design and Technology

DT-101-1 Digital Literacy: Interactivity

Andrew Benson

Prerequisite: None

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

Satisfies Design and Technology Media Techniques Distribution Requirement; or Design and Technology Elective

DT-103-1 Introduction to Art and Technology through Identity and Its Representations

Paul Klein

Prerequisite: None

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

Satisfies Design and Technology Media Techniques Distribution Requirement; or Design and Technology Communications Design Distribution Requirement; or Design and Technology Elective

DT-106-1 Introduction to Gaming and Play beyond the Mainstream

TBA

Prerequisite: None

Play can be a productive, political, and radical act. Games are the framework in which players are asked to take action and engage in a constructed world. Yet, the specifics and greater meaning of that world start in the hands of the game designer. This course goes beyond the mainstream gaming world to specifically look at games as artworks, political arguments, and tools for social change. We will look at games such as The Cat and the Coup, Lesbian Spider-Queens from Mars, Garbage Dreams, Hey Baby Game, and many other persuasive games that push the boundaries of their subjects and the form itself. After examining the fundamentals of game design, students will put theory into practice by building game prototypes of different fidelities, creating both analogue and digital games. Tools for game-making include Twine, Processing, Gamemaker, and GameSalad.

Satisfies Design and Technology Media Techniques Distribution Requirement; or Design and Technology Communications Design Requirement; or Design and Technology Elective

DT-107-1 DIY Culture: Intervention with Everyday Things

Jill Miller

Prerequisite: None

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

Satisfies Design and Technology Designed Objects Distribution Requirement; or Design and Technology Media Techniques Distribution Requirement; or Design and Technology Elective; Satisfies Sculpture Elective

DT-111-1 Naked Circuits: Turning On Your Art**Michael Shiloh****Prerequisite: None**

Artists in diverse fields of practice are activating their work using electronics. In order to activate work, an understanding of basic electricity—and electronics—is necessary. This course covers the fundamentals by focusing on practical techniques of basic electrical and electronic theory, and analogue and digital electronics practice. Students will be encouraged to plan and propose interactive connections for their individual artistic concepts and practices. In addition to assignments in basic electronics, the course culminates with each student completing a simple guided project, which spans a range of interdisciplinary mediums and materials. This class also serves as a foundation for activated objects, responsive sound systems, and courses that use electronics.

Satisfies Design and Technology Designed Objects Distribution Requirement; or Design and Technology Media Techniques Distribution Requirement; or Design and Technology Elective; Satisfies Sculpture Elective

DT-113-1 Conceptual Art Practices and the Graphic Arts Using Photoshop, Illustrator, and Publishing Tools**JD Beltran****Prerequisite: None**

This course provides both a practical and conceptual introduction to two-dimensional art practices through the study of basic compositional elements, layout, and organization of ideas, as actualized in various media. Principles will be investigated through the materiality of physical media (print photography), as well as the digital media of computer, web, and mobile interfaces. Students will explore foundational layout and composition, as well as conceptual brainstorming strategies through a series of weekly studio and take-home assignments. This course also will get students deep into three of the most popular and in-demand 2D creative applications today: Photoshop, Illustrator, and InDesign. Students will focus on three important aspects of Photoshop: (1) importing high-resolution data from a digital camera or scanner; (2) correcting images; and (3) creating, modifying, and compositing images. Illustrator is a vector-based drawing program, and an essential tool for expressing and formatting one's ideas in the graphic arts, including layout and typography. InDesign is an electronic publishing and page layout application, the industry standard in print publishing, which allows for the creation of sophisticated and elegant multipage documents such as books, magazines, and brochures. Students will learn the process of setting up a publication through working with type, layout, artwork, and styles. Visual literacy skills will be developed through class projects, group critiques, artist lectures, and student presentations of work.

Satisfies Design and Technology Conceptual Design and Practice Distribution Requirement; or Design and Technology Elective; Printmaking Elective

DT-205-1/DR-205-1 Illustration**Hugh D'Andrade****Prerequisite: DR-120**

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

DT-208-1/NG-208-1 Conceptual Drawing**Keith Boadwee****Prerequisite: NG-101; DR-120**

Drawing in the context of contemporary practice has increasingly come to be viewed as a form in and of itself rather than as a "support" for other forms. This course will emphasize drawing as the most immediate way to illustrate one's ideas, as opposed to traditional drawing courses, which focus on technique. Class time will primarily be for drawing, but will also be used to examine drawing historically, particularly as it relates to the field of new genres. Students will be given the time and the means to incorporate drawing into their own practices and to produce a significant body of work. Works will be critiqued from a formal as well as a conceptual perspective, but issues related to content will take precedence over technical instruction or ability. *Satisfies New Genres Elective; Drawing Elective*

**DT-211-1 Rethinking the “Artist”:
The Case for Collaborative Practice**

Nick Lally

Prerequisite: DT-101 or DT-113 or NG-101 or PH-101

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

Satisfies Collaborative Practice in Art, Design, and Technology Distribution Requirement; Critical Studies Elective; Off-Campus Study Requirement

DT-219-1 Introduction to 3D Concepts

Justin Patton

Prerequisite: DT-113 or SC-100

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

Satisfies Design and Technology Media Techniques Distribution Requirement; Design and Technology Elective; Satisfies Film Elective

**DT-220B-1/US-220B-1 Sonic City Sound Lab: Sound,
Bodies and the City**

Laetitia Sonami

Prerequisite: DT-101 or FM-101 or NG-101

This studio course examines the fundamental material connections between the study of sound and the study of cities by using urban sound infrastructures as sources for sonic projects. Using San Francisco as a sound laboratory, students will understand the city as more than a visual entity and the urban dweller as more than a spectator, by recasting the visuality of the city with sound at its center. In the urban context, this course explores the sonic manifestation of the city’s social, architectural, and historical makeup within the larger discourses and histories of sound, design, and urbanism. We will address how sounds affect the way people engage and perceive public space, how cities define and address sonic nuisances, and whether a city can be identified by its sounds. Students will explore strategies for creating sonic maps by engaging in sound walks, identifying sonic places of relevance, and collecting interviews and stories. Students will learn field-recording techniques, editing, and mixing. Final works will be presented as both a physical installation and digital platform.

Satisfies Design and Technology Media Techniques Distribution Requirement; or Design and Technology Communications Design Distribution Requirement; or Design and Technology Elective; Satisfies Urban Studies Elective

DT-220I-1/PH-220I-1 Photography after Software

Nick Lally

Prerequisite: any 100-level DT or PH-120 or NG-100

Digital and networking technologies have had profound effects on the ways we produce, distribute, and consume photographic images. Online platforms like Instagram, Pinterest, Tumblr, and Flickr; software packages and techniques like Photoshop, high dynamic-range imaging, and processing; and the ubiquity of phone, webcam, wearable, and surveillance cameras have all expanded the field of photography. This course will explore practices, theories, and histories of photography in the digital age. Through short readings, discussion, and presentations, students will explore these discourses. Students will proceed to produce their own photography projects that engage digital and networking technologies.

Satisfies Digital Photography II and Design and Technology Media Techniques Distribution Requirement

DT-308-1/PH-308-1 Photographs Not Taken**Rebecca Goldfarb****Prerequisite: PH 200 level class or any 200-level DT course**

Photographs Not Taken will meet at the intersection of language, sound, memory, technology, and photography. Borrowing the title from Will Steacy's book of the same name—a collection of essays by photographers about instances that were only captured in the mind—this course will begin with the notion of “implied photography” and move outward. Taking the form of an investigative journey, the seen and unseen will be combined with documentation that is auditory, visual, and written. Students will explore current and emerging technologies to navigate the “constructed” image in relation to the “captured” image in an age where cameras and lenses are among many choices for the production of a photograph. Topics and questions for discussion will include: How does the artist's studio function as a context for making parallel technological space (screen space, scanners, smart devices) in terms of the will to virtuality? How do we approach photographs that lack an easily identifiable subject, representational form, or any visible relationship to “photographic” imagery? What are the social and historical implications of the photographic medium in a post-lens world? The studio component will include photo-hybridizations with other mediums, the use of scanners, web-appropriated imagery, sound equipment, and more. Installation and sculptural pieces may develop from a play of translations—a journeying towards the creation of pieces that contain sound/object hybridizations involving photography. The course may investigate the work of: Walead Beshty, Travess Smalley, Trisha Baga, Paul Chan, Christian Marclay, Erik Kessels, Bruce Nauman, Cindy Sherman, Lorna Simpson, Eric William Carroll, William Kentridge, Lucia Koch, The Kitchen Sisters, William Leavitt, Paul Kos, Thomas Demand, David Ireland, Ira Glass, Rebecca Horn, Vito Acconci, Joe Frank, Bill Fontana, The Moth, Radiolab, Sophie Calle, John Cage, and Marco Breuer.

Satisfies Photography Conceptual Elective and Design and Technology Elective

DT-380-1 Undergraduate Tutorial**Laetitia Sonami****Prerequisite: Junior Standing (60 units)**

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 a minimum of three times per semester.

Satisfies Design and Technology Elective

Drawing

DR-120-1 Drawing I + II

Luke Butler

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for making drawings with formal and conceptual constructs of the figure, the still life object, and abstraction. The vocabulary of drawing will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

Satisfies Drawing I Requirement

DR-120-2 Drawing I + II

Fred Martin

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for making drawings with formal and conceptual constructs of the figure, the still life object, and abstraction. The vocabulary of drawing will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

Satisfies Drawing I Requirement

DR-120-3 Drawing I + II

Bruce McGaw

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for making drawings with formal and conceptual constructs of the figure, the still life object, and abstraction. The vocabulary of drawing will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop

their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

Satisfies Drawing I Requirement

DR-120-4 Drawing I + II

Caitlin Mitchell Dayton

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for making drawings with formal and conceptual constructs of the figure, the still life object, and abstraction. The vocabulary of drawing will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

Satisfies Drawing I Requirement

DR-200-1 Drawing II + III

Jeremy Morgan

Prerequisite: DR-120

This course provides intermediate and advanced instruction in drawing. Students will consider drawing as a discipline in its own right in addition to its interdisciplinary position within all artistic approaches. Expanding their knowledge of both traditional and nontraditional drawing media and surfaces, students will develop and articulate an understanding of the matrix of concerns that constitute the act of drawing and increase their ability to observe and analyze both representational and abstract form. Contemporary drawings and flexibility will be addressed. Students will verbally articulate the technical, formal, aesthetic, and conceptual goals for a drawing or drawing project.

Satisfies Drawing Elective

DR-202-1 Anatomy**Brett Reichman****Prerequisite: DR-120**

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

*Satisfies Drawing Elective***DR-205-1/DT-205-1 Illustration****Hugh D'Andrade****Prerequisite: DR-120**

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

*Satisfies Drawing Elective; Design and Technology Elective***DR-209-1 Art on Paper****Frances McCormack****Prerequisite: DR-120**

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

*Satisfies Drawing Elective***DR-220E-1 Drama in Drawing****Taravat Talepasand****Prerequisite: DR-120**

Drawing plays a vital and primary role in the life of an artist. This course presents the student with a series of problems intended to develop drawing as a tool for inquiry into a terrain outside the well known beaten paths of the individual's past studio practice. Rigorous observational drawing—involving elaborate staging and lighting with still life, nude and costumed figures, and maquettes—will be produced and studied during every class. The course also examines the definition of drawing in the twentieth century. A primary goal of the course is to expand the role for drawing, its techniques and surfaces in the studio, and experimentation. The student, while working from the basis of their own thematic and formal agenda, is directed to explore contemporary approaches to drawing. Through assignments and critiques, they will seek to broaden the conceptual basis for their work.

Satisfies Drawing Elective

Film

FM-101-1 Introduction to Film

Christopher Coppola

Prerequisite: None

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to come away with a working knowledge of issues pertaining to filmmaking and to develop a visual vocabulary. Emphasis will be placed on visual/temporal developments, working with technology, and developing an understanding of film language and grammar. We will explore basic principals of experimental, narrative, and documentary genres, including concepts such as storyboarding, composition, shot angles, point of view, transitions, continuity, lighting, and sound. We will also strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it is used by artists. Students will work in 16 mm, Super 8, and hybrid formats merging analogue and digital technologies. Projects include making a film without a camera, hand-processing, in-camera editing, non-conventional film projection, and an editing study of movement as motion or as change. Students working in a narrative genre will write a short treatment and script of their final short film project. Students taking this course are strongly encouraged to take *Technical Fundamentals of Filmmaking* (FM-102-1) either concurrently, or within one semester of taking this course.

Satisfies Introduction to Film Requirement

FM-101-2 Introduction to Film

Kerry Laitala

Prerequisite: None

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to come away with a working knowledge of issues pertaining to filmmaking and to develop a visual vocabulary. Emphasis will be placed on visual/temporal developments, working with technology, and developing an understanding of film language and grammar. We will explore basic principals of experimental, narrative, and documentary genres, including concepts such as storyboarding, composition, shot angles, point of view, transitions, continuity, lighting, and sound. We will also strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it is used by artists. Students will work in 16mm, Super 8, and hybrid formats merging analogue and digital technologies. Projects include making a film without a camera, hand-processing, in-camera editing, non-conventional film projection, and an editing study of movement as motion or as change. Students working in a narrative genre will write a short treatment and script of their final short film project. Students taking this course are strongly encouraged to take *Technical Fundamentals of Filmmaking* (FM-102-1) either concurrently, or within one semester of taking this course.

Satisfies Introduction to Film Requirement

FM-102-1 Film Production/Postproduction I

Jeff Rosenstock

Prerequisite: FM-101

The goal of this course is to provide the skills necessary to create moving pictures that effectively articulate a vision and, importantly, to prepare students for Production II in the spring. Whether working within an experimental, narrative, or documentary framework, you will become familiar with the tools and skills necessary to create work in both analogue (celluloid) and digital technology. We will explore the qualities inherent in motion picture filmmaking as well as digital video, examining and comparing the advantages and disadvantages of each. Class meetings will be structured to combine lectures/demonstrations of the various concepts and tools, with hands-on workshops designed to increase students' production experience. Over the course of the semester, we will cover various aspects of 16mm and digital-video filmmaking, which will include media formats and material, cameras, lenses, lighting, sound recording, and basic editing. Students will complete several short, in-class, silent and sync-sound films, as well as several individual projects.

Satisfies Film Production/Postproduction I Requirement

FM-105-1 Andy Warhol: Production and Application

Dale Hoyt

Prerequisite: None

There is no overestimating the influence of Andy Warhol on modern culture and a large part of that cache has been derived from the reputation of his films. Rarely screened (and even less often watched!) they contain multi-universes of form, color, humor, tragedy, and humanity. This class will be a full-fledged production demonstration/workshop for restaging the methods and styles on display in the Warhol oeuvre. Psychodrama, improv, the episodic TV structure, portraiture (the *Screen Test* series) will all be thematic formats incorporated into personal assignments and class projects.

Satisfies Film Elective

FM-208-1 Electro-Graphic Sinema

Mike Kuchar

Prerequisite: FM-101

Electro-Graphic Sinema is an opportunity to learn the basics of film production while collaborating on the latest in a long line of testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production, including lighting, set and costume design, dialogue, directing, acting, special effects, and makeup/hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the late George Kuchar's legendary *AC/DC Psychotronic Teleplays*

course is a collaborative cinematic adventure with a twist: The footage will be available to all who wish to edit it on their own, or to make abstract concoctions of the existing material for other courses.

Satisfies Film Elective

FM-211-1 The Art of Screenwriting I

Natasha V

Prerequisite: FM-101

The screenplay is the starting point of all narrative filmmaking: The screenwriter comes up with a story idea, then develops and expresses it in written cinematic format. This course will focus on coming up with log lines to build story ideas and create characters, doing detailed story treatments, breaking the treatments down into a scene-by-scene plot beat-sheet, describing scenes visually, fully developing the characters, writing and sharpening dialogue, and then putting it all into the screenplay format. Students will write three types of short screenplays: (1) personal (write what you know); (2) adaptation (from a book or someone else's idea); and (3) genre (sci-fi, mystery, horror, or comedy). The course will also be linked to *The Craft of Film Directing* in which screenwriting students will collaborate with film directing students in the process of realizing screenplays into short narrative films. The course will also spotlight two master screenwriters, studying one of their screenplays and the film made from it. The course will include lectures and workshops by professional screenwriters.

Satisfies The Art of Screenwriting I Requirement

FM-220F-1 Documentary Filmmaking

Jennifer Kroot

Prerequisite: FM-204

This hands-on production course is designed to convey a variety of documentary filmmaking styles in experimental and narrative forms. The course will address all aspects of creating independent documentaries from conception to completion. Students will examine, explore, and produce documentaries based on both mainstream and fringe styles, including cinéma vérité, journalistic, archival, personal diary, and documentary portraiture. Topics include how to research existing footage and information, creating a funding portfolio, preproduction preparation, the production and time frames for shooting, post-production challenges, traditional and experimental means of distribution, and festival strategies. We will screen, discuss, and study a number of documentaries including *Paris Is Burning*; *Grey Gardens*; *Burden of Dreams*; *Sherman's March*; George Kuchar's *Weather and Video Diaries*; *Human Remains*; *Tribulation 99: Alien Anomalies under America*; *The Fog of War*; *Roman Polanski: Wanted and Desired*; *This Film Is Not Yet Rated*; *The Cockettes*; and *It Came From Kuchar*. Guests will

include local, award-winning documentary filmmakers, including Bill Weber and David Weissman (co-directors of *The Cockettes* and *We Were Here*). Reading assignments will include articles about documentary filmmaking and interviews with documentary filmmakers.

Satisfies Film Elective

FM-220G-1 Advanced Sound Design: Hear Film, See Sound

Jim McKee

Prerequisite: FM-102-1

This course will investigate the art of sound design—how it enhances the film-viewing experience by manipulating our visual perception. Students will make silent films centered on emotional events like a birthday party (happiness), screaming and throwing dishes (anger), child crying with a broken toy (sadness), or a couple looking into each other's eyes (love). Students will experiment with psychoacoustics and subliminal sound mixes in order to alter our perception of the film. Is it really happiness or something sinister; alarming or funny; sad or hopeful; love or hate? The course will also focus on 5.1 surround sound, building tracks, and mixing. Students will create a 5.1 surround soundscape as a final project. A line-up of professional sound designers will give presentations through examples of their work.

Satisfies Film Elective

FM-240B-1 Introduction to World Cinema

Alain Silver

Prerequisite: HTCA-101

This course provides a survey of the development of world cinema over more than a century, with emphasis on how style and genre, narrative fiction and documentary, and national cinemas developed. The course will use a range of texts—that is, specific motion pictures and the writings about them—from the silent era to the present time. Individual classes will focus on key films that helped define national cinemas, genres, and/or styles and movements, with special consideration to such geopolitical through-lines as German Expressionism, émigré filmmakers fleeing fascism, American Film Noir, pre-war French poetic realism, post-war French New Wave, auteurism, and American experimental. We will also look at paradigmatic directors, including D.W. Griffith, John Ford, Akira Kurosawa, Steven Soderbergh, and Michael Winterbottom.

Satisfies History of Film Requirement; Film Elective

Interdisciplinary

FM-307-1 Personal Cinema

Hiro Narita

Prerequisite: FM-224

Advanced film students will dive deep inside themselves in search of a story uniquely their own, using their filmmaking skills and creative style to confidently share who they are cinematically to a wide and diverse audience. A “wide” audience is used to denote when you share yourself creatively to an audience you are contributing to and illuminating the “history of now.” Resonance, articulation, sincerity, and clarity are key expectations for both project outcomes and the personal qualities required for success in the class. This course will mentor the film student on their personal filmmaking journey as they develop, shoot, and finish a final film. A completed, polished film is the film student’s key to furthering their education in graduate school and/or to approach the professional filmmaking arena.

Satisfies Personal Cinema Requirement

IN-105-1 Defining Art through Community

Amy Berk

Prerequisite: None

This course explores notions of “community practice.” Specifically, what is the unique way that art can contribute to social justice, sustainability, and equality? How do artists engage with “community” to create artwork? Who/what constitutes community and how can we (students/artists) access it and why? In our investigations of the history of arts-based community development and its definitions, myths, and perceptions, students will meet with a number of community organizations and look at the role(s) they play in different communities. Organizations include but are not limited to: Lyric, Education Outside, Tenderloin Neighborhood Development Corporation, SOMCAN, Larkin Street Youth, and the Mission Neighborhood Resource Center. Coursework will include readings on the impact of community-based work; a midterm research project/presentation; and a final collaborative proposal accompanied by a presentation of how students and artists can work within this context (to be put into practice during the spring course). We will examine the work of Harrell Fletcher, Jon Rubin, Julio César Morales, Bonnie Ora Sherk, Suzanne Lacy, and Judy Baca, among others.

Satisfies Studio Elective

IN-114-1 Collage

Mark Van Proyen

Prerequisite: None

By the time that Clement Greenberg proclaimed that “collage was a major turning point in the evolution of cubism and, therefore, a major turning point in the evolution of the art of the twentieth century” in 1959, collage had already established itself as a fundamental idiom of expression in contemporary art. This class will introduce students to why this has become the case, by providing a laboratory for beginning-level explorations focused on the strategies of juxtaposition and abruption of distinct graphic and pictorial fields. Students will be expected to complete an array of individual and group assignments focused on both formal and thematic subjects, and they will also be required to conduct some basic research into the history of collage.

Satisfies Drawing Elective; Painting Elective; Studio Elective

IN-390-1 Senior Review Seminar**Paul Klein****Prerequisite: Senior Standing**

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 its members, from all undergraduate majors and areas of study. Critical discourses during the seminar review foster intersdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is required in addition to meeting learning standards for successful completion of the BFA degree.

Satisfies Senior Review Requirement for BFA

IN-390-2 Senior Review Seminar**Brad Brown****Prerequisite: Senior Standing**

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 its members, from all undergraduate majors and areas of study. Critical discourses during the seminar review foster intersdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is required in addition to meeting learning standards for successful completion of the BFA degree.

Satisfies Senior Review Requirement for BFA

IN-391-1 Honors Interdisciplinary Studio**Prerequisite: Senior Standing**

The Honors Interdisciplinary Studio is intended to advance the student's development of independent research and projects through one-on-one discussions with a faculty advisor. Students must submit a completed Honors Interdisciplinary Studio contract (with faculty signature) and a portfolio of work and/or project proposal to be considered for this course. Only students accepted to the course will be eligible to register and receive an individual studio workspace. Students will meet with their faculty advisor at least three times during the term for continuing guidance and evaluation. At the end of the semester, each student will be required to present a completed body of work or project to a faculty review committee.

Students must register for 3 units. Satisfies Studio Elective for BFA

IN-392-1 Study Abroad**Jill M. Tolfa**

Students must receive approval from the Global Programs Office to apply for study abroad. Students may then apply on an individual basis directly to an affiliated study abroad program, and admission is granted on an individual basis (no exchange component is required). Students register for 15 "placeholder" units at SFAI for billing purposes. Cost of the host school tuition and student services fees are paid directly to SFAI. Students pay host program directly for any materials, studio, housing, or other fees. Students are responsible for any cost related to obtaining a passport and visa documents for international travel. Financial aid only may be used.

IN-393-1 AICAD Mobility**Jill M. Tolfa****Prerequisite: Junior Standing (60 units); HTCA-101, 6-units HUMN; 3.0 Minimum GPA; 24 Credits Completed at SFAI**

Eligible SFAI applicants must apply through the Global Programs Office. Participation in AICAD Mobility is based on the one-to-one exchange system. To participate in an academic semester at another AICAD school, there must be an incoming student from the host school accepted to study at SFAI for that same semester. Admitted students register for 15 "placeholder" units at SFAI for billing purposes. Tuition is paid directly to SFAI. Students pay the host school directly for any materials, studio, housing, or other fees. Students are responsible for any cost related to obtaining a passport and visa documents for international travel. Financial aid and SFAI institutional awards may be used.

Satisfies Off-Campus Study Requirement

IN-395-1 International Partner Exchange**Jill M. Tolfa**

Eligible SFAI applicants must apply through the Global Programs Office. Participation in an International Partner Exchange Program are based on a one-to-one exchange system. To participate in an academic semester at an international partner institution, there must be an incoming student from the host school accepted to study at SFAI for that same semester. Admitted students register for 15 "placeholder" units at SFAI for billing purposes. Tuition is paid directly to SFAI. Students pay the host school directly for any materials, studio, housing, or other fees. Students are responsible for any cost related to obtaining a passport and visa documents for international travel. Financial aid and SFAI institutional awards may be used.

IN-396-1 Internship*Jill Miller***Prerequisite: Junior Standing (60 units)**

This course enables students to gain field experience within an arts or cultural organization over the duration of a single semester, while engaging with a faculty advisor and peers in classroom discussions about their experience. Students are expected to complete their internship while enrolled in the internship class, and perform a minimum of 90 hours of work with the host organization (approximately 6 hours per week). Class discussions, readings, and site visits to Bay Area arts organizations are designed to familiarize students with the principles and functions of visual arts organizations, including organizational structure, nonprofit status, governance, cultural policy and support for the arts, current issues in the arts, and resources for visual artists.

Satisfies Off-Campus Study Requirement

IN-397-1 BFA Exhibition**Prerequisite: Senior Standing**

All graduating students must register for the spring BFA Exhibition and pay a BFA Exhibition fee of \$150. No credits are awarded, but participation is required for the degree. Through the BFA Exhibition, students will situate their artwork within a crossdisciplinary context and position their educational goals and capstone review experience into a public discourse. Please note that there are mandatory BFA 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 Exhibition.

Satisfies BFA Exhibition Requirement

IN-399-1 Independent Study**Prerequisite: Junior Standing; 3.5 GPA; Application Only**

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.

Satisfies Off-Campus Study Requirement

New Genres

NG-100-1 New Genres I

Mads Lynnerup

Prerequisite: None

This course is an introduction to the conceptual methods of new genres, which is not a medium or material-specific discipline, but rather an approach to visual and critical thinking and expression. New genres includes time-based media such as video, sound, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio course is the foundation that encourages experimentation and engagement of complex ideas through problem solving. The course is structured around assignments that provide frameworks for each student's content development, and also includes lectures and visiting artists.

Satisfies New Genres I Requirement

NG-100-2 New Genres I

TBA

Prerequisite: None

This course is an introduction to the conceptual methods of new genres, which is not a medium or material-specific discipline, but rather an approach to visual and critical thinking and expression. New genres includes time-based media such as video, sound, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio course is the foundation that encourages experimentation and engagement of complex ideas through problem solving. The course is structured around assignments that provide frameworks for each student's content development, and also includes lectures and visiting artists.

Satisfies New Genres I Requirement

NG-100-3 New Genres I

Whitney Lynn

Prerequisite: None

This course is an introduction to the conceptual methods of new genres, which is not a medium or material-specific discipline, but rather an approach to visual and critical thinking and expression. New genres includes time-based media such as video, sound, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio course is the foundation that encourages experimentation and engagement of complex ideas through problem solving. The course is structured around assignments that provide frameworks for each student's content development, and also includes lectures and visiting artists.

Satisfies New Genres I Requirement

NG-101-1 New Genres II

Keith Boadwee

Prerequisite: NG-100

This course is the continuation of ideas and foundations begun in *New Genres I*. *New Genres II* is primarily designed for new genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. Students will have the opportunity to develop their work free from assignments and with a conceptual approach to art-making. Inclusive of all mediums and forms, tools are applied to each individual's ideas and projects.

Satisfies New Genres II Requirement

NG-110-1 Beginning Video

Jill Miller

Prerequisite: None

This course is designed for students who wish to concentrate on and develop their work with video, be it single-channel, installation, documentary, experimental, or narrative. The course will address all aspects of production and postproduction (including the Final Cut Pro Studio Suite), with low and high levels of production, style, and approach considered. Drawing from a wide range of methods and styles—documentary, performance, dramatic narrative, and experimental filmmaking—the course will assess how chosen materials and modes of documentation affect the meaning and presentation of a work, and explore effective strategies for production and dissemination from technical, methodological, and philosophical perspectives. Students enrolled in this course are expected to work both independently and collaboratively, to define their own projects, and to realize goals that they have established. Additionally, this course will provide a space to stimulate dialogue through critiques, guests, and readings/lectures around the developments and shifts occurring in contemporary art.

Satisfies New Genres Elective; Off-Campus Study Requirement

NG-110-2 Beginning Video**Chris Sollars****Prerequisite: None**

This course is designed for students who wish to concentrate on and develop their work with video, be it single-channel, installation, documentary, experimental, or narrative. The course will address all aspects of production and postproduction (including the Final Cut Pro Studio Suite), with low and high levels of production, style, and approach considered. Drawing from a wide range of methods and styles—documentary, performance, dramatic narrative, and experimental filmmaking—the course will assess how chosen materials and modes of documentation affect the meaning and presentation of a work, and explore effective strategies for production and dissemination from technical, methodological, and philosophical perspectives. Students enrolled in this course are expected to work both independently and collaboratively, to define their own projects, and to realize goals that they have established. Additionally, this course will provide a space to stimulate dialogue through critiques, guests, and readings/lectures around the developments and shifts occurring in contemporary art.

Satisfies New Genres Elective; Off-Campus Study Requirement

NG-114-1 Beginning Performance, Sound, and Language**Jennifer Locke****Prerequisite: None**

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

Satisfies New Genres Elective

NG-204-1 Installation**Whitney Lynn****Prerequisite: NG-101**

This course explores the history of installation art and urban interventions, as well as performance and time-based installation work by contemporary artists. The course will also examine fundamental strategies and tactics for producing installation artwork, and the theoretical aspects of the subject matter. The active studio component to this course consists of students learning to adapt and explore personal-based work within their specialized art practice in order to implement a series of

in-class installation projects. Other components include documentation of artwork through video, photo, audio, and written formats, as well as proposal writing for installation projects.

Satisfies New Genres Installation Distribution Requirement; Urban Studies Elective

NG-206-1/PH-206-1 Photoworks: Conceptual Photography**Rebecca Goldfarb****Prerequisite: NG-101**

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.

Satisfies Photoworks Requirement; Photography Conceptual Elective

NG-208-1/DT-208-1 Conceptual Drawing**Keith Boadwee****Prerequisite: NG-101; DR-120**

Drawing in the context of contemporary practice has increasingly come to be viewed as a form in and of itself rather than as a "support" for other forms. This course will emphasize drawing as the most immediate way to illustrate one's ideas, as opposed to traditional drawing courses, which focus on technique. Class time will primarily be for drawing, but will also be used to examine drawing historically, particularly as it relates to the field of new genres. Students will be given the time and the means to incorporate drawing into their own practices and to produce a significant body of work. Works will be critiqued from a formal as well as a conceptual perspective, but issues related to content will take precedence over technical instruction or ability.

Satisfies New Genres Elective; Drawing Elective

NG-220F-1 From the Bay to the World: Recent Experiments in Radical Art-Making**Rigo 23****Prerequisite: NG-100**

The class will look at work by Bay Area-based artists (some former faculty or students of SFAI) that challenged existing notions about the place and role of contemporary art in society

at the time it was being made. Some of the artists and collectives whose work will be considered and debated include: Emory Douglas, Annie Sprinkle, Guillermo Gómez-Peña, Survival Research Laboratories, Billboard Liberation Front, PLACA and CAMP, Laura Poitras, Luggage Store Gallery, and Futurefarmers. Parallel to considering their practices, the class will meet some of the artists/organizers in person and get a chance to engage in direct dialogue. Students will do presentations about—or art pieces in the spirit of—the artists/experiments considered and the class will collectively discuss and evaluate these presentations/works.

Satisfies New Genres Elective

**NG-240B-1 History of New Genres:
The Global Conceptual “Work”**

Sharon Grace

Prerequisite: HTCA-101

In this international survey course, we will examine and contextualize the activity of exemplary artists for whom the idea or concept of “the work” became paramount. Between the 1940s and 1980s, artists working in new genres reconceptualized the art object, giving it a new, evanescent form—a form that emerged from a complex encounter between a poetics of gesture and a perception of the art object as residual evidence of the event or process that gave it life. Because of the distinctive modes and approaches they introduced, new genres artworks and methods would become foundational for many contemporary forms of art praxis. Through lectures, slides, video, film, and presentations by visiting artists, writers, and critics, this course will investigate the history of new genres from its inception to its present-day reception and legacy. Proceeding from Marcel Duchamp and Yves Klein, we will trace a network of correspondences between artists of the Americas, Europe, and Asia that embraces the Gutai group in Asia, the global Fluxus, Happenings in the United States, and numerous other movements. We will trace the evolution and influences of these artists and art movements across the twentieth century, tracking the emergence of forms of art based on elements of time and process, including action, language, performance, systems, light and space, installation and video. In the light of this history, we will assess the resilience of performance art, installation, video, and social-relational art, and consider how these forms continue to affect not only the gallery and its contexts, but also a broad range of social and political movements.

Satisfies History of New Genres Requirement; Video Distribution Requirement

NG-307A-1 Advanced Projects: Street

Chris Sollars

Prerequisite: NG-101

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

Satisfies New Genres Elective; Off-Campus Study Requirement

NG-380-1 Undergraduate Tutorial

Tim Sullivan

Prerequisite: Junior Standing (60 units)

Tutorial courses 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 a minimum of three times per semester.

Satisfies New Genres Elective

Painting

PA-110-1 Materials and Methods

Frances McCormack

Prerequisite: None

This is a structured course with exercises designed to optimize student's use and understanding of a range of painting mediums. Students can expect a comprehensive foundation in the use of oil, acrylic, and watercolor, and their mediums, supports, and techniques. Assignments are spaced over the course of the semester and are medium-specific, but open to a wide range of imagery and approaches. Integrated throughout the assignments will be a focus on color, both theoretical and historical. A few presentations of individual artworks and their historical influence in relation to the use of color are included. After completion of the assignment in each medium, students are free to experiment with new imagery or the further manipulation of materials in that medium. In the final weeks, students will be asked to take an idea from the imagery of one of the main three assignments and produce a modest work in a nonpainting medium: sculpture, digital, photography, drawing, performance, or installation. Approaches to painting span a vast range of possibilities; this foundation will allow students to intelligently and successfully refine, experiment, and expand their future practices.

Satisfies Painting Elective

PA-120-1 Painting I

Dewey Crumpler

Prerequisite: None

This course combines beginning and intermediate instruction in painting. Students will become familiar with the foundational tools and techniques of painting, and gain an expanded understanding of the painting process through demonstrations, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including composition, materiality, and color. Students will demonstrate an appreciation for how the crystallization of experience, medium, and information can construct a bridge between private experiences and shared public awareness, and learn how to begin, sustain, and complete a work of art. The specific focus of the course will depend on the instructor and will vary from semester to semester.

Satisfies Painting I Requirement

PA-120-2 Painting I

Matt Borruso

Prerequisite: None

This course combines beginning and intermediate instruction in painting. Students will become familiar with the foundational tools and techniques of painting, and gain an expanded understanding of the painting process through demonstra-

tions, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including composition, materiality, and color. Students will demonstrate an appreciation for how the crystallization of experience, medium, and information can construct a bridge between private experiences and shared public awareness, and learn how to begin, sustain, and complete a work of art. The specific focus of the course will depend on the instructor and will vary from semester to semester.

Satisfies Painting I Requirement

PA-120-3 Painting I

Terry Powers

Prerequisite: None

This course combines beginning and intermediate instruction in painting. Students will become familiar with the foundational tools and techniques of painting, and gain an expanded understanding of the painting process through demonstrations, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including composition, materiality, and color. Students will demonstrate an appreciation for how the crystallization of experience, medium, and information can construct a bridge between private experiences and shared public awareness, and learn how to begin, sustain, and complete a work of art. The specific focus of the course will depend on the instructor and will vary from semester to semester.

Satisfies Painting I Requirement

PA-120-4 Painting I

Brad Brown

Prerequisite: None

This course combines beginning and intermediate instruction in painting. Students will become familiar with the foundational tools and techniques of painting, and gain an expanded understanding of the painting process through demonstrations, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including composition, materiality, and color. Students will demonstrate an appreciation for how the crystallization of experience, medium, and information can construct a bridge between private experiences and shared public awareness, and learn how to begin, sustain, and complete a work of art. The specific focus of the course will depend on the instructor and will vary from semester to semester.

Satisfies Painting I Requirement

PA-200-1 Painting II + III**Pegan Brooke****Prerequisite: PA-120**

This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work, and will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The instructor will determine the specific content and focus of the course.

*Satisfies Painting Elective***PA-200-2 Painting II + III****Luke Butler****Prerequisite: PA-120**

This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work, and will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The instructor will determine the specific content and focus of the course.

*Satisfies Painting Elective***PA-200-3 Painting II + III****Bruce McGaw****Prerequisite: PA-120**

This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work, and will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The instructor will determine the specific content and focus of the course.

*Satisfies Painting Elective***PA-200-4 Painting II + III****Jeremy Morgan****Prerequisite: PA-120**

This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work, and will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The instructor will determine the specific content and focus of the course.

Satisfies Painting Elective

PA-211-1 Night Painting**Fred Martin****Prerequisite: PA-120**

For over five decades, the nighttime painting class has been a staple of SFAI's painting curriculum. This is because the night offers a rich set of metaphors for the undistracted solitude of the painting process as well as a momentary respite from the demands of the daytime regime, allowing students to discover the unseen things that hide in the shadows of the natural ones. Ideally, the night is a time for getting things done, so this advanced class demands that students work hard on developing an extensive body of work focused on what interests them the most. A minimum of 15 works of art—paintings, suites of drawings, studio journals—will be required to pass the course. During the last class meeting of every month, there will be a critique that examines the production of the previous four weeks.

Satisfies Painting Elective

PA-220E-1 Appropriation: Remake/Remodel**Terry Powers****Prerequisite: PA-120**

What's at stake when we abandon the possibility of originality? This studio/critique course will begin with students selecting an "original" source and presenting their references and articulating their methodology. Students will then recreate an existing work, which will be discussed in class. In the class investigation of the work, emphasis will be placed on encouraging an atmosphere of open discourse and amicability. The instructor will provide necessary texts and other resources regarding translation, recreations, retellings, and cover versions intended to challenge our preconceptions of what a painting should be or do. What do we lose (or gain) when we choose to revise or reinterpret an existing piece of artwork?

Satisfies Painting Elective

PA-220F-1 Knowing the Subject: Beyond Replication**Zina Al-Shukri****Prerequisite: PA-200**

This course combines figure painting with an in-depth study of the subject based on further investigations of psychological, sociocultural, and physical implications. Content thrives at the nexus of instability, knowledge, awareness, and questioning—all aspects of contemporary being that can be detected in a person's face, body, and immediate surroundings. Closely observing the space that a subject inhabits can be a valuable sociocultural indicator. Space, dialogue, aura, and landscape are all shared tools for actualizing (unrealized) collaborations with the subject. Inevitably, artists will also imbue their subjects with their own personal narratives, generating yet another layer of content and interiority. Primarily working from live models (though oc-

asionally engaging sets or photographs), students will develop technical and expressive skills, along with refining their intuition and "reading" (or "feeling") capabilities toward the subject, to explore certain aspects of the human condition. Students will be exposed to a variety of historical and contemporary work in figuration and portraiture through slides, visiting artists' lectures, outings, and readings. Group critiques and discussions will nurture growth and critical thinking vital to the artistic process.

Satisfies Painting Elective

PA-220J-1 The Painting as Site**Allison Miller*****Prerequisite: PA-120**

The focus of this process-driven course is the idea that all paintings are fundamentally sites of activity. Every mark made on a painting's surface is an index of the thoughts, decisions, and moves which, combined with the physical reality of the materials themselves, build the site that is the painting. Through experiments with different ways of making paintings, a high level of production and frequent group critiques, we will investigate and discuss what it means to make and think about paintings from this perspective, regardless of relative levels of abstraction or representation.

**Allison Miller is the 2014 Richard Diebenkorn Teaching Fellow*
Satisfies Painting Elective

PA-220K-1 Stream of Consciousness: Painting the Interior Monologue**Zina Al-Shukri****Prerequisite: PA-120**

This topical course can open the door to a personal awareness of one's own mental processes. From a psychological perspective, "stream of consciousness" metaphorically describes the continuous and contiguous flow of sensations, impressions, images, memories, and thoughts experienced by each person, generally associated with each individual's subjectivity or sense of self. There is also a narrative or literary mode in which the writer/artist gives the written, or in this case, the painted equivalent of their thought processes. In this course, we will be looking at the written work of Marcel Proust, Virginia Woolf, James Joyce, Salman Rushdie, Toni Morrison, and Dave Eggers, along with the film *Adaptation* in order to fully understand what it means to work with an interior monologue. Personal writing assignments in direct correlation to one's paintings will be a necessary device used to inform the artist's body of work. In summary, this course will require light reading, moderate writing, and a lot of painting.

Satisfies Painting Elective

PA-220L-1 Material Togetherness: Mix It Up**Taravat Talepasand****Prerequisite: PA-120**

This course focuses on the exploration of combining a variety of media with the expectation of discovering a new, personal remixed approach to creating images. Students are initially taught the specific properties and use of watercolor, gouache, and acrylic, and will then explore combinations of these media with pastel, colored pencil, inks, collage materials, charcoal, and found objects. There will be discussion and experimentation with various techniques, materials, and finishes. Students will work in class from elaborate set-ups, photo references, and the model, and will develop work through weekly assignments using the techniques and media combinations explored in class.

*Satisfies Painting Elective***PA-220M-1 Serial Autobiography****Caitlin Mitchell-Dayton****Prerequisite: PA-200**

The contemporary historical narrative being generated here and now is as legitimate, and engaging, though necessarily more difficult to disentangle and exteriorize, as any other. Personal experience necessarily embodies the specifics of a particular cultural context, and locating oneself in a cultural narrative can be an effective strategy for generating content. The process of trying to view oneself with some degree of objectivity need not be humorless. One of the current hotbeds for this area of content is "independent" comics, which often juxtapose deliberately harsh and realistic details, drawn fairly directly from the author's past and experienced with intense levels of interiority, with a position of ironic distance generated by the "informed" viewpoint of the later self—an extremely well-established structure in literature. Painters exchange the advantage of the cartoonist's infinitely multiple sequences for the visual complexity and richness of single images worked over time, but the issue of point of view/degree of emotional distance toward personal content can be central to both. Another possible point of entry could be an examination of the complex interaction of strategies of presentation: for example, fashion and language specific to either an individual's own cultural background or their "constructed" identity. The curriculum will be built around the use of autobiographical reference material, structured in the form of a "sequential" self-portrait, though the sequence need not and indeed should not be a traditional timeline.

*Satisfies Painting Elective***PA-380-1 Undergraduate Tutorial****Dewey Crumpler****Prerequisite: Junior Standing (60 units)**

Tutorial courses 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 a minimum of three times per semester.

*Satisfies Painting Elective***PA-380-2 Undergraduate Tutorial****Frances McCormack****Prerequisite: Junior Standing (60 units)**

Tutorial courses 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 a minimum of three times per semester.

*Satisfies Painting Elective***PA-380-3 Undergraduate Tutorial****Brett Reichman****Prerequisite: Junior Standing (60 units)**

Tutorial courses 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 a minimum of three times per semester.

*Satisfies Painting Elective***PH-101-1 Introduction to Photography and the Darkroom****Alice Shaw****Prerequisite: None**

This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making.

Satisfies Introduction to Photography and the Darkroom Requirement

Photography

PH-101-2 Introduction to Photography and the Darkroom

Joshua Smith

Prerequisite: None

This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making.

Satisfies Introduction to Photography and the Darkroom Requirement

PH-101-3 Introduction to Photography and the Darkroom

Samantha Contis

Prerequisite: None

This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making.

Satisfies Introduction to Photography and the Darkroom Requirement

PH-101-4 Introduction to Photography and the Darkroom

Elisabeth Bernstein

Prerequisite: None

This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making.

Satisfies Introduction to Photography and the Darkroom Requirement

PH-110-1 Contemporary Tools and Practices

Lindsey White

Prerequisite: PH-101

This course is an investigation of the inherent characteristics of the photograph, introducing students to a broad range of contemporary practices, manners, and approaches to the medium.

The class will provide a space to stimulate dialogue through assignments, critiques, guest visitors, lectures, and readings about and surrounding developments in photography. Drawing from a wide range of styles and methods—documentary, conceptual, performance/staged tableaux, deadpan, and experimental photography—this course will assess how materiality effects meaning. We will also explore effective strategies for production and dissemination from a technical, methodological, and philosophical perspective. Students enrolled in the course are expected to work both independently and collaboratively on assignments to define their own projects and to realize goals they have established for themselves. We will look into artistic motivation and the manifestation of conceptual ideas by researching the importance of the photographic image. This class is designed for students who wish to expand their ability to problem solve in the studio and in the classroom, pushing their visual curiosities into extraordinary dimensions.

Satisfies Tools of the Medium Requirement

PH-120-1 Introduction to Photography as the Digital Medium

Ivan Iannoli

Prerequisite: PH-101

This course fully covers the workflow of digital photography: film and digital camera usage, placement into the computer, adjusting and finalizing the desired digital positive, and distribution of the finished image via print or electronic media. Students will practice the primary tools of Photoshop, scanning, color management and theory, proofing, and printing. The use of a digital camera, image management, and the development of a personal aesthetic will be emphasized. Areas of exploration include Photoshop, Adobe Bridge, RAW Developer, exposure, curves, and the relationship of digital photography to analogue photography.

Satisfies Digital Photography I Requirement

PH-120-2 Introduction to Photography as the Digital Medium

Thom Sempere

Prerequisite: PH-101

This course fully covers the workflow of digital photography: film and digital camera usage, placement into the computer, adjusting and finalizing the desired digital positive, and distribution of the finished image via print or electronic media. Students will practice the primary tools of Photoshop, scanning, color management and theory, proofing, and printing. The use of a digital camera, image management, and the development of a personal aesthetic will be emphasized. Areas of exploration include Photoshop, Adobe Bridge, RAW Developer, exposure, curves, and the relationship of digital photography to analogue photography.

Satisfies Digital Photography I Requirement

PH-120-3 Introduction to Photography as the Digital Medium

Joshua Smith

Prerequisite: PH-101

This course fully covers the workflow of digital photography: film and digital camera usage, placement into the computer, adjusting and finalizing the desired digital positive, and distribution of the finished image via print or electronic media. Students will practice the primary tools of Photoshop, scanning, color management and theory, proofing, and printing. The use of a digital camera, image management, and the development of a personal aesthetic will be emphasized. Areas of exploration include Photoshop, Adobe Bridge, RAW Developer, exposure, curves, and the relationship of digital photography to analogue photography. *Satisfies Digital Photography I Requirement*

PH-206-1/NG-206-1 Photoworks: Conceptual Photography

Rebecca Goldfarb

Prerequisite: NG-101

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.

Satisfies Photoworks Requirement; Photography Conceptual Elective

PH-217-1 Photography: Technology Timeline

Meghann Riepenhoff

Prerequisite: PH-110; PH-120

Photography is the artistic medium most tied to and affected by technological developments. From wet plates to Photoshop, the medium has transformed itself as a science and an art. This course will survey paramount techniques in photography through hands-on demos, studio time, and relevant assignments. We will view these techniques in the context of their history, pioneers, and contemporary uses. Students will be exposed to pinhole, alternative processes (including cyanotype, toning cyanotype, Van Dyke, platinum/palladium prints), digital negative, and printing

in the color darkroom. After an introductory investigation into these techniques, students will produce a project of their design utilizing one or more of the course skills.

Satisfies Photography Elective

PH-220B-1 Documentary Photography: Art and Activism

Darcy Padilla

Prerequisite: PH-101

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

Satisfies Photography Elective; Critical Studies Elective

PH-220D-1 Let's Get Practical: Production, Process, and Presentation

Sean McFarland

Prerequisite: PH-101; PH-120

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

Satisfies Photography Conceptual Elective or Photography Technical Elective

PH-220I-1/DT-220I-1 Photography after Software

Nick Lally

Prerequisite: Any 100-level DT or PH-120 or NG-100

Digital and networking technologies have had profound effects on the ways we produce, distribute, and consume photographic images. Online platforms like Instagram, Pinterest, Tumblr, and Flickr; software packages and techniques like Photoshop, high-dynamic-range imaging and processing; and the ubiquity of phone, webcam, wearable, and surveillance cameras have all expanded the field of photography. This course will explore practices, theories, and histories of photography in the digital age. Through short readings, discussions, and presentations, students will explore these discourses. Students will proceed to produce their own photography projects that engage digital and networking technologies.

Satisfies Digital Photography II and Design and Technology Media Techniques Distribution Requirement

PH-221-1 Advanced Techniques for Digital Image-Making

Liz Steketee

Prerequisite: PH-120

This course introduces students to a more advanced level of the conceptual and technical aspects of digital photography. It is designed for students who already have a basic understanding of digital photographic processes. The course will explore the communicative possibilities of digital prints and web/multimedia/video applications of the still image. The course will also include discussions of the professional possibilities available to photographers after graduation and instruction on how to produce digital portfolio materials.

Satisfies Digital Photography II Requirement

PH-240-1 History of Photography: 1830–present

Sarah Miller

Prerequisite: HTCA-101

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: (1) the study of key images and photographers, major movements, and distinctive cultural iterations; and (2) 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.

Satisfies History of Photography I Requirement

PH-250-1 Visual Translations

J. John Priola

Prerequisite: PH-110; PH-120

This course is an examination of still life through methodology, theory, and practice. The study of historical and contemporary effects used in this genre will inform artistic practice in fabricating still life in the true sense of the term. Students will look at works by Jean-Baptiste-Siméon Chardin, Marcel Proust, Laura Letinsky, Olivia Parker, Thomas Demand, and Gregory Crewdson. The class will discuss falsification/sincerity, fiction, metafiction, truth and transformation, and the relationship between 2D and 3D forms. The class will examine the 2D result from a photographic perspective, and discuss what the photographic medium is doing and why. Students will develop technical skills through fundamental exercises in lighting and set-up, but self-generated projects addressed in critique will be the focus. The goal is to connect personal meaning with conceptual understandings to produce work with a particular intention. Requirements for this course include strong technical skills in at least one medium. Camera/darkroom or digital photo experience is highly recommended, but students with painting, printmaking, or other expertise are also encouraged.

Satisfies Photography Conceptual Elective or Photography Technical Elective

PH-307-1 Advanced Realities: Perception and Shutter Speed

Johnna Arnold

Prerequisite: Any 200-level PH

This class will focus on the camera's ability, through shutter speed, to alter our perception of time and experience. The techniques learned will include advanced group experiments, including: the lighting studio, long-exposure night photography, light writing, multiple exposures (digital and film), creative use of hand-held flash units, and freezing action through fast shutter speeds or strobes. Emphasis will be placed on imagining (pre-visualizing) images, as well as creating and learning from the results, while utilizing props, friends, the landscape, and

light. In-class experiments will utilize the digital camera's ability to provide immediate feedback to help create a desired image. After experimenting with these processes, students will create a conceptually sophisticated final project utilizing a combination of techniques. A thorough understanding of photographic exposure is a prerequisite.

Satisfies Photography Conceptual Elective or Photography Technical Elective

PH-308-1/DT-308-1 Photographs Not Taken

Rebecca Goldfarb

Prerequisite: Any 200-level PH or DT

Photographs Not Taken will meet at the intersection of language, sound, memory, technology, and photography. Borrowing the title from Will Steacy's book of the same name—a collection of essays by photographers about instances that were only captured in the mind—this course will begin with the notion of “implied photography” and move outward. Taking the form of an investigative journey, the seen and unseen will be combined with documentation that is auditory, visual, and written. Students will explore current and emerging technologies to navigate the “constructed” image in relation to the “captured” image in an age where cameras and lenses are among many choices for the production of a photograph. Topics and questions for discussion will include: How does the artist's studio function as a context for making parallel technological space (screen space, scanners, smart devices) in terms of the will to virtuality? How do we approach photographs that lack an easily identifiable subject, representational form, or any visible relationship to “photographic” imagery? What are the social and historical implications of the photographic medium in a post-lens world? The studio component will include photo-hybridizations with other mediums, the use of scanners, web-appropriated imagery, sound equipment, and more. Installation and sculptural pieces may develop from a play of translations—a journeying towards the creation of pieces that contain sound/object hybridizations involving photography. The course may investigate the work of: Walead Beshty, Travess Smalley, Trisha Baga, Paul Chan, Christian Marclay, Erik Kessels, Bruce Nauman, Cindy Sherman, Lorna Simpson, Eric William Carroll, William Kentridge, Lucia Koch, The Kitchen Sisters, William Leavitt, Paul Kos, Thomas Demand, David Ireland, Ira Glass, Rebecca Horn, Vito Acconci, Joe Frank, Bill Fontana, The Moth, Radiolab, Sophie Calle, John Cage, and Marco Breuer.

Satisfies Photography Conceptual Elective and Design and Technology Elective

PH-311-1 Digital Printing for the Handmade Book

Liz Steketee/Andrew Rottner

Prerequisite: PH-110; PH-221

The medium of photography has arguably used the format of the book since its inception. In this course, students will combine traditional bookbinding principles with present-day digital printing skills in a fine art context to produce photography-based books. By incorporating text and image in the form of a limited-edition book, students can expect to optimize the intention and meaning of their artwork. Students will be required to produce a book of their work containing a minimum of 20 images, with accompanying forward and acknowledgements. Since this is an upper-division course, students should have a very complete body of work or project and be prepared to re-edit the work with an eye toward narrative, sequencing, cinematic flow, working in spreads, and sensible composition. Topics covered will include ICC profiling, monitor calibration, and printer/paper/inkset in a color-managed workflow, along with scanning, printing, proper selection of paper as it relates to book construction, basic “bench” skills in bookmaking, and bookmaking materials awareness, particularly adhesives. Macintosh computer knowledge and familiarity is recommended. Adobe Photoshop skills will be taught as they relate to photography, book page, and text layout, and fine art printing skills in both black-and-white and color printing. Professionals from the field of both fine art bookmaking and photography will be brought in during the semester for discussion and to critique student work. Field trips to Bay Area businesses working at a high level on digital printing and book arts will also be incorporated as time allows.

Satisfies Photography Conceptual Elective or Photography Technical Elective

PH-316-1 Creative Non-Fiction Photography**Lindsey White****Prerequisite: PH-110; PH-240**

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 studio visits we will observe what "non-fiction" 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. We will look at artists, writers, and editors such as Larry Sultan and Mike Mandel, Paul Graham, Gillian Wearing, Alec Soth, Collier Schorr, Hans-Peter Feldmann, Sharon Lockhart, Joachim Schmid, Hank Willis Thomas, Anonymous, Taryn Simon, Marianne Wex, Daido Moriyama, Charlotte Cotton, Phillip Geffer, Catherine Zuromskis, Geoff Dyer, Kathy Ryan, and many more.

Satisfies Photography Conceptual Elective; Critical Studies Elective; Urban Studies Elective

PH-380-1 Undergraduate Tutorial**TBA****Prerequisite: Junior Standing (60 units)**

Tutorial courses 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 a minimum of three times per semester.

Satisfies Photography Elective

PH-381-1 Special Projects**TBA****Prerequisite: PH-110; PH-240**

Each student, in concert with the instructor, will design and implement a research project that is conceptually and perceptually relevant to their own process of art-making. In addition to a bi-weekly presentation of work from their own processes, students will be required to give a coherent and finalized presentation of their research findings in a form that is appropriate to the nature of the research (for example, PowerPoint, DVD, research paper, etc.).

Satisfies Photography Conceptual Elective or Photography Technical Elective

Printmaking

PR-104-1 Lithography I**Gregory Piatt****Prerequisite: None**

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

Satisfies Beginning Printmaking Requirement

PR-106-1 Artists' Books: Structure and Ideas**Macy Chadwick****Prerequisite: None**

This course looks at the book as a creative medium that has the potential for expression beyond the typical notion of a book. Sequence, flow, word, image, and structure are special characteristics of an artist's book that open new insights into one's creative interests. Students will create artist's books building on these characteristics and the potential for storytelling, performance, and unique methods of display. Whatever a student's discipline, reconceiving ideas in book form will expand and enrich the student's understanding of those ideas. The class will include field trips, demonstrations, visits by guest artists, and examples of the wide range of artists' books.

Satisfies Printmaking Elective

PR-107-1 Relief Printing I**Art Hazelwood****Prerequisite: None**

Through lectures, demonstrations, and hands-on work in the studio, students will be taught the processes and techniques for printing images from linoleum and wood. Students will be expected to work on three relief print projects: single block, multiple block, and reduction. Combined image-making with other media, hand printing to press printing, and oil versus water-based inks will be covered. Students will be encouraged to explore their own imagery in this versatile and expressive contemporary medium. The course will include both individual and group critiques.

Satisfies Beginning Printmaking Requirement

PR-111-1 Screenprinting I**Amy Todd****Prerequisite: None**

This beginning/intermediate screenprint (serigraphy) course covers the methods and techniques for the creation of screenprints as well as the conceptual implications, applications, and relevancy of this form. Topics to be covered include various stencil-making techniques (handmade/drawn; photographic/computer-generated), color-separation creation, photo-emulsion coating, exposure, registration, and printing. Students will produce multicolored prints on paper, as well as investigate other substrates, and will be encouraged to experiment with the formal and conceptual nature of the screenprint with projects that consider the nature of multiples. Demonstrations, discussions, a field trip, and critique will be vital elements of this course. Some familiarity with Adobe, Photoshop, and Illustrator is valuable, but not required.

Satisfies Beginning Printmaking Requirement

PR-118-1 Art of the Street**TBA****Prerequisite: None**

This class will explore the role that the poster has played in building community, stimulating political action, and impacting social and cultural consciousness throughout the twentieth and into the twenty-first century. As ways of engaging and understanding the historical significance of these prior works, class participants will design and produce their own posters, learning and using various processes of making, and distributing their own proposed poster campaigns.

Satisfies Printmaking Elective

PR-201-1 Screenprinting II**Amy Todd****Prerequisite: PR-111**

This advanced screenprint (serigraphy) course builds on technical experience with the methods and techniques for the creation of screenprints, with extra emphasis on advanced conceptual implications, applications (including extension into other disciplines), and relevancy of this form. The four-color separation process will be introduced as an advanced method. In addition to producing multicolor prints on paper, students will be encouraged to experiment with other substrates, formats, and display methods.

Satisfies Intermediate Printmaking Requirement

PR-202-1 Etching II**Tim Berry****Prerequisite: PR-102**

This class explores the medium of intaglio, both in technical and conceptual terms. Process investigations include the creation of multiple plate/color prints as well as many of the ancillary approaches available to the traditional intaglio processes: hard ground, soft ground, dry point, and aquatint. An emphasis will be placed on the collaboration between process and idea, an underlying concept in all contemporary print work. The installation/presentation of the print will also be seriously investigated. All work will be project-based with a direct reference to both of the previously stated areas of understanding. Work will be discussed in both individual and group critiques.

Satisfies Intermediate Printmaking Requirement

PR-205-1 Conceptual Cartography in Print**TBA****Prerequisite: DR-120 or PA-120 or DT-113 or PR-108**

Mapping one's surroundings is a primary way in which humans understand the world. By breaking down and organizing information, we can both expand upon and structure our realities. In this course, students will mine the human impulse to translate experience through mapping—whether it is through the paths we travel, the food we eat, the memories we keep, or the location-specific stories we tell. This advanced interdisciplinary class will explore the act of visualizing information through an in-depth study of an array of mapping techniques and presentation methods, all from a basis of conceptual thinking. The course will investigate a number of conceptual art practices that embody the concept of mapping, from historic projects by the Situationists to current trends and online networks, and will include studying the work of artists such as Guillermo Kuitca, Simon Evans, Alighiero Boetti, and Jennifer and Kevin McCoy. Guests will include international and local artists.

Satisfies Printmaking Elective; Urban Studies Elective

Sculpture/Ceramics

PR-215-1 Letterpress For Artists

Lindsey Wolkin

Prerequisite: PR-204 or PR-107 or PR-208 or PR-111

Invented over five centuries ago, letterpress began as a method of printing text with movable type; now, with the modern-day emphasis on graphic design and digitally created plates, letterpress has become a versatile medium offering a wide-range of possibilities for pairing content with image. This course introduces students to printing on a Vandercook Letterpress with photopolymer plates. Students will learn every aspect of the letterpress printmaking process from digital design and platemaking to printing and production, with a creative approach to generating content. Exploring both the formal and conceptual implications of placing text with imagery, students will be exposed to a broad range of letterpress techniques and possibilities. How does the written word enhance an image? How does an image impress upon a text? Projects include designing and writing a custom edition of broadsides or posters, producing promotional material, and creating a small edition of chapbooks or zines. Students are welcome and encouraged to integrate letterpress with other visual mediums.

Satisfies Printmaking Elective

PR-310-1 Advanced Projects

Tim Berry

Prerequisite: Intermediate Printmaking

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

Satisfies Advanced Printmaking Requirement

CE-100-1 Ceramics I: Fabrication

John de Fazio

Prerequisite: None

Ceramics I: Fabrication is an introduction to the processes, techniques, and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay, building medium-sized, larger-scale, and multi-piece projects that investigate issues of space, design, materiality, process, and function. The course will also cover the use of raw materials, multiple clay bodies, and introductory low-fire surface treatments. This course will serve as the foundation for further study in clay and ceramics, and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates.

Satisfies Beginning Sculpture Requirement

CE-100-2 Ceramics I: Fabrication

Ian McDonald

Prerequisite: None

Ceramics I: Fabrication is an introduction to the processes, techniques, and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay, building medium-sized, larger-scale, and multi-piece projects that investigate issues of space, design, materiality, process, and function. The course will also cover the use of raw materials, multiple clay bodies, and introductory low-fire surface treatments. This course will serve as the foundation for further study in clay and ceramics, and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates.

Satisfies Beginning Sculpture Requirement

CE-302-1 Advanced Projects: Ceramics

Ian McDonald

Prerequisite: CE-100

This studio-based ceramics course is for intermediate and advanced students to research and work on individual projects of their own conceptualization and design. The course focuses on engagement with issues in current contemporary ceramic methodologies, design, and conceptual material strategies for more complex projects and ceramic-based installations. Each student will be required to form a written and or image-based proposal for projects to be completed throughout the semester. The course is open to all appropriate traditional and nontraditional ceramic materials, as well as various other materials as seen in relation to the ceramic process. Students will also further their training in glazing, kiln firing, and studio maintenance.

Satisfies Sculpture Elective

SC-100-1 3D Strategies I: Beginning Sculpture**Richard Berger****Prerequisite: None**

3D Strategies: Beginning Sculpture focuses on basic concepts and methods of fabrication and assemblage and their application to sculptural ideas and structural thinking. Students will design and build structures using a variety of materials including wood, steel, and mixed media. This course covers techniques of construction and use of basic power and hand tools in the wood and metal/welding shops. Students will be encouraged to work large-scale and investigate combinations of methods and materials that are appropriate to forms that can have both interior and exterior possibilities and that can occupy volume without great mass. The intention of experiencing these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of ideas. This course is part of the foundation for further courses and explorations in sculpture, installation, and mixed-media work. Information about contemporary sculpture in the form of slides and video will also be presented.

Satisfies Beginning Sculpture Requirement

SC-100-2 3D Strategies I: Beginning Sculpture**TBA****Prerequisite: None**

3D Strategies: Beginning Sculpture focuses on basic concepts and methods of fabrication and assemblage and their application to sculptural ideas and structural thinking. Students will design and build structures using a variety of materials including wood, steel, and mixed media. This course covers techniques of construction and use of basic power and hand tools in the wood and metal/welding shops. Students will be encouraged to work large-scale and investigate combinations of methods and materials that are appropriate to forms that can have both interior and exterior possibilities and that can occupy volume without great mass. The intention of experiencing these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of ideas. This course is part of the foundation for further courses and explorations in sculpture, installation, and mixed-media work. Information about contemporary sculpture in the form of slides and video will also be presented.

Satisfies Beginning Sculpture Requirement

SC-190-1 Seminar: Ecology of Materials and Processes**John Roloff****Prerequisite: Any 100-level SC, CE, DT, US, or NG**

The mediums of art and life, whether film, installation, objects, food, clothing, or shelter, engage at some level with a materiality born of nature—a nature that is arguably becoming post-nature in the twenty-first century. This course will look at the origin, production, and distribution of industrial and cultural materials and processes from a systemic and ecological perspective, considering the implications of these relationships to contemporary art practice. In order to create informed perspectives for artistic production, we will examine such questions as: Where do materials come from? What are the who, how, and why of their production? What are their ecological, economic, global, and regional connotations? Students will study, research, discuss, and develop projects in a range of media engaging these questions. In this context the strategies and practices of artists such as Simon Starling, Dan Peterman, and Mierle Ukeles will be examined. This course is part of the Environments and Systems emphasis in the Sculpture/Ceramics program and an ideal precursor to *Site/Context: TransNature* (SC-301).

Satisfies Sculpture Elective

SC-206-1 Nomadic Structures**Kate Ruddle****Prerequisite: SC-100**

Using primarily fabric-based strategies, this course focuses on the idea of the nomadic and forms of mobility as sculptural practice. Extrapolating from such forms as tents, backpacks, clothing, sails, and natural habitats, issues such as sustainability, adaptable shelter, trans-species, mapping, urban/natural survival, and site logistics will be explored. Students will learn basic 2D to 3D pattern development, flexible material options, armature design, sewing, and a range of mechanical and glue-based fastening systems. The work of such artists as Lucy Orta, Luciano Fabro, Los Carpinteros, Daniel Buren, Franz Erhard Walther, Janine Antoni, Andrea Zittel, Vito Acconci, Atelier van Lieshout, Thomas Hirshhorn, and Beverly Semmes will be examined in this context. This course is part of the 3D Materials/Practice and Kinetics emphases in the Sculpture/Ceramics program.

Satisfies Intermediate Sculpture Requirement; Urban Studies Elective

SC-208-1 Art Like Architecture

John Roloff

Prerequisite: Any 100-level SC or CE

In this course, students will examine architectural thought and process for application to the production of art. Students will explore strategies for integration of architectural design, concepts, and procedures into their work using models, prototypes, fragments, personal forms, modular elements, basic structures and collaboration. A range of traditional, vernacular, alternative, and technological materials and approaches such as: reeds huts, adobe, rammed earth, bamboo, recycled, reclaimed, and “smart” or high-tech materials, will be considered to answer such issues as: space, scale, mobility, habitat, installation, relational aesthetics, and site. The course will also look at the potential of art/architectural strategies to engage social, economic, ecological, psychological, and global issues. The work of such artists as: Habitat for Humanity, Rick Lowe, Los Carpenteros, Lucy Orta, Allan and Ellen Wexler, Siah Armajani, Andrea Zittel, Vito Acconci, Atelier van Lieshout, Thomas Hirschhorn, Hélio Oiticica, and Rirkrit Tiravanija, will be examined in the context of this exploration. *Expanded Drawing/CAD* (SC/DT-233), is an ideal companion, precursor, or follow-up to this class.

Satisfies Intermediate Sculpture Requirement; Urban Studies Elective

SC-220A-1 The Unexpected Site

Laura Boles Faw

Prerequisite: SC-100 or CE-100 or SC/DT-105 or NG-101

The Unexpected Site explores alternative sites and contexts through student-developed sculptural installations and interventions. The course will focus on private, public, and liminal spaces and situations—from kitchens to alleys to transportation. We will examine the ways in which these sites are constructed both spatially and socially, and how the intervention or installation of artwork engages with particular sites to create complex meaning. Students will have the opportunity to intervene in various spaces through diverse modes of production and installation, using a wide range of constructed and found materials/objects or media. Half of the class will consist of a sculpture studio component and the other half will consist of off-campus site-study and installation/intervention. Individual and collaborative projects are encouraged. The course is predicated upon the fertile and varied history of alternative art practices and spaces in San Francisco, which relates to a DIY mentality based on the resources and artistic energy at hand. In this class, students will build upon this history of creative resourcefulness and be asked to reconsider the everyday and the commonplace in order to defamiliarize and question the status quo. Emphasis will be placed on the transformation and alteration of found objects, media, images, and space; things that, like sites, often carry constructed meaning. To develop an enriched palette of alter-

native installation strategies, we will look at the work of artists such as David Ireland, whose home in San Francisco became his magnum opus. Other artists and movements of interest include Marcel Duchamp, Joseph Beuys, Lygia Clark, Gordon Matta-Clark, Mary Kelly, Theaster Gates, Bruce Nauman, Womanhouse, Allan Kaprow, happenings, relational aesthetics, and Arte Povera. We will also discuss past and present San Francisco alternative spaces and home-based curatorial projects such as 2nd Floor Projects, 667 Shotwell, Adobe Books Backroom Gallery, and the Garage.

Satisfies Sculpture Elective

SC-380-1 Undergraduate Tutorial

John de Fazio

Prerequisite: Junior Standing (60 units)

Tutorial courses 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 a minimum of three times per semester.

Satisfies Sculpture Elective

GRADUATE COURSES

School of Interdisciplinary Studies

All courses are offered for 3 units unless otherwise specified.

History and Theory of Contemporary Art

HTCA-501-1 Methods and Theories of Art History

Katie Anania

Prerequisite: None

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

Satisfies Methods and Theories of Art History Requirement

HTCA-502-1 Min(d)ing the Canon

Claire Daigle

Prerequisite: None

This graduate lecture course is designed to provide coverage of the major figures, themes, movements, and key art historical and theoretical narratives of twentieth-century art in specific relation to contemporary practices. While taking into careful consideration the critiques of canonicity and avoiding re-inscription of exclusionary notions of mastery, the approach will be characterized by the various actions enfolded in the gerund "min(d)ing": to excavate, to detonate, to pay heedful attention to, to be exasperated by, and to tend. The course, organized both in rough chronology and thematically, will begin with a survey of the cross-century reiterations of Manet's *Olympia* with regard to thematics of class, gender, and race. Following sessions will proceed with a select core of case studies that will trace, to use Deleuze and Guattari's phrase, "lines of flight" from Western Modernism toward global multiplicities. To cite a few examples: the trajectory of the gaze from Claude Cahun through Laura Mulvey to Cindy Sherman; Marcel Duchamp's ready-made as

it has broadened the definition of art to encompass the art of the everyday; the minimal quietude of Agnes Martin's drawn lines alongside those of Nasreen Mohamedi; Robert Smithson's importance for current ecologically based art interventions; the chromatic infatuations of Henri Matisse through Pipilotti Rist. The two volumes of *Art Since 1900: Modernism, Antimodernism, Postmodernism* by Foster, Krauss, Bois, and Buchloh will provide the foundational reading for the course.

Satisfies Art History Seminar Elective

HTCA-504-1 Bohemian Rhapsodies: 1871–1915

Nicole Archer

Prerequisite: None

Upon a trip to San Francisco, Oscar Wilde famously remarked how much California reminded him of "Italy, without its art." Rather than understand this as a negative critique, the stories of San Francisco's earliest artistic communities suggest that this was precisely what lured so many young bohemians to the City by the Bay during the Gold Rush and through the decade following the great quake of 1906. Unhampered by the ruins of antiquity and the strictures of bourgeois social life, unconventional writers, artists, and performers like Robert Ingersoll Aitken, Ambrose Bierce, Ada Clare, Maynard Dixon, William Keith, Jack London, Adah Isaacs Menken, Jules Tavernier, and Mark Twain all found themselves rolling along San Francisco's hills, winding down in the saloons of its Barbary Coast, and making undeniably "contemporary" art, all along the way. Inspired by their off-beat tales, this course asks students to follow Baudelaire's flâneur from Montmartre to Market Street—then, into the studios of the Mark Hopkins's Institute of Art, the dining room of Coppa's Italian restaurant, and the hallways of the famed Montgomery Block building. Designed to coincide with preparations for a proposed exhibition on the San Francisco Art Institute's early years, this course will also invite students to develop their research methods and their knowledge of how Modernism came to take root in the American West by focusing course assignments on primary research projects rooted in various Bay Area archives.

Satisfies Art History Seminar Elective; Critical Studies Seminar Elective

HTCA-505-1 Theories of Flesh

Sampada Aranke

Prerequisite: None

In her now-iconic 1987 article, "Mama's Baby, Papa's Maybe: An American Grammar Book," Hortense Spillers offers one of the most profound interventions in critical theory by distinguishing between "body" and "flesh." Flesh, she writes, is that "zero degree of social conceptualization that does not escape under the

brush of discourse, or the reflexes of iconography." Flesh, then, opens up new intellectual genealogies and theories of embodiment produced by feminist thinkers and theorists of color that circumscribe existing erasures in more traditional canons. This course charts feminist and critical race approaches to theories of flesh in relation to debates in phenomenology, psychoanalysis, theories of space/place, and performance studies. By addressing the canon of flesh beneath the canon of the body, we will trace an alternative genealogy of embodiment that opens up implications for artistic and intellectual production. Some of the scholars we will think alongside include W.E.B. DuBois, Maurice Merleau-Ponty, Frantz Fanon, Jacques Lacan, Michel Foucault, Henri Lefebvre, Sylvia Wynter, Gloria Anzaldúa, Anne McClintock, Fred Moten, and Saidiya Hartman.

Satisfies Art History Seminar Elective

HTCA-506-1 Postwar French Cinema

Alexander Greenhough

Prerequisite: None

This graduate seminar will chart the development of French cinema during the postwar era, concentrating on the tumultuous period from the liberation in 1945 to the events of May 1968. The relationship between the theory and aesthetics of varying film practices and social, cultural, and political developments will be the primary focus; special emphasis will be placed on the rapid economic growth and related expansion of the consumer culture during the "Les Trente Glorieuse" ("The Glorious Thirty"), decolonization, the Algerian War, and the growing dissatisfaction and eventual unrest of workers and students that culminated in May 1968. Readings of key articles from *Cahiers du Cinéma* will occupy a central space in the syllabus. Two key film "movements" will serve as focal points—the French New Wave (Godard, Truffaut, Rohmer, Rivette, Chabrol) and the Left Bank Resnais, Marker, Demy, Varda)—in addition to important outlying auteurs, such as Clouzot, Tati, Bresson, Franju, Cocteau, Duras, and Melville.

Satisfies Art History Seminar Elective

HTCA-507-1 Theater, Art, and Their Doubles

Frank Smigiel

Prerequisite: None

A certain truism of performance-based work in the 1960s and 1970s could be summed up by Marina Abramovic's call for "no rehearsal and no repetition." One could plot out the rules and even ready oneself for the performance action, but that action would remain the opposite of theater, without scripts, actors playing characters, and nightly curtain calls. In this course, we reconsider the bias against theater in the visual arts. From F. T. Marinetti's invocation of the "pleasures of being booed" to Michael Fried's certainty that "what lies between the arts is

theater," text- and stage-based drama has been the bogeyman against which visual cultures have measured their evolution, success, or purity. This course will track the last hundred years of anti-theatrical theory and action, while also examining how visual artists have themselves embraced both the radical and the traditional stage.

Satisfies Institutional Critique/Information Technologies Breadth Requirement; Art History Seminar Elective

HTCA-590-1/EMS-590-1/US-590-1 Thesis

Claire Daigle

Prerequisite: MA and Dual Degree Students Only

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Satisfies Thesis Requirement

HTCA-591-1/EMS-591-1/US-591-1 Collaborative Project: Mapping San Francisco Performance

Betti-Sue Hertz

Prerequisite: Prioritized for MA and Dual Degree Students

This course focuses on the history of San Francisco performance in public sites. Students will have the opportunity to learn about this under-recognized and fascinating history, create reconstructions of historical performances at their original locations, and design new performances. Using a cultural-geography approach to uncovering the layers of performance histories in situ around the city, students will be able to "animate the archive" by creating their own visual and/or text-based responses to this history incorporating spatial and relational mapping of temporal acts in places that themselves are undergoing transition. This course is inspired by an intensive research project and web database, *SiteWorks: San Francisco Performance 1969–85*, conducted by Nick Kaye, a scholar and researcher who will be a guest speaker for this course. Kaye invites students in this class to contribute directly to his project. Some of the many featured artists are Bonnie Ora Sherk, Chip Lord, David Ireland, Linda Mary Montano, and Tom Marioni. Students can also extend Kaye's work into the present, using his research techniques and methodology as a basis for formulating their own research. Students will have the opportunity to interview artists as part of their research; and ultimately create a program of performances, conventional and creative analogue and digital maps, and interpretative texts.

Satisfies Collaborative Projects Requirement for MA and Dual Degree

Critical Studies

CS-500F-1 Patterns of Thought: Crystals, Rhizomes, Foams, and Webs

Meredith Tromble

Prerequisite: None

Our experience of physical structures, things we can see, touch, and handle, provides many of the fundamental patterns that we use to think metaphorically. Postmodern artists, philosophers, and theorists struggling to articulate the overlapping, interpenetrating realities of global culture have turned to physical forms that are inherently multiple for analogies. As a result, multiplex structures such as crystals, rhizomes, foams, and webs have joined linear structures, such as timelines, as important patterns for thought. In this seminar, we will explore the use made of such spatial, "sculptural" analogies in influential critical and philosophical texts, in conjunction with theories from cognitive science, developmental psychology, and linguistics about the use of patterns to think, and the works of artists who use the forms of multiplicity to think in their own way. Texts considered include work by Geoffrey Bowker and Susan Leigh Star, Alison Gopnik, Deleuze and Guattari, Stephen Jay Gould, Donna Haraway, Mizuko Ito, George Lakoff, and Peter Sloterdijk; representative artists include Helen and Newton Harrison, Maggie Orth, Tomás Saraceno, Sarah Sze, and Raqs Media Collective.

Satisfies Critical Studies Seminar Elective

CS-500G-1 Jung: Dynamic Integration

Fiona Hovenden

Prerequisite: None

In this course, students will be introduced to the work of Carl Jung, and its influence on contemporary thought. Jung's work describes a dynamic developmental process in which the psyche's means of becoming involves the integration of diverse and often oppositional elements. Using original texts, and the work of others such as von Franz, Washburn, and Guattari we will explore conceptions of the collective unconscious, archetypes, the dynamic ground, introversion/extraversion, anima/animus, ego, shadow and projection, the role of mythology, fairy tales and dream work, the metaphor of the alchemical process, and the aion. Students will be introduced to this work both intellectually and experientially through guided reflective process and dream work.

Satisfies Critical Studies Seminar Elective

CS-500H-1/US-500H-1 Designs On Us: The Politics of Design, Design as Anti-Politics

Dale Carrico

Prerequisite: None

Our designs have designs on us. In this seminar, students will approach design as a site through which politics are done, but typically by denying its politics. At the heart of this denial is an imagination of “the future.” “The good life” is always a life with a future, and it is to this future that design devotes its politics. Students will begin with a survey of biopolitical notions of design and then direct their attention specifically to the futurological agency of three design discourses: peer-to-peer democratization through social software coding, sustainability through green design, and eugenic “emancipation” through biomedical “enhancement.” The course will conclude with a student symposium directing these discursive lenses onto aesthetic, curatorial, practical, and collaborative objects and events.

Satisfies Institutional Critique/Information Technologies Breadth Requirement; Critical Studies Seminar Elective

CS-500I-1 Introduction to Women of Color, Third World, and Indigenous Feminisms

Thea Quiray Tagle

Prerequisite: None

This course takes a critical, comparative, and global approach to the study of feminist theory and its connection to social movements. We will examine how feminists in the United States and locations in the Global South have theorized and practiced collective action to combat systemic inequalities against women, indigenous communities, and other marginalized peoples. Drawing from a variety of theoretical, historical, and cultural sources, we will explore the development and implementation of feminist theories by activists and scholars in the United States and transnationally. This course pays special attention to how ideas of gender and sexuality intersect with social categories of race, class, indigeneity, and citizenship.

Satisfies Critical Studies Seminar Elective

CS-501-1 Global Perspectives of Modernity

Robin Balliger

Prerequisite: None

This course locates the project of modernity within global processes of cultural, economic, and political transformation. Narratives of Western dominance typically emanate from a self-contained version of history, but this course analyzes the modern world through the tensions of empire, contested encounters, and transculturation. Diverse populations become objects of knowledge, regulation, and discipline as subject production in a global domain articulated with capitalist expansion, nationalism, and strategies of colonial rule. Enlightenment claims of rational-

ity, universal knowledge, and scientific objectivity exploited the racialized bodies, behaviors, and material culture of others as “evidence” of Western development and civilization. Hierarchical classificatory matrices emerged across metropolitan and imperial space, and the structuring of difference and inequality along lines of race, class, gender, and sexuality shaped modern ideologies, political rationalities, and cultural imaginaries. Modernity was also formed through resistance in everyday practices and by anticolonial cultural production and independence movements. This course addresses these issues through a multidisciplinary approach that includes travel writing, expositions, and popular culture; ethnography and ethnographic film; primitivism and artistic modernism; scientific exploration, classification, and normativity; and colonial and postcolonial criticism.

Satisfies Global Perspectives of Modernity Requirement for MA in HTCA, EMS, US, and HTCA Dual Degree MA/MFA

CS-501-2 Global Perspectives of Modernity

Carolyn Duffey

Prerequisite: None

This course locates the project of modernity within global processes of cultural, economic, and political transformation. Narratives of Western dominance typically emanate from a self-contained version of history, but this course analyzes the modern world through the tensions of empire, contested encounters, and transculturation. Diverse populations become objects of knowledge, regulation, and discipline as subject production in a global domain articulated with capitalist expansion, nationalism, and strategies of colonial rule. Enlightenment claims of rationality, universal knowledge, and scientific objectivity exploited the racialized bodies, behaviors, and material culture of others as “evidence” of Western development and civilization. Hierarchical classificatory matrices emerged across metropolitan and imperial space, and the structuring of difference and inequality along lines of race, class, gender, and sexuality shaped modern ideologies, political rationalities, and cultural imaginaries. Modernity was also formed through resistance in everyday practices and by anticolonial cultural production and independence movements. This course addresses these issues through a multidisciplinary approach that includes travel writing, expositions, and popular culture; ethnography and ethnographic film; primitivism and artistic modernism; scientific exploration, classification, and normativity; and colonial and postcolonial criticism.

Satisfies Global Perspectives of Modernity Requirement for MA in HTCA, EMS, US, and HTCA Dual Degree MA/MFA

Exhibition and Museum Studies

EMS-501-1 Critical Histories of Museums and Exhibitions

Rudolf Frieling

Prerequisite: None

Is a networked society and global online connectivity changing the way we think of museum and exhibition spaces? This course will reflect on the historical precedents of integrating media/media art into museums to highlight continuities as well as discrepancies between old and new strategies of exhibition and visual display in a postmedia society. A range of institutional policies as well as artistic strategies from the last 40 years resonate particularly with the redefinition of museum spaces—from the white cube to black boxes, archives, platforms, media facades, and augmented reality. A key question today is how artists and institutions critically and creatively engage with social networking, open systems, and real-time processes. Course participants will have the opportunity to experience firsthand the discussion of existing institutional and nonprofit models in relation to art spaces as well as emerging concepts that will be generated by SFMOMA's expansion plans. In addition, various aspects of exhibition management, administration, and education will be examined as part of our research.

Satisfies Critical Histories of Museums and Exhibitions Requirement; Institutional Critique/Information Technologies Breadth Requirement

EMS-508-1 Critical Issues in Progress: Museums, Galleries, and Auction Houses

Kevin Consey

Prerequisite: None

In this course, we follow current stories in the news having significant impact on the art world. Examples include the bankruptcy of the city of Detroit and the impact of this on the Detroit Art Institute; the implications of a soaring art and auction market on young artists and collecting museums; the increasing gap in the United States between the 1% and the 99%; the loss of direction of public art museums in the post-2008 global recession years; the impact of the World Wide Web and electronic technology on museum attendance and authority; the coming crisis for art museums globally; and other issues of this nature. What lessons can be gleaned for our arts communities from these events? Readings and class discussion are essential to this course given that topics are "ripped" from the headlines and that several key complex issues will be followed throughout the semester.

Satisfies Exhibition and Museum Studies Seminar Elective

EMS-590-1/HTCA-590-1/US-590-1 Thesis

Claire Daigle

Prerequisite: MA and Dual Degree Students Only

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Satisfies Thesis I Requirement

EMS-591-1/HTCA-591-1/US-591-1 Collaborative Project: Mapping San Francisco Performance

Betti-Sue Hertz

Prerequisite: Prioritized for MA and Dual Degree Students

This course focuses on the history of San Francisco performance in public sites. Students will have the opportunity to learn about this under-recognized and fascinating history, create reconstructions of historical performances at their original locations, and design new performances. Using a cultural-geography approach to uncovering the layers of performance histories in situ around the city, students will be able to "animate the archive" by creating their own visual and/or text-based responses to this history incorporating spatial and relational mapping of temporal acts in places that themselves are undergoing transition. This course is inspired by an intensive research project and web database, *SiteWorks: San Francisco Performance 1969–85*, conducted by Nick Kaye, a scholar and researcher who will be a guest speaker for this course. Kaye invites students in this class to contribute directly to his project. Some of the many featured artists are Bonnie Ora Sherk, Chip Lord, David Ireland, Linda Mary Montano, and Tom Marioni. Students can also extend Kaye's work into the present, using his research techniques and methodology as a basis for formulating their own research. Students will have the opportunity to interview artists as part of their research; and ultimately create a program of performances, conventional and creative analogue and digital maps, and interpretative texts.

Satisfies Collaborative Projects Requirement for MA and Dual Degree

Urban Studies

US-500D-1 The Politics of Place: Power, Space, and Relationality

Andrea Dooley

Prerequisite: None

Currently we suffer, according to Doreen Massey, under a “failure of spatial imagination. Failure because we are inadequate to face up to the challenge of space; failure to take on board its coeval multiplicities, to accept its radical contemporalities, to deal with its constitutive complexity.” In this course, we will take up the “challenge of space” to understand how space and place as cultural, political, and social constructions, have become an elemental part of ongoing conversations in critical theory, cultural and visual studies, urban studies, and art history. We will consider the word “place” to have many meanings: a place in the physical and cartographic sense; to find one’s place; to place something or put it in its place; and to believe it is one’s place to act. We will extend this fundamental understanding to include how place indicates that one can be placed inside/outside, belong or be excluded, and the ways those ideas create the possibility of laying claim to a place. This course will consider working questions such as: How do we define space, place, and landscape? What constitutes the construction and production of space? What role does space play in the issues of identity formation? What are the power relations of space and mobility? What is the nature of the relationship between violence (natural disaster, war, occupation, apartheid, state violence, genocide, etc.) and space? Can a space be “un-made” or emptied?
Satisfies Urban Studies Elective; Critical Studies Seminar Elective: Institutional Critique/Information Technologies Breadth Requirement

US-500E-1 Imaginaries: Rights and Speculative Futures—Remaking Urban Space

Javier Arbona

Prerequisite: None

One way to make sense of the cacophonous, contradictory experience of cities is through what scholars call urban and geographical imaginaries. “Imaginaries” like maps and models, for example, can help us navigate a city, offering passage to places that might otherwise seem remote. Yet imaginaries can also be understood as a contestation. Much like a forged passport, an imaginary may be a demand, often expressed visually or imaginatively, for entry or for the right to a space—the rights guaranteed by the city, one might argue. In this course, we will embark on a discussion of several authors on the relationships between representations and rights, and eventually how these circulate with describing or imagining alternative spatial futures. These rights claims, of course, may come from various movements—racial, environmental, or social justice, to name some. The course will draw from writings in geography, architecture, art, ethnic studies, and visual and cultural studies. Authors

will likely include Néstor García Canclini, AbdouMaliq Simone, David Harvey, Derek Gregory, Edward Said, Kimberlé Crenshaw, Ananya Roy, Tom McDonough, and Aihwa Ong.

Satisfies Urban Studies Elective; Critical Studies Seminar Elective

US-500H-1/CS-500H-1 Designs On Us: The Politics of Design, Design as Anti-Politics

Dale Carrico

Prerequisite: None

Our designs have designs on us. In this seminar, students will approach design as a site through which politics are done, but typically by denying its politics. At the heart of this denial is an imagination of “the future.” “The good life” is always a life with a future, and it is to this future that design devotes its politics. Students will begin with a survey of biopolitical notions of design and then direct their attention specifically to the futurological agency of three design discourses: peer-to-peer democratization through social software coding, sustainability through green design, and eugenic “emancipation” through biomedical “enhancement.” The course will conclude with a student symposium directing these discursive lenses onto aesthetic, curatorial, practical, and collaborative objects and events.

Satisfies Institutional Critique/Information Technologies Breadth Requirement; Critical Studies Seminar Elective

US-510-1 Frameworks for Art and Urbanism

Laura Fantone

Prerequisite: None

Throughout history, the intensification of cultural production has been conspicuously dependent upon the constructive, destructive, expansive, fluid, and anonymous energies of the urban context, even as utopian and dystopian visions of cities have changed (and multiplied) almost as rapidly as “-isms” in art. This course will examine the synergy between art-making and city-making in historical and theoretical terms. Students will be invited to think through the categories of urbanization, industrialization, imperialism, globalization, diaspora, migration, and exile; to read widely among texts drawn from art history, urbanism, geography, semiotics, cultural theory, literature, visual culture studies, economic theory, and media theory; and to respond to this material in critical and visual terms.

Satisfies Frameworks for Art and Urbanism Requirement; Critical Studies Seminar Elective

Interdisciplinary

US-590-1/HTCA-590-1/EMS-590-1 Thesis

Claire Daigle

Prerequisite: MA and Dual Degree Students Only

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Satisfies Thesis I Requirement

US-591-1/HTCA-591-1/EMS-591-1 Collaborative Project: Mapping San Francisco Performance

Betti-Sue Hertz

Prerequisite: Prioritized for MA and DD Students

This course focuses on the history of San Francisco performance in public sites. Students will have the opportunity to learn about this under-recognized and fascinating history, create reconstructions of historical performances at their original locations, and design new performances. Using a cultural-geography approach to uncovering the layers of performance histories in situ around the city, students will be able to "animate the archive" by creating their own visual and/or text-based responses to this history incorporating spatial and relational mapping of temporal acts in places that themselves are undergoing transition. This course is inspired by an intensive research project and web database, *SiteWorks: San Francisco Performance 1969–85*, conducted by Nick Kaye, a scholar and researcher who will be a guest speaker for this course. Kaye invites students in this class to contribute directly to his project. Some of the many featured artists are Bonnie Ora Sherk, Chip Lord, David Ireland, Linda Mary Montano, and Tom Marioni. Students can also extend Kaye's work into the present, using his research techniques and methodology as a basis for formulating their own research. Students will have the opportunity to interview artists as part of their research; and ultimately create a program of performances, conventional and creative analogue and digital maps, and interpretative texts.

Satisfies Collaborative Projects Requirement for MA and Dual Degree

IN-503-1 Writing in Academic English for the Arts: Language Support for Graduate Students

Mary Warden

This course introduces graduate students who are non-native speakers of English to several academic writing forms related to the fine arts context. Students learn in a collaborative environment and practice the writing process by producing several writing assignments, including a response paper, an artist statement, a critique, and a research paper. Using lecture, discussion, and group activities, this course will enhance students' knowledge of audience expectations, topic development, research, organization, revising, editing, common grammar challenges, paraphrasing and citation of sources, and appropriate academic writing style and format. Students will also give an oral presentation related to their field of interest.

GRADUATE COURSES

School of Studio Practice

Graduate Electives

GR-518-1 Breaking the Sound Barrier

Laetitia Sonami

Prerequisite: None

This sound studio seminar offers students a critical platform for investigating the often neglected medium of sound as an extension of their artistic practice. We will review the theoretical and historical framework of sound through readings and listenings, from the futurist epoch to the present, exploring the tensions between sound and institutions, bodies and inert mass, open land, cities, and architecture. The work of sound artists who are emblematic of these tensions will be presented and analyzed. Each week a student will be asked to create a listening space. Special awareness will be given to existing platforms—digital multitrack software (Pro Tools), real-time tools (max/MSP), DIY electronics (basic sound circuits)—and how each of these tools creates a specific system of apprehension. Students will be asked to create works reflecting the diverse manifestations of sound art: sound as an expression of site; an extension of the body; a political expression of power; a shift of perception; or a sensual immersive space; among others. Students may also use these references to expand on established art practices such as sculpture, film/video, photography, installation, and performance. The semester will culminate with public sound installations and performances. Curiosity and experimentation are essential.

Satisfies Elective for MFA

GR-519-1 Alternative Contexts: Tertulia Repartee

Aaron Terry

Prerequisite: None

A tertulia is a social gathering with literary or artistic overtones often meeting in a private living room, café, or salon. This course will take on the model, tone, and focus of the tertulia as its starting point: taking the form of a round-table discussion, over food, of contemporary issues and topics of the group's artistic interests. We will cover issues ranging from personal art interests to larger issues in the contemporary art world at large—both locally and abroad, paired with food and cooking. Many of the topics and issues will be brought about by individual interests in the group and will take us to a variety of locations for which to have our meetings. There will be readings and studio visits, as well guest artists who will join in the conversation. The intention of the class will be to take advantage of a change of context and location in order to open the artistic conversation to new ways of thinking and being as artists.

Satisfies Elective for MFA

GR-521-1 Visiting Artists and Scholars (VAS) Seminar**Mark Van Proyen****Prerequisite: None**

This course has multiple purposes: one is to provide students with the opportunity to interact with three prominent contemporary artists in an intimate classroom setting; the other purpose is to facilitate the critical examination of various works of art as they address themselves to the social space formed by the seminar community. Students will not be allowed to verbally explain their work prior to the beginning of group critiques, but they will have an opportunity to respond to the comments generated by other seminar participants. Each student will be required to present current work twice during the course of the semester, and will also be required to attend all seminar critiques. Additionally, students will be required to respond to each other's presented work in both verbal and written form. Students will be required to attend the evening lectures given by the artists affiliated with the seminar, and also attend the follow-up colloquia given the same week. They will also be required to schedule an individual studio critique with each of the aforementioned artists according to a master list.

Satisfies Elective for MFA

GR-522-1 Relational Cartographies: Cultural Mapping and Collaborative Practices**Sebastian Alvarez****Prerequisite: None**

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

Satisfies Elective for MFA

GR-523-1 The Large Glass Revisited**Richard Berger****Prerequisite: None**

This course will be taught as part seminar and part lab. In the first half of the semester, students will explore the indirect mechanisms, skewed physics, and enduring poetry of Duchamp's *The Large Glass*, in the context of the artist's time, in order to revise or adjust these workings to reflect the contemporary moment. In the second half of the semester, each student will produce a comprehensive document equivalent to the Green Box, which could be used to produce a model or prototype for the Personal Large Glass or related work. The course will include weekly discussions of each student's projects, as well as technical assistance in completing the projects, as needed. Selections from the following texts will be used in the course: "Duchamp in Context: Science and Technology" in *The Large Glass and Related Works*, Linda Dalrymple Henderson; *Le Macchine Celibi/The Bachelor Machines* exhibition catalogue, essays by Harald Szeeman, Peter Corson, Arturo Schwarz, et al.; *Marcel Duchamp: or, The Castle of Purity*, Octavio Paz; *The Bride Stripped Bare by Her Bachelor's Even: A Typographic Version by Richard Hamilton of Marcel Duchamp's Green Box*, Marcel Duchamp, Richard Hamilton, and George Heard Hamilton.

Satisfies Elective for MFA

GR-524-1 The Artist as Curator**Joseph del Pesco****Prerequisite: None**

How does the work of organizing an exhibition, event, or publication intersect with artistic practice? Whether understood as a parallel activity to studio practice, a skill-set designed to inform decisions about the presentation of one's own artwork, or a poststudio hybrid, artist-led curatorial work has a rich history—one that in the United States dates back to the first public museum (Charles Willson Peale's Cabinet of Curiosities). This course will actively experiment with acts of selection, display, publication, installation, and performance. Testing experimental modes of collaboration, mining online media, and proposing participatory platforms, the class will utilize both art and non-art resources to explore the limits of presentation. During the course, we will discuss influential examples including Edward Steichen's *The Family of Man* (1955), MoMA; Niki de Saint Phalle's *SHE – A Cathedral* (1966), Moderna Museet; *Group Material AIDS Timeline* (1989), Berkeley Art Museum and Pacific Film Archive; Mike Kelley's *The Uncanny* (1993), Sonsbeek; and Thomas Hirschhorn's *Musée Précaire Albinet* (2004), at Les Laboratoires d'Aubervilliers Albinet; among many others.

Satisfies Elective for MFA

Graduate Critique Seminars

GR-500A-1 Graduate Critique Seminar

Will Rogan

Prerequisite: None

The focus of this course will be you and your work. Our goal will be the development of a constructive dialogue with your peer group. This course will not be concerned with discipline or medium, but rather will focus on creating a conversation around the way each student generates meaning in the work that they make. Students in this class will be required to write something each time they present their work.

Satisfies Requirement for MFA

GR-500B-1 Graduate Critique Seminar

J. John Priola

Prerequisite: None

Art-making is an intuitive, expressive, intellectual process that takes form, so classes will focus on the melding of the making and thinking process, and what the message of the manifestation is. The instructor will facilitate an interdisciplinary discussion, engaging in the practice of "saying what you see." What is the intention compared to how the work communicates? Theoretical issues come from the students' work and are not imposed. Discussion is unmediated by the presenter to start, but ends as dialogue. Students are encouraged to pursue research in any form pertinent (literature, theory, visual art), to stimulating process and expand their knowledge of art history.

Satisfies Requirement for MFA

GR-500C-1 Graduate Critique Seminar

Ana Teresa Fernandez

Prerequisite: None

In this graduate course, our dialogue will focus on current vernacular process and mediums and how they can mutate and morph between each other to create new visual languages. Current trends and everyday practices shape our behaviors, beliefs, and ways. By observing them as global citizens, we can construct new platforms to discuss or debate these topics. But first we must become anthropologists, and develop a code to communicate. It is in this area, the mixing of mediums, and the exchange of ideologies through different processes, where the class will focus—whether through painting, performance, mixed-media, video, or others. Anything—all and any medium can create a powerful discourse—it is about finding the right frequency to communicate it successfully.

Satisfies Requirement for MFA

GR-500D-1 Graduate Critique Seminar

TBA

Prerequisite: None

Satisfies Requirement for MFA

GR-500E-1 Graduate Critique Seminar

TBA

Prerequisite: None

Satisfies Requirement for MFA

GR-500F-1 Graduate Critique Seminar

TBA

Prerequisite: None

Satisfies Requirement for MFA

GR-500G-1 Graduate Critique Seminar

Tim Berry

Prerequisite: None

As a painter/printmaker who has extensive experience in collaboration with a broad range of artistic practices, Timothy Berry views contemporary art-making practices as interdisciplinary. This seminar will focus on extending the participants' knowledge of how and why the technical, conceptual, historical, and theoretical aspects of their work should consistently be examined. Participants will engage this process through in-class discussions and, most importantly, through three in-depth critiques of their own work. Students will learn the process of the critique, both in terms of the self and the other. Both verbal and writing skills will be developed as modes of examination and understanding, moving toward the desired result of a high competency in the presentation of work for external examination.

Satisfies Requirement for MFA

GR-500H-1 Graduate Critique Seminar

Tony Labat

Prerequisite: None

This critique seminar is guided by the history and language of Conceptual Art. It is therefore interdisciplinary by nature, and because of this, the goal is to develop and maintain a "common language" that is not media-specific. This course is a space to share, to provoke, and to push each other as we critique the works presented from a formal perspective. Students are encouraged to present works and projects in progress, as well as performance pieces.

Satisfies Requirement for MFA

GR-500I-1 Graduate Critique Seminar

Sharon Grace

Prerequisite: None

This interdisciplinary seminar is structured to provide an environment within which graduate artists, from multiple disciplines, present their work for critical/aesthetic response. This is a lab for: testing your thesis, taking risks, becoming increasingly informed and knowledgeable with respect to the art historical

precedents and references in your work, learning new art theoretical/critical vocabularies, and resolving formal art issues within your work. Attention will be given to the grammar and syntax of your materials, through research into the meaning and history embedded in the materials. Students enrolled in this seminar are required to: (1) present their work a minimum of three times in the course of the semester; (2) be receptive to critique; (3) acquire the skills to successfully write and speak about their work; and (4) write an artist statement. Sharon Grace's works includes electronic media, performance/video, installation, interactive digital media, drawing, and sculpture in stone and steel. Her research interests include vector logic, duration/time, psychology, poetry, and the deep structure of physics.

Satisfies Requirement for MFA

GR-500P-1 Graduate Critique Seminar

Dewey Crumpler

Prerequisite: None

Dewey Crumpler's primary modes of expression are painting, video, collage, and sculpture. He has a deep interest in history, music, literature, and philosophy. These practices are folded into his pedagogical approach. The critique seminar involves a rigorous process of personal engagement with each student's work that seeks to expose its strengths and weaknesses through an open and honest dialogue. The seminar will also include a series of challenging readings for discussion to illuminate ideas relevant to students' work.

Satisfies Requirement for MFA

GR-500Q-1 Graduate Critique Seminar

Lucas Foglia

Prerequisite: None

Lucas Foglia believes that art should be as interesting and more complex than the news; that your work should be relevant to contemporary art and to contemporary culture. Work will be presented in the seminar in any form students choose, and responded to in terms of technique and content. The goal is to aid each artist in moving forward in their work in their own way, refining the language for their work, and refining their methods of making.

Satisfies Requirement for MFA

GR-500R-1 Graduate Critique Seminar

Pegan Brooke

Prerequisite: None

Pegan Brooke makes paintings and video/poems and is interested in art, nature, philosophy, and literature. Most relevant to this course description, she is interested in the work and ideas of each student in her course. Students working in any material,

or nonmaterial, are welcome. A sense of humor is useful. The tone of the seminar is serious, rigorous, open, and generous. The intention of the critiques is to assist each artist in creating works of art that fully embody their ideas and concepts, and in learning to analyze the form/content relationship. Other topics of discussion may include artist statements, galleries, artist residencies, graduate reviews, and the MFA Exhibition, as well as impromptu discussions based on student interests.

Satisfies Requirement for MFA

GR-500S-1 Graduate Critique Seminar

Mark Van Proyen

Prerequisite: None

This class will take the idea of critique seriously and literally, by way of emphasizing the roots of the word "critique" as pertaining to the separation of value from nonvalue. Each week, student work in any and all media will be subjected to interrogative examinations built on the fundamental questions of: (1) What is the artist trying to prove? (2) Who is the artist trying to prove it to? (3) Is the attempt at said proof a worthy endeavor? (4) How well is the work succeeding at its own project? Students will not be allowed to verbally explain their work prior to the beginning of group critiques, but they will have an opportunity to respond to the comments generated by other seminar participants. Each student will be required to present current work twice during the course of the semester, and will also be required to attend all seminar critiques. Additionally, students will be required to respond to each other's presented work in both verbal and written form.

Satisfies Requirement for MFA

GR-500T-1 Graduate Critique Seminar

Jeremy Morgan

Prerequisite: None

This course will focus on presented work, and the artist will be offered the opportunity to disclose those aspects that reflect both strengths and weaknesses, as well as other areas of concern and interest. It is the intention of the course to facilitate active, respectful, and honest analyses of the work, context, and intent. Special consideration will be given to the importance of both conceptual frameworks and technical methods of application. Serious attention will be paid to physical properties—chemical and material aspects of all forms of work. Each student is expected to fully engage in dialogue and offer insights and responses to the work that is presented. The instructor will offer avenues of research that are deemed of interest to the development of each artist's work, as it is the purpose of the course to help each student clarify and develop work from idea to manifestation.

Satisfies Requirement for MFA

GR-500U-1 Graduate Critique Seminar

Brett Reichman

Prerequisite: None

Students will decisively address the cultural, personal, and conceptual positioning of their artwork both as evidence of a personal expression and a political or philosophical viewpoint. The seminar will underscore the importance of situating contemporary practices within a variety of historical and contemporary coordinates. All aspects of student's studio practice and working methods will be discussed and assessed to shed light on the purpose and level of accomplishment of works of visual art and to reveal unrecognized potential for further development. There will be a concentration on preparing for the Intermediate and Final Reviews.

Satisfies Requirement for MFA

GR-500V-1 Graduate Critique Seminar

John Roloff

Prerequisite: None

This course is devoted to the group critique of graduate student work. This interaction critically reviews the intention, direction, production, presentation, working processes, and position within contemporary art discourse of each student's artwork. Conceptual, theoretical, and technical development of student work and projects through radical interdisciplinary and research-driven processes is encouraged, as are media-specific approaches. Readings and information relevant to class dialogue may be given when appropriate. Student's individual progress, developmental strategies, and generative use of the MFA Department's resources are also considered in this context. Three viewings of each student's work and full attendance for the semester are required. The instructor's expertise includes site- and nature-based projects, mixed-media sculpture/ceramics, and computer drawing/design processes; current research engages geoscience, systemic ecology, architecture, and landscape poetics.

Satisfies Requirement for MFA

GR-500W-1 Graduate Critique Seminar

Christopher Coppola

Prerequisite: None

Each critique seminar will start with the student describing their work before it is "unveiled": the choice of ingredients, the process of creating it, the reasons for creating it, personal style, what is the work expressing, and what will the audience take away from it. The presentation, or clarity of vision: how does the work compare to the artist's description of it? The analysis; articulating personal observations of the work from four specific perspectives: (1) initial response; (2) micro/macro relationship (i.e., little details/big picture); (3) symbols and cultural influences; and (4) creative suggestions/ideas. The distillation; the

artist focuses critique into three areas: (1) discovery (what the artist didn't know about their work); (2) communication (what was clear or not); (2) experimentation (how to use ideas and suggestions).

Satisfies Requirement for MFA

GR-500X-1 Graduate Critique Seminar

Sean McFarland

Prerequisite: None

In John Cage's rules for students and teachers, rule 8 states: "Don't try to create and analyze at the same time. They're different processes." This interdisciplinary critique seminar will focus on making and discussing the unfamiliar through a constructive dialogue among artists about the importance of getting to work, and how work will exist outside of the studio. These investigations will shape understanding of how each student's work functions in contemporary art, history, and everyday life. In addition to rigorous theoretical and conceptual inquiry, this seminar will look at the practical aspects of exhibition design and installation strategy.

Satisfies Requirement for MFA

GR-500Y-1 Graduate Critique Seminar

Allison Miller

Prerequisite: None

Group critique is an arena where the expectation is for respectful, conscious dialogue, the trajectory of which can never be fully anticipated. It is in this space, between intention and reality, that things get interesting. The focus of these critiques will be to deal with what is actually sitting in front of us with the goal of making each student more aware of how their work interacts with the viewer. Works will be discussed in terms of context, technique, and behavior of the works themselves. It is a luxury to have a room full of peers discussing one's work, and the hope is that each artist gleans as much from this experience as possible.

Satisfies Requirement for MFA

GR-500Z-1 Graduate Critique Seminar

Keith Boadwee

Prerequisite: None

This seminar will be dominated by peer critique. Students will present their work to the class on a regular basis, as well as take an active role in critiquing the work of others. Through this process, each artist will locate and hone the language that is essential to a broader understanding of their own work and that will help them navigate the components of contemporary discourse that require an understanding of the current vernacular of professional practices. Advancing one's work through active

Graduate Tutorials

and aggressive making is essential to one's ability to succeed in this seminar. Students will be required to demonstrate that they can conceive and execute works in a timely manner, in much the same way that they might be expected to complete projects for exhibition in a professional context. While this seminar is not media-specific, areas of research that are of particular interest in the instructor's own practice include painting and drawing, sculpture, figuration, performance, actionism, the dichotomy between good taste and "bad" taste, sex/gender, and the abject. *Satisfies Requirement for MFA*

GR-580 Graduate Tutorial

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression.

Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Third Street Graduate Center (2565 Third Street). MFA students must enroll in one, and no more than two, Graduate Tutorials per semester.

GR-580-1 Graduate Tutorial Dewey Crumpler

GR-580-2 Graduate Tutorial Frances McCormack

GR-580-3 Graduate Tutorial Matt Borruso

GR-580-4 Graduate Tutorial Chris Sollars

GR-580-5 Graduate Tutorial Mads Lynnerup

GR-580-6 Graduate Tutorial Jennifer Locke

GR-580-7 Graduate Tutorial Tim Sullivan

GR-580-8 Graduate Tutorial Mauricio Ancalmo

GR-580-9 Graduate Tutorial Rigo 23

GR-580-10 Graduate Tutorial Clare Rojas

GR-580-11 Graduate Tutorial Meredith Tromble

GR-580-12 Graduate Tutorial Steven Wolf

GR-580-13 Graduate Tutorial Sebastian Alvarez

GR-580-14 Graduate Tutorial Joseph Del Pesco

GR-580-15 Graduate Tutorial TBA

GR-580-16 Graduate Tutorial Laetitia Sonami

GR-580-17 Graduate Tutorial
Anne Colvin

GR-580-18 Graduate Tutorial
Brad Brown

GR-580-19 Graduate Tutorial
Lindsey White

GR-580-20 Graduate Tutorial
Alicia McCarthy

PRACTICUM

GR-588-1 Teaching Practicum: Transmitting Art Practices
Meredith Tromble

In this course, which links theory and practice, students will critically examine the training of artists in the context of histories of ideas and institutions, and the testimony of artists regarding the interchange between their teaching and studio practices. The course will consider historical models of artistic transmission and their relationship to instruction in visual art, and theories of learning and education. The seminar portion of the class will cover several models and artists to illustrate the relationship of artists to instruction, including the Bauhaus (Walter Gropius, Josef Albers); "progressive education" as modeled by John Dewey and incorporated into the Black Mountain College experiment; the poststudio phenomenon of CalArts and SFAI and their relationship to the growth of the MFA degree; and other contemporary developments. Students will meet in seminar five times during the semester. Readings include material from *Art Subjects* by Howard Singerman, *Why Art Cannot Be Taught* by James Elkins, and others. Students will be paired with faculty members in undergraduate seminars and studio courses to observe teaching methods and to gain hands-on teaching experience for a minimum of three hours per week. *Teaching Practicum* (GR-588) carries three units of graduate credit and there is no tuition remission.

POST-BACCALAUREATE SEMINARS

PB-400-1 Post-Baccalaureate Seminar
Meredith Tromble

Prerequisite: None

All Post-Baccalaureate students must enroll in this seminar, which will focus on critique 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.

Satisfies Requirement for Post-Bac

PB-400-2 Post-Baccalaureate Seminar
Taravat Talepasand

Prerequisite: None

All Post-Baccalaureate students must enroll in this seminar, which will focus on critique 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.

Satisfies Requirement for Post-Bac

GRADUATE LECTURE SERIES (GLS)

GR-502-1 Graduate Lecture Series (GLS)

Claire Daigle/Tony Labat

Prerequisite: None

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

Satisfies Requirement for MFA, MA, Dual Degree, and Post-Bac

GRADUATE REVIEWS

GR-592-1 MFA Intermediate Review

Tony Labat

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.

GR-594-1 MFA Final Review

Tony Labat

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 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.

MA-592-1 MA Intermediate Review

Claire Daigle

At the end of their second semester, students are required to register for the Intermediate Review and to present work on their thesis to their committee for Intermediate Review, which occurs in the third semester. The review is an evaluation of whether or not the student is prepared to advance to MA candidacy. It is an assessment of the development of the student's ideas and methods throughout the first year and summer of the program, and it serves as a forum for critical feedback from the student's committee. Students who pass the review will proceed to the second semester of *Thesis I*. Students who fail to meet the standards of the review committee will be asked to re-take the Intermediate Review before the following semester. Students who fail their second Intermediate Review will be dismissed from the MA program.

GRADUATE ASSISTANTSHIPS

MA-594-1 MA Final Review

Claire Daigle

MA students are required to register for Final Review in their final semester at SFAL, at which time they present their completed thesis work for committee review. The goal is for the student to present an accomplished thesis that exhibits a high standard of excellence. The review—which serves as the student's thesis presentation and defense—is an assessment of the quality of work and a vote to award, or not, the Master of Arts degree. The MA Thesis Symposium is also required in order to graduate from the program. Students who do not pass the Final Review will not receive their MA degree.

MA-599-1 MA Symposium

Claire Daigle

MA students are required to register for Final Review in their final semester at SFAL, at which time they present their completed thesis work for committee review. The goal is for the student to present an accomplished thesis that exhibits a high standard of excellence. The review—which serves as the student's thesis presentation and defense—is an assessment of the quality of work and a vote to award, or not, the Master of Arts degree. The MA Thesis Symposium is also required in order to graduate from the program. Students who do not pass the Final Review will not receive their MA degree.

GR-587-1 Graduate Assistantship

Graduate Office

A limited number of Graduate Assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, Graduate Assistants perform responsibilities such as grading papers, tutoring, research, and being available to the students; their workload does not include teaching. Graduate Assistants will receive a stipend. 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.

GR-597-1 Teaching Assistantship

Graduate Office

Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a Teaching Assistantship (TA). Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a Teaching Assistant may include teaching, grading papers, tutoring, research, and being available to the students. The Teaching Assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching Assistants will receive a stipend. Students cannot serve as a Teaching Assistant for a course that they are enrolled in. For additional information and application procedures, students should contact the Graduate Office.