

# Course Schedule

## Undergraduate : Fall 2016 : Art and Technology

### Course Schedule

AT-100-01 Introduction to Art and Technology Through Identity and Its Representations Lasse Scherffig

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

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

Prerequisite: none

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

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

M 4:15PM - 7:00PM Room: 25  
W 4:15PM - 7:00PM Room: DMS2

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

Prerequisite: none

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

AT-105-01 Structural Drawing / Design Visualization Conrad Meyers

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

Drawing and 3D studies are essential tools for the formation and development of sculptural concepts, objects, and projects. As a companion to other beginning courses in sculpture and ceramics that emphasize materials, fabrication, and shop techniques, this course will employ a range of methods-structural drawing, sketching, drafting, models, and experimental strategies-to help students conceptualize and explore pattern, design, structure, composition, narrative, image, and other concepts applicable to a wide range of sculptural expression. Visualization systems such as perspective, orthographic projection, plan/elevation/section, pattern development, rendering, and writing will be examined with an emphasis on their application to sculpture, installation, planning, and problem solving. The class is primarily hands-on but will include an introduction to basic 2D computer drawing and programmable machine activation. Drawing as a sculptural expression, performative action, and as artwork in itself will also be explored using a range of traditional and experimental media. The work of artists such as Leonardo da Vinci, Matthew Barney, Sol LeWitt, Claes Oldenburg, Rebecca Horn, Giuseppe Penone, Hanne Darboven, Mark Lombardi, Alice Aycock, Richard Shaw, Eva Hesse, and Fred Sandback will be examined in this context.

Prerequisite: none

Satisfies: Drawing Requirement for Sculpture Majors; Design and Technology Designed Objects Distribution Requirement; Design &Technology Elective; Art &Technology Elective; Studio Elective

# Course Schedule

## Course Schedule

AT-105-01 Structural Drawing / Design Visualization Conrad Meyers

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

A class oriented toward formative development of drawing and model construction as tools to conceptualize and visualize 3-dimensional space, objects, ideas, context and site. Students will use a range of materials and methods including structural drawing, drafting, models and experimental strategies to explore: concept development, the space between idea and object, design and implementation. Visualization systems such as: perspective, orthographic projection, plan/elevation/section, pattern development and rendering will be examined with an emphasis on their application to sculpture, installation, planning and problem solving. The class is primarily hands-on but will include an introduction to basic 2D computer drawing and programmable machine activation. Drawing as a sculptural expression, performative action and as art works in themselves will also be explored using a range of traditional and experimental media. The work of artists such as: Leonardo DaVinci, Mathew Barney, Sol Lewitt, Claes Oldenburg, Rebecca Horn, Giuseppe Penone, Hanne Darboven, Mark Lombardi, Alice Aycock, Richard Shaw, Eva Hesse and Fred Sandback will be examined in this context.

Prerequisite: none

Satisfies: Drawing Requirement for Sculpture Majors; Design and Technology Designed Objects Distribution ; Design &Technology Elective; Art &Technology Elective; Studio Elective; Media Breadth Requirement; Drawing Breadth Requirement;

AT-110-01 Introduction to Robotics Kal Spelletich

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

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

Prerequisite: none

Satisfies: Introduction to Art &Technology II; Art and Technology Electronic Distribution; Art and Technology Interactivity and Social Media Distribution Requirement; Art and Technology Elective; Studio Elective; Design and Technology Designed Objects Distribution; Design and Technology Elective; Media Breadth Requirement

AT-113-01 Graphic and Video Software for Artists And the Graphic Arts Using Photoshop, Illustrator, and Publishing Tools J.D. Beltran

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

This course provides both a practical and conceptual introduction to two-dimensional art practices and basic video editing 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, as well as basic video editing in Premiere. Students will learn to import high-resolution data, correct images, and create, modify, and composite images. Illustrator, a vector-based drawing program, is an essential tool for expressing and formatting one's ideas in the graphic arts, including layout and typography. InDesign is an electronic publishing and page layout application, the industry standard in print publishing, which allows for the creation of sophisticated and elegant multipage documents such as books, magazines, and brochures. Students will learn the process of setting up a publication through working with type, layout, artwork, and styles. Visual literacy skills will be developed through class projects, group critiques, artist lectures, and student presentations of work.

Prerequisite: none

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

# Course Schedule

## Course Schedule

AT-115-01 Code Concepts and Creativity: The Internet As Artistic Platform J.D. Beltran

Tu Th 7:15PM - 10:30PM Room: 20A

The internet has rapidly become the most prevalent and utilized communication platform for everyday use, ranging from noble activism and philanthropy to home shopping networks and basic human activities. But what about artistic utility and intervention? As an infinite information space, there is room for creativity and invention of all stripes, from the practical (portfolio sites) to the sublime (geographically-dispersed, real-time collaborative artworks or the web as a canvas for interactive works). At the core of this boundary-bending data flow is code, scripts, programs and protocols. This course is a hands-on introduction to what's going on behind the browser. To produce work, students will learn and work in the building blocks of the web: HTML and Dreamweaver, Java and Javascript, PHP (Hypertext Preprocessor), and Python, as well as Processing, an electronic sketchbook for creating ideas. Students will code pages from scratch, validate them, and develop dynamic websites and web-based interactive works. No prior experience in coding necessary!

Prerequisite: none

Satisfies: Art and Technology Interactivity and Social Media Distribution; Art and Technology Digital Media Distribution; Art and Technology Elective; Design & Technology Elective; Design & Technology Media Techniques Requirement; Design & Technology Communications Design Distribution Requirement; Studio Elective

AT-115-01 Code Concepts and Creativity: The Internet As Artistic Platform J.D. Beltran

Tu Th 7:15PM - 10:30PM Room: 20A

The internet has rapidly become the most prevalent and utilized communication platform for everyday use, ranging from noble activism and philanthropy to home shopping networks and basic human activities. But what about artistic utility and intervention? As an infinite information space, there is room for creativity and invention of all stripes, from the practical (portfolio sites) to the sublime (geographically-dispersed, real-time collaborative artworks or the web as a canvas for interactive works). At the core of this boundary-bending data flow is code, scripts, programs, and protocols. This course is a hands-on introduction to what's going on behind the browser and the mouse. To produce work, students will learn and work in the building blocks of the web: HTML/CSS and Javascript, along with Processing, an electronic sketchbook for creating ideas, plus a brief introduction to using Python. Students will code pages from scratch, validate them, and develop dynamic websites and interactive works. No prior experience in coding necessary!

Prerequisite: none

Satisfies: AT Interactivity/Social Media Distribution, AT Digital Media Distribution, Art & Technology Elective, Studio Elective, Design & Technology Elective, DT Media Techniques Distribution, DT Communications Design Distribution, Media Breadth Requirement;

AT-116-01 The Sonic Selfie: Sounds, the City and You Laetitia Sonami

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

What if you could only represent yourself through sound? How would you take an audio picture of yourself, yourself in the city, yourself with friends, yourself in front of newly discovered sites and objects? In the age of the selfies, we will explore our intangible and impermanent presence and discover the sonic features of San Francisco through audio walks. This class will manipulate sounds to create fictitious identities and geographies, audio narratives and sonic characters. Students will learn basic audio techniques such as editing, mixing and processing (Reaper, Audacity, and Protools) alongside field recording techniques. Sound poets (John Giorno, William Burroughs, Diamanda Galas), sound novelists (Robert Ashley, Laurie Anderson), gangster rap, popular portraiture (This American Life), natural portraiture (the field recordings of Chris Watson) and abstract sonic portraiture will be discussed. Students will share their weekly audio experiments, and discover San Francisco through a microphone and headphones.

Prerequisite: none

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

AT-220N-01 Social Media As Social Sculpture Mads Lynnerup

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

How can social media, mobile applications, or other more traditional media be used to engage people in new social situations? Could you design an app that gets people to talk with strangers (Miranda July), or a poster that causes a revolt in an office space (Packard Jennings), or a truck that changes how people think about nursing mothers (Jill Miller)? What about platforms that encourage political dialog or social changes? This studio course examines how contemporary artists and designers engage people in a process of social dialog, critique and political change through the existing media and non-traditional art practices. The goal of this course is to offer a new look at the history of performance art and social sculpture within contemporary society and the digital world, while inspire the students to explore how technology can be used as a resource to create and present artworks creatively.

Prerequisite: AT-100 or NG-100; Sophomore Standing

Satisfies: NG Installation Distribution, AT Interactivity/Social Media Distribution, New Genres Elective, Art & Technology Elective, Studio Elective, Urban Studies Elective, DT Collaborative Practice Distribution, DT Communications Design Distribution

# Course Schedule

## Course Schedule

AT-240B-01 When the Lights Go Out: Art, Technology, And Inevitable Obsolescence Georgina Ruff

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

Artist Dan Flavin's fluorescents will one day flicker, dim, and extinguish. Faced with this inevitability, what is a collector or museum to do? Will an arrangement of dead fixtures maintain Flavin's intention? Should the bulbs be replaced by LEDs or newer technology? Can a photograph or projection of the work serve as in-lieu documentation? This survey of the twentieth and twenty-first centuries investigates the often paradoxical role of technology for variety of artists including: Russolo, Moholy-Nagy, Oldenburg, Flavin, Valentine, Paik, Nauman, McCall, Holzer, Mengbo, and Anicka Yi. After discussing the original work, we will follow or project the changes that occur as bulbs die, programs are no longer updated, CRT screens cease to be produced. Through original documentation, first-hand experience, class lectures, and discussions with artists and curators, students will never look at a discarded TV the same way again.

Prerequisite: HTCA-101 and Sophomore Standing

Satisfies: History of Art and Technology, Art History Elective, Art &Technology Elective, Liberal Arts Elective.

## Undergraduate : Fall 2016 : Ceramic Sculpture

### Course Schedule

CE-100-01 Ceramics I: Fabrication John De Fazio

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

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

Prerequisite: none

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

CE-100-02 Ceramics I: Fabrication Wanxin Zhang

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

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

Prerequisite: none

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

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

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

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

Prerequisite: Sophomore Standing and Ceramics I

Satisfies: Intermediate Sculpture, Sculpture Elective, Studio Elective

# Course Schedule

## Course Schedule

CE-307-01 Advanced Projects John Roloff

M 9:00AM - 11:45AM Room: 105  
W 9:00AM - 11:45AM Room: 106

This studio/seminar course is for intermediate and advanced students to research and work on individual projects of their own conceptualization and design or new topics or synergies not covered in other classes. The course focuses on engagement with issues of research, design, logistics, engineering, etc., for more complex and cross-media projects, site works, and installations. A portion of the class will be devoted to the organization and development of individual portfolios for presentation to graduate schools, galleries, and other venues. The course is open to all appropriate media/mixed-media including traditional/nontraditional sculpture and ceramic materials, sculpture/painting, sculpture/video, sculpture/film, kinetic works, etc. Slides, videos, readings, and visiting artists will also be part of the course.

Prerequisite: Junior Standing; any 200-level CE or SC course

Satisfies: Advanced Sculpture, Sculpture Elective, Studio Elective

## Undergraduate : Fall 2016 : Contemporary Practice

### Course Schedule

CP-100-01 Contemporary Practice Paul Klein

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

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 creative and social collaboration with their peers. Vital components of the course-ones 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, studio critiques, and field trips to museums, galleries, artists' studios, public art sites, and other urban sites. These activities are central to experiencing how artists and viewers communicate, represent, and make meaning of the world around them. Additional co-curricular initiatives such as workshops, public lectures, and exhibition openings deepen understandings of how the tensions produced by the interaction of cultural, social, and personal forces foster critical thinking and artistic opportunity. First class meeting of the semester in LECTURE HALL.

Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

CP-100-02 Contemporary Practice Sampada Aranke

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

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 creative and social collaboration with their peers. Vital components of the course-ones 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, studio critiques, and field trips to museums, galleries, artists' studios, public art sites, and other urban sites. These activities are central to experiencing how artists and viewers communicate, represent, and make meaning of the world around them. Additional co-curricular initiatives such as workshops, public lectures, and exhibition openings deepen understandings of how the tensions produced by the interaction of cultural, social, and personal forces foster critical thinking and artistic opportunity. First class meeting of the semester in LECTURE HALL.

Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

# Course Schedule

## Course Schedule

CP-100-04 Contemporary Practice Dewey Crumpler

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

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 creative and social collaboration with their peers. Vital components of the course-ones 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, studio critiques, and field trips to museums, galleries, artists' studios, public art sites, and other urban sites. These activities are central to experiencing how artists and viewers communicate, represent, and make meaning of the world around them. Additional co-curricular initiatives such as workshops, public lectures, and exhibition openings deepen understandings of how the tensions produced by the interaction of cultural, social, and personal forces foster critical thinking and artistic opportunity. First class meeting of the semester in LECTURE HALL.

Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

CP-100-05 Contemporary Practice Genine Lentine

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

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 creative and social collaboration with their peers. Vital components of the course-ones 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, studio critiques, and field trips to museums, galleries, artists' studios, public art sites, and other urban sites. These activities are central to experiencing how artists and viewers communicate, represent, and make meaning of the world around them. Additional co-curricular initiatives such as workshops, public lectures, and exhibition openings deepen understandings of how the tensions produced by the interaction of cultural, social, and personal forces foster critical thinking and artistic opportunity. First class meeting of the semester in LECTURE HALL.

Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

CP-100-06 Contemporary Practice Mads Lynnerup

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

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 creative and social collaboration with their peers. Vital components of the course-ones 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, studio critiques, and field trips to museums, galleries, artists' studios, public art sites, and other urban sites. These activities are central to experiencing how artists and viewers communicate, represent, and make meaning of the world around them. Additional co-curricular initiatives such as workshops, public lectures, and exhibition openings deepen understandings of how the tensions produced by the interaction of cultural, social, and personal forces foster critical thinking and artistic opportunity. First class meeting of the semester in LECTURE HALL.

Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

CP-100-07 Contemporary Practice Helina Metaferia

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

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 creative and social collaboration with their peers. Vital components of the course-ones 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, studio critiques, and field trips to museums, galleries, artists' studios, public art sites, and other urban sites. These activities are central to experiencing how artists and viewers communicate, represent, and make meaning of the world around them. Additional co-curricular initiatives such as workshops, public lectures, and exhibition openings deepen understandings of how the tensions produced by the interaction of cultural, social, and personal forces foster critical thinking and artistic opportunity. First class meeting of the semester in LECTURE HALL.

Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA



# Course Schedule

## Course Schedule

CP-100-08 Contemporary Practice Ebitenyefa Baralaye

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

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 creative and social collaboration with their peers. Vital components of the course-ones 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, studio critiques, and field trips to museums, galleries, artists' studios, public art sites, and other urban sites. These activities are central to experiencing how artists and viewers communicate, represent, and make meaning of the world around them. Additional co-curricular initiatives such as workshops, public lectures, and exhibition openings deepen understandings of how the tensions produced by the interaction of cultural, social, and personal forces foster critical thinking and artistic opportunity. First class meeting of the semester in LECTURE HALL.

Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

## Undergraduate : Fall 2016 : Critical Studies

### Course Schedule

CS-300-01 Critical Theory A Nicole Archer

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

Critical Theory A provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Prerequisite: 6 units of 200-level HUMN classes

Satisfies: Critical Theory A Requirement;



CS-300-02 Critical Theory A Andrea Dooley

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

Critical Theory A provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Prerequisite: 6 units of 200-level HUMN classes

Satisfies: Critical Theory A Requirement;

CS-300-03 Critical Theory A Dale Carrico

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

Critical Theory A provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Prerequisite: 6 units of 200-level HUMN classes

Satisfies: Critical Theory A Requirement;

# Course Schedule

## Course Schedule

CS-300-04 Critical Theory A Eddie Yuen

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

Critical Theory A provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Prerequisite: 6 units of 200-level HUMN classes

Satisfies: Critical Theory A Requirement;

CS-301R-01 Critical Theory B: On Suspicion: Policing and the Aesthetics of Control Resistance Armin Fardis

Tu 9:00AM - 11:45AM Room: 16C

How does suspicion function in society and govern our daily lives? How do our ocular and affective registers interact with that we inevitably deem "suspicious"? According to Queer theorist Eve Sedgwick, suspicion often functions as an animating component of paranoid "reading" practices. For the purposes of this course, we will elaborate on the concept of suspicion as it relates to practices of policing and their affects on the lives of non-white, non-male, queer, and trans subjects. This undergraduate seminar examines the history of policing in the United States as a long historical formation that develops in relation and response to individuals and communities, and disseminates practices of "reading" non-white or normative subjects that perpetually places them under the surveillance of police and citizens alike.

Prerequisite: CS-300

Satisfies: Critical Theory B, Critical Studies Elective

CS-301S-01 Critical Theory B: Apropos of Nothing: Deconstruction, Psychoanalysis, and the Coen Brothers Clark Buckner

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

Based on my book of the same title, this course will undertake a comparative study of existentialism, psychoanalysis, and deconstruction, through a critical analysis of the Coen Brothers' films. As such, it will also entail reflections on postmodernism in film history, and it will undertake an analysis of the negativity in anxiety, death, language, desire, paternity, and the gaze, among other topics.

Prerequisite: CS-300

Satisfies: Critical Theory B, Critical Studies Elective

CS-390-01 Interdisciplinary Research Colloquium Amanda N. Simons

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

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

Prerequisite: Senior Standing;

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

Undergraduate : Fall 2016 : Drawing

# Course Schedule

## Course Schedule

DR-100-01 Drawing I: Materials and Methods Jacob Kincheloe

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

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

Prerequisite: none

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

DR-100-02 Drawing I: Materials and Methods Luke Butler

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

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

Prerequisite: none

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

DR-100-03 Drawing I: Materials and Methods Frances McCormack

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

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

Prerequisite: none

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

DR-101-01 Drawing II Bruce McGaw

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

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.

Prerequisite: Drawing I

Satisfies: Drawing Elective; Studio Elective; Drawing Breadth Requirement

# Course Schedule

## Course Schedule

DR-202-01 Anatomy Brett Reichman

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

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

Prerequisite: Sophomore Standing, Drawing II

Satisfies: Drawing Elective; Studio Elective

DR-220C-01 Low Budget, High Art Alicia McCarthy

Tu Th 4:15PM - 7:00PM Room: 114

This course explores a low budget approach to art making with an emphasis on the use of found and reused materials (paint, wood, glass, fabric, couches, metal, etc), composition, and a keen observation of the worlds around and in you. Important to this class is the personal dynamic of choice; the materials you choose. The process of drawing in this class poses this question: How does one's experience of the physical and non-physical world (it's form and our form) determine how and what we are capable of? Some artists we will be looking at for inspiration include: James Castle, Kim Macconel, Chris Corales, Chris Johanson, Jennifer Stockholder, Richard Shaw, Duchamp, Nancy Rubinstein, and Barry McGee. Please come prepared with a positive attitude in order to develop your own visual language.

Prerequisite: Drawing II and Sophomore Standing

Satisfies: Drawing Elective; Studio Elective Studio Elective

DR-220G-01 Experiments in Drawing With Color Taravat Talepasand

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

Color is arguably the single most expressive and mysterious tool available to the artist. However, many artists who are skilled in black and white drawing have difficulty when they turn their hand to color. Crayon creates a bridge, which is at once less intimidating than more traditional media, while at the same time capable of producing highly sophisticated imagery. Through classroom exercises an awareness of the transformative power of color is awoken. Limited color underdrawings are further developed with multiple layers of color. The use of warm and cool color relationships as well as the exploration of polarities of color, in order to create rich, dramatic effects, is examined in depth. Class work gives the student the opportunity to work from the live model. For homework, the student is encouraged to engage in subject matter that has personal significance, perhaps something one had always wanted to create but hadn't had the opportunity.

Prerequisite: Drawing II and Sophomore Standing

Satisfies: Drawing Elective; Studio Elective

## Undergraduate : Fall 2016 : English

### Course Schedule

ENGL-090-01 Language Support for Artists Eugenia-Alana Mitsanas

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

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

Prerequisite: Based on Writing Placement Exam Score

# Course Schedule

## Course Schedule

ENGL-095-01 Seeing and Writing: The Art of the Written Word Kara Urion

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

Pablo Picasso once said, "We all know that art is not truth. Art is a lie that makes us realize the truth." Whether you agree, disagree, or don't know what he is talking about, during the next 15 weeks 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 the Writing Placement Exam

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

ENGL-095-02 Seeing and Writing: The Art of the Written Word Stephanie Sauer

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

Pablo Picasso once said, "We all know that art is not truth. Art is a lie that makes us realize the truth." Whether you agree, disagree, or don't know what he is talking about, during the next 15 weeks 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 the Writing Placement Exam

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

ENGL-100-01 English Composition A: Investigation and Writing Christina Stevenson

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

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 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. Eligibility to take this course is based on on Writing Placement Exam Score, or the successful completion of ENGL-095.

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

Satisfies: English Composition A Requirement

ENGL-100-02 English Composition A: Investigation and Writing Amanda N. Simons

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

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 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. Eligibility to take this course is based on on Writing Placement Exam Score, or the successful completion of ENGL-095.

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

Satisfies: English Composition A Requirement

# Course Schedule

## Course Schedule

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

Tu 1:00PM - 3:45PM Room: 10

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 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. Eligibility to take this course is based on on Writing Placement Exam Score, or the successful completion of ENGL-095.

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

Satisfies: English Composition A Requirement

ENGL-100-04 English Composition A: Investigation and Writing Genine Lentine

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

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 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. Eligibility to take this course is based on on Writing Placement Exam Score, or the successful completion of ENGL-095.

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

Satisfies: English Composition A Requirement

ENGL-101AB-01 English Comp B: Fables, Fictions, and Colonial Fantasy: Magical Realism Across The Americas Stephanie Sauer

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

Moving beyond fantasy to critically engage the socio-political realities of the so-called New World, what we call Magical Realism offers new ways of understanding history, culture and people. It can also bring to light dimensions of colonialism, slavery, censorship, genocide and the human heart that are often obscured by rhetoric and reality alone. We'll study the usual suspects and their contexts - Gabriel Garcia Marquez, Jorge Luis Borges, Toni Morrison - as well as Mario de Andrade, Alejo Carpentier, Jorge Amado, Ana Castillo, Rudolfo Anaya and others. We'll also examine Magical Realism as an artistic, social and political strategy used throughout the Americas, and familiarize ourselves with fables, folktales and mythologies from recently arrived and existing cultures to learn how their blending differs from region to region and influences contemporary artistic production.

Prerequisite: ENGL-100

Satisfies: English Comp B Requirement; Liberal Arts Elective.

ENGL-101Z-01 English Comp B: Hauntings in the British Novel Christina Stevenson

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

The ghost story has been an important factor in the rise of the English novel. This course will think about how the figure of the ghost registers a cultural anxiety with national identity, sexual difference, and the notion of an autonomous British self. We will read famous ghost stories and consider what else seems to be haunting the English mind.

Prerequisite: ENGL-100

Satisfies: English Comp B Requirement; Liberal Arts Elective.

# Course Schedule

## Course Schedule

ENGL-200B-01 Crafting the Short Story Ashley Clarke

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

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

Prerequisite: ENGL-101

Satisfies: Liberal Arts Elective

## Undergraduate : Fall 2016 : Filmmaking

### Course Schedule

FM-100-01 Introduction to Film Christopher Coppola

Tu Th 1:00PM - 3:45PM Room: 8

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

Prerequisite: none

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

FM-100-02 Introduction to Film Kerry Laitala

Tu Th 9:00AM - 11:45AM Room: 8

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

Prerequisite: none

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

# Course Schedule

## Course Schedule

FM-101-01 Beginning Film Production/Post Production Jeff Rosenstock

F 1:00PM - 3:45PM Room: 26  
F 4:15PM - 7:00PM Room: 26

The goal of this course is to provide the skills necessary to create moving pictures that effectively articulate a vision and importantly provides a foundation for FM-204 Digital Cinematography. Whether working in an experimental, narrative or documentary framework, you will become familiar with the tools and skills necessary to create work with both analog (celluloid) and digital technology. We will explore the qualities inherent in motion picture filmmaking as well as digital video, and examine and compare the advantages and disadvantages of each. The structure of the class meetings will combine a lecture/demonstration of the various concepts and tools with a hand-on workshop to give you as much production experience as possible. Over the course of the semester we will cover various aspects of 16mm and digital video filmmaking, which will include media formats and material, cameras, lenses, lighting, sound recording and basic editing. Students will complete several short, in-class silent and sync sound films, as well as several individual short, personal projects.

Prerequisite: Introduction to Film

Satisfies: Film Production/Post Production I; Film Elective; Studio Elective; Media Breadth Requirement

FM-106-01 Intro to Sound Design Jim McKee

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

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

Prerequisite: Intro to Film

Satisfies: Film Elective; Studio Elective; Media Breadth Requirement

FM-204-01 Digital Cinematography Tomas Tucker

Th 4:15PM - 7:00PM Room: 26  
Th 7:30PM - 10:15PM Room: 8

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

Prerequisite: Sophomore Standing; Film Production/Post Production I or Beginning Film Production/Post Production

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

FM-211-01 The Art of Screenwriting I Natasha V

M W 1:00PM - 3:45PM Room: 26

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

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

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

# Course Schedule

Course Schedule	
FM-240C-01	Global Art Cinema Since 1995 Alexander Greenhough
Tu	7:30PM - 10:15PM Room: 25
<p>This course will introduce students to crucial technological and stylistic developments in art cinema across the world that have occurred over the past twenty years. We will situate and analyze the work of key auteurs within their respective socio-political contexts and current theoretical and critical discourses. The focus will be on filmmakers working in the Middle East, Western and Eastern Europe, and East Asia, with an emphasis on questions of transnationalism, postcolonialism, and the aesthetics (post)modernism.</p>	
Prerequisite: HTCA-101	
Satisfies: History of Film Requirement; Film Elective; Liberal Arts Elective	
FM-307-01	Personal Cinema Hiro Narita
M W	4:15PM - 7:00PM Room: 8
<p>This course will mentor film students on their personal filmmaking journey as they develop, shoot, and finish their senior thesis film. Advanced film students will dive deeply inside themselves in search of a story uniquely their own and use their filmmaking skills and creative style to confidently share who they are cinematically to a wide and diverse audience. A "wide" audience is used to denote when you share yourself creatively to an audience you are contributing to and illuminating the History of Now. Resonance, Articulation, Sincerity, and Clarity are key expectations for both project outcomes and the personal qualities required for success in the class. A completed, polished thesis film will become the undergraduate film students' calling card to further their education in graduate school and/or approach the professional filmmaking arena.</p>	
Prerequisite: Film Production/Post Production I and 3 credits of 200-level FM coursework; Junior Standing	
Satisfies: Personal Cinema Requirement; Advanced Film Requirement; Film Elective; Studio Elective;	
FM-398-01	Directed Study Jim McKee
TBD	
<p>Directed Study is designed for education needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.</p>	
Prerequisite: Junior Standing	
FM-398-02	Directed Study Eddie Yuen
TBD	
<p>Directed Study is designed for education needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.</p>	
Prerequisite: Junior Standing	
FM-399-01	Independent Study Paul Klein
TBD	
<p>Academically outstanding junior undergraduates 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 a studio faculty sponsor, the Registrar, and the Associate Dean of Academic Affairs. A Liberal Arts project may be taken concurrently, for which a separate proposal must be made. Independent Study credit shall not exceed 12 semester units for studio credit and shall not exceed 3 semester units in Liberal Arts. The total studio and Liberal Arts credit allowable for Independent Study shall not exceed 15 units. Only one semester or one summer session of Independent Study shall be allowed for any student. Refer to the application form available in the Registrar's Office for additional information. Application deadlines are published in the Course Descriptions Supplement and academic calendars found in the Schedule of Classes.</p>	
Prerequisite: none	
Satisfies a Major Studio Requirement or Studio Elective.	

Undergraduate : Fall 2016 : History & Theory Contemp. Art

# Course Schedule

## Course Schedule

HTCA-100-01 Foundations in Global Art History Nicole Archer

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

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

Prerequisite: none

Satisfies: Global Art History Requirement

HTCA-102-01 Art Since 1945 Sampada Aranke

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

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

Prerequisite: HTCA-101

Satisfies: Art Since 1945;

HTCA-202-01 Dialogues in Contemporary Art Marc Mayer

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

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

Prerequisite: ENGL 101 and HTCA-102

Satisfies: Dialogues in Contemporary Art Requirement; Art History Elective; Liberal Arts Elective;

HTCA-220M-01 Painting the Walls: Muralism and Street Art in San Francisco Berit Potter

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

In 1930 the renowned Mexican muralist Diego Rivera came to San Francisco to paint his first murals in the United States. Rivera's presence in San Francisco inspired artistically and politically motivated individuals who painted "the city's" walls for the purpose of radical expression. These murals dramatically departed from those created before Rivera's arrival, by artists such as Maynard Dixon, who saw the objective of mural painting as merely decorative. Through class discussions and field trips this course will explore San Francisco's rich tradition of painting the city's walls, from the Panama-Pacific International Exposition of 1915 to Mission muralismo, the Mission School, and contemporary street art. We will also look at issues surrounding public art more broadly, questioning its politics and purposes. Most importantly, we will ask, can public art and murals in particular, inspire social and political change? In addition to examining Rivera's SFAI mural "Making a Fresco, Showing the Building of a City," and SFAI's rich mural and street art tradition, we will also take field trips to Coit Tower, Herbst Theater, Rincon Center, the Mission District, and the de Young Memorial Museum.

Prerequisite: HTCA-102 and ENGL-101

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

# Course Schedule

## Course Schedule

HTCA-220N-01 The Posthuman Guide to Dada Andrei Codrescu

M W Sa Su 7:30PM - 10:15PM Room: 16A

In honor of the 100th anniversary of the founding of the Dada movement at the Cabaret Voltaire -- SFAI is very proud to announce a special, 2-week intensive seminar taught by Andrei Codrescu -- the distinguished poet, novelist, essayist, scholar, and regular commentator for NPR's All Things Considered. The course will be based around Codrescu's 2010 book *The Posthuman Guide to Dada: Tzara and Lenin Play Chess* (Princeton University Press), an "impractical handbook" and "guide for instructing posthumans in living a Dada life" that fully acknowledges that "It is not advisable, nor was it ever, to lead a Dada life." The course will include advanced seminar lectures and discussions. Students will develop a collaborative project and final class performance, and learning will extend off-campus. Designed to coincide with City Lights Books' 'Dada World Fair,' seminar participants will attend and participate in a series of lectures, round tables, performances, and parties set to unfold at various locations throughout the city -- featuring a variety of international and local scholars, artists, and all around all around absurdists. An opportunity not to be missed!

Prerequisite: Sophomore Standing; HTCA-102 and ENGL-101

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

HTCA-320B-01 Art and Catastrophe Alexander Greenhough

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

This class will explore how artists working since the end of World War II have entered into the complicated relationship between art and the catastrophic. Through a comparative study of a range of texts and images, this course focuses on depictions and figurations of the atomic bombings of Hiroshima and Nagasaki, the Holocaust, postwar life in the Eastern Bloc during the Cold War, the AIDS epidemic in the United States in the 1980s, and ongoing climate change today. Through close analyses of key works the course addresses the ethics of representation, historical memory, and narrative and allegory, with a special emphasis on photography, video art, and cinema.

Prerequisite: Take English Composition B (ENGL-101), Art Since 1945 (HTCA-102), and Critical Theory A (CS-300).

Satisfies Art History Elective, Critical Studies Elective, Studies in Global Cultures Requirement

HTCA-398-01 Directed Study Sampada Aranke

TBD

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

Prerequisite: Junior Standing and Instructor Permission

HTCA-398-02 Directed Study Claire Daigle

TBD

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

Prerequisite: Junior Standing and Instructor Permission

HTCA-398-03 Directed Study Nicole Archer

TBD

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

Prerequisite: Junior Standing and Instructor Permission

# Course Schedule

## Course Schedule

HTCA-399-01 Independent Study Robin Balliger

TBD

Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the Dean and Vice President for Academic Affairs and a faculty sponsor. A liberal arts component requires an additional proposal. Independent study credit shall not exceed 12 units for studio credit and shall not exceed 3 units in liberal arts. The total studio and liberal arts credit allowable for independent study is 15 units. Only one semester or one summer session of independent study shall be allowed for any student.

Prerequisite: Junior Standing; 3.5 GPA. By application only.

Satisfies the Off-Campus Study Requirement.

## Undergraduate : Fall 2016 : Humanities

### Course Schedule

HUMN-228-01 Talking Objects: Material Culture Artificial Intelligence Megan Bayles

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

Common household objects, scientific specimens, and artworks are all artifacts from which we draw meaning and produce culture. Starting from the premise that non-textual objects can and do tell stories and create knowledge, this course engages theories and practices of material culture to illuminate the past and the present. Course texts consider how objects and the stories they tell produce and reinforce cultural hierarchies and structures of power. Participants utilize various methodologies of material culture to do assignments that draw from sources such as childhood/personal pasts, museum exhibits, home or work spaces, and library archives. Forging connections between different kinds of objects, the course also illuminates the process of curation and the production of historical narratives.

Prerequisite: ENGL-101 (English Composition B)

Satisfies: 3 units of the 6-unit Humanities Requirement; Liberal Arts Elective;

HUMN-229-01 Avant-Garde Theater: 20th and 21st Century Stages Christopher White

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

This course covers over a century of avant-garde theater history. Beginning in the early 20th century and ending yesterday, we will track theater's place as a forum for artistic experimentation and social change. Here, we won't approach theater monolithically, but will develop a broad understanding of a variety of major movements, texts and practitioners, as well as an awareness of the Bay Area's important place in the development of American theater. We will be attentive to theories, methods and practices of contemporary theater, while engaging with major (and minor) works on the page and on the stage. Attendance at local productions will be central to our curriculum.

Prerequisite: ENGL-101 (English Composition B)

Satisfies: 3 units of the 6-unit Humanities Requirement; Liberal Arts Elective;

HUMN-230-01 Immigration and Nation: Us and Eu Carolyn Duffey

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

Borders have defined nationality historically for both European and American modernity. Now in 2016 Europe is experiencing one of the largest waves of immigration since WW II as refugees from ongoing Middle East wars seek entry into EU nations. Some US candidates in the upcoming presidential election want American borders closed to such Muslim refugees. This course examines the history of the narratives of immigration and difference in European and American contexts, crucially from perspectives of those inside and outside such borders, as such narratives have created the divisive borderlines within these Western nations. European colonialism, de-colonization movements, WW II or the Cold War, for instance, produced immigrant communities and national European identities different from those in the US with its legacy of slavery, institutionalized racial discrimination, and the paradoxical ideology of the "American Dream". We analyze the history and art of these European and American stories of immigration and nation. narratives.

Prerequisite: ENGL-101 (English Composition B)

Satisfies: 3 units of the 6-unit Humanities Requirement; Studies in Global Cultures; Urban Studies Elective; Liberal Arts Elective;

# Course Schedule

## Course Schedule

HUMN-231-01 A Cultural and Social History of Trash Artificial Intelligence Eddie Yuen

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

What happens to all the stuff that we consume when we throw it away? Why does this society produce so much excessive material and what impact does this waste have on cities, wildlife, oceans and atmosphere of the planet? This class is a social, cultural, economic and environmental excavation of trash. We will combine critical readings with off campus field trips to explore issues of production, consumption, obsolescence, incineration, decomposition, recycling and renewal.

Prerequisite: ENGL-101 (English Composition B)

Satisfies: 3 units of the 6-unit Humanities Requirement; Studies in Global Cultures; Critical Studies Elective; Off-Campus Study; Liberal Arts Elective;

## Undergraduate : Fall 2016 : Interdisciplinary

### Course Schedule

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

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

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

Prerequisite: none

Satisfies: Studio Elective; Off-Campus Study Requirement



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

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

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

Prerequisite: none

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

# Course Schedule

## Course Schedule

IN-113-01 Graphic and Video Software for Artists And the Graphic Arts Using Photoshop, Illustrator, and Publishing Tools J.D. Beltran

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

This course provides both a practical and conceptual introduction to two-dimensional art practices and basic video editing 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, as well as basic video editing in Premiere. Students will learn to import high-resolution data, correct images, and create, modify, and composite images. Illustrator, a vector-based drawing program, is an essential tool for expressing and formatting one's ideas in the graphic arts, including layout and typography. InDesign is an electronic publishing and page layout application, the industry standard in print publishing, which allows for the creation of sophisticated and elegant multipage documents such as books, magazines, and brochures. Students will learn the process of setting up a publication through working with type, layout, artwork, and styles. Visual literacy skills will be developed through class projects, group critiques, artist lectures, and student presentations of work.

Prerequisite: none

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

IN-114-01 Collage Kate Nichols

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

In this course, we'll explore the broad spectrum of practices collage encompasses and, together, we'll discover their formal and conceptual possibilities. Juxtaposing images, materials and concepts, we'll see first hand how combining different things can create the third thing, wholly different from the sum of its parts. For inspiration, we'll consider artists who adopt collage strategies to create work with wide-ranging formal qualities, including Charline von Heyl, Theaster Gates, Jessica Stockholder, Nancy Spero, Ellen Gallagher, Leslie Shows, Las Hermanas Iglesias, and Angel Otero. Beyond this, we'll ask: how can artistic practice constitute collage? For answers, we look to artists who expand the notion of collage in their cross-disciplinary practices-Cat Mazza, Angelo Vermeulen, Nathalie Miebach, Paul Vanouse, Margaret Wertheim, Constance Hockaday, and Natalie Jerimijenko.

Prerequisite: none

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

IN-200B-01 Crafting the Short Story Ashley Clarke

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

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

Prerequisite: ENGL-101

Satisfies: Liberal Arts Elective

IN-220B-01 Culture and Commerce Ashley Clarke

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

Culture and Commerce provides students with an opportunity to develop an idea for an arts organization and turn it into a functioning, sustainable enterprise. Building on each student's own connection to the arts, the course teaches how to invent an arts organization and define its mission, locate the organization within a community, develop its offerings via products, services, and public programs, and manage the organization's numerous operational features. The course uses the development of student projects to explore the intersections between art and business. Along with encouraging innovation and creative/critical thinking about the role of arts organizations in society, the course examines theories and practical techniques for professional arts managers, including: . Building an arts community . Strategic planning for arts organizations . Mission and program development . Fundraising . Financial management . Marketing The course combines readings, in-class discussions, and exercises with site visits, case studies, and guest speakers from the local arts community. Projects developed in this course may range from independent artists aiming to grow their careers to enterprises focused on placemaking and social/cultural engagement for underserved communities.

Prerequisite: ENGL-100 AND ENGL-101 (English Composition A and English Composition B);Sophomore Standing

Satisfies: Liberal Arts Elective; 3 units of Off Campus Requirement

# Course Schedule

## Course Schedule

IN-390-01 Senior Review Seminar John Priola

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

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

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA.

IN-390-03 Senior Review Seminar Rebecca Goldfarb

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

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

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA.

IN-391-01 Honors Interdisciplinary Studio TBA

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-03 Honors Interdisciplinary Studio Elizabeth Bernstein

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-04 Honors Interdisciplinary Studio Maria Elena Gonzalez

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

# Course Schedule

## Course Schedule

IN-391-05 Honors Interdisciplinary Studio Caitlin Mitchell-Dayton

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-06 Honors Interdisciplinary Studio Sampada Aranke

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-07 Honors Interdisciplinary Studio Lindsey White

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-08 Honors Interdisciplinary Studio Art Hazelwood

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

# Course Schedule

## Course Schedule

IN-391-09 Honors Interdisciplinary Studio Mads Lynnerup

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-10 Honors Interdisciplinary Studio Alicia McCarthy

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-11 Honors Interdisciplinary Studio Laura Faw

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-12 Honors Interdisciplinary Studio Jeremy Morgan

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

# Course Schedule

## Course Schedule

IN-391-13 Honors Interdisciplinary Studio Terry Powers

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-14 Honors Interdisciplinary Studio Brett Reichman

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-15 Honors Interdisciplinary Studio Robert Linder

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-392-01 Affiliated Study Abroad Program Dominic Shing

TBD

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

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

Satisfies: Studio Elective Off-Campus Study Requirement

# Course Schedule

## Course Schedule

IN-392-02 Affiliated Study Abroad Program Dominic Shing

TBD

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

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

Satisfies: Studio Elective Off-Campus Study Requirement

IN-392-03 Affiliated Study Abroad Program Dominic Shing

TBD

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

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

Satisfies: Studio Elective Off-Campus Study Requirement

IN-393-01 Aicad Mobility Exchange Dominic Shing

TBD

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

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

Satisfies: Studio Elective Off-Campus Study Requirement

IN-395-01 International Partner Exchange Dominic Shing

TBD

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

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

Satisfies: Studio Elective Off-Campus Study Requirement

# Course Schedule

## Course Schedule

IN-395-02 International Partner Exchange Dominic Shing

TBD

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

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

Satisfies: Studio Elective Off-Campus Study Requirement

IN-397-01 BFA Exhibition Paul Klein

TBD

All graduating students must register for the BFA Graduate Exhibition in their final Spring or Fall semester. No credits are awarded, but participation is required for the BFA degree for all students. Through the BFA Graduate Exhibition, students will situate their artwork within across-disciplinary context and position their educational goals and capstone review experience into a public discourse. Please note that there are mandatory BFA Graduate Exhibition meetings in the spring semester. Students who do not pass the Senior Review Seminar will not receive their BFA degree and will not participate in the BFA Graduate Exhibition.

Prerequisite: Senior Standing

Satisfies BFA Exhibition Requirement

IN-398-01 Directed Study Miah Jeffra

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with their faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only for students with GPA 3.5 or higher.

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-399-01 Independent Study TBA

TBD

Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the Dean and Vice President for Academic Affairs and a faculty sponsor. A liberal arts component requires an additional proposal. Independent study credit shall not exceed 12 units for studio credit and shall not exceed 3 units in liberal arts. The total studio and liberal arts credit allowable for independent study is 15 units. Only one semester or one summer session of independent study shall be allowed for any student.

Prerequisite: Junior Standing; 3.5 GPA. By application only.

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

IN-399-02 Independent Study Robin Balliger

TBD

Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the Dean and Vice President for Academic Affairs and a faculty sponsor. A liberal arts component requires an additional proposal. Independent study credit shall not exceed 12 units for studio credit and shall not exceed 3 units in liberal arts. The total studio and liberal arts credit allowable for independent study is 15 units. Only one semester or one summer session of independent study shall be allowed for any student.

Prerequisite: Junior Standing; 3.5 GPA. By application only.

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

# Course Schedule

## Course Schedule

IN-399-03 Independent Study Paul Klein

TBD

Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the Dean and Vice President for Academic Affairs and a faculty sponsor. A liberal arts component requires an additional proposal. Independent study credit shall not exceed 12 units for studio credit and shall not exceed 3 units in liberal arts. The total studio and liberal arts credit allowable for independent study is 15 units. Only one semester or one summer session of independent study shall be allowed for any student.

Prerequisite: Junior Standing; 3.5 GPA. By application only.

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

## Undergraduate : Fall 2016 : Mathematics

### Course Schedule

MATH-115-01 Does This Add Up?: The Economics of Art Elizabeth Travelslight

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

In this course students will engage the fundamental mathematics of money to consider important questions about value, exchange, desire, and labor in the art world and their participation as artists. Alongside instruction in basic economics and the mechanics of capitalism, students will explore a variety of financial aspects of the art market, from outstanding examples of art that demonstrate the rational and irrational forces that create cost and value to the economic realities that working artists face every day to make ends meet. The course will consider the roles of and relationships between artists, galleries, curators, museums, collectors, visitors, and the economics and often invisible forces of labor and privilege that shape the art world. Instruction and discussion of theoretical concepts and mathematical techniques will be paired with collaborative analysis of relevant works of art and examples from popular culture.

Prerequisite: none

Satisfies: Math/Science Requirement Liberal Arts Elective



## Undergraduate : Fall 2016 : New Genres

### Course Schedule

NG-100-01 New Genres I Rigo 23

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

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

Prerequisite: none

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

NG-100-02 New Genres I Helina Metaferia

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

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

Prerequisite: none

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

# Course Schedule

## Course Schedule

NG-115-02 Beginning Performance/Video Helina Metaferia

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

"This course introduces the intersection of live performance and video through the exploration of human actions as art. This course introduces the rich and corporeal practice of visual artists using their bodies, time, and space as a medium for their work. Performance art is the act of doing and action not through representation but with the live and real as an experiment in art and life. It occupies space and time temporarily. Video is critical to witnessing the live event through documentation and also exists as a work of art itself. The video component of the class draws upon a wide range of methods and styles- documentary, performance, and experimental video to assess how video captures the meaning and presentation of performance art and explores effective strategies for production and dissemination from technical, methodological, and philosophical perspectives. Students enrolled in this course are expected to work both independently and collaboratively to define their own projects.

Prerequisite: none

Satisfies: New Genres Video Distribution; New Genres Elective; Studio Elective; Media Breadth Requirement;

NG-116-01 Beginning Installation Mads Lynnerup

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

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 and proposal writing for installation projects.

Prerequisite: none

Satisfies: New Genres Elective; New Genres Installation Distribution; Studio Elective; Media Breadth Requirement;

NG-200-01 New Genres II Will Rogan

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

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

Prerequisite: New Genres I (NG-100) and Sophomore standing

Satisfies: New Genres II Requirement; New Genres Elective; Studio Elective; Film Elective; Media Breadth

NG-206-01 Photoworks: Conceptual Photography Rebecca Goldfarb

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

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

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

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

# Course Schedule

## Course Schedule

NG-220I-01 Sound/Image Nathan Boyce

M W 7:30PM - 10:15PM Room: 9

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

Prerequisite: Sophomore Standing, New Genres I

Satisfies: New Genres Elective; Studio Elective

NG-220N-01 Social Media As Social Sculpture Mads Lynnerup

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

How can social media, mobile applications, or other more traditional media be used to engage people in new social situations? Could you design an app that gets people to talk with strangers (Miranda July), or a poster that causes a revolt in an office space (Packard Jennings), or a truck that changes how people think about nursing mothers (Jill Miller)? What about platforms that encourage political dialog or social changes? This studio course examines how contemporary artists and designers engage people in a process of social dialog, critique and political change through the existing media and non-traditional art practices. The goal of this course is to offer a new look at the history of performance art and social sculpture within contemporary society and the digital world, while inspire the students to explore how technology can be used as a resource to create and present artworks creatively.

Prerequisite: AT-100 or NG-100; Sophomore Standing

Satisfies: NG Installation Distribution, AT Interactivity/Social Media Distribution, New Genres Elective, Art & Technology Elective, Studio Elective, Urban Studies Elective, DT Collaborative Practice Distribution, DT Communications Design Distribution

NG-240B-01 History of New Genres: The Global Conceptual "Work" Sampada Aranke

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

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

Prerequisite: HTCA-101; Sophomore Standing

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

NG-398-01 Directed Study Rebecca Goldfarb

TBD

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

Prerequisite: Junior Standing

NG-398-01 Directed Study Brett Reichman

TBD

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

Prerequisite: Junior Standing

# Course Schedule

Course Schedule		
NG-398-02	Directed Study	Nathan Boyce
TBD		
<p>Directed Study is designed for education needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.</p>		
Prerequisite: Junior Standing		
NG-398-03	Directed Study	Jim McKee
TBD		
<p>Directed Study is designed for education needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.</p>		
Prerequisite: Junior Standing		
NG-398-04	Directed Study	J.D. Beltran
TBD		
<p>Directed Study is designed for education needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.</p>		
Prerequisite: Junior Standing		
NG-398-05	Directed Study	Mads Lynnerup
TBD		
<p>Directed Study is designed for education needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.</p>		
Prerequisite: Junior Standing		
NG-398-06	Directed Study	Sharon Grace
TBD		
<p>Directed Study is designed for education needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.</p>		
Prerequisite: Junior Standing		
NG-398-07	Directed Study	Brett Reichman
TBD		
<p>Directed Study is designed for education needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.</p>		
Prerequisite: Junior Standing		

# Course Schedule

## Undergraduate : Fall 2016 : Painting

### Course Schedule

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

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

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

Prerequisite: none

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

PA-100-02 Painting I: Materials and Methods Danielle Lawrence

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

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

Prerequisite: none

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

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

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

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

Prerequisite: none

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

PA-101-01 Painting II Terry Powers

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

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

Prerequisite: Painting I

Satisfies: Painting Elective; Studio Elective; Drawing Breadth Requirement

# Course Schedule

## Course Schedule

PA-101-03 Painting II Jeremy Morgan

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

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

Prerequisite: Painting I

Satisfies: Painting Elective; Studio Elective; Drawing Breadth Requirement

PA-114-01 Collage Kate Nichols

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

W 1:00AM - 3:45AM Room: 106

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.

Prerequisite: none

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

PA-220AA-01 Portraits: Cultural Backstory Caitlin Mitchell-Dayton

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

Historically, an intriguing and sometimes permeable line exists between straight or classical portraiture and the genre picture, which involves situated figures in more active roles. (See works by Vermeer, Manet, R.B. Kitaj). This course proposes a hybrid based in portraiture but encompassing more information/elements than classical portraits traditionally exhibit- that is, beyond the usual pets, weapons and objects of authority in art historical precedent. Specific attention will be given to formulating choices of elements and actions which deliver coded or more overt culturally date-stamped information about the primary subject. The project will be a short series of related works focusing on this primary subject- who may be actually represented or alluded to more obliquely. The subject can be drawn from the known/real, popular media, literature or other sources. Representational work only/ source images required.

Prerequisite: Sophomore Standing; Painting II

Satisfies: Painting Elective; Studio Elective

PA-220AB-01 Traditions, Culture, Kitsch Contemporary Painting Taravat Talepasand

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

This course will feature an interdisciplinary approach to art-making that riffs on the hyphenated--a cross-pollination of painting with possibilities of text, sculpture and performance--on occasion even break into song, or a least paint a song! All these end results coming from the big question, how to make a more engaging hold the wall painting / crime of passion? The students will find and engage in subjects natural to them and merge with contemporary practice--and how to own it. About the Hyphen, the class will shred on the studio practices of cultural bridge painters such as Fritz Scholder and Barkley Hendrix, how they defined their times and their continued relevancy to today. And the loyal backup--sketchbooks, as your spirit animal--postcards to the self, duet collaborations, direct and immediate.

Prerequisite: Sophomore Standing, Painting II or Drawing II

Satisfies: Painting Elective; Drawing Elective; Studio Elective

# Course Schedule

## Course Schedule

PA-220P-01 Expanded Painting Projects: Seminar and Workshop Jeremy Morgan

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

This course will provide students with technical support (information, analysis, and guidance) to facilitate studio practice. The intent is to enable individuals to more effectively move from conceptual frameworks to manifestation of those concepts within studio practice. There will be a specific focus on using both historic and contemporary materials and approaches to realize goals. Meant for Painting majors and those who wish to experiment with painting and graphic techniques in relation to other disciplines, the course will center on both acrylic and oil painting as well as drawing processes and materials. The course will have two main components: a seminar that meets at the beginning and close of the semester and studio consultations. The instructor will advise students at their studio locations for individual consultations, evaluation, and advice throughout the semester.

Prerequisite: Take Painting II

Satisfies: Painting Elective Studio Elective

PA-220Z-01 The Nomadic Studio Brad Kahlhamer

M W 4:15PM - 7:00PM Room: 115

This course introduces the historically complex role of the painter as one of cultural sampler. Hybridization in the visual arts - sampling, appropriation, and the combination of different subjects, methods and materials - is a widely used and accepted approach to image making. We borrow imagery, forms and styles from art history, quote freely from other artists, pop culture, and use materials and techniques from non-art contexts. Through various projects, students will expand their painting practice using research and subject matter that reflect human and global concerns. Critiques will concentrate on the balance between subject matter and aesthetic form to reinforce fundamental visual principles.

Prerequisite: Sophomore Standing, Painting II or Drawing II

Satisfies: Painting Elective; Drawing Elective; Studio Elective

PA-304-01 Vitamin P SF: Painting Now Frances McCormack

M W 9:00AM - 11:45AM Room: 114

Painting-dead, resuscitated and now, alive and kicking-has been the subject of much debate in the contemporary art world for years. Vitamin P SF is a 300 level painting class that offers equal measures of studio time, critique and discussion on the future of contemporary painting. The intention of this course is to engage serious painting students on every level: practice, critical discussion and exposure to the state of painting today. Students will be expected to come to the class engaged in a sustained, serious painting project and will work one on one with faculty. The project will be submitted in writing and reviewed by faculty. Critiques will be held regularly and take various forms; writing before discussion, presentation of influences, the development of a compelling artist statement. Students will be expected to work on their paintings for a significant amount of time outside of time in class.

Prerequisite: Junior Standing; any 200-level PA course

Satisfies: Painting Elective; Studio Elective

PA-380-01 Undergraduate Tutorial Brett Reichman

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

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

PA-398-01 Directed Study Danielle Lawrence

TBD

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

Prerequisite: Junior Standing

# Course Schedule

## Course Schedule

PA-398-02 Directed Study Taravat Talepasand

TBD

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

Prerequisite: Junior Standing

PA-398-03 Directed Study Dewey Crumpler

TBD

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

Prerequisite: Junior Standing

## Undergraduate : Fall 2016 : Photography

### Course Schedule

PH-100-01 Introduction to Photography and the Dark Room Elizabeth Bernstein

Tu Th 9:00AM - 11:45AM Room: 21

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.

Prerequisite: none

Satisfies: Introduction to Photography and the Darkroom Requirement; Photography Elective; Studio Elective; Media Breadth Requirement

PH-100-03 Introduction to Photography and the Dark Room Jordan Reznick

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

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.

Prerequisite: none

Satisfies: Introduction to Photography and the Darkroom Requirement; Photography Elective; Studio Elective; Media Breadth Requirement

PH-100-04 Introduction to Photography and the Dark Room Ramak Fazel

M W 4:15PM - 7:00PM Room: 21

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.

Prerequisite: none

Satisfies: Introduction to Photography and the Darkroom Requirement; Photography Elective; Studio Elective; Media Breadth Requirement

# Course Schedule

## Course Schedule

PH-101-01 Contemporary Tools and Practices Elizabeth Bernstein

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

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

Prerequisite: Introduction to Photography and the Darkroom PH-100

Satisfies: PH Contemporary Tools & Practices; Photography Elective; Studio Elective; Media Breadth Requirement

PH-120-01 Intro to Photo As the Digital Medium Josef Jacques

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

This course fully covers workflow from film and digital camera usage, placement into the computer, adjusting to the desired digital positive, and finalizing to finished print or electronic distribution. 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 analog photography.

Prerequisite: Photography Majors: Contemporary Tools and Practices; Non-Photography Majors: Academic Advisor Approval (please make an appointment with your Academic Advisor in advance of your registration appointment to get approval)

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

PH-120-03 Intro to Photo As the Digital Medium Ivan Iannoli

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

This course fully covers workflow from film and digital camera usage, placement into the computer, adjusting to the desired digital positive, and finalizing to finished print or electronic distribution. 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 analog photography.

Prerequisite: Photography Majors: Contemporary Tools and Practices; Non-Photography Majors: Academic Advisor Approval (please make an appointment with your Academic Advisor in advance of your registration appointment to get approval)

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

PH-206-01 Photoworks: Conceptual Photography Rebecca Goldfarb

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

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

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

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

# Course Schedule

## Course Schedule

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

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

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

Prerequisite: For Photography Majors: Sophomore Standing, Introduction to the Darkroom, Contemporary Tools & Practices and Intro to Photo As the Digital Medium; For Non-Photography Majors: Sophomore Standing, Intro to Photo As the Digital Medium and Academic Advisor Approval (please make an appointment with your Academic Advisor in advance of your registration appointment to get approval)

Satisfies: Photography Conceptual Elective, Photography Elective, Studio Elective, Off-Campus Study

PH-220Q-01 Lighting and the Portrait Leon Borensztein

Tu Th 4:15PM - 7:00PM Room: 8

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

Prerequisite: For Photography Majors: Sophomore Standing, Introduction to the Darkroom, Contemporary Tools & Practices and Intro to Photo As the Digital Medium; For Non-Photography Majors: Sophomore Standing, Intro to Photo As the Digital Medium and Academic Advisor Approval (please make an appointment with your Academic Advisor in advance of your registration appointment to get approval)

Satisfies: Photography Technical Elective Photography Elective Studio Elective

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

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

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

Prerequisite: For Photography Majors: Sophomore Standing, Introduction to the Darkroom, Contemporary Tools & Practices and Intro to Photo As the Digital Medium; For Non-Photography Majors: Sophomore Standing, Intro to Photo As the Digital Medium and Academic Advisor Approval (please make an appointment with your Academic Advisor in advance of your registration appointment to get approval)

Satisfies: Digital Photography II; Photography Elective; Studio Elective

PH-222B-01 Documentary Practice - "playing Against the Apparatus" Reagan Louie

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

Through theory and practice, this course will examine the evolution of documentary media from inception to now. By establishing this foundation, students will be able to develop appropriate documentary strategies and practices for the digital age. The class will be divided between seminars that explore documentary's history and theory and critiques of students' ongoing projects. Seminars will be based on various documentary forms and approaches. 19th century war, colonial, and topographical photography to today's digital platforms such as Instagram and VR will be explored. Films such as "Nanook of the North" to "Leviathan" will be featured. Readings by Flusser, Sekula, Sontag, Barthes, Wolfe will help guide discussions. Students will be expected to begin or continue a semester long documentary project.

Prerequisite: For Photography Majors: Sophomore Standing, Introduction to the Darkroom, Contemporary Tools & Practices and Intro to Photo As the Digital Medium; For Non-Photography Majors: Sophomore Standing, Intro to Photo As the Digital Medium and Academic Advisor Approval (please make an appointment with your Academic Advisor in advance of your registration appointment to get approval)

Satisfies: Photography Conceptual Elective, Photography Elective, Studio Elective

# Course Schedule

## Course Schedule

PH-240-01 History of Photography, 1830 - Present Reagan Louie

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

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

Prerequisite: HTCA-101

Satisfies: History of Photography I

PH-250-01 Visual Translations John Priola

Tu 1:00PM - 3:45PM Room: 21  
Th 1:00AM - 3:45AM Room: 16A

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

Prerequisite: For Photography Majors: Sophomore Standing, Introduction to the Darkroom, Contemporary Tools & Practices and Intro to Photo As the Digital Medium; For Non-Photography Majors: Sophomore Standing, Intro to Photo As the Digital Medium and Academic Advisor Approval (please make an appointment with your Academic Advisor in advance of your registration appointment to get approval)

Satisfies: Photography Conceptual Elective, Photography Elective, Studio Elective

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

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

The artist's studio operates as a home base, a laboratory, and even a stage to launch new ideas and inquiries about the intricacies of the everyday world. We will look into artistic motivation and the manifestation of conceptual ideas by researching the origins of the staged tableaux in contemporary photography. By manipulating materials and settings by both analog and digital means, students explore questions of truth vs. illusion, found vs. fabricated, synchronicity vs. chaos, and the real vs. the constructed. We will examine what it means for the artist to work in a directorial mode, whether with people, objects, or materials, paying close attention to the evolution of the constructed photograph from the conceptual 1970s and into the contemporary realm. In direct opposition to the methods of the candid and documentary genres, the constructed image depends on artifice and invention to create or manipulate the subject. This genre makes use of a vast range of techniques including lighting, staging, styling, directing, crafting, scripting, and more. Constructed images in this course can include a wide array of mediums and materials from celluloid film, found or constructed objects, paintings, drawings, prints, to sculpture and installation.

Prerequisite: Junior Standing, one 200-level PH course

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

# Course Schedule

## Course Schedule

PH-320-01 Sacred and Profane I Linda Connor

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

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

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

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

PH-380-01 Undergraduate Tutorial Ramak Fazel

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

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

Prerequisite: Junior Standing

Satisfies: MFA Graduate Tutorial, Photography Elective, Studio Elective

PH-381-01 Special Projects Linda Connor

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

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

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

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

PH-398-02 Directed Study Elizabeth Bernstein

TBD

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

Prerequisite: Junior Standing

PH-398-03 Directed Study John Priola

TBD

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

Prerequisite: Junior Standing

# Course Schedule

## Undergraduate : Fall 2016 : Printmaking

### Course Schedule

PR-102-01 Intaglio (Etching) 1 Chano Uribe

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

This course will instruct students in the techniques of the etching (intaglio) process. Through class lectures and demonstrations of processes including hard ground, soft ground, drypoint, and aquatint, students will learn to properly execute and print their individual etching plates. The concentration will be on individual plate images, with consideration of the relationship between a print's form and its content. Conceptual aspects of printmaking in general and etching in particular will also be emphasized. Students will work on developing an individual archive of imagery on which projects will be based. As a final investigation, students will consider the importance of materials, format, annotation, presentation, and display. Throughout the semester, student work will be examined through both individual and group critiques.

Prerequisite: none

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

PR-104-01 Lithography I Gregory Piatt

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

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

Prerequisite: none

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

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

F 9:00AM - 11:45AM Room: 2  
F 1:00PM - 3:45PM Room: 2  
F 9:00AM - 11:45AM Room: 3

This course looks at the book as a creative medium that has the potential for expression beyond the typical notion of a book. Sequence, flow, word and image, and structure are special characteristics of an artist's book that open new insights into one's creative interests. Students will create artist's books building on these characteristics and the potential for storytelling, performance, and unique methods of display. Whatever a student's discipline, re-conceiving ideas as an artist's book will expand and enrich their understanding of those ideas. Exploring both the formal and conceptual implications of placing text with imagery, students will also be exposed to a broad range of letterpress techniques and possibilities. How does the written word enhance an image? How does an image impress upon a text? Projects include designing and writing a custom edition of broadsides or posters, producing promotional material, and creating a small edition of chapbooks or zines. Students are welcome and encouraged to integrate letterpress with other visual mediums as well. The class will include field trips, demonstrations, visits by guest artists, and examples of the wide range of artist's books.

Prerequisite: none

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

PR-107-01 Relief Printing I Art Hazelwood

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

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

Prerequisite: none

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

# Course Schedule

## Course Schedule

PR-111-01 Screenprinting I Asuka Ohsawa

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

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 multicolor 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. Demonstration, discussion, a field trip, and critique will be vital elements of this course. Some familiarity with Adobe, Photoshop, and Illustrator is valuable but not required.

Prerequisite: none

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

PR-202-01 Intaglio (Etching) II Timothy Berry

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

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 previous stated areas of understanding. Work will be discussed in both individual and group critiques.

Prerequisite: Sophomore Standing, Intaglio (Etching) I

Satisfies: Intermediate Printmaking Requirement; Printmaking Elective; Studio Elective

PR-220B-01 Relief Printing II Scale, Color, and Expression Art Hazelwood

Tu Th 7:30PM - 10:15PM Room: 1  
Tu Th 7:30PM - 10:15PM Room: 2

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

Prerequisite: Sophomore Standing and PR-107

Satisfies: Intermediate Printmaking, Printmaking Elective, Studio Elective

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

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

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

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

Satisfies: Intermediate Printmaking; Printmaking Elective; Studio Elective

# Course Schedule

## Course Schedule

PR-301-01 Multiplicity Timothy Berry

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

Traditional technologies in printmaking were developed as a direct reaction to the need for more widespread distribution of information. Individual approaches developed as artists engaged these technologies and began to emphasize their attributes as a means of expression while still paying homage to their primary property—the ability to reflect "multiplicity." Contemporary artists are now examining these individual attributes as part of a larger language and are concerned with how printmaking can be combined with other media. This course will examine contemporary issues in printmaking through the use of slides, articles/readings, and class discussions. Students will develop a proposal for an extended studio project reflecting these new definitions of printmaking. Class time will be spent on individual and class critiques of projects as they develop. At least one press visit will also occur during the second half of the semester. During the final two days of the semester, students will present their finished projects for the final critique.

Prerequisite: Junior Standing and any 200-level PR class (3 credits)

Satisfies: Printmaking Advanced Requirement, Printmaking Elective, Studio Elective

PR-398-01 Directed Study Asuka Ohsawa

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

PR-398-02 Directed Study Art Hazelwood

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective



## Undergraduate : Fall 2016 : Science

### Course Schedule

SCIE-122-01 Historical Ecology Carol Manahan

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

This course explores how science and art shape our understanding of historical and contemporary plants, animals, geology, and climate 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, California Indians, colonization, and the impact of agriculture and urban development. Ideas emerge through reading and seminar discussion, field trips to research sites, the practice of scientific documentation, and hands-on studio assignments.

Prerequisite: none

Satisfies: 3 Credits of Off-Campus Requirement; Math/Science Requirement

## Undergraduate : Fall 2016 : Sculpture

# Course Schedule

## Course Schedule

SC-100-01 3D Strategies: Beginning Sculpture Christopher Bell

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

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 have both interior and exterior possibilities and that can occupy volume without great mass. The intention of 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.

Prerequisite: none

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

SC-100-02 3D Strategies: Beginning Sculpture Laura Faw

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

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 have both interior and exterior possibilities and that can occupy volume without great mass. The intention of 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.

Prerequisite: none

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

SC-105-01 Structural Drawing / Design Visualizations Conrad Meyers

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

Drawing and 3D studies are essential tools for the formation and development of sculptural concepts, objects, and projects. As a companion to other beginning courses in sculpture and ceramics that emphasize materials, fabrication, and shop techniques, this course will employ a range of methods-structural drawing, sketching, drafting, models, and experimental strategies-to help students conceptualize and explore pattern, design, structure, composition, narrative, image, and other concepts applicable to a wide range of sculptural expression. Visualization systems such as perspective, orthographic projection, plan/elevation/section, pattern development, rendering, and writing will be examined with an emphasis on their application to sculpture, installation, planning, and problem solving. The class is primarily hands-on but will include an introduction to basic 2D computer drawing and programmable machine activation. Drawing as a sculptural expression, performative action, and as artwork in itself will also be explored using a range of traditional and experimental media. The work of artists such as Leonardo da Vinci, Matthew Barney, Sol LeWitt, Claes Oldenburg, Rebecca Horn, Giuseppe Penone, Hanne Darboven, Mark Lombardi, Alice Aycock, Richard Shaw, Eva Hesse, and Fred Sandback will be examined in this context.

Prerequisite: none

Satisfies: Drawing Requirement for Sculpture Majors; Design and Technology Designed Objects Distribution Requirement; Design &Technology Elective; Art &Technology Elective; Studio Elective

SC-105-01 Structural Drawing / Design Visualizations Conrad Meyers

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

A class oriented toward formative development of drawing and model construction as tools to conceptualize and visualize 3-dimensional space, objects, ideas, context and site. Students will use a range of materials and methods including structural drawing, drafting, models and experimental strategies to explore: concept development, the space between idea and object, design and implementation. Visualization systems such as: perspective, orthographic projection, plan/elevation/section, pattern development and rendering will be examined with an emphasis on their application to sculpture, installation, planning and problem solving. The class is primarily hands-on but will include an introduction to basic 2D computer drawing and programmable machine activation. Drawing as a sculptural expression, performative action and as art works in themselves will also be explored using a range of traditional and experimental media. The work of artists such as: Leonardo DaVinci, Mathew Barney, Sol Lewitt, Claes Oldenburg, Rebecca Horn, Giuseppe Penone, Hanne Darboven, Mark Lombardi, Alice Aycock, Richard Shaw, Eva Hesse and Fred Sandback will be examined in this context.

Prerequisite: none

Satisfies: Drawing Requirement for Sculpture Majors; Design and Technology Designed Objects Distribution; Design &Technology Elective; Art &Technology Elective; Studio Elective; Drawing Breadth Requirement; Media Breadth Requirement;

# Course Schedule

## Course Schedule

SC-206-01 Nomadic Structures Ebitenyefa Baralaye

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

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.

Prerequisite: Sophomore Standing; take SC-100

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

SC-214-01 Multiples: When One Is Not Enough Amir Esfahani

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

This course will engage multiples in the form of editions, casting, laser cutting, plasma cutting, 3D printing, etc. Topics to be covered include the history of the "copy," and numbered and unlimited editions, with special emphasis on their genesis and socio/economic contextual foundations. Students will analyze why a certain number of casts and editions are made. The class includes discussions and presentations of mold-making processes and explorations of casting materials, hands-on basic silicone open-face mold-making-from preparing the original to be replicated, to the silicone and plaster mother mold and casting multiples. Available materials, colors, and/or patinas that will best support and convey the idea and individual "original" work will be covered. Critiques will consider work for its content and strength of idea(s) represented. The class will also explore two-dimensional components to the three-dimensional object or surface, including photography and 2D transfers to the surfaces of the multiple.

Prerequisite: Sophomore Standing; Take SC-100 or CE-100

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

SC-307-01 Advanced Projects John Roloff

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

This studio/seminar course is for intermediate and advanced students to research and work on individual projects of their own conceptualization and design or new topics or synergies not covered in other classes. The course focuses on engagement with issues of research, design, logistics, engineering, etc., for more complex and cross-media projects, site works, and installations. A portion of the class will be devoted to the organization and development of individual portfolios for presentation to graduate schools, galleries, and other venues. The course is open to all appropriate media/mixed-media including traditional/nontraditional sculpture and ceramic materials, sculpture/painting, sculpture/video, sculpture/film, kinetic works, etc. Slides, videos, readings, and visiting artists will also be part of the course.

Prerequisite: Junior Standing; any 200-level CE or SC course

Satisfies: Advanced Sculpture, Sculpture Elective, Studio Elective

SC-398-01 Directed Study John De Fazio

TBD

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

Prerequisite: Junior Standing

Undergraduate : Fall 2016 : Social Science

# Course Schedule

## Course Schedule

SOCS-125-01 The Social Self: An Introduction Thor Anderson

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

This class looks at issues of identity, ethnicity, gender, age, and religion through the lens of cultural anthropology. The approach will be multi-dimensional in as much as we will be discussing very short passages from classic texts in the social sciences while developing an ever-expanding view of self, as physical, psychological, and social entities. Class assignments and exercises will explore concepts of kinship, fictive kin, neighborhood, friendship, and affiliation from personal experience. Network theory and media literacy will be combined with basic social psychological studies of small group dynamics to help decipher the seemingly bewildering dimensions of contemporary social interaction. Wider issues of social justice, power, and conflict will be studied with the aid of structural models, allowing students to see social life in its natural tension between structure and agency.

Prerequisite: none

Satisfies: Social Science Requirement; Liberal Arts Elective

SOCS-126-01 The Art of Gentrification Catherine Guimond

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

Gentrification is transforming cities throughout the world, with the San Francisco Bay Area at the forefront of this trend. This course will introduce students to the key characteristics of gentrification and debates around it, especially its relationship with culture. We will investigate the complex relationship between artists and gentrification: artists are sometimes an early manifestation of gentrification, but they are increasingly displaced as the process continues. What does this tell us about the role of artists in urban capitalism, and the potential of art-making to change the course of urban development? Students will also learn about the political and economic causes of gentrification and its entanglement in long histories of racial and class inequality. Lastly, we will learn from social movements and artists resisting the negative aspects of gentrification to understand how processes of gentrification can be shaped or stopped. We will take field trips to sharpen our understanding of the connections between everyday experience and the underlying processes shaping urban environments.

Prerequisite: none

Satisfies: Social Science Requirement; Urban Studies Elective; Critical Studies Elective; Liberal Arts Elective

SOCS-205-01 Media and Cultural Geography Robin Balliger

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

This course explores how contemporary global processes and media practices produce cultural difference in transnational space. Cultural identity has often been conceptualized in relation to location, through indigenous and national understandings of culture, and in regional area studies. With increased migration worldwide and the impact of transnational media, cultural difference is becoming spatialized in new ways. Rather than being inscribed on space as a neutral grid, locality and urban geographies have become reconfigured by the circulation of capital, bodies, sign systems, and memory. Global media, as well as personal and alternative communicative forms, are increasingly central to identity production for imagined communities, diasporic populations, and state formation. At the same time, primordial understandings of culture and place have become more contested as space is no longer the theater of political conflict, but often its primary stake.

Prerequisite: Take ENGL-101

Satisfies: Social Science; Media and Cultural Geography for BA in Urban Studies; Critical Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective;

SOCS-205-01 Media and Cultural Geography Robin Balliger

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

On typical world maps, why is north on top and south on the bottom? Does it matter? In this course, we analyze the politics of maps, landscapes, and other spatial representations to better understand how mapping produces knowledge about places and peoples, thus encoding and reproducing power relations. By bringing together the fields of cultural geography and media studies, this course explores how media practices produce cultural difference in transnational space. Cultural identity has often been conceptualized in relation to location, through indigenous and national understandings of culture, but culture is becoming spatialized in new ways through the increased circulation of capital, bodies, and signs. Global and social media are increasingly central to identity formation for imagined communities and diasporic groups. Radical and experimental geographers have employed mapping to contest dominant ideologies or to enable new, imaginative ways of conceiving the world, and students will also produce their own "world map."

Prerequisite: Take ENGL-101

Satisfies: Social Science, Media and Cultural Geography for BA in Urban Studies, Critical Studies Elective, Studies in Global Cultures, Liberal Arts Elective

Undergraduate : Fall 2016 : Urban Studies

# Course Schedule

## Course Schedule

US-205-01 Media and Cultural Geography Robin Balliger

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

This course explores how contemporary global processes and media practices produce cultural difference in transnational space. Cultural identity has often been conceptualized in relation to location, through indigenous and national understandings of culture, and in regional area studies. With increased migration worldwide and the impact of transnational media, cultural difference is becoming spatialized in new ways. Rather than being inscribed on space as a neutral grid, locality and urban geographies have become reconfigured by the circulation of capital, bodies, sign systems, and memory. Global media, as well as personal and alternative communicative forms, are increasingly central to identity production for imagined communities, diasporic populations, and state formation. At the same time, primordial understandings of culture and place have become more contested as space is no longer the theater of political conflict, but often its primary stake.

Prerequisite: Take ENGL-101

Satisfies: Social Science Requirement; Media and Cultural Geography for BA in Urban Studies; Critical Studies Elective; Studies in Global Cultures Requirement; Liberal Arts Elective;

US-205-01 Media and Cultural Geography Robin Balliger

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

On typical world maps, why is north on top and south on the bottom? Does it matter? In this course, we analyze the politics of maps, landscapes, and other spatial representations to better understand how mapping produces knowledge about places and peoples, thus encoding and reproducing power relations. By bringing together the fields of cultural geography and media studies, this course explores how media practices produce cultural difference in transnational space. Cultural identity has often been conceptualized in relation to location, through indigenous and national understandings of culture, but culture is becoming spatialized in new ways through the increased circulation of capital, bodies, and signs. Global and social media are increasingly central to identity formation for imagined communities and diasporic groups. Radical and experimental geographers have employed mapping to contest dominant ideologies or to enable new, imaginative ways of conceiving the world, and students will also produce their own "world map."

Prerequisite: Take ENGL-101

Satisfies: Social Science, Media and Cultural Geography for BA in Urban Studies, Critical Studies Elective, Studies in Global Cultures, Liberal Arts Elective



## Post-Baccalaureate : Fall 2016 : Post-Baccalaureate

### Course Schedule

PB-400-01 Post-Baccalaureate Seminar Dewey Crumpler

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

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings and field trips.

Prerequisite: none

Satisfies: Post-Baccalaureate Seminar Requirement

## Graduate : Fall 2016 : Critical Studies

### Course Schedule

CS-500T-01 Animalia Meredith Tromble

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

The territory between "animal" and "human" is a fraught border zone for the human members of the taxon Animalia. The shifting aversions, affiliations, dominations, and imaginations that color our interactions with other animals give rise to artistic, philosophical, and social conundrums. How are we to understand other forms of consciousness? How do we use our understanding of animals to understand our selves and structure our societies? What are the meanings and purposes forwarded by designations as "animal"? As we address these questions, we will consider the works of artists, researchers, and theorists working in this rich territory. Among the theorists are Jacques Derrida, Temple Grandin, Donna Haraway, and Thomas Sebeok; artists include Joseph Beuys, Sue Coe, Carsten Höller (who began his career as an entomologist), Huang Yong Ping, Diana Thater, and many others.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective

# Course Schedule

## Course Schedule

CS-500U-01 The Modern City: From Metropolis to Gentrification Andrea Dooley

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

This course examines the evolving structure of cities and the way that cities, suburbs, and metropolitan areas can be designed and developed. Cities are studied to see how physical, social, political and economic forces interact to shape and reshape cities over time. We will attend to general chronologies of the history of cities as well as taking a thematic and interdisciplinary approach seeking to understand the ways in which cities arise as physical, political, social, cultural and modern phenomena. Over the semester, we will examine cities through the lens of several thematic frames such as: "Early City Forms," "Formulating the 20th Century City," "The Conflicted City," "The Extended City," "The Inner City and Urban Renewal" and the "Imagined City". A variety of cities will be examined through these thematic fields and as we consider each we will think about the links between cities and history, identity, race, the state, and conflict. Our list of cities will not be exhaustive and you are encouraged to think about different kinds of city forms as we move through the course.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective

CS-500V-01 Fetish, Figure, Fact Dale Carrico

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

In this course we will explore the relations and distinctions in critical conceptions of fetishism, figuration, and facticity. We will discover early that theories of the fetish define the turn of the three threshold figures of critical theory from philosophy to post-philosophical discourse: Marx, Freud, Nietzsche (commodity, sexuality, resentment). Fetishism recurs deliriously thereafter in contemporary critical accounts, feminist, queer, anti-racist, post-colonial, technoscientific, and we will survey many of these. Fetishism, it turns out, may be indispensable to the delineation of the aesthetic, the constitution of the social, the adjudications of the cultural and subcultural, and to representational practices both artistic and political. Is the devotion of the critical to the separation of facts from fancies itself fetishistic? Is fetishism a kind of figurative language, an anti-figurative mode, or a perverse kind of literalization? What are we to make of the way distinctions between fetishism, figuration, and fact can themselves always be drawn fetishistically, figuratively, and factually? Our answers may well take us to the heart of making itself.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective

CS-500W-01 Becoming Contemporary: Art 1968 -Present Meredith Tromble

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

This survey of major themes and figures in art of the past 50 years gets its bearings by triangulating among Andy Warhol's Factory in New York, the emergence of Arte Povera in Italy, and the advent of Tropicalia in Brazil. As the course reviews artists of continuing influence from Marina Abramovic to Isaac Julien to Rirkrit Tiravanija, it tracks the development of new forms of art from video to the Internet and corresponding pressures on art world practices. Theories and movements such as deconstruction and feminism are encountered through the work of artists such as Gordon Matta-Clark and Mary Kelly; taking equally into account artists interested in refreshing traditional media, such as Louise Bourgeois and Gerhard Richter, and artists such as Bruce Nauman, the Otolith Group, and Raqs Media Collective, whose media are "new." As the course approaches the present, it asks what it means to be "contemporary" with a comparison of work from the 2015 Venice Biennale and the 2015 Havana Biennale. By taking a holistic view of the art world while familiarizing students with well-known figures and themes, the course helps students identify the predecessors and discourses most relevant to their own work.

Prerequisite: Low Residency MFA Students Only

Satisfies: Art History Seminar Elective

CS-501-01 Global Perspectives of Modernity Robin Balliger

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

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

Prerequisite: none

Satisfies: Global Perspectives of Modernity Requirement for the MA in HTCA and EMS and the HTCA Dual-Degree MFA/MA; Elective for the MFA



# Course Schedule

## Graduate : Fall 2016 : Exhibition and Museum Studies

Course Schedule	
EMS-501-01	Critical Histories of Museums and Exhibitions Rudolf Frieling Th 9:00AM - 11:45AM Room: 3LH  Is a networked society and global online connectivity changing the way we think of museum and exhibition spaces? This course will reflect on the historical precedents of integrating media/media art into museums to highlight continuities as well as discrepancies between old and new strategies of exhibition and visual display in a post-media society. A range of institutional policies as well as artistic strategies from the last 40 years resonate particularly with the redefinition of museum spaces: from the white cube to black boxes, archives, platforms, media facades, and augmented reality. A key question today is how artists and institutions critically and creatively engage with social networking, open systems and real time processes. Course participants will have the opportunity to experience firsthand the discussion of existing institutional and not-for-profit models in relation to art spaces as well as emerging concepts that will be generated by SFMOMA's expansion plans. In addition, various aspects of exhibition management, administration, and education will be examined as part of our research.  Prerequisite: none  Satisfies: Critical Histories of Museums and Exhibitions Requirement; General Elective for the MFA
EMS-520I-01	The Non-Art Musuem Megan Bayles W 9:00AM - 11:45AM Room: 3LH  Think beyond the walls of the gallery! Explore exhibition strategy and curatorial practice in U.S. science, anthropology, natural history, medical, and special interest museums through in-depth analysis of particular museums and their exhibits, as well as theoretical and practical museum studies literature. This course will analyze extant practices at institutions such as the Museum of Jurassic Technology, Chicago's Museum of Science & Industry, and the Mütter Museum, as well as visit local museums like Playland Not-at-the-Beach, the Exploratorium, Children's Creativity Museum, and Alcatraz Island. Participants will gain a theoretical toolbox for engaging and challenging the roles of objects, interactivity, curators, and visitors in contemporary US museums.  Prerequisite: none  Satisfies: Exhibition and Museum Studies Seminar Elective; Critical Studies Seminar Elective;
EMS-590-01	Thesis Claire Daigle M 1:00PM - 3:45PM Room: 3LH  In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor. Course open to MA and Dual Degree student only.  Prerequisite: MA &Dual-Degree Students Only  Satisfies: Thesis Requirement
EMS-591A-01	Collaborative Project: On Susan Sontag Betti-Sue Hertz, Robert Atkins W 4:15PM - 7:00PM Room: 3LH  This course examines the work and influence of cultural critic and arts-maker, Susan Sontag (1934-2004). A key bridge between modern and postmodern thinking, she also occupied the roles of theorist and public intellectual, media star and institution builder. The influence of many of her boundary-blurring works-such as <i>Illness as Metaphor</i> and <i>On Photography</i> -is so widespread as to be paradoxically invisible today. From her first pioneering essay "Notes on Camp" (1964) to her final NYT Magazine essay on Abu Ghraib, she protested the status quo and provoked controversy. Best-known for her essays and novels, her public activities were also significant. They included debating Norman Mailer about women's writing, denouncing the fatwa against Salman Rushdie, presenting <i>Waiting for Godot</i> in war-torn Sarajevo, and appearing (or being referred to) in films such as <i>Zelig</i> , <i>Bull Durham</i> and <i>Gremlins 2</i> . We will consider Sontag's output and activities in all dimensions, as well as the responses to them.  Prerequisite: Prioritized for MA &Dual-Degree Students  Satisfies: Collaborative Projects Requirement for MA and Dual Degree Students; General Elective for MFA;

## Graduate : Fall 2016 : Graduate - Any Subject

# Course Schedule

Course Schedule	
GR-500-01	<p>Graduate Critique Seminar Brett Reichman</p> <p>Th 1:00PM - 3:45PM Room: 3SR2</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-02	<p>Graduate Critique Seminar John Roloff</p> <p>M 1:00PM - 3:45PM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-03	<p>Graduate Critique Seminar Timothy Berry</p> <p>Tu 9:00AM - 11:45AM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-04	<p>Graduate Critique Seminar Linda Connor</p> <p>Tu 1:00PM - 3:45PM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-05	<p>Graduate Critique Seminar Sharon Grace</p> <p>Th 1:00PM - 3:45PM Room: 3SR3</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-06	<p>Graduate Critique Seminar Jeremy Morgan</p> <p>W 1:00PM - 3:45PM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>



# Course Schedule

## Course Schedule

GR-500-07 Graduate Critique Seminar Lasse Scherffig

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

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

GR-500-08 Graduate Critique Seminar Lindsey White

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

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

GR-500-09 Graduate Critique Seminar Brad Kahlhamer

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

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA



GR-500-12 Graduate Critique Seminar Javid Soriano

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

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

GR-500-13 Graduate Critique Seminar Ana Fernandez

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

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

# Course Schedule

## Course Schedule

GR-502-01 Graduate Lecture Series Claire Daigle, Maria Elena Gonzalez, Z (more)

F 4:30PM - 6:40PM Room: LH

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

Prerequisite: none

GR-521-01 Visiting Artists and Scholars Seminar Taravat Talepasand

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

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

Prerequisite: none

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

GR-540-01 The SFAI Chance Ensemble Christopher Coppola

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

Chance Music forces the artist to be in the moment, in-tune with others, and able to freely interpret on the fly: skills helpful to any creative process. The course will introduce the students to the world of American New Music from the 1950s through the 1980s, particularly indeterminacy, graphic notation music, experimental improvisation, and handmade experimental musical instruments. Following on the in-depth study of the works of legendary New Music composers John Cage, Earle Brown, Barney Childs, David Tudor, Pauline Oliveros, and George Crumb, among others, students will create and perform a "seeing music, hearing film" composition. The class will use indeterminacy to randomly edit together a silent film out of collectively made celluloid and digital moving images. The class will realize the film through musical interpretation and improvisation and then perform it live with handmade instruments in front of an audience. A current New Music composer will periodically visit the class to demonstrate and illuminate. Musical and filmmaking ability are welcome but not necessary.

Prerequisite: none

Satisfies: Topic Seminar for MFA; Topic Seminar for MFA Film Emphasis

GR-542A-01 The Artist As Curator Jordan Stein

W 4:15PM - 7:00PM Room: 3SR1

What is an exhibition and who governs the terms of its engagement? How has our expectation of both artist and curator come to define its methods and vice versa? Independently of professional curators, how has the form been activated by artists as model, medium, strategy, gesture, proposal, or insistence? This class explores the remarkably important role that artists have played as curators, both within self-organizing systems and broader institutional contexts. Through a robust series of readings, hands-on experiments, and discussion-including an evolving dialogue with a cast of visiting artists and curators-The Artist as Curator provides a foundation for students interested in employing "the exhibition" as a vehicle for their ideas. Individuals and collective projects from around the globe are considered.

Prerequisite: none

Satisfies: MFA Topic Seminar; MFA Topic Seminar for Emphasis in AT, FM, NG, PA, PH, PR, &SC.

# Course Schedule

## Course Schedule

GR-550A-01 Sonic Now: Mediated Interventions Laetitia Sonami

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

Sounds and bodies activate space in the moment, opposing times of deferred perceptions. The now has to be located, the now is urgent, the now does not hide, the now cannot be deferred. The live, the now, the shared moment of collective awareness are explored through the performative and sonic body. While the class will review the theoretical and historical framework of sound from the futurist to the present (Cage, La Monte Young, Fluxus, Tony Conrad), attention will be given to sound artists and performers who have animated spaces and bodies through sonic interventions (the Paleolithic caves of Pech Merle, Maryanne Amacher, Eliane Radigue, Brenda Hutchinson, etc). Each week students will be asked to experiment with creating a listening space, a performative environment. The end of semester will culminate in projects that will be extensions of the students' artistic practice in a live environment. Familiar audio platforms (Pro Tools, Audacity, Reaper) will be introduced as well as higher-level real-time tools (max/MSP), basic DIY circuit building, wearables concepts and various lo-tech systems.

Prerequisite: none

Satisfies: Topic Seminar for MFA; Topic Seminar for Emphasis in SC, NG, AT, and FM; Studio Elective

GR-550B-01 Alternative Contexts: Artists' Publications Whitney Lynn

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

This course will delve into the potential of artists' publications as an experimental site of production and alternative exhibition space. Encompassing artists' magazines, multiples, books, and zines, we will examine the history of artists' publications through lectures, guest visits, and trips to library special collections. Publications we will explore include Avalanche, High Performance, Aspen, Shift, Vision, The Germ, Cabaret Voltaire, DeStijl, Minotaure, 0-9, Cabinet, Veneer and The Thing. Students will work individually or collaboratively on their own publication projects, culminating in a final publication launch party at the end of the semester.

Prerequisite: none

Satisfies: Topic Seminar for MFA; Topic Seminar for Emphasis in PH, NG, AT, and PR; Studio Elective

GR-550C-01 Zines Asuka Ohsawa

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

Zines began as a creative vehicle for science fiction fandom in the 1930s, and through their resurgence during the punk movement of the 1970s and riot grrrl feminism of the 1990s, they have evolved into one of the few tangible art forms resilient and defiant enough to survive in the digital age in the 21st century. Fiercely independent and irreverent, zines provide significant freedom for artists to explore and share their innermost thoughts, and as such, they become a perfect tool for investigating our identity and our relationship with the surrounding world. In this class, students will produce a series of small edition zines that cover a wide range of topics including personal experience, popular culture, and socio-political issues. Students will learn some of the basics of book design (i.e., typography, layout, digital/analogous printing methods, etc.), and through a series of lecture and field trips, students will explore the independent publishing communities in the Bay Area and beyond.

Prerequisite: none

Satisfies: Topic Seminar for MFA; Topic Seminar for Emphasis in Printmaking; Studio Elective

GR-550D-01 Literature and Architecture Maria Elena Gonzalez

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

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

Prerequisite: none

Satisfies: Topic Seminar for MFA; Topic Seminar for Emphasis in Sculpture; Studio Elective

# Course Schedule

## Course Schedule

GR-550G-01 Beyond Studio: Sustaining a Life in the Arts Kathryn Reasoner

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

This course expands students' awareness and access to the arts ecosystem of the San Francisco Bay Area, introducing them to a complex web of organizations and resources that support, present and advance the work of living artists. Through site visits and meetings with influential artists and arts professionals, participants will develop an understanding of the historic and changing roles played by institutional structures, both public and private, equipping them for effectively navigating relationships and securing opportunities beyond their studies at SFAI. Classroom sessions will introduce core skills and practical tools for sustaining a committed artistic practice, aligned with personal choices and values. The emphasis will be on real world examples shared by expert and experienced practitioners. Coursework will combine site visits and guest lectures with active class discussion, exercises and assigned readings.

Prerequisite: none

Satisfies: MFA Studio Elective; All Emphases Topic Seminar

GR-580-01 Graduate Tutorial Reagan Louie

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

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester.

Prerequisite: none

Satisfies: Graduate Tutorial Requirement for the MFA; Studio Elective

GR-580-02 Graduate Tutorial Frances McCormack

M 4:15PM - 7:00PM Room: 3SR1

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester.

Prerequisite: none

Satisfies: Graduate Tutorial Requirement for the MFA; Studio Elective

GR-580-04 Graduate Tutorial Sebastian Alvarez

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

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester.

Prerequisite: none

Satisfies: Graduate Tutorial Requirement for the MFA; Studio Elective

GR-580-05 Graduate Tutorial Ebitenyefa Baralaye

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

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester.

Prerequisite: none

Satisfies: Graduate Tutorial Requirement for the MFA; Studio Elective

# Course Schedule

## Course Schedule

GR-580-06 Graduate Tutorial Terry Powers

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

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester.

Prerequisite: none

Satisfies: Graduate Tutorial Requirement for the MFA; Studio Elective

GR-580-07 Graduate Tutorial Jill Miller

Th 4:15PM - 7:00PM Room: 3SR1

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester.

Prerequisite: none

Satisfies: Graduate Tutorial Requirement for the MFA; Studio Elective

GR-580-08 Graduate Tutorial Brad Brown

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

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester.

Prerequisite: none

Satisfies: Graduate Tutorial Requirement for the MFA; Studio Elective

GR-580-09 Graduate Tutorial Anne Colvin

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

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester.

Prerequisite: none

Satisfies: Graduate Tutorial Requirement for the MFA; Studio Elective

GR-580-10 Graduate Tutorial Lisa Blatt

M 4:15PM - 7:00PM Room: 3INST-A

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester.

Prerequisite: none

Satisfies: Graduate Tutorial Requirement for the MFA; Studio Elective

# Course Schedule

## Course Schedule

GR-580-11 Graduate Tutorial Keith Boadwee

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

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester.

Prerequisite: none

Satisfies: Graduate Tutorial Requirement for the MFA; Studio Elective

GR-580-12 Graduate Tutorial Rigo 23

W 7:30PM - 10:15PM Room: 3SR4

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester.

Prerequisite: none

Satisfies: Graduate Tutorial Requirement for the MFA; Studio Elective

GR-580-13 Graduate Tutorial Robert Linder

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

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester.

Prerequisite: none

Satisfies: Graduate Tutorial Requirement for the MFA; Studio Elective

GR-580-14 Graduate Tutorial Alicia McCarthy

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

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester.

Prerequisite: none

Satisfies: Graduate Tutorial Requirement for the MFA; Studio Elective

GR-580-15 Graduate Tutorial Johnna Arnold

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

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester.

Prerequisite: none

Satisfies: Graduate Tutorial Requirement for the MFA; Studio Elective

# Course Schedule

Course Schedule	
GR-587-01	Graduate Assistantship Zeina Barakeh
TBD	
<p>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.</p>	
Prerequisite: none	
GR-592-01	MFA Intermediate Review Maria Elena Gonzalez, Zeina Barakeh
TBD	
<p>The Intermediate Review takes place at the end of the second semester of the MFA Program, near completion of 30 units. The review is an evaluation of whether or not the student is prepared to advance to MFA candidacy. It is an assessment of the development of the student's ideas and methods throughout the first year of the program and a forum for critical feedback from the student's committee. Students who fail to meet the standards of the review committee will be asked to re-enroll in Intermediate Review and to re-present their work at the beginning of the fourth semester. Students who fail their second Intermediate Review will be dismissed from the MFA program.</p>	
Prerequisite: none	
GR-594-01	MFA Final Review Zeina Barakeh
TBD	
<p>The Final Review takes place at the end of the fourth semester of the MFA Program, near completion of 60 units, or at the end of the semester in which the student petitions to graduate. The goal is for the student to present an accomplished body of work that exhibits a high standard of excellence. The review-which serves as the student's thesis presentation and defense-is an assessment of the quality of work and a vote to award, or not, the Master of Fine Arts degree. The MFA Graduate Exhibition follows the Final Review and is also required in order to graduate from the program. Students who do not pass the Final Review will not receive their MFA degree.</p>	
Prerequisite: none	
GR-597-01	Graduate Teaching Assistantship Zeina Barakeh
TBD	
<p>A limited number of Graduate Assistantships (GAs) may be available. Under the supervision of a faculty member teaching an undergraduate 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.</p>	
Prerequisite: none	
GR-597-02	Graduate Teaching Assistantship Zeina Barakeh
TBD	
<p>A limited number of Graduate Assistantships (GAs) may be available. Under the supervision of a faculty member teaching an undergraduate 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.</p>	
Prerequisite: none	
GR-598-01	Directed Study Taravat Talepasand
TBD	
<p>Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.</p>	
Prerequisite: none	

# Course Schedule

Course Schedule	
GR-598-02	Directed Study John Priola
TBD	
<p>Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.</p>	
Prerequisite: none	
GR-598-03	Directed Study Sampada Aranke
TBD	
<p>Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.</p>	
Prerequisite: none	
GR-598-04	Directed Study Nicole Archer
TBD	
<p>Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.</p>	
Prerequisite: none	
GR-598-05	Directed Study Jeremy Morgan
TBD	
<p>Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.</p>	
Prerequisite: none	
GR-598-06	Directed Study Ana Fernandez
TBD	
<p>Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.</p>	
Prerequisite: none	
GR-598-07	Directed Study Genine Lentine
TBD	
<p>Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.</p>	
Prerequisite: none	

# Course Schedule

## Course Schedule

GR-598-08 Directed Study Sebastian Alvarez

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.

Prerequisite: none

GR-598-09 Directed Study Whitney Lynn

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.

Prerequisite: none

GR-598-10 Directed Study Asuka Ohsawa

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.

Prerequisite: none

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## Graduate : Fall 2016 : History & Theory Contemp. Art

### Course Schedule

HTCA-501-01 Methods and Theories of Art History Berit Potter

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

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

Prerequisite: MA/Dual Degree Only

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

# Course Schedule

## Course Schedule

HTCA-502-01 Min(d)ing the Canon Claire Daigle

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

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

Prerequisite: none

Satisfies: Art History Seminar Elective

HTCA-520AA-01 Becoming Contemporary: Art 1968 -Present Meredith Tromble

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

This survey of major themes and figures in art of the past 50 years gets its bearings by triangulating among Andy Warhol's Factory in New York, the emergence of Arte Povera in Italy, and the advent of Tropicalia in Brazil. As the course reviews artists of continuing influence from Marina Abramovic to Isaac Julien to Rirkrit Tiravanija, it tracks the development of new forms of art from video to the Internet and corresponding pressures on art world practices. Theories and movements such as deconstruction and feminism are encountered through the work of artists such as Gordon Matta-Clark and Mary Kelly; taking equally into account artists interested in refreshing traditional media, such as Louise Bourgeois and Gerhard Richter, and artists such as Bruce Nauman, the Otolith Group, and Raqs Media Collective, whose media are "new." As the course approaches the present, it asks what it means to be "contemporary" with a comparison of work from the 2015 Venice Biennale and the 2015 Havana Biennale. By taking a holistic view of the art world while familiarizing students with well-known figures and themes, the course helps students identify the predecessors and discourses most relevant to their own work.

Prerequisite: Low Residency MFA Students Only

Satisfies: Art History Seminar Elective



HTCA-520F-01 Imagining Social Practice Contemporary Art Fiona Hovenden

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

An increasing number of contemporary artists are turning towards 'the social' as a creative medium. In this course students will engage with key critical social theories, and consider the extent to which 'the social' remains un-interrogated by many of these artistic projects. Using the idea of the 'social imaginary,' popularized by philosopher Richard Kearney, we will explore the dynamic possibilities of relational, participatory, and collective imagining. Along with a critical engagement with theory, students will be invited to analyze and test the power of the social imaginary to refashion relational space and the possibilities thereby permitted for social, political, and artistic work. The prospect of what it is to imagine together encounters the possibility of imagining a different together. At stake is how the way we imagine what constitutes the social affects what qualifies as contemporary art.

Prerequisite: none

Satisfies: Art History Seminar Elective

HTCA-520Y-01 Temporal Drag Frank Smigiel

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

In 2000, Elizabeth Freeman described "temporal drag" as an artistic strategy of "archiving culture's throw-away objects, including the outmoded masculinities and femininities from which useable pasts might be extracted." She identifies this queer masquerade as a "stubborn identification with a set of social coordinates that exceeds [our] own historical moment." Taking up ideas about outmoded forms, non-productive time scales, and abandoned futures, this seminar will look at the ways different histories have occupied the aesthetic imaginations of different presents, and to what future ends. Case studies include the Orientalism of the Ballet Russes; the indigenous American cultures that so occupied Mexican muralists and U.S. Abstract Expressionists; the Victoriana of surrealism, Jack Smith, and the Cockettes; to the Bay Area's DIY fascination with "home-spun" ways of living. Detouring through contemporary art's deathly fascination with 1970's conceptualism, we'll tackle how strong forms of the past lay claim to transformations in the present.

Prerequisite: none

Satisfies: Art History Seminar Elective;

# Course Schedule

Course Schedule
<p>HTCA-590-01 Thesis Claire Daigle</p> <p>M 1:00PM - 3:45PM Room: 3LH</p> <p>The thesis and its public presentation are the final requirements to be fulfilled for the Masters of Arts degrees in Exhibition and Museum Studies and History and Theory of Contemporary Art. This seminar assists the student in the development of a bibliography, research methods, analyses of images and texts, and in the writing and presentation of the thesis. This course supports the development and completion of the thesis through individual student presentations, student discussion and review, and one-on-one advising from the instructor. Course open to MA and Dual Degree student only.</p> <p>Prerequisite: none</p> <p>Satisfies: Thesis Requirement;</p>
<p>HTCA-591A-01 Collaborative Project: On Susan Sontag Betti-Sue Hertz, Robert Atkins</p> <p>W 4:15PM - 7:00PM Room: 3LH</p> <p>This course examines the work and influence of cultural critic and arts-maker, Susan Sontag (1934-2004). A key bridge between modern and postmodern thinking, she also occupied the roles of theorist and public intellectual, media star and institution builder. The influence of many of her boundary-blurring works-such as <i>Illness as Metaphor</i> and <i>On Photography</i>-is so widespread as to be paradoxically invisible today. From her first pioneering essay "Notes on Camp" (1964) to her final NYT Magazine essay on Abu Ghraib, she protested the status quo and provoked controversy. Best-known for her essays and novels, her public activities were also significant. They included debating Norman Mailer about women's writing, denouncing the fatwa against Salmon Rushdie, presenting <i>Waiting for Godot</i> in war-torn Sarajevo, and appearing (or being referred to) in films such as <i>Zelig</i>, <i>Bull Durham</i> and <i>Gremlins 2</i>. We will consider Sontag's output and activities in all dimensions, as well as the responses to them.</p> <p>Prerequisite: Prioritized for MA &amp;Dual-Degree Students</p> <p>Satisfies: Collaborative Projects Requirement for MA and Dual Degree Students; General Elective for MFA;</p>

## Graduate : Fall 2016 : Master of Arts



Course Schedule
<p>MA-592-01 MA Intermediate Review Claire Daigle</p> <p>TBD</p> <p>At the end of their second semester, students are required to register for the Intermediate Review and to present work on their thesis to their committee for Intermediate Review, which occurs in the third semester. The review is an evaluation of whether or not the student is prepared to advance to MA candidacy. It is an assessment of the development of the student's ideas and methods throughout the first year and summer of the program and serves as a forum for critical feedback from the student's committee. Students who pass the review will proceed to the second semester of Thesis I. Students who fail to meet the standards of the review committee will be asked to re-take the Intermediate Review before the following semester. Students who fail their second Intermediate Review will be dismissed from the MA program.</p> <p>Prerequisite: none</p>
<p>MA-594-01 MA Final Review Claire Daigle</p> <p>TBD</p> <p>MA students are required to register for Final Review in their final semester at SFAI, at which time they present their completed thesis work for committee review. The goal is for the student to present an accomplished thesis that exhibits a high standard of excellence. The review-which serves as the student's thesis presentation and defense-is an assessment of the quality of work and a vote to award, or not, the Master of Arts degree. The MA Thesis Symposium is also required in order to graduate from the program. Students who do not pass the Final Review will not receive their MA degree.</p> <p>Prerequisite: none</p>
<p>MA-599-01 MA Symposium Claire Daigle</p> <p>TBD</p> <p>MA students are required to register for Final Review in their final semester at SFAI, at which time they present their completed thesis work for committee review. The goal is for the student to present an accomplished thesis that exhibits a high standard of excellence. The review-which serves as the student's thesis presentation and defense-is an assessment of the quality of work and a vote to award, or not, the Master of Arts degree. The MA Thesis Symposium is also required in order to graduate from the program. Students who do not pass the Final Review will not receive their MA degree.</p> <p>Prerequisite: none</p>

# Course Schedule

## Graduate : Fall 2016 : Summer Graduate Program

### Course Schedule

SGR-595-01 Off-Site Guided Study Laura Richard

TBD

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

Prerequisite: none

