

# Course Schedule

## Undergraduate : Spring 2017 : 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-102-01 Games Artists Play Chris Kubick

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

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

This is a course for artists of all disciplines that asks the question: can art be fun? The goal of this course will be to create engaging works of art that explore the boundaries between performance, sculpture, video, sound and installation practice to create engaging experiences. We will explore the history of the "art game" beginning with Dada and Fluxus experiments with expanded notions of art practice, up through today's technologically-driven interactive playgrounds. We'll look at the relationship between musical scores and video games, learn techniques for using games to make artistic decisions, design process-driven works of art and learn about the latest technologies for creating immersive games, such as motion-tracking, projection mapping, haptic interfaces and much more.

Prerequisite: none

Satisfies: Art &Technology Elective, Studio Elective, Design &Technology Elective

AT-111-01 Sensors and Circuits: Turning on Your Art Kal Spelletich

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

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

Prerequisite: none

Satisfies: Art and Technology Electronic Distribution Requirement; Art and Technology Elective; Design and Technology Media Techniques Distribution; Design and Technology Designed Objects Distribution Requirement; Design and Technology Elective; Studio Elective; Media Breadth Requirement

AT-117-01 Friending Art With Benefits: Probing Social Networks Lasse Scherffig

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

Students in this course explore the social, cultural, and aesthetic aspects of networks and social media. The course will consider contemporary artistic practices that make use of, reflect on, or are influenced by online networks. Drawing on the history of net.art and contemporary post-internet art, we will explore the novel possibilities and problems social media entail. This may involve creating Internet-based art projects, appropriating the aesthetics and content of the net for projects that are crafted in traditional media, and using social media to reach out to people, create communities, and get others engaged in one's work. We will look at examples of how artists have worked with the Internet, hacked its infrastructure, crowd-sourced art production, and used the virtual space of social media as a space for intervention and dialog. Through student projects the class will critically examine social media, protocols and big data, as well as their implications for questions of authorship, privacy, corporatization, filter bubbles, surveillance, control, and the possibility of resistance.

Prerequisite: none

Satisfies: Art and Technology interactivity and Social Media Distribution; Art and Technology Elective; Design &Technology Communications Design; Design &Technology Distribution Requirement; Design &Technology Elective; Studio Elective

# Course Schedule

## Course Schedule

AT-220J-01 Programming for Sound, Performance, and Installation Using Max/Msp/Jitter Ashley Bellouin

Tu Th 7:30PM - 10:00PM Room: 10  
Tu Th 7:30AM - 10:00AM Room: 20A

Students will be introduced to Max/MSP/Jitter, a programming environment that creates interactive environments with MIDI (Max), real-time audio processing (MSP), and real-time graphics and video processing (Jitter). Max can be used for developing interactive installations and improvisational sound and performance systems. This course will cover the fundamentals of designing programs in Max, as well as how to integrate simple hardware systems and the basics of real-time sound and video processing. This class will focus on the performance and installation potential of technology using the MAX/MSP object oriented programming environment for the creating of real-time, interactive sound/video projects. Students will create two projects during the semester.

Prerequisite: AT-100, DT-101, FM-100 OR NG-100; Sophomore Standing

Satisfies: Art and Technology Interactivity and Social Media Distribution; Art and Technology Elective; New Genres Elective; Studio Elective; DT Media Techniques Distribution, DT Communications Design Distribution Requirement, Design & Technology Elective

AT-226-01 Survival With & Without Technology Kal Spelletich

Tu Th 7:30PM - 10:15PM Room: 105

This course is about building a skill set to help you survive as an artist inside or outside of our technology obsessed society. Transdisciplinary projects will explore: building installations, carpentry, home-brewing, guerrilla gardening, electric wiring, robotics, fire making, fixing things, plumbing, pneumatics, pumps, water purification, high voltage electricity, video surveillance, electronic interfaces, scavenging for materials, cooking alternatives, solar power, skinning a rabbit, lighting, remote control systems, survivalist contemporary art history, and promoting and exhibiting your art. Students will incorporate elements of time, process, interactivity, performance, light and space, installation, and video into their class assignments and projects, working to realize these practices in a conceptually challenging way. The course will also have local visiting artists.

Prerequisite: Take AT-100, NG-100, DT-101 or SC-100. Sophomore standing

Satisfies: Art & Technology Elective, Sculpture Elective, Studio Elective, DT Designed Objects Distribution, Design & Technology Elective

AT-299E-01 Das Berlin-Projekt/Berlin Exhibition Project Lasse Scherffig

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

Over the Spring Break, the class will travel to Berlin to organize an exhibition at Schillerpalais, a project space for the post-digital era. Located in Berlin's Neukölln district, Schillerpalais will serve as an experimental laboratory which will be transformed into a public exhibition. The project will be launched in cooperation with the Media Art and Design students of Ursula Damm, Professor of Media Environments at the Bauhaus University, Weimar along with a Berlin-based curator. Together the group will conceptualize the project and accompanying programming beginning at the start of the Spring semester via Skype and working together until we depart in March. The class will also meet several times upon returning. The culmination of the intensive will be an exhibition open to the public in Schillerpalais' storefront space, followed by a second showing in the forthcoming "invisible gallery" on the rooftop at SFAI. In this context, students will collaboratively plan and produce an exhibition that puts their practice in dialog across genres, languages, cultures, and continents. We will also spend time touring the thriving international arts scene in Berlin and visit its museums, galleries and important historical sites such as the Berlin Wall and Holocaust memorials. Excursion is Sa-Su 03/18/17 - 03/26/17 Course meets outside of these dates on the following Fridays: 01/27, 02/10, 03/03, 03/10, 04/07, 04/21, 04/28, 05/05 1:00pm-3:45pm

Prerequisite: One 100-level course in subjects AT, NG, or FM; Sophomore standing or Instructor position

Satisfies: Off-Campus Study, Art & Technology Elective, New Genres Elective, Studio Elective Design & Technology Elective Join us! Students working in all disciplines are encouraged to apply for the course. Learn more here: <http://www.sfai.edu/berlin>

AT-301A-01 Advanced Projects in Art and Technology: Portfolio & the Strategic Self Paul Klein

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

This advanced projects class is an opportunity for students to work on new and previous significant artwork intersecting art and technology with strategies of self-marketing. With guidance from faculty and guests, students build a strategic portfolio for applied and/or artistic practice. Tactical information about resume building, social skills, and networking is covered. Students are encouraged to propose final projects that connect directly to cultural commerce and its professionals, creating a bridge from the art academy to the world. Projects completed in this class may be individual or collaborative, as each semester's student research will lead the course in unique and challenging directions. Artists working in this class choose to focus their practice in key areas aligned with art and technology: 2D and 3D graphics, interactivity, social media, electronics, and beyond. Dialogue of timely issues is encouraged by class research connected to the needs of individual students at the advanced level that includes theoretical and practical solutions for personal and career branding.

Prerequisite: One 200-level course from AT, NG, PH, SC or DT

Satisfies: Art and Technology Advanced Projects; Art and Technology Elective; Studio Elective; Design and Technology Elective Off Campus;

# Course Schedule

## Course Schedule

AT-398-01 Directed Study Lasse Scherffig

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

## Undergraduate : Spring 2017 : Ceramic Sculpture

### Course Schedule

CE-100-01 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-100-02 Ceramics I: Fabrication Ebitenyefa Baralaye

M W 1:00PM - 3:45PM 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-199-01 China Paint Studio John De Fazio

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

This class will introduce students to the joy and complexity of china painting techniques applied to ceramics. Originating in the Ming Dynasty, china paint was usually cobalt blue and a limited palette of powdered oxides sold in glass vials that were mixed with water or specific mediums (lavender and clove oils) to produce translucent watercolor effects or buttery oil painting surfaces. Today the palette is full spectrum and available in dry powders, premixed tubes or water-based pan sets. The advantage of using this overglaze technique is that it allows both fine-line work or deep rich color fields to be fused permanently to the ceramics. Applications can be as varied as any brush painting technique as well as silkscreening decals, stenciling and airbrushing. Semester long projects will allow students to develop ideas from handbuilt forms or slip-cast clay objects as the ground for exploration with the focus on the surface decoration. The selection of subject matter for this exploration is also of importance as it serves to engage with the larger contemporary art world. Today the hand painted object can function as a conceptual trope. Artists who have engaged china paint as part of their art practice include the 3-D trompe l'oeil porcelains of Richard Shaw, the Turner Prize winning pots of Grayson Perry and the epic feminist installation of "The Dinner Party" by Judy Chicago.

Prerequisite: Take 3 studio credits from PA or SC/CE

Satisfies: Sculpture Elective, Painting Elective, Studio Elective, Drawing breadth

CE-201-01 Useless/Useful Objects John De Fazio

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

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

Kitsch continues to be the dominant universal perception of art for the masses. Much of the usefulness of kitsch is its ability to distill a historical stylistic period into a superficial facsimile that is understandable and marketable to a mass culture. It is a visual language that permeates the world and spreads ideas with a sugar coating. The recognition of this sensibility and its contrast to a pure art for art sake practice is at the core of this investigation. The lecture component of this class will cover the history and permutations of kitsch and its influence on ceramics, global culture and art practice. We begin discussion at the 19th century with the Pre-Raphaelite's obsessive theatricality, which influenced generations of poster art; mass-produced Wedgwood ceramics, which commodified the tasteful Neo-Classical style thorough the Victorian Period; and the Civil War-era engravings of Currier & Ives that illustrated America's Manifest Destiny. A closing chapter will explore the phenomenon of simulacra that reaches its zenith in Las Vegas with casino architecture that attempts to distill the essence of world culture into a weekend package. As a technical sculpture class, this course will cover the fundamentals of translating an idea into a 3-D form with the design principles of mass production. The relative economy of utilizing ceramics or plaster as a medium gives students the potential of creating limited editions as part of their art practice. A mixed media approach which mirrors the complexity of kitsch aesthetics will allow experiments with graphics, architectural reliefs, props for theater and film and digital applications in the virtual world. This class will work process against ideas by meeting one day a week as a seminar and a second day of the week as studio/laboratory. The studio/lab component will allow students to work with ceramics and mixed media to investigate information explored in the seminar as well as the influence of kitsch on their work and thought.

Prerequisite: CE-100 or SC-100; Sophomore standing

Satisfies: Intermediate Sculpture, Sculpture Elective, Studio Elective

# Course Schedule

## Undergraduate : Spring 2017 : Contemporary Practice

### Course Schedule

CP-100-02 Contemporary Practice Taravat Talepasand

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

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

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

## Undergraduate : Spring 2017 : Critical Studies

### Course Schedule

CS-225-01 Don't Forget About Me: Critical Memory Studies Andrea Dooley

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

Andreas Huyssen argues "the act of remembering is always in and of the present, while its referent is of the past and thus absent." Memory is thus constructed in the present; it is a re-membering or a calling to mind of something that is not present. Huyssen is one of many scholars who argue that memory has become one of the central issues of 20th and 21st century. This course will explore memory and take a critical and interdisciplinary approach to ask how memory is constructed and why it has become so central to academic discourses. We will examine the social, cultural, cognitive, political and technological shifts affecting how, what and why individuals, groups, and societies remember, and forget. We will read authors such as Andres Huyssen, Paul Recour, Maurice Halbwachs, who have shaped memory studies in such diverse topics as the nature of memory, collective memory, memory and forgetting, memory and history. Our central questions will be: how and what do we remember? Is there a collective memory of events? How do institutions such as the archive, the museum/memorial and the "media" impact our memories? What is the impact of photography on memory? How does technology change the very nature and meaning of memory? Along with weekly readings and in class discussions we will also examine films, performance and other art practices to understand how discourses about memory are materialized. Satisfies: Liberal Arts Elective, Critical Studies Elective

Prerequisite: ENGL-101 or ENGL-101[letters]

CS-300-01 Critical Theory A Sampada Aranke

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

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 Robin Balliger

F 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-301T-01 Critical Theory B: the Social and Spatial Politics of Contemporary Public Art Robin Balliger

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

Murals and public art of the 1960s - 1980s played a critical social role by producing alternative political narratives, and making visible minority/subaltern perspectives and peoples' histories. Contemporary murals and street art are still celebrated as more accessible, democratic, and participatory, but questions emerge about whom these projects serve in relation to changing publics, race and class dispossession, state-led regeneration strategies, and urban restructuring. In the 21st century, the entrepreneurial language of 'community development' is increasingly inserted into public art projects, while the institutional demand for "socially useful art" often serves as a strategy for disciplining the arts in the outcome and market-oriented context of neoliberalism. 'Illegal' street art has also been brought into the 'white cube' of the museum. This course explores the spatial politics of murals, street art, and social practice art, in conversation with critical readings on the public sphere, symbolic and material production of urban space, entrepreneurial influence, and governance strategies.

Prerequisite: CS-300

Satisfies: Critical Theory B, Critical Studies Elective, Liberal Arts Elective

# Course Schedule

## Course Schedule

CS-301U-01 Critical Theory B: for Futurity: a Clash Of Futurisms Dale Carrico

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

Futurity is a register of freedom, "The Future" another prison-house built to confine it. Futurity is the openness in the present arising out of the ineradicable diversity of calculating, contending, and collaborative stakeholders who struggle to make and remake the shared world. "The Future," to the contrary, brandishing the shackle of its definite article, is always described from a parochial present and is always a funhouse mirror reflecting a parochial present back to itself, amplifying its desires and fears, confirming its prejudices, reassuring its Believers that the Key to History is in their hands. This course will stage a contest of futures: Italian Futurism, corporate-military think-tank futurologies, Afro-Futurists, punks, Luddites, queer cyborgs, and some competing versions of posthumanism for good measure. Both ranting and raving will be involved. In the end, I will send you out on stage yourselves... and Into! The! Future!

Prerequisite: CS-300

Satisfies: Critical Theory B, Critical Studies Elective, Liberal Arts Elective

CS-301V-01 Critical Theory B: Disability and Performance Megan Bayles

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

Bridging the two burgeoning interdisciplinary fields of disability studies and performance studies, this course examines disability as performance - as performance of everyday life and as artistic production. Central questions include: How do disability and culture produce one another? How do contemporary artists engage disability in their work? What are the metaphors, scripts, and images of disability? What are the legacies of medicine and entertainment in and on the bodies of people with disabilities? Participants analyze recent disability scholarship and performance, including local performers/performance groups such as Sins Invalid, The Olimpias, and Jess Curtis/Gravity, to gain a critical vocabulary in both fields, and consider the myriad of ways that disability and performance are linked on the street and on the stage.

Prerequisite: CS-300

Satisfies: Critical Theory B, Critical Studies Elective, Liberal Arts Elective



# Course Schedule

## Undergraduate : Spring 2017 : Drawing

### Course Schedule

DR-100-01 Drawing I: Materials and Methods Luke Butler

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 Caitlin Mitchell-Dayton

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

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

DR-101-02 Drawing II Brad Brown

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

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

DR-209-01 Art on Paper Frances McCormack

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

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

Prerequisite: Sophomore Standing, Drawing I and Drawing II

Satisfies: Drawing Elective; Studio Elective

# Course Schedule

## Course Schedule

DR-212-01 Large-Scale Drawing Brett Reichman

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

Large-Scale Drawing will consider works on paper in terms of physical scale and contact, highlighting the versatility and concepts of contemporary drawing. Projects will focus on various strategies for producing large works on paper with particular emphasis on issues of repetition and the marking of time, magnification and reduction, and installation drawing, as well as conceptual approaches to drawing where the integrity of the proposed idea defines the scale.

Prerequisite: TAKE DR-120; Sophomore standing

Satisfies: Drawing Elective Studio Elective



# Course Schedule

## Undergraduate : Spring 2017 : English

### Course Schedule

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

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

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

ENGL-095-01 Seeing and Writing: The Art of the Written Word Eugenia-Alana Mitsanas

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-100-01 English Composition A: Investigation and Writing Miah Jeffra

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

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 Genine Lentine

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

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-101AC-01 English Comp B: the Body/Politic: Activist Literature and Culture of the Bay Area Miah Jeffra

Tu 4:15PM - 7:00PM Room: 16C

San Francisco is one of the most mythologized metropolitan areas in the world, especially among those with a penchant for social justice. Its status as a hub for revolution and innovation have catapulted it to the forefront of the progressive imagination, with myriad results. This course will explore the many faces of this activist San Francisco through theory, literature, and media texts. The class will first examine the evolution of The City and its various movements, identify the zeitgeist of present-day San Francisco itself through its textual representations, and then examine components of this at once integral and problematic place through research.

Prerequisite: ENGL-100

Satisfies: English Comp B Requirement; Liberal Arts Elective

ENGL-101AD-01 English Comp B: the Ape Beside(s) Me Christina Stevenson

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

Humans and apes share 98% of the same DNA. What would it look like if we could somehow bridge that 2% difference? The stories of attempts to cross that bridge are often tragic: the 4 year old boy who jumped the moat at the Cincinnati zoo; the man who was mauled by his former chimp/pet. But sometimes the stories are inspiring: Jane Goodall's patient efforts to become accepted by a chimp tribe; Koko the gorilla learning sign language. What does it mean that we are so similar to our primate cousins, but so firmly divided from them by language, culture and nature? How are we to understand our simultaneous closeness and distance? What kind of responsibility to we owe them, if any at all? In this class, we will read and analyze literary fiction, popular cinema, and recent news articles to examine the porous boundary between human and ape.

Prerequisite: ENGL-100

Satisfies: English Comp B Requirement; Liberal Arts Elective.

ENGL-101AE-01 English Comp B: Innocence & Experience: Constructing Childhood, Imagination, and Literary Value in the Young Adult Novel Ashley Clarke

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

Controversial since its emergence in the 1950s, the young adult novel has long been the subject of adoration and scorn. The genre serves as a microcosm for arguments about how we define and value childhood versus adulthood, imagination and education, as well as literature itself. In this course, we'll investigate how young adult novels shape, reinforce, or challenge these concepts, paying particular attention to a common YA convention: the young protagonist who possesses greater wisdom or moral clarity than that of her grown-up counterparts. Students will be introduced to a variety of canonical and contemporary novels, including *A Wrinkle in Time*, *Brown Girl Dreaming*, *Feed*, *American Born Chinese*, *Are You There God? It's Me, Margaret*, and the first of *A Series of Unfortunate Events*. In supplementary readings, we'll consider the genre's history of book-banning, its appeal to adult readers, and the role the market plays in its characterization and innovation. We'll also ask how these discussions relate to our own development as artists and former children.

Prerequisite: ENGL-100

Satisfies: English Comp B Requirement; Liberal Arts Elective.

ENGL-101AF-01 English Comp B: Sound, Texture, Image: Writing Off the Page Amanda N. Simons

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

Let's start with the basics: meter, rhyme, story. In this course, language becomes a source of creative play for visual artists. We will survey a variety of artists working with language as a medium and writers whose work investigates the graphic and sonic possibilities of words, syntax, and the page from William Blake to Augusto de Campos, Dr. Seuss to Kay Rosen and Buzz Spektor. We will also look at language as image in concrete poetry, comics, artist books, and installation. In a series of generative workshops, students will learn basic techniques of creative writing, combine language with other artistic disciplines, and utilize language as a visual medium. You can even bring your Midi keyboard to class.

Prerequisite: ENGL-100

Satisfies: English Comp B Requirement; Liberal Arts Elective.

# Course Schedule

## Course Schedule

ENGL-200C-01 The Incalculable Destination: a Creative Writing Workshop Genine Lentine

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

Within the flexible form of the contemporary essay, the writer finds room to trace a supple web of associations, and give shape to attention. Creative Non-Fiction encompasses a genre-defying register of speaking that includes personal narrative, memoir, lyric, journalism, scientific writing and critical discourse, among others. Often a specific subject serves as a point of entry, but what is more compelling than any given topic or narrative, is the way the piece conveys a way of perceiving, how it invites connection.

Prerequisite: ENGL-101

Satisfies: Liberal Arts Elective, Critical Studies Elective



# Course Schedule

## Undergraduate : Spring 2017 : Filmmaking

### Course Schedule

FM-100-01 Introduction to Film Kerry Laitala

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

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

Prerequisite: none

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

FM-100-02 Introduction to Film Tiffany Doesken

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

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

Prerequisite: none

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

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

# Course Schedule

## Course Schedule

FM-218-01 Digital Editing Shaaron Murphy

M 1:00PM - 3:45PM Room: DMS2  
W 1:00PM - 3:45PM Room: 8

This course will cover the fundamentals and artistry of digital film editing. Film editing is concerned with selection; with the juxtaposition of images; with rhythm, pace, and relationships in time, space and causality. This course has been designed to provide an in depth study of how editing rewrites the film based on these principles. We will deconstruct a wide variety of editing styles in order to understand the purpose of each as dictated by the needs of the film itself. The history of editing will include an examination of styles and approaches developed by master editors such as Sergi Eisenstein, Dziga Vertov, Walter Murch, Dede Allen and George Tomasini as well as the roles of stylistic film movements including French New Wave, Surrealism, American Independent films of the 1970's, Dogma and beyond. Students will hone their skills by reediting film scenes from both narrative and experiential masterpieces. At the end of the course students will create personal short form pieces in an effort to reexamine what has been shot and to investigate editing options in the final film based on the considerations covered in the course. An assessment of the tools will include the evolution of the editing systems leading to today's digital world. Adobe Premiere, Final Cut Pro and Avid editing platforms will be demonstrated and used in the creation of the student's work.

Prerequisite: FM-101 for Film majors or FM-100 for non-Film majors; Sophomore standing

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

FM-220I-01 Soundscape 5.1 Jim McKee

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

The course will take the basics of sound design into the specialized world of 5.1 surround sound design and mixing-the art of placing sounds in a room like paint on a canvas. Besides further training on a Pro Tools workstation-importing, editing, equalization, signal processing, mixing, and exporting-there will be an in-depth study of the physics of sound, aural perception, the psychology of sound, aesthetics, and the transcendence of the craft. During the course students will create a 5.1 surround sound piece to be played back in total darkness: sound for sound's sake. Students will also explore how surround sound mixing enhances the moving image.

Prerequisite: Film Production/Post Production I; Sophomore Standing

Satisfies: Film Elective Studio Elective



FM-307-01 Personal Cinema Christopher Coppola

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

Advanced film students will dive deeply inside themselves in search of a story uniquely their own and use their filmmaking skills and creative style to confidently share who they are cinematically to a wide and diverse audience. A "wide" audience is used to denote when you share yourself creatively to an audience you are contributing to and illuminating the History of Now. Resonance, Articulation, Sincerity and Clarity are key expectations for both project outcomes and the personal qualities required for success in the class. This course will mentor the film student on their personal filmmaking journey as they develop, shoot and finish their senior thesis film. A completed, polished thesis film are the undergrad film students' calling card to further their education in grad school and/or approach the professional filmmaking arena.

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

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

FM-398-01 Directed Study Jim McKee

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

FM-398-02 Directed Study Christopher Coppola

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

## Undergraduate : Spring 2017 : History & Theory Contemp. Art

### Course Schedule

HTCA-101-01 Modernity & Modernism Berit Potter

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

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

Prerequisite: HTCA-100

Satisfies: Modernity & Modernism requirement

HTCA-101A-01 Reframing the History of Art: "the Immersive Visual Experience Across Time And Space" Laura Richard

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

The rise of "installation," "multimedia," or "time-based" art is a fairly recent development-but one steeped in deep history well beyond the art world. This course will explore humans' seemingly timeless urge to surround themselves and specific spaces with images. Our global exploration will include prehistoric and ancient examples before towards the development of the immersive, modern and avant-garde art practices. We will pay particular attention to the constellated and contingent relationships between maker, material, artwork, architecture, viewer, institution, and geopolitical location. How do our experience and understanding of these often ephemeral works of art function and change across time and place and discipline? Through photographic and textual documentation? What meaning and currency do they carry across time and successive iterations? In the tourist or art markets? Our inquiry will include field trips to local museums, churches, and other spaces to experience these kinds of environments first-hand.

Prerequisite: HTCA-100 and HTCA-101; Transfer students need 3 credits of History and Theory of Contemporary Art before taking this course--this eligibility is determined by Admissions upon matriculation

Satisfies: Art History Elective, HTCA-101 for Transfer Students, Critical Studies Elective, Liberal Arts Elective

HTCA-2200-01 Screening Ideology Alexander Greenhough

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

This course introduces students to the complex historical interrelationship of cinema and politics. It will survey filmic propaganda, from both the left and the right; countercultural, oppositional and anti-imperialist film practices which contest dominant hegemonies; and the ideological aspects of the mainstream cinema of the West. Through a critical analysis of the politics and cinematic form of both fiction and documentary films, students will examine a series of national cinemas and modes of film practice, and develop their cultural literacy and their appreciation for the ideological contours of the twentieth century's most important mass media. Films will include: Battleship Potemkin, Triumph of the Will, La terra trema, The Grapes of Wrath, Salt of the Earth, The Battle of Algiers, Medium Cool, Z, W.R.: Mysteries of the Organism, Tout va bien, Punishment Park, All the President's Men, The Marriage of Maria Braun, Che, United 93

Prerequisite: HTCA-102

Satisfies: Art History Elective; Liberal Arts Elective

HTCA-220P-01 #iwokeuplikethis: Race, Power and Media Michele Carlson

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

Seemingly disparate aspects of the media landscape such as Disney princesses, the Kardashians, Beyoncé, the War on Terror, call out culture, or the homepage of CNN collectively teach audiences significant lessons about race and power. This course will take a trans-disciplinary approach to exploring the role of media and how it intersects with social values and behaviors, political beliefs, systemic difference, power, and identities. Students will learn to closely analyze specific media texts (television shows including reality TV, film, art, architecture, music videos, advertising, social networking, video games, etc.) and their forms (from print to digital media) from multiple perspectives and methodologies--interrogating the ways in which the politics of social and historical contexts, nationhood, consumerism, and globalism influence the production and consumption of media. Over the course of the term, students will explore the sociocultural mechanisms that shape our individual and collective notions of identity. Through examining cultural practices and representations of race as well as ongoing debates about racial construction, this course will consider race as it intersects with myriad positionalities including but not limited to access, gender, sexuality, and class.

Prerequisite: HTCA-102

Satisfies: Art History Elective, Critical Studies, Elective, Liberal Arts Elective

# Course Schedule

## Course Schedule

HTCA-390-01 Thesis Colloquium Sampada Aranke

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

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that culminates in the presentation of a thesis. Undergraduate theses may take a variety of forms, from a critical essay to exhibition catalogue, website, or collaborative project. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Prerequisite: CS-300 and CS-390

Satisfies: Thesis Colloquium Requirement for BA in History and Theory of Contemporary Art

HTCA-398-01 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

HTCA-398-02 Directed Study Alexander Greenhough

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

## Undergraduate : Spring 2017 : Humanities

### Course Schedule

HUMN-232-01 Decolonizing Narratives: Histories in The "Contact Zone" Carolyn Duffey

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

This course centers on cultural encounters related to the occupation and colonization of the Americas and Africa, and the resulting de-colonization struggles in key historical moments producing the modern world. The focus will be on the overlooked narrative resistance to, for example, the Spanish 'reinvention' of the Americas, the paradoxical Western Enlightenment revolutions, the creation of the African diaspora, and finally the very current economic, political, and social dynamics of contemporary tourism. From Quechua writer and artist Guamán Poma de Ayala's 17th century defense of his native Andean peoples and the Mayan 16th century creation text, then re-visited in Rigoberta Menchu's 20th century testimonio concerning the Guatemalan Civil War, we turn to Africa and the Caribbean. Martinican surrealist poet and playwright Aimé Césaire's arguments with Rousseau and Shakespeare regarding Enlightenment effects on Africa are linked to African American playwright Suzan-Lori Parks' controversial re-imagining of the story of 19th century South African Sara Baartman, known as the "Venus Hottentot," and to Haitian director Raoul Peck's film Lumumba on mid 20th century US colonialism in the Congo. Finally Antiguan writer Jamaica Kincaid responds at length to Columbus, the WTO, and Royal Caribbean as she denounces contemporary tourism in her island. Our approach to all of these encounters in the 'contact zone' will be interdisciplinary, examining literary and historical narratives along with visual re-creations of these historical moments in film.

Prerequisite: ENGL-101

Satisfies: Global Cultures breadth requirement, Humanities requirement, Liberal Arts Elective

HUMN-233-01 Shrinking Brains: Evidence and Ethics Domestication Carol Manahan

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

This course will examine the process of domestication from the origins of agriculture 10,000 years ago to contemporary technology, looking at scientific, philosophical, and ethical concerns. The first part of the course will investigate the evidence for agricultural domestication. With a focus on dogs, corn, fruit, and horses, we will consider early transitions to agriculture as well as the spread of agriculture around the globe. Among the evidence are "domestication syndromes," common adaptations such as larger seeds among domesticated plants, or smaller skulls among domesticated animals. The second part of the course will consider historical and philosophical questions related to the study of domestication. Do humans have the right to alter other life forms for our own purposes? Should we seek to minimize suffering, or maximize productivity? Does domestication ultimately lead to domination or to liberation, and for whom? Why is domesticity, the state of being domesticated, tied particularly to household roles for women? In the realm of new technologies, domestication theory asks, if users tame technology, does technology also tame the users? And finally, are modern humans domesticated, having not only smaller skulls, but also smaller brains than our pre-agricultural ancestors? What have we lost with the practice of domestication?

Prerequisite: ENGL-101

Satisfies: Humanities; Liberal Arts Elective

HUMN-234-01 From Harlem Renaissance to Hip Hop Balthazar Beckett

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

In a discussion about the universality of art, specifically music, Ralph Ellison said, "I recognize no dichotomy between art and protest." This course explores that statement within the African American context, examining art as resistance and simultaneous cultural bridge. The course surveys a wide cultural history of African American artists, musicians, singers and writers, including Ralph Ellison, Hale Woodruff, Langston Hughes, Bessie Smith, Billie Holiday, Jacob Lawrence, Jamaica Kincaid, Bell Hooks, Amiri Baraka, Tony Morrison, Nick Cave, NWA, and Walter Mosley.

Prerequisite: ENGL-101

Satisfies: Humanities; Liberal Arts Elective

HUMN-235-01 Witchcraft, Oracles, and Magic Thor Anderson

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

Explorers, missionaries, natural scientists, folklorists, and anthropologists have all contributed to a rich literature of world religions, and in this class we will examine a range of reports, commentaries, and analyses that will broaden and deepen our understanding of non-western belief systems. While we will look to a number of scholars for theoretical approaches, we will also make a special effort to examine native texts and examples of expressive culture that embody world views quite at odds with the monotheistic traditions of the circum-Mediterranean region. And, despite very different ideologies, cosmologies, and theories of causation, we will also begin to see the ways spiritual practices may be universal through time and space. The roles of shamans-- as healers, artists, and professional outsiders-- will be analyzed from multiple perspectives, including that of the shamans themselves.

Prerequisite: ENGL-101

Satisfies: Humanities; Liberal Arts Elective; Global Cultures

# Course Schedule

## Course Schedule

HUMN-236-01 Hilarious! on Comedy and the Sense of Humor Clark Buckner

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

In this course, we will study comedy and the sense of humor with particular attention to these dialectics. Correlative to the classical philosophical questions concerning truth, beauty, and the good, we will ask, "What is the funny?" and we will work to formulate a rigorous conceptual definition of the comical. At the same time, we will consider comedy as an alternative response to life's fundamental questions, which teaches lessons of its own, presenting an implicit challenge and, perhaps even, an antidote to philosophy's inherent valorization of reason. Along with classical and contemporary theories of comedy, we will, accordingly, appeal to both literature and popular culture. We will reflect upon the ways in which comedy has changed through history, and we will consider the ways in which comics currently confront social and political concerns.

Prerequisite: Take English 101

Satisfies: Humanities; Liberal Arts Elective



# Course Schedule

## Undergraduate : Spring 2017 : Interdisciplinary

| Course Schedule   |  |
|---|--|
| IN-114-01 Collage Dewey Crumpler  |  |
| M W 1:00PM - 3:45PM Room: 115   |  |
| <p>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.</p>   |  |
| Prerequisite: none  |  |
| Satisfies: Drawing Elective; Painting Elective; Studio Elective; Drawing Breadth  |  |
| IN-200C-01 The Incalculable Destination: a Creative Writing Workshop Genine Lentine   |  |
| Th 4:15PM - 7:00PM Room: 18   |  |
| <p>Within the flexible form of the contemporary essay, the writer finds room to trace a supple web of associations, and give shape to attention. Creative Non-Fiction encompasses a genre-defying register of speaking that includes personal narrative, memoir, lyric, journalism, scientific writing and critical discourse, among others. Often a specific subject serves as a point of entry, but what is more compelling than any given topic or narrative, is the way the piece conveys a way of perceiving, how it invites connection.</p>   |  |
| Prerequisite: ENGL-101  |  |
| Satisfies: Liberal Arts Elective, Critical Studies Elective   |  |
| IN-224-01 Fabric Construction Ebitenyefa Baralaye   |  |
| F 9:00AM - 11:45AM Room: 105  |  |
| F 1:00PM - 3:45PM Room: 105   |  |
| <p>A course offering basic instruction on materials and procedures for fabric construction, that may include cloth, paper, flexible plastics, screen and alternative materials. The class will focus on using these materials to learn technical skills and the development of 3D form from flexible 2D materials, including pattern design, suspension and armature-based strategies. Also covered are basic hand and machine sewing, alternative fastening systems and gluing. Flexible structures/materials engender opportunities for mobile, adaptable, mutable, social, systemic and larger scale strategies for art work. Artists as diverse as Luciano Fabro, Los Carpinteros, Daniel Buren, Franz Erhard Walther, Janine Antoni and Beverly Semmes, among many others, have employed this approach in their work.</p>  |  |
| Prerequisite: Sophomore Standing  |  |
| Satisfies: Sculpture Elective, Studio Elective  |  |
| IN-299E-01 Das Berlin-Projekt/Berlin Exhibition Project Lasse Scherffig   |  |
| F 1:00PM - 3:45PM Room: 16C   |  |
| <p>Over the Spring Break, the class will travel to Berlin to organize an exhibition at Schillerpalais, a project space for the post-digital era. Located in Berlin's Neukölln district, Schillerpalais will serve as an experimental laboratory which will be transformed into a public exhibition. The project will be launched in cooperation with the Media Art and Design students of Ursula Damm, Professor of Media Environments at the Bauhaus University, Weimar along with a Berlin-based curator. Together the group will conceptualize the project and accompanying programming beginning at the start of the Spring semester via Skype and working together until we depart in March. The class will also meet several times upon returning. The culmination of the intensive will be an exhibition open to the public in Schillerpalais' storefront space, followed by a second showing in the forthcoming "invisible gallery" on the rooftop at SFAI. In this context, students will collaboratively plan and produce an exhibition that puts their practice in dialog across genres, languages, cultures, and continents. We will also spend time touring the thriving international arts scene in Berlin and visit its museums, galleries and important historical sites such as the Berlin Wall and Holocaust memorials. Excursion is Sa-Su 03/18/17 - 03/26/17 Course meets outside of these dates on the following Fridays: 01/27, 02/10, 03/03, 03/10, 04/07, 04/21, 04/28, 05/05 1:00pm-3:45pm</p> |  |
| Prerequisite: One 100-level course in subjects AT, NG, or FM; Sophomore standing or Instructor position   |  |
| Satisfies: Off-Campus Study, Art &Technology Elective, New Genres Elective, Studio Elective, Design &Technology Elective Join us! Students working in all disciplines are encouraged to apply for the course. Learn more here: <a href="http://www.sfai.edu/berlin">http://www.sfai.edu/berlin</a>  |  |

# Course Schedule

## Course Schedule

IN-299F-01 Waterways (marin Headlands and San Francisco) Alison Sant, Packard Jennings

M Tu W Th F 9:00AM - 5:00PM Room: R-TBA

San Francisco is uniquely situated on the coast of the Pacific Ocean and the San Francisco Bay, the largest estuary in western North America. Surrounded by water, the city is a vantage point for observing the wildlife, plants, and dynamics of the tides-even within a bustling urban environment. San Francisco is also faced with the challenges of the Earth's rising sea levels, as are all of the world's coastal cities. This course will introduce students to the ecological systems that underly the San Francisco Bay Area as a case study for understanding how cities worldwide can plan for the future. Our two-weeks will begin at the Headlands, where students will stay for four nights immersed in an intact natural area similar to the landscape that San Francisco now occupies. Students will spend time exploring this incredible natural area, beneath the Pacific flyway and pitched on the coast of the Pacific Ocean. We will meet with scientists from the Marine Mammal Center, the Raptor Observatory, and students will keep a nature journal, cataloging their observations and research as grounding for their final project. Our second week will have an urban focus. Students will experience three distinct sites along San Francisco's coastline and have the opportunity to kayak Mission Creek, visit the Exploratorium's Bay Observatory and sea forage along the banks of the Bay. The course will consider the many efforts under way, throughout the region, to adapt to the effects of climate change. For their final projects, students will create a site-specific project responding to the themes of the class. Class runs 1/9/17-1/20/17

Prerequisite: Sophomore standing; Instructor Permission

Satisfies: Off Campus; Critical Studies Elective; New Genres Elective; Studio Elective

IN-306-01 The Working Artist: Professional Strategies Danielle Lawrence

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

Most artists are thrown into the world and are just expected to figure it out. Some creative practices survive and many do not. This is a seminar course that will address real life challenges and concepts that one faces after graduation and will provide a variety of practical tools, professional strategies and resources. Throughout the semester, visiting art professionals and artists will share their experiences and areas of expertise. Additionally, readings, class discussions, lectures, videos and field trips will provide context and broaden student's understanding of how the skills they are learning are applicable to sustaining a creative and professional practice. The final project will utilize methods and strategies developed in this course and will culminate with an application or submission. Students also have the option to fulfill the requirements for this course by interning with an artist or arts organization that is self-initiated and fostered for 6 hours a week for the duration of the semester. Topics covered in this class are: the art market, proper documentation of work, the artist biography, statement and C.V., websites, the self produced catalogue and marketing strategies, the commercial gallery, pricing, art consultants, the studio visit, graduate programs, residencies, grants, the elevator pitch, success and rejection, setting attainable short and long term goals, sustaining an art practice, archival materials, storage, shipping and packaging, among many others. This class is for junior standing undergraduate and graduate students. All disciplines are welcome.

Prerequisite: 100-level studio course; junior standing or higher

Satisfies: Off-Campus Study; Studio Elective

IN-390-01 Senior Review Seminar Reagan Louie

M 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-390-02 Senior Review Seminar Paul Klein

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.

# Course Schedule

## Course Schedule

IN-390-03 Senior Review Seminar Lindsey White

Tu 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 intersdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is required in addition to meeting learning standards for successful completion of the BFA degree.

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA.

IN-390-04 Senior Review Seminar Maria Elena Gonzalez

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

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

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA.

IN-391-01 Honors Interdisciplinary Studio Linda Connor

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-391-02 Honors Interdisciplinary Studio Nicole Archer

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 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

# Course Schedule

## Course Schedule

IN-391-04 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-391-05 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-391-06 Honors Interdisciplinary Studio Danielle Lawrence

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 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

# Course Schedule

## Course Schedule

IN-391-08 Honors Interdisciplinary Studio Rhiannon Alpers

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-391-09 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-391-10 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

IN-391-11 Honors Interdisciplinary Studio Asuka Ohsawa

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-391-12 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

IN-391-13 Honors Interdisciplinary Studio Paul Klein

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 Felicita Norris

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-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

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-399-01 Independent Study To be Announced

TBD

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

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

## Undergraduate : Spring 2017 : Mathematics

### Course Schedule

MATH-117-01 Looking Up At the Sky Elizabeth Travelslight

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

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

Prerequisite: none

Satisfies: Math/Science; Liberal Arts Elective



# Course Schedule

## Undergraduate : Spring 2017 : New Genres

### Course Schedule

NG-100-01 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;

NG-115-01 Beginning Performance/Video Katherine Rhoades

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 Mads Lynnerup

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

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

# Course Schedule

## Course Schedule

NG-220J-01 Programming for Sound, Performance, and Installation Using Max/Msp/Jitter Ashley Bellouin

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

Students will be introduced to Max/MSP/Jitter, a programming environment that creates interactive environments with MIDI (Max), real-time audio processing (MSP), and real-time graphics and video processing (Jitter). Max can be used for developing interactive installations and improvisational sound and performance systems. This course will cover the fundamentals of designing programs in Max, as well as how to integrate simple hardware systems and the basics of real-time sound and video processing. This class will focus on the performance and installation potential of technology using the MAX/MSP object oriented programming environment for the creating of real-time, interactive sound/video projects. Students will create two projects during the semester.

Prerequisite: AT-100, DT-101, FM-100, or NG-100; Sophomore standing

Satisfies: Art and Technology Interactivity and Social Media Distribution; Art and Technology Elective; New Genres Installation Requirement New Genres Elective; Studio Elective; DT Media Techniques Distribution; DT Communications Design Distribution Requirement; Design & Technology Elective;

NG-240-01 History of Video Art Sharon Grace

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

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

Prerequisite: HTCA-101

Satisfies: History of New Genres Requirement; NG Video Distribution requirement

NG-299F-01 Waterways (marin Headlands and San Francisco) Alison Sant, Packard Jennings

M Tu W Th F 9:00AM - 5:00PM Room: R-TBA

San Francisco is uniquely situated on the coast of the Pacific Ocean and the San Francisco Bay, the largest estuary in western North America. Surrounded by water, the city is a vantage point for observing the wildlife, plants, and dynamics of the tides—even within a bustling urban environment. San Francisco is also faced with the challenges of the Earth's rising sea levels, as are all of the world's coastal cities. This course will introduce students to the ecological systems that underly the San Francisco Bay Area as a case study for understanding how cities worldwide can plan for the future. Our two-weeks will begin at the Headlands, where students will stay for four nights immersed in an intact natural area similar to the landscape that San Francisco now occupies. Students will spend time exploring this incredible natural area, beneath the Pacific flyway and pitched on the coast of the Pacific Ocean. We will meet with scientists from the Marine Mammal Center, the Raptor Observatory, and students will keep a nature journal, cataloging their observations and research as grounding for their final project. Our second week will have an urban focus. Students will experience three distinct sites along San Francisco's coastline and have the opportunity to kayak Mission Creek, visit the Exploratorium's Bay Observatory and sea forage along the banks of the Bay. The course will consider the many efforts under way, throughout the region, to adapt to the effects of climate change. For their final projects, students will create a site-specific project responding to the themes of the class. Class runs 1/9/17-1/20/17

Prerequisite: Sophomore standing; Instructor Permission

Satisfies: Off Campus; Critical Studies Elective; New Genres Elective; Studio Elective

# Course Schedule

## Course Schedule

NG-308-01 Advanced Studio/Post-Studio Critique Tony Labat

F 9:00AM - 11:45AM Room: 10  
F 1:00PM - 3:45PM Room: 10

This Critique Seminar provides students with a place to further develop their concepts, critical thinking skills, and problem solving ability. It also provides opportunity for students to exchange ideas, and to critically and formally engage not only their work but also to articulate objective criticism of other's works within the framework of an alternative New Genres context, which fosters thinking beyond the medium itself. Student artists are required to present their work/projects at least three times during the semester. Revealing works/projects in progress is encouraged. Attendance and participation are key elements required to pass the course. We will concentrate on avoiding "paralysis by analysis" in order to create an environment of experimentation, production, and execution in both studio and post-studio practice. Reading materials will be customized to each student's work.

Prerequisite: Junior Standing

Satisfies: NG Photoworks, New Genres Elective, Studio Elective

NG-316-01 Creative Non-Fiction Photography Lindsey White

F 9:00AM - 11:45AM Room: 16A  
F 2:00PM - 3:45PM Room: 16A

This course will investigate and interrogate the camera as a recording device of our social, cultural, political, and artistic worlds. We will examine narrative and non-narrative strategies of making and understanding images, using the history and language of photography as a backbone. Taught in tandem with an undergraduate photography course at the California College of the Arts, students will share and critique work with CCA students while responding to ideas and practices through self-generated and collaborative projects, studio experiments, readings, written responses, and field trips. Excitingly, we will consider the legacy and creative spirit of SFIAI alumnus and professor Larry Sultan (1946-2009) as we work toward a collaborative project with SFMoMA's Education Center. In addition to meeting on campus, this class will connect at several locations around the Bay Area, including the museum. Students must be flexible and ready for unpredictable and tangential investigations.

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

Satisfies: PH Conceptual Elective, Off-Campus Study, Critical Studies Elective, Photography Elective, Studio Elective

NG-398-01 Directed Study Paul Klein

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-398-02 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



# Course Schedule

## Undergraduate : Spring 2017 : Painting

### Course Schedule

PA-100-01 Painting I: Materials and Methods Felicity Norris

Tu Th 9:00AM - 11:45AM 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-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-101-01 Painting II Bruce McGaw

M W 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

PA-101-02 Painting II Terry Powers

Tu Th 9:00AM - 11:45AM Room: 117

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 Taravat Talepasand

M W 1:00PM - 3:45PM 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

PA-114-01 Collage Dewey Crumpler

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

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-199-01 China Paint Studio John De Fazio

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

This class will introduce students to the joy and complexity of china painting techniques applied to ceramics. Originating in the Ming Dynasty, china paint was usually cobalt blue and a limited palette of powdered oxides sold in glass vials that were mixed with water or specific mediums (lavender and clove oils) to produce translucent watercolor effects or buttery oil painting surfaces. Today the palette is full spectrum and available in dry powders, premixed tubes or water-based pan sets. The advantage of using this overglaze technique is that it allows both fine-line work or deep rich color fields to be fused permanently to the ceramics. Applications can be as varied as any brush painting technique as well as silkscreening decals, stenciling and airbrushing. Semester long projects will allow students to develop ideas from handbuilt forms or slip-cast clay objects as the ground for exploration with the focus on the surface decoration. The selection of subject matter for this exploration is also of importance as it serves to engage with the larger contemporary art world. Today the hand painted object can function as a conceptual trope. Artists who have engaged china paint as part of their art practice include the 3-D trompe l'oeil porcelains of Richard Shaw, the Turner Prize winning pots of Grayson Perry and the epic feminist installation of "The Dinner Party" by Judy Chicago.

Prerequisite: 3 credits from PA or SC studio course

Satisfies: Sculpture Elective, Painting Elective, Studio Elective, Drawing Breadth

PA-214-01 The Painted Pixel Mark Van Proyen

M 1:00PM - 3:45PM Room: 117

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

This course will focus on the capabilities of various imaging software packages working in combination with a large format printer to output directly onto pre-primed canvas, which may then be stretched and painted upon using a variety of traditional media and techniques. The goal of working in this way will be to discover how advanced technology can facilitate, amplify and contribute to the development of a painting-oriented artistic practice. This course will offer a hands-on learning environment for students seeking to improve their command of the digital toolbox in a fine art context. Applications such as Adobe Illustrator, Adobe Photoshop and Autodesk Maya will be emphasized as vehicles for both graphic and illusionistic image construction and text manipulation, with an emphasis on formulating outputs that address issues of personal expression and theoretical exposition. There is no previous computer experience needed to take this class.

Prerequisite: AT-100,DT-101,PA-101, or PA-120; Sophomore standing

Satisfies: Painting Elective, Studio Elective

# Course Schedule

## Course Schedule

PA-218-01 Beyond Appearance/Toward Abstraction Jeremy Morgan

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

This class is intended for those students who wish to work away from modes of representation and to explore aspects of abstraction. The class will be a studio class however there will be presentations that will provide an over view of various aspects of abstraction as both innate and a developed form of visual communication. Various cultural references, both western and non-western, will be at the center of research and application. The emphasis will be on the production of work and the developing of individual concepts in relation to historic and contemporary precedents of the evolution and development of abstraction. There will be two phases of the class. Phase 1: there will be directed projects initiated by the instructor that will function to explore the fundamental aspects of painting and the abstract. Elements of composition, light, form, color, space, opacity, and transparency will be introduced. Phase 2: students will be expected to create (with advice from the instructor) a project that will encourage both experimentation and commitment to the broader concepts of abstraction.

Prerequisite: PA-101 or PA-120; Sophomore standing

Satisfies: Painting Elective; Studio Elective

PA-219-01 Choose Your Weapon: Selective Color Choice in Representational Painting Caitlin Mitchell-Dayton

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

The default for many artists' color palettes is often all-inclusive: that is, use of all available colors. While a complete range of color can itself be a specific choice, for many it is a default. This course will examine deliberate development of a personal color palette. Source images will be required as a visual platform for color choice decision making/editorial selection; the project will be creating representational visual equivalents for existing source images with a reductive palette, selected from the color range present in each source image. Individual determination of how reductive assumes no single right answer; or rather a specific, individual answer for each student. Attention will also be directed to issues of value, complimentary color, and consideration of the relationship between neutrals and brights. The second half of the semester may include a move back towards a consciously more expansive/inclusive palette, as an inquiry into how the temporary closure of choice affects a return to a broader range of color.

Prerequisite: PA-101 or PA-120; Sophomore standing

Satisfies: Painting Elective; Studio Elective



PA-220H-01 Painting Culture Dewey Crumpler

M W 9:00AM - 11:45AM Room: 115

This course will focus on the material and iconographic forms that are particular to cultural groups located within Africa, Asia, and the Americas. The course will be divided into two sections: The first will feature slide lectures and video presentations that will provide students with a general understanding of the ways that the symbolic artifacts of the above-mentioned groups relate to ideas of environment, community, and religious belief. In the second section, students will develop paintings and drawings that demonstrate a knowledge of and visual involvement with one or more of the aforementioned iconographic traditions, such as traditional African cosmological diagrams or Indo-Tibetan Mandala forms. Students will also be encouraged to pursue independent research that can integrate the work done in this class with their understanding of contemporary visual practices.

Prerequisite: PA-120 or PA-101; Sophomore standing

Satisfies Painting Elective Satisfies 3 units of the 6-unit Off-Campus Study Requirement

PA-240A-01 Shifting Centers of Experience: A History of Painting in 15 Episodes Mark Van Proyen

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

This class is designed to familiarize undergraduate students with many of the key artistic examples, historiographic concepts and cultural contexts that inform and define the history of painting, giving special emphasis to how those have been manifested since the 1950s. Through the gaining of that familiarity, students will be better prepared to function successfully in an advanced or graduate level critical environment.

Prerequisite: HTCA-101; Sophomore Standing

Satisfies: History of Painting Requirement; Art History Elective; Liberal Arts Elective

# Course Schedule

## Course Schedule

PA-380-01 Undergraduate Tutorial Marci Washington

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

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 Caitlin Mitchell-Dayton

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-398-02 Directed Study Terry Powers

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

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PA-398-03 Directed Study Felicita Norris

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-398-04 Directed Study Luke Butler

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-398-05 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

PA-398-06 Directed Study Mark Van Proyen

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 : Spring 2017 : Photography

### Course Schedule

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

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

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-100-02 Introduction to Photography and the Dark Room Jordan Reznick

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

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-101-01 Contemporary Tools and Practices Johnna Arnold

Tu Th 1:00PM - 3:45PM Room: 21  
Tu Th 1:00PM - 3:45PM Room: PHLAB

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 Ivan Iannoli

Tu Th 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

# Course Schedule

## Course Schedule

PH-217-01 Tech Timeline: Past in the Present and Future Josef Jacques

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

Photography is the artistic medium most tied to and affected by technological developments. From wet-plate to Photoshop, the medium has transformed itself as a science and an art. This course will survey paramount techniques in photography through hands on demos, studio time, and relevant assignments. We will view these techniques in the context of their history, pioneers, and contemporary uses. Students will be exposed to pinhole, photogenic drawing, cyanotype, albumen, platinum/palladium, digital negatives, and printing in the color darkroom. After an introductory investigation into these techniques, students will produce a project of their design utilizing one or more of the course skills.

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 Elective; Studio Elective

PH-220K-01 Studio and Location: Working At the Intersection of Applied And Artistic Practice Muffy Kibbey

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

With an emphasis on lighting this class will explore image making in the studio and on location. Locations will include field trips to interior spaces, as well as urban exterior locations and landscape as location. Through lectures, discussion, guests, demonstration, field trips, assignments and critiques, we will explore the technical, historical, and conceptual aspects of creating studio images as well as working in various locations. Guests and examples of artists will include SFAI alums working at the intersection of art and applied practice. These include: William Mebane who just published a book, Empire and has been featured repeatedly in the New York Times Magazine, Julia Galdo, a successful fashion photographer who continues to do interesting personal working in surprising locations, Lisea Lyons employs masterful lighting to create personal portraits and Eirik Johnson who is one of the most interesting landscape photographers working in the world today. Topics covered will include strobe lighting, mixing light sources, set fabrication, digital capture using Capture One Pro software, digital and wet darkroom techniques, and printing. Students will also explore how technical considerations support and impact the conceptual aspects of their work.

Prerequisite: Intro to Photography as the Digital Medium; Sophomore Standing

Satisfies: Photography Technical Elective; Off-Campus Study Requirement

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

M W 9:00AM - 11:45AM 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-241A-01 Photography Since 1950: Art and Theory Jennifer O'Keeffe

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

Photography's arrival as a key mode of art-making in Modernism sparked debates that persist to the present: how should photography should be practiced as an art? How does the medium transform the category of "art" more broadly? How can the arts address photography's pervasive presence in contemporary culture? This course surveys post-WWII artistic strategies in photography and the theories underlying them, including the psychologically expressive fine print, appropriation and re-purposing, conceptual art practices, the evolution and uses of color, critical documentary, "directorial modes," social practices, materialist abstraction, and digital manipulation. In the process, we'll study how photographers have engaged the atomic age, mass media, the postmodern interrogation of the construction of meaning, feminism and identity politics, surveillance, industrial globalization, and digital culture. Case studies will be drawn from Japan, China, the Middle East, South Africa, Mexico, the U.S., and Europe.

Prerequisite: HTCA-101; Sophomore Standing

Satisfies: History of Photography II; Art History Elective

# Course Schedule

## Course Schedule

PH-316-01 Creative Non-Fiction Photography Lindsey White

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

This course will investigate and interrogate the camera as a recording device of our social, cultural, political, and artistic worlds. We will examine narrative and non-narrative strategies of making and understanding images, using the history and language of photography as a backbone. Taught in tandem with an undergraduate photography course at the California College of the Arts, students will share and critique work with CCA students while responding to ideas and practices through self-generated and collaborative projects, studio experiments, readings, written responses, and field trips. Excitingly, we will consider the legacy and creative spirit of SFIAI alumnus and professor Larry Sultan (1946-2009) as we work toward a collaborative project with SFMoMA's Education Center. In addition to meeting on campus, this class will connect at several locations around the Bay Area, including the museum. Students must be flexible and ready for unpredictable and tangential investigations.

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

Satisfies: PH Conceptual Elective, Off-Campus Study, Critical Studies Elective, Photography Elective, Studio Elective

PH-319-01 Disruption and Order Bringing Photographs Together Linda Connor

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

This class will stress experimentation and exploration. The class will be working with a number of exercises and assignments, some during class time and others on your own. Participants will move through photographic collage, altered books, and various forms of edited visual sequencing. Students will work at a challenging clip, moving fast and the process should be exciting and fun. Students will also be introduced and expected to research the work of artists who use various forms of photographic assemblage.

Prerequisite: Contemporary Tools & Practices, Intro to Photography as the Digital Medium and any 200-level PH course (3 credits)

Satisfies: Photography Elective; Studio Elective

PH-321-01 Sacred and Profane II Linda Connor

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

In this course, students will create a detailed body of work conceived in relationship to contemporary art and within the history of human expression. The course will look at a broad range of sacred, mythic, and profane images in a cross-cultural framework. Assigned readings, several short papers, some research inspired by students' creative work, and a class presentation will be required.

Prerequisite: PH-120 and 3 credits of 200-level Photography coursework; Junior Standing

Satisfies: Photography Elective; Photography Conceptual Elective; Studio Elective

PH-380-01 Undergraduate Tutorial Reagan Louie

M 9:00AM - 11:45AM 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-398-01 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

## Course Schedule

PH-398-02 Directed Study Miah Jeffra

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 Josef Jacques

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-398-04 Directed Study Rhiannon Alpers

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 : Spring 2017 : 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-107-01 Relief Printing I Art Hazelwood

Tu Th 9:00AM - 11:45AM 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

PR-111-01 Screenprinting I Asuka Ohsawa

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

Tu Th 1:00PM - 3:45PM 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-111-02 Screenprinting I Art Hazelwood

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

Tu Th 4:15PM - 7:00PM 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

# Course Schedule

## Course Schedule

PR-201-01 Screenprinting II Nat Swope

M W 9:00AM - 11:45AM Room: 1  
M W 9:00AM - 11:45AM Room: 2

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

Prerequisite: Sophomore Standing, Screenprinting I

Satisfies: Intermediate Printmaking Requirement; Printmaking Elective; Studio Elective

PR-204-01 Lithography II James Claussen

M 9:00AM - 11:45AM Room: 3  
M 1:00PM - 3:45PM Room: 3

The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. A strong emphasis on direct drawing as well as the use of the photocopy is included. Tools, materials, and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently.

Prerequisite: Lithography I; Sophomore Standing

Satisfies: Intermediate Printmaking; Printmaking Elective; Studio Elective

PR-212-01 Artists Books Expanded Rhiannon Alpers

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

This course looks at the art of the book as a creative medium that has the potential for expression to include non-traditional, one-of-a-kind and sculptural artist books. The components within a book of word, image, structure, sequence, materiality and flow form a hierarchy unique to each artist, one stemming from individual project work. Lectures on the contemporary form and practice of artist books, alongside informed readings will help guide and inspire students in their process. Through research, collaborative exploratory exercises, and sustained project work, students will produce an independent series of artist book structures. These structures will serve as solutions to applied and experimental problems using students' medium (painting, sculpture, printmaking, photography, design and interdisciplinary work) as the primary trajectory point. The topics for each student's work will be discussed at the beginning of the semester to form a clear plan from proposal to completion. Topics may include personal/diaristic endeavors, social or political commentary, exploration of materials and processes, or a wide range of other approaches and influences. Whatever a student's discipline, re-conceiving ideas in book form will expand, challenge and enrich the student's understanding of their documentary processes and ability to engage viewers in new ways. Field trips, artist lectures and demonstrations will also be a part of the exploratory process.

Prerequisite: 3 Credits of 100-level PR coursework; Sophomore Standing

Satisfies: Intermediate Printmaking, Printmaking Elective, Studio Elective

PR-218-01 Monoprint and Collage Gregory Piatt

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

[to be updated] Monotype is an exciting print technique, which merges drawing, painting and print-making to create to create rich and expressive imagery. By working with either oil or water-based inks on a slick surface, images are transferred to paper under pressure in singular or multiple drops producing unique results unattainable in other processes. Monotype and monoprint lend themselves to the addition of chine-colle, a collage technique utilizing different papers and material adhered to the substrate to yield alternative facets to the print. Along with work on specific projects, participation in critiques and doing in studio experimental work; students are expected to use the techniques covered to develop a series of prints as part of a body of work.

Prerequisite: At least one studio level 100 course; Sophomore standing

Satisfies: Intermediate Printmaking; Printmaking Elective; Studio Elective

# Course Schedule

## Course Schedule

PR-240A-01 Pressed for Time: A History of Printmaking Michele Carlson

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

This course considers the long history of printmaking-intentional and otherwise-from prehistoric impressions left in soft primordial muds to mass produced and distributed broadsides and posters, which were developed to facilitate the widespread distribution of information but have since equally come to critique the "cultures of the copy" that sprung up in their wakes. The course will thematize these investigations and work to deconstruct printmaking's key terms: matrix, multiple, transfer, relief, pattern, plate, and other key words will all be considered technically and ideologically speaking. Students will reflect on the relationship between fine art prints and more popular and ephemeral modes of printmaking. The class will visit local collections, artists, and print studios, and pay special attention to how the rise of digital, and especially internet-based, technologies is affecting the field.

Prerequisite: HTCA-101;Sophomore Standing

Satisfies: History of Printmaking Requirement; Art History Elective

PR-301-01 Advanced Projects Asuka Ohsawa

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

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

Prerequisite: One 200 level course from PR dept; Junior standing

Satisfies: Advanced Printmaking, Printmaking Elective, Studio Elective

PR-398-01 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

PR-398-02 Directed Study Ebitenyefa Baralaye

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

# Course Schedule

## Undergraduate : Spring 2017 : Science

### Course Schedule

SCIE-123-01 Alive! the Art and Poetics of Biology Anna Davidson

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

Taught by an artist who is also a scientist, this course is a general introduction to biology, or 'the study of life' -- spanning all scales, from isolated molecules to lavish ecosystems. Sublime biological phenomena will be explored through readings, field trips, and conversations; while contemporary concerns in biology and ecology are approached through an array of historical and contemporary art practices. Students will approach the basic structures and processes of life, such as cellular function, genetics, evolution, development, communication, and ecology in order to gain a better understanding of themselves as a living beings, co-existing within a much larger ecosystem. Through lectures and independent projects, students will be introduced to the qualitative and quantitative methods of how science is 'made,' while learning how these methods can be applied to their own art practices.

Prerequisite: none

Satisfies: Math/Science; Liberal Arts Elective



# Course Schedule

## Undergraduate : Spring 2017 : Sculpture

### Course Schedule

SC-100-01 3D Strategies: Beginning Sculpture Laura Faw

M W 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-209-01 Metal: Design and Fabrication John Roloff

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

An intermediate sculpture class in which students will focus on the design and fabrication of steel projects as well as related metals. Students will explore structural and visual design strategies, properties, and basic hot and cold forming and joining of structural and sheet steel. Procedures to be explored include MIG welding, plasma cutting, sheet metal and bar forming, and riveting, as well as their application to a range of formal, narrative, conceptual, and structural projects and their integration into mixed-media projects. Other metals such as aluminum and brass will be examined for their art and design potential. The course will also include information and presentations about contemporary sculpture, architecture, design/hybrid-practice, and use of metals, including the work of such artists as Richard Deacon, Liam Gillick, Andreas Slominski, Debbie Butterfield, and Tom Sachs.

Prerequisite: SC-100

Satisfies: Intermediate Sculpture Requirement; Sculpture Elective, Studio Elective

SC-224-01 Fabric Construction Ebitenyefa Baralaye

F 9:00AM - 11:45AM Room: 105

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

A course offering basic instruction on materials and procedures for fabric construction, that may include cloth, paper, flexible plastics, screen and alternative materials. The class will focus on using these materials to learn technical skills and the development of 3D form from flexible 2D materials, including pattern design, suspension and armature-based strategies. Also covered are basic hand and machine sewing, alternative fastening systems and gluing. Flexible structures/materials engender opportunities for mobile, adaptable, mutable, social, systemic and larger scale strategies for art work. Artists as diverse as Luciano Fabro, Los Carpinteros, Daniel Buren, Franz Erhard Walther, Janine Antoni and Beverly Semmes, among many others, have employed this approach in their work.

Prerequisite: Sophomore standing

Satisfies: Sculpture Elective, Studio Elective

SC-240A-01 History of Sculpture: Theory and Methods Maria Elena Gonzalez

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

This course is a survey of modernist and contemporary sculpture that has attracted notice in North America and Western Europe. We'll consider the emergence and evolution of ideas about spatial relationships, the body, land and environmental art, sculpture as commodity, and social practice. Our study of sculpture includes its manifestation in installation, performance and electronic media, and craft. Students can develop a solid historical context, a resource and tool for their own practice.

Prerequisite: HTCA-101; Sophomore Standing

Satisfies: History of Sculpture Requirement



# Course Schedule

## Course Schedule

SC-310-01 Site/Context: TransNature John Roloff

M W 1:00PM - 3:45PM Room: 20B  
M W 1:00PM - 3:45PM Room: 105

This course is part of a series of site/context /science courses in the Sculpture Department. TransNature is a studio/site, laboratory-like class that investigates issues of art and science, nature, post-nature, and ecological and natural systems. Students will conduct their own research in support of individual projects in a wide variety of materials and media; experimental works, new technologies, art/science interface, and field experiments will be encouraged. The class will examine the concerns and strategies of such artists as Helen and Newton Harrison, Mark Dion, Olafur Eliasson, Peter Fend, Guiseppe Penone, and Natalie Jeremijenko, among many others.

Prerequisite: One level-200 SC course; Junior Standing

Satisfies: Advanced Sculpture, Sculpture elective, Studio Elective

SC-398-01 Directed Study Rebecca Goldfarb

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

SC-398-02 Directed Study John Roloff

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 : Spring 2017 : Social Science

### Course Schedule

SOCS-105-01 Auditory Cultures: Music, Sound and Space Robin Balliger

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

This course investigates the cultural politics of music and sound in diverse contexts, including the ways in which sound produces spatial meaning and participates in shaping identities. Some theorists argue that music and all noises emitted in society are stakes in relations of power; music, sound, and noise are meaningful texts that act on bodies and function as a performative strategy of social organization that may reinforce dominant ideologies or represent emergent ways of being. Music/sound participates in gender and race formation, and music consumption patterns suggest new cultural geographies facilitated by particular media structures and circulation. At the same time, music/sound have become increasingly utilized in commercial/environmental design, and soundtracks are critical for producing emotion in film and advertising. This course will explore the burgeoning scholarly interest in auditory cultures through a multi-disciplinary and transnational approach to the topic. We will study foundational texts on music/sound, but the primary focus will be current literatures and practices.

Prerequisite: none

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

SOCS-222-01 Whiteness and Race Catherine Guimond

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

Whiteness is conventionally seen as blank, unmarked, and unremarkable. This course will introduce core theories and histories of race and use them to interrogate whiteness. Who is white? What does it mean to be white? How have the boundaries of whiteness changed in the course of US history? How does whiteness intersect with class and gender? What is white privilege? How does whiteness shape visual culture and representation? We will explore perspectives on whiteness and race in literature, social science, and visual representation.

Prerequisite: ENGL-101 or ENGL-101[letter]

Satisfies: Social Science, Liberal Arts Elective



# Course Schedule

## Post-Baccalaureate : Spring 2017 : Post-Baccalaureate

### Course Schedule

PB-400-01 Post-Baccalaureate Seminar Frances McCormack

M 9:00AM - 11:45AM 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



# Course Schedule

## Graduate : Spring 2017 : Critical Studies

### Course Schedule

CS-500A-01 Introduction to Critical Theory Nicole Archer

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

This course seeks to address the question of what makes theory so 'critical' within contemporary arts discourse? Or, why do contemporary artists need to know 'The Frankfurt School' as well as they know 'The New York School'? It is designed to help students navigate critical and cultural theory's primary figures, concepts, and methods, while it also challenges course participants to ponder how contemporary art practice might serve to preserve critical theory's primary enterprise, namely: the project of diagnosing how contemporary cultures work to instrumentalize and limit our varied potentialities - so that these conditions might be retooled for the better. Weekly lectures will introduce students to key, foundational thinkers such as Friedrich Nietzsche, Karl Marx, Sigmund Freud, and Ferdinand de Saussure, while also establishing the ways that these thinkers' ideas have been elaborated or challenged by the developments of (Post)Structuralism, Feminism, Post-Colonial and Critical Race Theory, or Queer Theory and Science and Technology Studies.

Prerequisite: none

Satisfies Critical Studies Seminar Elective

CS-500X-01 Looking At Bodies Megan Bayles

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

Engage the histories and theories of the centuries-old practice at looking at human bodies - whether dead or alive. This course analyzes the cultural work of bodies on display - in museums, photography, television, internet, and live performance - alongside theories of audiencing. Specific moments of display and looking will unlock the role of pleasure, identification, recognition, empathy, and detachment, as well as the knowledge produced by looking at bodies as humans, texts, and objects.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective

CS-500Z-01 Jung: Dynamic Integration Fiona Hovenden

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

In this class students will be introduced to the work of Carl Jung, and its influence on contemporary thought. Jung's work describes a dynamic developmental process in which the psyche's means of becoming involves the integration of diverse and often oppositional elements. He developed a number of original concepts that relate to personal, interpersonal and transpersonal psychology, to creative and developmental process, and to transpersonal and transcultural dynamics. These include introversion/extraversion, anima/animus, ego, shadow and projection, the metaphor of the alchemical process, the Aion, the collective unconscious, archetypes, the dynamic ground, and the role of mythology and folk tales. We will draw upon original texts, and the work of disciples and critics, such as von Franz, Washburn, Guattari, and Soyinka to explore these concepts. We will also consider a variety of artists such as Shonibare, Hicks, and Fonseca who draw upon archetypes and folk tales to critique race, gender, and colonialism. We will examine the contribution and limitations of Jungian thought to contemporary discourses around individual and cultural identity, multi-generational cultural trauma, transnational and post-colonial dynamics, and contested cosmologies. Students will be introduced to this work both intellectually and experientially through readings, guided reflective process and dream work. Satisfies: Critical Studies Seminar Elective

Prerequisite: none



# Course Schedule

## Graduate : Spring 2017 : Exhibition and Museum Studies

### Course Schedule

EMS-504-01 Research &Writing Colloquium Andrea Dooley

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

This course will immerse MA students in the History and Theory of Contemporary Art and Exhibition and Museum Studies programs in the research, documentation, and writing methodolo- gies that are fundamental to conducting original research and other investigative projects (exhibitions, public interventions, etc.) within the student's area of emphasis. The colloquium will be interactive in format, with an emphasis on close working relationships with both the instructor and students/peers. Exemplary practices that shape the discourses of contemporary art and visual studies will be explored collectively according to a syllabus developed by the instructor in consultation with the students, in relationship to their developing projects and theses ideas. By the end of the semester, each student will have prepared an individual bibliography related to a prospective thesis topic, as well as a 10 to 15-page research proposal and plan. These materials will be reviewed by a faculty panel (three faculty members, including one studio faculty member) convened in consultation with the instructor, the Vice President and Dean for Academic Affairs, and the department chairs.

Prerequisite: MA/Dual Degree only

Satisfies: MA Research &Writing Colloquium

EMS-520J-01 The Group Show: Why Exhibitions Matter Christina Linden

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

Considering biennials, blogs, thematic museum and gallery exhibitions, institutional collection installations, catalogs and art historical essays, we will think through the ways in which exhibitions make history and define fields. This seminar on the history of exhibitions will take up a series of case studies, looking at current exhibitions on view in the Bay Area and also archival material including installation images, checklists, and curatorial texts as well as reviews and catalog essays. Reading, in-class lectures, discussion, and assignments will consider theme, thesis, juxtaposition and association as well as logistical, intellectual, and political aspects of exhibition making and viewing. This course is useful for artists in considering the contexts in which artwork is presented outside of the studio, as well as for students who may be interested in curating and writing about exhibitions.

Prerequisite: none

Satisfies: Exhibition &Museum Studies Seminar Elective, Critical Studies Seminar Elective Satisfies: Exhibition and Museum Studies Seminar Elective

EMS-590-01 Thesis Claire Daigle

M 4:15PM - 7:00PM 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-591-01 Collaborative Project: Evolving the Archive--Arte Util In the Bay Area Fiona Hovenden, Lucia Sanroman

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

Collaborative Project: Evolving the Archive This Collaborative Project is a joint venture between Yerba Buena Center for the Arts, the Asociación de Arte Útil, and SFAI. It is conceived as a contribution to the upcoming YBCA exhibition Tania Bruguera: Talking to Power / Hablandole al Poder. Arte Útil, a concept developed by Cuban artist Tania Bruguera, roughly translates as "useful art," but it goes further suggesting art as a tool or device. It will have a further application as part of the commissioned artwork for the YBCA exhibition in the form of the Escuela de Arte Útil (School of useful art), which will transform the gallery space into a classroom with materials that will include Arte Útil in the Bay Area. The Arte Útil archive ([www.arte-util.org](http://www.arte-util.org)) is an independent project that presents a growing collection of over two hundred case studies of "useful art," each describing art that imagines, creates and implements beneficial outcomes by producing tactics that change how we act in society. In this class students will help to extend the archive, drawing from the rich body of work being produced by Bay Area artists. Students will work to engage with the selection criteria and the theoretical framework these criteria embody, to help the curators identify new works to add to the archive, and to explore ways to support the expansion and mediation of the archive as a project in itself. Admission to this course is prioritized for MA &Dual-Degree Students.

Prerequisite: Prioritized for MA and Dual Degree students

Satisfies: MA &Dual-Degree Collaborative Projects; General Elective for MFA

# Course Schedule

## Graduate : Spring 2017 : Graduate - Any Subject

| Course Schedule |   |
|-----------------|---|
| GR-500-01       | <p>Graduate Critique Seminar Linda Connor</p> <p>Tu 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 Christopher Coppola</p> <p>Th 1:00PM - 3:45PM Room: 3SR4</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 Maria Elena Gonzalez</p> <p>W 9:00AM - 11:45AM Room: 3SR4</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 Tony Labat</p> <p>Tu 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-500-05       | <p>Graduate Critique Seminar Reagan Louie</p> <p>W 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>          |

# Course Schedule

| Course Schedule |   |
|-----------------|---|
| 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>         |
| GR-500-08       | <p>Graduate Critique Seminar Lasse Scherffig</p> <p>Tu 1:00PM - 3:45PM Room: 3SR4</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-500-09       | <p>Graduate Critique Seminar Helina Metaferia</p> <p>Tu 9:00AM - 11:45AM 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-500-10       | <p>Graduate Critique Seminar Ana Fernandez</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-500-11       | <p>Graduate Critique Seminar Ebitenyefa Baralaye</p> <p>Th 9:00AM - 11:45AM Room: 3SR4</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-500-12       | <p>Graduate Critique Seminar Jordan Stein</p> <p>Th 4:15PM - 7:00PM Room: 3SR4</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-500-13 Graduate Critique Seminar Whitney Lynn

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

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-502-01 Graduate Lecture Series Claire Daigle, Tony Labat, Zeina Barakeh

F 4:30PM - 6:30PM 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 Mark Van Proyen

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-550E-01 Wanderlust: Urban Earthworks, Interventi Rebecca Goldfarb

Tu 9:00AM - 11:45AM Room: 3SR3

This course exists at the crossroad where temporal, site specific sculpture and performance meet the camera. Centered around interventions within the shared environment, this transdisciplinary course will emphasize critical thinking, research, and analysis. Navigating between notions of staged versus chance encounters, resulting photo/video documentation of interventions will be examined as images that are either seemingly found or constructed- possibly as false evidence. By literally situating our work within the surrounding culture, our critiques will invite discourse about social systems of representation, belief, and knowledge. The studio component will often entail setting out on foot, creating a trajectory that is itinerant, albeit determined. The intention is to create works that respond specifically to public space, are inclusive of all media, and alternate between collaborative and individual projects.

Prerequisite: none

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

# Course Schedule

## Course Schedule

GR-550F-01 Sculpture in Context: Fablab John Roloff

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

An information/lab class for graduate students that meets once a week in the wood shop at the Third Street Graduate Center, FabLab will examine design strategies, logistics, and basic fabrication methods for a range of sculptural and mixed-media works and installations. Procedures and options for basic wall framing and wiring, site planning, hardware rigging, or simple irrigation systems as well as sourcing/use of traditional and alternative materials, design/build for mobility, structural integrity, installation/de-installation, etc., will be explored. The first third of the semester will be devoted to a series of information/work sessions covering basic planning, materials, and techniques; the remainder will be devoted to problem solving of individual or group projects. This course is an ideal companion to SC-233 Expanded Drawing: 3D/Proposals, but is open to all MFA or MA/MFA degree students.

Prerequisite: none

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

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

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

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-550H-01 Photographic Aura John Priola

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

This topic seminar aims to get at the foundation of photographic based work. Thru readings, exhibition viewings at Minnesota St Projects, critiques and discussions, the class will explore fundamental understandings of the place the photographic medium holds now. The class will make work based on the ideas discussed and described. Each student will select a topic(s) to respond to in their work. Example topics: pictures made to look like pictures, the ongoing moment, does it always need to be about something. Traditions, conventions and trends will be considered as touchstones for a framework of understanding. Authors we will lean on for support: Deborah Willis, Geoff Dyer, Walter Benjamin, Andy Grundberg, Robert Adams, Monika Schwärzler.

Prerequisite: none

Satisfies: MFA Studio Elective; MFA Topic Seminar; Emphasis in PH

GR-550I-01 Script to Screen: the Nuts-And-Bolts of Pre-Production Thomas Gamburg

Th 9:00AM - 11:45AM Room: 3SR3

The screenplay is the first step in the process of bringing the filmmaker's vision to the screen. Students in this course are expected to have identified the material, secured the rights (option or sale) to developing it, and already have a first draft in-hand. We begin our prep by honing the writer's draft, and end the first stage of pre-production with a shooting script. Students will hone the screenplay into an idiosyncratic work of art with a focus on nurturing and then finalizing the appropriate narrative structure that best elucidates the story envisioned, and then methodically break down their existing feature-length or short film script into a shooting draft using professional software.

Prerequisite: none

Satisfies: MFA Studio Elective; MFA topic seminar; Emphasis in FM



# Course Schedule

## Course Schedule

GR-550J-01 Speculative Fiction & Contextual Practice Anthony Disenza

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

"This class will consider science fiction as a kind of conceptual apparatus—one uniquely well-suited for the construction of complex metaphors that allow us to make sense of the world as we encounter it. In this way, it is closely aligned to artistic practice, another arena of thinking that allows us to ask, in myriad ways, the question "what if," and to propose radical alternatives to ways of thinking about and engaging with the world. Like art, science fiction is a way of throwing the hidden structures of our world into stark relief. Over the course of the semester, we will examine a rich swath of speculative writing by authors such as Stanislaw Lem, Ursula LeGuin, Philip K. Dick, Joanna Russ, Jorge Luis Borges, Ben Marcus, Mark Von Schlegel, and others, while contextually grounding these readings with various critical texts. Students will engage with these readings through the lens of contemporary art practices and consider the ways in which these two discourses can inform each other. Students will be expected to complete weekly readings, prepare short responses, and participate in and lead class discussions. Alongside the readings and discussions, the class will collectively construct an "exhibition" that functions as speculative fiction-implicating, through its own radical propositions, a reality at once utterly strange and disturbingly familiar.

Prerequisite: none

Satisfies: MFA Studio Elective; MFA Topic Seminar; Emphasis in AT

GR-550K-01 Performance Ecologies Sebastian Alvarez

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

This graduate topic seminar will offer a dynamic, chronological study of the built and natural environments of theater, music, dance, film/video, and performance art from a macrosociological, global perspective that moves beyond eurocentric and even anthropocentric discourse. Through performative lectures, reenactments, synchronoptic timelines, and mapping exercises, students will be required to think integratively about the role of these spatiotemporal practices in creating and perceiving a social world. In addition, class discussion will be augmented by reading assignments, constructive feedback in the form of "creative responses" as opposed to critiques, and select field trips. The seminar will encourage students to recognize the time period and culture to which they are attached aesthetically and how that impacts their practices. We will explore what it means to be a performance artist today; what constitutes a performance audience; how performance artists communicate with their audiences and why artists choose to communicate through performance.

Prerequisite: none

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



GR-580-01 Graduate Tutorial Dewey Crumpler

M 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-580-02 Graduate Tutorial Wanxin Zhang

M 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-580-03 Graduate Tutorial Luke Butler

Tu 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

GR-580-04 Graduate Tutorial Lindsey White

Tu 9:00AM - 11:45AM 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-580-05 Graduate Tutorial Ben Venom

M 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

GR-580-06 Graduate Tutorial Shaun O'Dell

Tu 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-580-07 Graduate Tutorial Brad Brown

W 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-580-08 Graduate Tutorial Lisa Blatt

M 4:15PM - 7:00PM 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-580-09 Graduate Tutorial Matt Borruso

W 1:00PM - 3:45PM 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-580-10 Graduate Tutorial Sebastian Alvarez

Tu 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-580-11 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

GR-580-12 Graduate Tutorial Kerry Laitala

W 9:00AM - 11:45AM 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

# Course Schedule

## Course Schedule

GR-580-14 Graduate Tutorial Rachel Schreiber

Th 9:00AM - 11:45AM 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-592-01 MFA Intermediate Review Tony Labat, Zeina Barakeh

TBD

The Intermediate Review takes place at the end of the second semester of the MFA Program, near completion of 30 units. The review is an evaluation of whether or not the student is prepared to advance to MFA candidacy. It is an assessment of the development of the student's ideas and methods throughout the first year of the program and a forum for critical feedback from the student's committee. Students who fail to meet the standards of the review committee will be asked to re-enroll in Intermediate Review and to re-present their work at the beginning of the fourth semester. Students who fail their second Intermediate Review will be dismissed from the MFA program.

Prerequisite: none

GR-594-01 MFA Final Review Tony Labat, Zeina Barakeh

TBD

The Final Review takes place at the end of the fourth semester of the MFA Program, near completion of 60 units, or at the end of the semester in which the student petitions to graduate. The goal is for the student to present an accomplished body of work that exhibits a high standard of excellence. The review—which serves as the student's thesis presentation and defense—is an assessment of the quality of work and a vote to award, or not, the Master of Fine Arts degree. The MFA Graduate Exhibition follows the Final Review and is also required in order to graduate from the program. Students who do not pass the Final Review will not receive their MFA degree.

Prerequisite: none

GR-597-01 Graduate Teaching Assistantship Zeina Barakeh

TBD

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.

Prerequisite: none

GR-598-01 Directed Study Taravat Talepasand

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the 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

# Course Schedule

| Course Schedule  |                                    |
|--|------------------------------------|
| GR-598-02  | Directed Study Christopher Coppola |
| TBD  |                                    |
| <p>Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the 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 Reagan Louie        |
| 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 Danielle Lawrence   |
| 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 Brett Reichman      |
| 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 Lasse Scherffig     |
| 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 Dewey Crumpler      |
| 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 Asuka Ohsawa  |
| 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-598-09  | Directed Study Wanxin Zhang  |
| 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-598-10  | 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-598-11  | Directed Study Andrea Dooley |
| 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-598-12  | Directed Study Tony Labat    |
| 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-598-13  | Directed Study Shaun O'Dell  |
| 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-598-14 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-598-15 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 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-599-01 MFA Exhibition Tony Labat

TBD

All graduating students must register for the Spring MFA Graduate Exhibition and pay an MFA Graduate Exhibition fee. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semesters, for example, fall MFA catalogue preparation meetings (dates, times, and rooms to be announced). Students who fail their Final Review in the Spring semester do not participate in the MFA Exhibition.

Prerequisite: none



# Course Schedule

## Graduate : Spring 2017 : History & Theory Contemp. Art

### Course Schedule

HTCA-504-01 Research & Writing Colloquium Andrea Dooley

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

This course will immerse MA students in the History and Theory of Contemporary Art and Exhibition and Museum Studies programs in the research, documentation, and writing methodologies that are fundamental to conducting original research and other investigative projects (exhibitions, public interventions, etc.) within the student's area of emphasis. The colloquium will be interactive in format, with an emphasis on close working relationships with both the instructor and students/peers. Exemplary practices that shape the discourses of contemporary art and visual studies will be explored collectively according to a syllabus developed by the instructor in consultation with the students, in relationship to their developing projects and these ideas. By the end of the semester, each student will have prepared an individual bibliography related to a prospective thesis topic, as well as a 10 to 15-page research proposal and plan. These materials will be reviewed by a faculty panel (three faculty members, including one studio faculty member) convened in consultation with the instructor, the Vice President and Dean for Academic Affairs, and the department chairs.

Prerequisite: MA/Dual Degree only

Satisfies: MA Research & Writing Colloquium

HTCA-520AB-01 Technological Mediations Alexander Greenhough

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

This course examines the dynamic and changing forms of visual representation manifest in a range of moving image media since the end of the Second World War. Emphasis will be placed on the affective, psychological and ideological dimensions of American and European consumer societies during this period, contextualizing the development and concurrent theorization of various media technologies throughout the Cold War. There will be a focus on photography, cinema, television, and video.

Prerequisite: none

Satisfies: Art History Seminar Elective

HTCA-520AC-01 Building Facts: Art & Public Space Frank Smigiel

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

Given the facts of the Bay Area's overheated housing market and challenging economic environment for working artists, this course looks to the history of infrastructures for art. Three moments in U.S. art history will serve as motivating case studies: the rise of the great city-based museums in the late nineteenth century (The Metropolitan in New York opened in 1872); the artists' program in the Works Progress Administration during the Great Depression of the 1930's, which built spaces or fostered new opportunities for artists (think of Diego Rivera's murals); and the rise of independent, artist-driven spaces and interventions in the 1970's, from Galeria de la Raza to Bonnie Ora Sherk's landmark live project under a San Francisco overpass, The Farm (1974-80). The course then moves to consider the ways that contemporary artists, collectives, and institutions create new spaces for public gathering, performance, and engagement today.

Prerequisite: none

Satisfies: Art History Seminar Elective

HTCA-520AD-01 From Inverted Utopias to Molecular Revolutions: Narratives in Latin America And Latino/A Art Tatiane Santa Rosa

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

The title of this course takes inspiration from Mari Carmen Ramirez's study, *Inverted Utopias: Avant-Garde Art in Latin America*, and Suely Rolnik's and Félix Guattari's book, *Molecular Revolution in Brazil*. We will navigate narratives that have shaped and challenged the category of Latin American Art, beginning with the notion of "avant-gardes," "multiple modernisms," "surrealisms," "universalisms." We will pay particular attention to aesthetic and conceptual vocabularies adopted by Latin American artists, such as geometric abstraction, kinetic art, and the "non-object" in neoconcrete art. These vocabularies will be juxtaposed with practices such as Third Cinema, the Theatre of the Oppressed, myriad forms of "ephemeral" art, and cross-border collaborations that evoked the idea of "molecular revolutions" -an idea that surfaced throughout Latin America from the 1960s to late 1980s in reaction to autocratic regimes. These practices will set the stage for topics such as decolonization, diaspora and immigration, race, ethnicity, gender, sexuality, and political resistance.

Prerequisite: none

Satisfies: Art History Seminar Elective

# Course Schedule

## Course Schedule

HTCA-590-01 Thesis Claire Daigle

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

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.

Prerequisite: none

Satisfies: Thesis Requirement;

HTCA-591-01 Collaborative Project: Evolving the Archive--Arte Util In the Bay Area Fiona Hovenden, Lucia Sanroman

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

Collaborative Project: Evolving the Archive-- This Collaborative Project is a joint venture between Yerba Buena Center for the Arts, the Asociación de Arte Útil, and SFAI. It is conceived as a contribution to the upcoming YBCA exhibition Tania Bruguera: Talking to Power / Hablandole al Poder. Arte Útil, a concept developed by Cuban artist Tania Bruguera, roughly translates as "useful art," but it goes further suggesting art as a tool or device. It will have a further application as part of the commissioned artwork for the YBCA exhibition in the form of the Escuela de Arte Útil (School of useful art), which will transform the gallery space into a classroom with materials that will include Arte Util in the Bay Area. The Arte Util archive ([www.arte-util.org](http://www.arte-util.org)) is an independent project that presents a growing collection of over two hundred case studies of "useful art," each describing art that imagines, creates and implements beneficial outcomes by producing tactics that change how we act in society. In this class students will help to extend the archive, drawing from the rich body of work being produced by Bay Area artists. Students will work to engage with the selection criteria and the theoretical framework these criteria embody, to help the curators identify new works to add to the archive, and to explore ways to support the expansion and mediation of the archive as a project in itself. Admission to this course will be prioritized for MA & Dual-Degree Students.

Prerequisite: Prioritized for MA and Dual Degree students

Satisfies: MA & Dual-Degree Collaborative Projects; General Elective for MFA



# Course Schedule

## Graduate : Spring 2017 : Master of Arts

### Course Schedule

MA-594-01 MA Final Review Claire Daigle

TBD

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.

Prerequisite: none

MA-599-01 MA Symposium Claire Daigle

TBD

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.

Prerequisite: none



# Course Schedule

## Graduate : Spring 2017 : 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

