

Course Schedule

Undergraduate : Spring 2019 : Art and Technology

Course Schedule

AT-110-01 Introduction to Robotics Kal Spelletich

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

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

Prerequisite: none

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

AT-120-01 Physical Computing for Artists Cristobal Martinez

M W 9:00AM - 11:45AM Room: DMS2

This course focuses on physical computing geared toward artistic practice. During this intensive students will develop computer-programming skills and techniques using Max7 and the Arduino integrated development environment. Additionally, students will learn to design and build simple circuits for creating physical computing systems that integrate the digital and physical world together. In other words, this course is learning how to use technologies to sense the physical world, as well as how to use the physical world to influence the behavior of audio, visual, haptic, and robotic media. In this course students will acquire entry-level knowledge of how to apply human interactivity and environmental conditions to the development of artistic installations and interfaces. Throughout this course students will be required to title their experiments and create artist statements for all of their assigned projects. Through practice and experimentation, the aspirational goal of students in this class is to acquire literacies skills for creating interactive and responsive media that legibly engages with current social, political, economic, and cultural discourses.

Prerequisite: none

Satisfies: Introduction to Art & Technology II, AT Interactivity/Social Media Distribution, AT Electronic Distribution, Art & Technology Elective, New Genres Elective, Studio Elective, Media Breadth, Design & Technology Elective

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

M W 1:00PM - 3:45PM 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: any AT 100-level course

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

AT-234-01 Games Artists Play Chris Kubick

M 4:15PM - 7:00PM Room: 25
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: Any 100-level AT course

Satisfies: AT Interactivity/Social Media Distribution, AT Digital Media Distribution, Art & Technology Elective, Studio Elective

Course Schedule

Course Schedule

AT-240D-01 Origins of Art &Technology: the Electronic Body Meredith Tromble

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

This course begins with the works and influence of two founders of video art: Nam June Paik, widely revered as one of the most innovative artists of the 20th century, and Shigeo Kubota, known for expanding video into the field of sculpture. When the first affordable video equipment came into the hands of artists, Paik wrote that he wanted, "to shape the TV screen canvas as precisely as Leonardo, as freely as Picasso, as colorfully as Renoir, as profoundly as Mondrian, as violently as Pollock and as lyrically as Jasper Johns." Paik and Kubota's works are a springboard from which we survey historical themes in art and technology that are of contemporary interest; their concerns and cultural milieu spanned electronic music, performance, robotics, and sculpture and figures such as Joseph Beuys, John Cage, George Maciunas, Marshall McLuhan, Charlotte Moorman, and Stan Vanderbeek. The freedom and physicality with which Paik and Kubota experimented with their new medium set in motion trends that continue into the digital era in the work of artists as diverse as Micha Cardenas, Kate Hartman, Daito Manabe, Jacolby Satterwhite, Semiconductor, Frances Stark, and Tamiko Thiel. For their final project, students may make work in addition to writing a research paper on themes covered in class.

Prerequisite: HTCA-101 Modernity &Modernism

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



Course Schedule

Undergraduate : Spring 2019 : Ceramic Sculpture

Course Schedule

CE-100-01 Ceramics I: Fabrication Wanxin Zhang

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

Ceramics I: Fabrication is an introduction to the plastic processes, techniques, and issues of contemporary ceramics and sculpture. In this course students will learn fabrication and modeling methodologies for both sculpture and ceramics using clay as the primary material. Students will construct projects that investigate issues of: space, form materiality, texture, process and function. This course will introduce students to both historical and contemporary artists and issues related to clay and other plastic materials and serve as the foundation for further study in ceramics and sculpture. As part of the degree requirements for the Sculpture major, Ceramics I: Fabrication works in tandem with SC 100 3D Strategies: Beginning Sculpture to provide a comprehensive introduction to plastic and structural materials and strategies of sculpture.

Prerequisite: none

Satisfies: Beginning Sculpture Requirement, Studio Elective, Beginning Ceramics, Sculpture Elective, Drawing Breadth

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

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

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

Prerequisite: CE-100

Satisfies: Intermediate Sculpture, Sculpture Elective, Studio Elective



Course Schedule

Undergraduate : Spring 2019 : Contemporary Practice

Course Schedule

CP-100-01 Contemporary Practice Deshawn Dumas

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

Contemporary Practices engages the widely held cultural assumptions and clichés about artists, their work, and about 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 Contemporary Practice-ones that facilitate and support the 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 in which students participate help to foster understandings of how the tensions produced by the interaction of cultural, social, and personal forces foster critical thinking and artistic opportunity. The first class meeting is in the Lecture Hall at 800 Chestnut Street. Subsequent meetings are located in the studios listed under the course details in WebAdvisor.

Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA



Course Schedule

Undergraduate : Spring 2019 : Critical Studies

Course Schedule	
CS-300-01	<p>Critical Theory A TBA</p> <p>M 1:00PM - 3:45PM Room: MCR</p> <p>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.</p> <p>Prerequisite: 6 units of 200-level HUMN classes; 3 credits of English B; Junior standing; Sophomore-standing students may contact instructor for approval on a case by case basis.</p> <p>Satisfies: Critical Theory A Requirement;</p>
CS-301AC-01	<p>Global Social Movements Eddie Yuen</p> <p>Th 4:15PM - 7:00PM Room: 18</p> <p>This seminar examines movements of social protest on a world-scale, from the early centuries of the modern world system to the current wave of urban uprisings from Egypt to Hong Kong. The class will use classic and contemporary academic texts as well as visual materials to consider social movements ranging from the labor, anti-war, civil rights, feminist, LGBTQ, environmental and national liberation struggles of the twentieth century to the Climate justice, anti-racist, anti-capitalist and occupation movements of the 21st century. We will focus primarily on movements in the US but will pay special attention to global outbreaks of social unrest in the 1930s, 1960s, and the "anti-globalization" movements of the 2000s. The course will consider a range of theories of social change and will include discussions of right wing social movements. The aim is to understand how large social forces have successively challenged and changed economic and political systems over the last century-and how they might do so in the future. The course will consider the ways in which social and political theorists have both analyzed and been shaped by these large scale historical events. Guest speakers, as well as film, video and other forms of visual culture will be included in the course.</p> <p>Prerequisite: CS-300</p> <p>Satisfies: Critical Theory B, Critical Studies Elective, Liberal Arts Elective, Studies in Global Cultures</p>
CS-301AD-01	<p>Un/Natural Ideologies Megan Bayles</p> <p>F 1:00PM - 3:45PM Room: 18</p> <p>Nature and culture are intimately and intricately intertwined. This course will consider how "nature" is culturally constructed, and how "culture" is produced through ideas about the natural, with a primarily US focus. We will consider the definition and enforcement of what is "natural" through looking at the historical and social productions of categories such as "wilderness," "human," "race," "gender," and "disability." Further, we'll define and address environmental racism and practices of environmental justice. Through case studies like the Dakota Access Pipeline and the US-Mexico border, we'll unearth the linkages between nativism, nationalism, and nature.</p> <p>Prerequisite: CS-300</p> <p>Satisfies: Critical Theory B, Critical Studies Elective, Liberal Arts Elective, Studies in Global Cultures</p>

Course Schedule

Undergraduate : Spring 2019 : Drawing

Course Schedule

DR-100-01 Drawing I: Materials and Methods Jeremy Morgan

Tu Th 4:15PM - 7:00PM Room: 13

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

Prerequisite: none

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

DR-191-01 Expressionistic Drawing Dewey Crumpler

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

Expressionistic Drawing is all about taking risk and working in the moment, and builds upon the instructor's interest in and research of jazz history. Students will explore an array of drawing methods focusing on spontaneous inscription, including aleatory, synesthetic, and free-association procedures. These will be the subjects of a critique process that draws upon the legacies of psychoanalysis and surrealism, with the goal of alerting students to the existence of subconscious themes inhabiting the physical form of their work. Special emphasis will be given to the relationship between drawing and musical structure, pointing to how emotion can be translated through the qualities of line and color. Other projects will include ambidextrous and blind drawing techniques. While working from observation we go beyond representation to explore conceptual and pictorial issues and investigate a wide range of contemporary issues and themes.

Prerequisite: none

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

DR-220F-01 Real Life Comics Caitlin Mitchell-Dayton

Tu Th 4:15PM - 7:00PM Room: 14

The process of trying to view oneself with some degree of objectivity need not be humorless. One of the current hotbeds for this area of content is 'independent' comics, which often juxtapose deliberately harsh and realistic details, drawn fairly directly from the author's past and experienced with intense levels of interiority, with a position of ironic distance generated by the "informed" viewpoint of the later self, an extremely well established structure in literature. Actual events, then, rather than the more mainstream themes of superhero and fantasy narratives, will be used as primary content. This can include situations you've been told about or events of which you're more broadly aware, especially as background. Fantasy can be incorporated as commentary on the 'real.' Juxtaposition of mood, heavy use of editing (how succinctly can you tell your story?) and quality of execution- thinking of each page and even each panel as a drawing- will be emphasized, as will considering whether the relationship of text to image is complimentary or contradictory. The goal will be a complete story or short series of stories, dependent on length.

Prerequisite: Drawing II

Satisfies: Drawing Elective, Studio Elective



Course Schedule

Undergraduate : Spring 2019 : English

Course Schedule

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

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

Based on Writing Placement Exam Score 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

Based on Writing Placement Exam Score, or the successful completion of ENGL-090. Pablo Picasso once said, "We all know that art is not truth. Art is a lie that makes us realize the truth." During the next 15 weeks, whether you agree, disagree, or don't know what he is talking about, you will learn how to explore, understand, and express your own views about the relationship between art, truth, and yourself. Your own art, the art of others-both famous and not-readings, video, and other media will be your raw material to develop a new way of thinking and expressing yourself coherently using the art of the written word. Required for students based on 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 Genine Lentine

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

Eligibility to take this course is based on a Writing Placement Exam Score, or the successful completion of ENGL-095. Zora Neale Hurston once said, "Research is formalized curiosity. It is poking and prying with a purpose." Research is a crucial part of our creative process. In English Composition A, students will bring their creativity into contact with critical thinking and take their research cue from Zora Neale Hurston, exploring what it means to formalize their curiosity through writing. To this end, students will learn how to read closely and how to interpret while engaging with many different kinds of texts, from poems, essays, stories, and films to their own prose. Students will consider point of view in works of literature and cinema as a formal construction-that is, as an accomplishment of the imagination at once strategically and aesthetically made-as well as a social necessity. Students will also look at the role of the artist in society, and consider how point of view connects with creative vision. Throughout the course, students will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something.

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

Satisfies: English Composition A Requirement

ENGL-101AE-01 Innocence & Experience: the Young Adult Novel Ashley Clarke

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

Controversial since its emergence in the 1950s, the young adult novel-like the teenager itself, that illustrious, modern invention-has often been the subject of our adoration and scorn. Bound to the genre are questions about how we define and value childhood versus adulthood, imagination versus education, and even literature itself. In this course, we'll investigate how young adult novels shape, reinforce, or challenge these concepts, paying particular attention to novels whose protagonists are young artists. Students will be introduced to three contemporary novels and a variety of canonical excerpts. 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 ask how these discussions relate to our own development as artists and former children. In doing so, we'll work to master literary interpretation techniques and to refine our analytical writing and research skills.

Prerequisite: ENG-100

Satisfies: English Comp B, Liberal Arts Elective

Course Schedule

Course Schedule

ENGL-101AM-01 Creative Action for Social Change Miah Jeffra

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

This course is a survey of contemporary relationships between art and social discourse and action, from roughly the mid 60's to the present. Students will be exposed to elements of theatre for social change, performance art, agit-prop, culture jamming, and a particular focus on how the plastic arts have contributed to the movements related to social activism and awareness. Students will also conceive of a "creative action" based on inquiry and implement it within the social context of their research interest. Artists and activists explored will include Jan Cohen-Cruz, Richard Schechner and the Performance Group, Adrian Piper, The Guerilla Girls, Augusto Boal, Ant Farm Collective, Negativland, MoveOn.org, Reverend Billy, Adbusters Magazine, The Billboard Liberation Front and San Francisco Mime Troup.

Prerequisite: ENGL-100

Satisfies: English Comp B, Liberal Arts Elective, Global Cultures

ENGL-101AN-01 "Here Is a Broken City": Uses of Violence in Literature and Drama Meredith Martinez

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

The spectacle of violence in narrative is certainly nothing new, but neither is the use of dramatic violence for more serious purposes. In this course, we will review examples from literature, drama, and film in which violence is fundamental to the philosophical and moral purposes of the work-work that is about violence, rather than simply violent. The title of this class comes from "Dedication" by Czeslaw Milosz, who begins his poem with these lines: "You whom I could not save / Listen to me" (1945). This gesture-the act of speaking and writing about violence as an effort of inquiry, reflection, and, perhaps, salvation-will be central to our framework for understanding uses of violence in narrative. Students will learn strategies for comprehending a variety of written and visual texts, and will apply critical reading and analytical techniques to constructing and executing their own analyses and arguments.

Prerequisite: ENGL-100

Satisfies: English Comp B, Liberal Arts Elective

ENGL-101AO-01 What Heart Is Left: San Francisco Litera Violence in Literature and Drama Miah Jeffra

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

This is a discussion-oriented, writing-intensive course aimed at preparing us to be perceptive readers of texts and persuasive writers of argument. We will examine representations of San Francisco/Bay Area and San Francisco/Bay Area life-with particular emphasis on representations of race, class, sexuality and environment. Questions we will consider include: What is the San Francisco/Bay Area aesthetic? What do these aesthetic(s) suggest about the metropolitan as a whole? What are Bay Area writers and artists discussing about the Bay Area in their work? Through the reading and investigation of several contemporary literary and visual texts, we will attempt to define the zeitgeist of this at once highly mythologized, dynamic and problematic municipality.

Prerequisite: ENGL-100

Satisfies: English Comp B, Liberal Arts Elective

ENGL-WPE-01 Writing Placement Exam Ashley Clarke

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

This course is a placeholder for students who have not yet taken their Writing Placement Exam. Students will be placed in the appropriate ENGL course after completion of the Exam. For new students only.

Prerequisite: none

Course Schedule

Undergraduate : Spring 2019 : 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-101-01 Beginning Film Production/Postproduction Jeff Rosenstock

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

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

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

Prerequisite: Introduction to Film

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

FM-2201-01 Soundscape 5.1 Jim McKee

Tu Th 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

Satisfies: Film Elective Studio Elective

FM-2200-01 Advanced Digital Editing Alexandro Rodriguez

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

W 7:30PM - 10:15PM Room: DMS2

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

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

Course Schedule

Course Schedule

FM-220P-01 Script Transformation: the Script-To Screen, Nuts-And-Bolts Process of Transforming a Singular Work of Art Into a Professional Filmable Product Thomas Gamburg

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

It has been said that to create art a poet need needs only paper and a pencil, a painter needs only a canvas and paint, but a filmmaker needs a bank and an army. This may be a bit of an exaggeration, but moviemaking is a collaborative art. It is very difficult for one person to be all the actors, the director, the camera operator, the costumer, the audio operator, editor and so on. Although moviemaking has specialists, there are many variations from one movie to another. In this course, we will examine the craft of screenwriting through the lens of pre-production. The filmmaking process starts with script development, moves into preproduction, then production, completion in post-production and finally distribution. Our goal in this course of is to turn each students singular vision in the form of a screenplay into a filmable product. We will pick a short script or scenes and look at it as a model, examining the precise elements of how the writers' drafts are transformed into a shooting draft. The most crucial and challenging aspect in in this transformation is related to budgeting and scheduling. Every choice and detail ties into the budget and schedule. They are two sides of the same coin. Why? One impacts the other. Every single thing in script has to be accounted for in the schedule, and this will have impact on budget and vice versa. We will examine the complex relationship between the creative process, budgeting, scheduling, and more, and devise our filmable products applying sound basic tips widely utilized for expediency, efficiency and cross-collaboration in the industry today. Students will hone their original 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 work into a shooting draft.

Prerequisite: Introduction to Film

Satisfies: FM The Art of Screenwriting, Film Elective, Studio Elective, Liberal Arts Elective

FM-307-01 Personal Cinema Costantinos Dafnis

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

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;

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

Course Schedule

Undergraduate : Spring 2019 : History & Theory Contemp. Art

Course Schedule

HTCA-101-01 Modernity & Modernism Laura Richard

M 1:00PM - 3:45PM 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 Global Art History

Satisfies: Modernity & Modernism requirement

HTCA-220V-01 History of Jazz Dewey Crumpler

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

Jazz is one of the most dynamic musical forms to emerge in the twentieth century. Its use of complex rhythms and musical ideas has influenced many other art forms such as painting, literature, and politics. This course will explore complex musical traditions that have contributed to the growth and development of jazz. Through weekly lectures, music presentations, and videos, the course will illuminate the impact that social and artistic movements have had on jazz music.

Prerequisite: HTCA-102 Art Since 1945 and ENGL-101 English B

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

HTCA-240A-01 History of Painting: Shifting Centers of Of Experience Mark Van Proyen

Th 1:00PM - 3:45PM 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 Modernity & Modernism

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

HTCA-240AT-01 Origins of Art & Technology: the Electronic Body Meredith Tromble

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

This course begins with the works and influence of two founders of video art: Nam June Paik, widely revered as one of the most innovative artists of the 20th century, and Shigeo Kubota, known for expanding video into the field of sculpture. When the first affordable video equipment came into the hands of artists, Paik wrote that he wanted, "to shape the TV screen canvas as precisely as Leonardo, as freely as Picasso, as colorfully as Renoir, as profoundly as Mondrian, as violently as Pollock and as lyrically as Jasper Johns." Paik and Kubota's works are a springboard from which we survey historical themes in art and technology that are of contemporary interest; their concerns and cultural milieu spanned electronic music, performance, robotics, and sculpture and figures such as Joseph Beuys, John Cage, George Maciunas, Marshall McLuhan, Charlotte Moorman, and Stan Vanderbeek. The freedom and physicality with which Paik and Kubota experimented with their new medium set in motion trends that continue into the digital era in the work of artists as diverse as Micha Cardenas, Kate Hartman, Daito Manabe, Jacolby Satterwhite, Semiconductor, Frances Stark, and Tamiko Thiel. For their final project, students may make work in addition to writing a research paper on themes covered in class.

Prerequisite: HTCA-101 Modernity & Modernism

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

Course Schedule

Course Schedule

HTCA-240PR-01 History of Printmaking Michele Carlson

Th 4:15PM - 7:00PM 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 Modernity & Modernism

Satisfies: History of Printmaking Requirement, Art History Elective, Liberal Arts Elective

HTCA-241A-01 Photography Since 1950: Art and Theory TBA

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

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 Modernity & Modernism

Satisfies: History of Photography II; Art History Elective; Liberal Art Elective

HTCA-320E-01 Policy and Practice: Redrawing the Margins in Bay Area Art Laura Richard

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

This seminar will consider Bay Area artists and organizations whose practices have taken on the politics of immigration and representation. We will begin by understanding specific policies like the Act for the Government and Protection of Indians, the Chinese Exclusion Act, the California Land Laws, Jim Crow laws, Executive Order 9066, the BIA Relocation Programs, and current administrative policing of peoples and borders. We will then explore their effects, their liberation movements, and the visual culture created by those they dehumanized, marginalized, excluded, relocated, persecuted, and incarcerated. We will use the SFAI archives and its alumni/affiliated artists as points of departure into how these complex and intertwined histories were lived out-and expressed visually-in and around San Francisco and Oakland. Our conversations will include among others, Juana Alicia, Flo Allen, Gloria Armstrong, Ruth Asawa, Clara Barney, Bernice Bing, Miguel Calderon, Theresa Hak Kyung Cha, Sung Woo Chun, Enrique Chagoya, Angela Davis, Emory Douglas, Guillermo Gomez-Peña, Carl Gorman, Ana Teresita Fernandez, Hisako Hibi, Mildred Howard, Amalia Mesa-Bains, Jean LaMarr, Frank LaPena, Hung Liu, Linda Lomohafewa, Yolanda Lopez, Mario Martinez, Julio Morales, Postcommodity, Kevin Red Star, Carlos Villa, Hayward King, Kathleen Smith, Hulleah Tsinhnahjinnie, and Charles Wong. Class meetings will take the form of discussions, field trips, and guest speaker presentations. Students will produce original research using primary documents from the SFAI and/or other local archives/resources and their papers will be informally published as an anthology.

Prerequisite: HTCA-102 Art Since 1945 & ENGL-101 English B

Satisfies: Art History Elective, Liberal Arts Elective

HTCA-390-01 Thesis Colloquium Frank Smigiel

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

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, Liberal Arts Elective

Course Schedule

Undergraduate : Spring 2019 : Humanities

Course Schedule

HUMN-215-01 Hilarious!: On the Comical and the Sense of Humor Clark Buckner

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

Few experiences are as enjoyable as laughing. Yet, humor is rife with contradictions. While viscerally immediate, humor is simultaneously intellectual. It both subverts and sustains established norms. In humor, we paradoxically take pleasure in the disappointment of anticipated results and the breakdown of comforting conventions. Humor's enjoyment is sometimes so intense that it is unpleasant; and, despite its levity, funniness is frequently cruel. In this course, we will study the comical with particular attention to these dialectics. Focusing on contemporary stand-up, we will reflect on the power of comedy to redress social injustices. To unpack this problem, we will appeal to leading philosophies of comedy, reflecting fundamentally on what makes something funny. We will study the plays of Aristophanes and Shakespeare. And, at a time when the world often seems hell-bent on destruction, we will consider the force and effect of black humor.

Prerequisite: ENGL-101 English B

Satisfies: Humanities, Liberal Arts Elective

HUMN-219-01 Women and Islam Carolyn Duffey

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

To discuss women and Islam in a Western context often invites a remarkably uniform and facile response, which involves Gayatri Spivak's famous formulation of "white men (and certainly white women) saving brown women from brown men." This course will conversely investigate the multiple perspectives from the Middle East and diasporic communities in Europe and North America which complicate and deepen any understanding of women and Islam in the 21st century. The intersections of religion, race and gender in the history, practice and reaction to Islam, as interpreted by theorists like Fatima El-Tayeb, Leila Ahmed, Lila Abu-Lughod, and Saba Mahmood, or novelists, poets, and filmmakers like Assia Djebar, Hanan al-Shakh, Mohja Khaf, Manijeh Hekmat sand Haifaa al-Mansour, along with the work of visual artists like Dena Al-Adeeb. Sama Alshaibi, Emily Jacir or Mariam Ghani will be the focus of this course. Guest speakers will add to our knowledge.

Prerequisite: ENGL-101 English B

Satisfies: Humanities; Liberal Arts Elective; Studies in Global Cultures Breadth Requirement;

HUMN-248-01 Blacklisted Hollywood: Exiles in Resistance Margot Pepper

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

During the height of the McCarthy period in 1947, Hollywood artists were blacklisted and even jailed by those who feared the power of their art. After the first "Hollywood Ten" were imprisoned for refusing to answer illegal questions about their political associations, subsequently-subpoenaed artists fled to Europe, Canada and Mexico. These exiles formed communities of resistance that supported the global movement for human rights. We'll explore one talent cauldron in Mexico City (that included Frida Kahlo, Diego Rivera, even Marilyn Monroe.) Viewing excerpts and films of Mexico-exiles Dalton Trumbo, Hugo Butler, Ring Lardner Jr., George Pepper and Spanish director Luis Buñuel, we'll learn how radical messages were still communicated in censored material. Finally, we'll examine how elements of the blacklist are still being perpetuated today and creative methods of circumvention. Persuasive essay topics range from film reviews to parallels between today's political climate and McCarthyism, with tips about publishing these. Course taught by author Margot Pepper, daughter of blacklisted Producer George Pepper.

Prerequisite: none

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

Course Schedule

Undergraduate : Spring 2019 : Interdisciplinary

Course Schedule

IN-107-01 Three-Dimensional Collage John De Fazio

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

Three Dimension Collage explores the art practice made famous a hundred years ago with Picasso's Cubist assemblages, fetishized by the Surrealist Meret Oppenheim, debased by the Funk artists Bruce Connor and Ed Keinholz and championed locally in the Mission School by Barry McGee. As an interdisciplinary studio class, 3-D collage will offer the possibilities of a mixed media approach in exploring the visual language of our time by recycling and repurposing the discarded detritus of pop culture to produce tangible hybrid forms expressing new poetic or political statements. Demonstrations will focus on both sculpting original components using basic hand building skills with wood, clay, plaster, wax, cardboard, latex rubber; as well as the manipulation of Found Objects. The choice of subject matter and construction processes become elements in the connecting of a stream of consciousness to create symbolic totems. Lectures will discuss historical figures such as Jean Arp, Kurt Schwitters, Joseph Cornell, Robert Rauchenburg and Louise Nevelson as well as contemporary artists such as Sarah Sze, Sarah Lucas, Jessica Stockholder and Vik Muniz.

Prerequisite: none

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

IN-299A-01 Chile: Memory Under Construction Aaron Terry

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

In this Faculty-Led Program, students will travel to Santiago and Valparaiso, Chile to examine the various creative means we use memory in our art practices. These cities represent very distinct urban centers of Chile; Santiago is a political center at the base of the Andes Mountains, and Valparaiso is an educational center on a steep hill facing the Pacific Ocean. By exploring these cultural and geographic landscapes, we will discuss the ways Chilean artists reacted to decades of military dictatorship. In studying this history, students will not only form a conceptual foundation about memories associated with oppression, terrorism, and recovery, but they will also consider how societies relate to foreign tragedy through personal and collective memory. Class trips include the Museo de Memoria y Derechos Humanos, Santiago Museum of Contemporary Art, Balmaceda, Galeria Metropolitana, and Fundación Gasco. Apply through Academic Affairs. The course will culminate with an exhibition in the Diego Rivera Gallery.

Prerequisite: none

Satisfies: Office-Campus Breadth Requirement, Studio Elective, Critical Studies Elective, Global Cultures Requirement, Liberal Arts Elective.

IN-299H-01 Chain Link: Painting, Pattern, and Disruption Deshawn Dumas

Tu Th 4:15PM - 7:00PM Room: SUITE27

From the patterned surfaces in the otherwise illusionistic paintings of Gustav Klimt to the contemporary abstractions of Philip Taaffe, Rudolf Stingel and Jacqueline Humphries, visual artists have been deploying patterns in numerous ways with an awareness of the effect that it might have on the spectator. Chain Link: Painting, Pattern, and Disruption is a studio course that explores the use of pattern as composition, decorative motif, and social symbolism. Students will be encouraged to use an array of mark making methods from collage, spraying, tracing, printing and photo transferring to produce figurative and abstract paintings that regard pattern as integral to content, form, and visual language.

Prerequisite: PA-101 Painting II

Satisfies: Painting Elective, Studio Elective

IN-308-01 Professional Practices for Artists Kathryn Reasoner

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

This course will provide upper level students with the skills and tools needed for professional practice in the arts. Students will learn to document their work; prepare a resume/cv; create a web site; write proposals for galleries, grants, residencies, and other opportunities; identify and apply for positions in the arts; and more. We will also address financial management of projects and financial literacy for artists. The course activities will include a combination of technical demonstrations, guest presentations, field trips, and individual meetings.

Prerequisite: none

Satisfies: Off-Campus Study, Studio Elective

Course Schedule

Course Schedule

IN-390-01 Senior Review Seminar Reagan Louie

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

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

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA.

IN-390-02 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 interdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is required in addition to meeting learning standards for successful completion of the BFA degree.

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA.

IN-390-03 Senior Review Seminar Deshawn Dumas

Th 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-391-01 Honors Interdisciplinary Studio To be Announced

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.

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-392-01 Affiliated Study Abroad Program Electives To be Announced

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 SFAL for billing purposes. Cost of the host school tuition and student services fees are paid directly to SFAL. 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. Requirement: 2nd Semester Sophomore Standing. Minimum 3.0 GPA. Must have completed 2 HTCA classes and 1 HUMN class. Academic advisor must confirm eligibility.

Prerequisite: 2nd Semester Sophomore Standing. Minimum 3.0 GPA. Must have completed 2 HTCA classes and 1 HUMN class. Academic advisor must confirm eligibility.

Satisfies: Studio Elective Off-Campus Study Requirement

Course Schedule

Course Schedule

IN-393-01 Aicad Mobility Exchange To be Announced

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. 2nd Semester Sophomore Standing. Minimum 3.0 GPA. Must have completed 2 HTCA classes and 1 HUMN class. Academic advisor must confirm eligibility.

Prerequisite: 2nd Semester Sophomore Standing. Minimum 3.0 GPA. Must have completed 2 HTCA classes and 1 HUMN class. Academic advisor must confirm eligibility.

Satisfies: Studio Elective Off-Campus Study Requirement

IN-395-01 International Partner Exchange To be Announced

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: 2nd Semester Sophomore Standing. Minimum 3.0 GPA. Must have completed 2 HTCA classes and 1 HUMN class. Academic advisor must confirm eligibility.

Satisfies: Studio Elective Off-Campus Study Requirement

IN-396T-01 Internship: Tutorial Kathryn Reasoner

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

The Internship course enables students to gain field experience within an arts or cultural organization over the course of a single semester, while engaging with a faculty advisor and their peers in classroom discussions about their experience. Students are expected to complete their internship while enrolled in the internship class, and perform a minimum of 85 hours of work with the host organization (approximately 7 hours per week). Class discussions, readings, and site visits to Bay Area arts organizations are designed to familiarize students with the arts ecosystem, principles and functions of visual arts organizations, including organizational structure, nonprofit status, governance, cultural policy, and support for the arts, and resources for visual artists. Prerequisite: Junior Standing

Prerequisite: none

Satisfies: Off-Campus Study, Studio Elective

IN-397-01 BFA Exhibition John Priola, Sherry Knutson

TBD

All graduating students must register for the spring BFA Graduate Exhibition and pay a BFA Graduate Exhibition fee of \$150. No credits are awarded, but participation is required for the degree. Through the BFA Graduate Exhibition, students will situate their artwork within a cross-disciplinary context and position their educational goals and capstone review experience into a public discourse. Please note that there are mandatory BFA Graduate Exhibition meetings in the spring semester. Students who do not pass the Senior Review Seminar will not receive their BFA degree and will not participate in the BFA Graduate Exhibition. Final Semester only

Prerequisite: Senior Standing

Satisfies: BFA Exhibition Requirement

Course Schedule

Course Schedule

IN-398-01 Directed Study To be Announced

TBD

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

Prerequisite: none

Satisfies: Studio Elective

IN-398CS-01 Directed Study Dale Carrico

TBD

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

Prerequisite: none

Satisfies: Studio Elective

IN-398LAE-01 Directed Study Miah Jeffra

TBD

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

Prerequisite: none

Satisfies: Studio Elective

IN-398MB-01 Directed Study - Media Breadth Tiffany Doesken

TBD

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

Prerequisite: none

Satisfies: Studio Elective

IN-398NG-01 Directed Study Ivan Iannoli

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

Course Schedule

Course Schedule

IN-398PA-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 academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with their faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398PA-02 Directed Study Tiffany Doesken

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398PA-03 Directed Study Danielle Lawrence

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398PA-04 Directed Study Michele Carlson

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398PH-01 Directed Study Josef Jacques

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

Course Schedule

Course Schedule

IN-398PR-01 Directed Study Michele Carlson

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398PR-02 Directed Study Timothy Berry

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398PR-03 Directed Study Art Hazelwood

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398SC-01 Directed Study John De Fazio

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398SCAD-01 Directed Study - Advanced Sculpture Danielle Lawrence

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

Course Schedule

Course Schedule

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. Junior standing;3.5 GPA. By Application only

Prerequisite: none

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



Course Schedule

Undergraduate : Spring 2019 : Mathematics

Course Schedule

MATH-113-01 Mathematics: a Visual History Elizabeth Travelslight

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

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

Prerequisite: none

Satisfies: Mathematics/Science Requirement; Liberal Arts Elective



Course Schedule

Undergraduate : Spring 2019 : New Genres

Course Schedule	
<p>NG-100-01 New Genres I Tony Labat</p> <p>F 9:00AM - 11:45AM Room: 10 F 1:00PM - 3:45PM Room: 10</p> <p>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.</p> <p>Prerequisite: none</p> <p>Satisfies: New Genres I Requirement; New Genres Elective; Studio Elective; Media Breadth Requirement;</p>	
<p>NG-121-01 Performance/Sound/Language Cliff Hengst</p> <p>M W 4:15PM - 7:00PM Room: 9</p> <p>This is an opportunity for students working in performance, sound/music, or text/language to engage more deeply with the fundamentals of performance, sound, language and explore invention and construction of the self through workshop-style experimentation. The course will culminate in an exhibition of performances. The course will also examine the history of language when it comes to performance, like for example the influence of spoken word, stand up, poetry and the intersection of sound and music.</p> <p>Prerequisite: none</p> <p>Satisfies: New Genres Elective, Studio Elective, Media Breadth</p>	
<p>NG-200-01 New Genres II Sofia Cordova</p> <p>Tu Th 1:00PM - 3:45PM Room: 9</p> <p>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.</p> <p>Prerequisite: New Genres I (NG-100)</p> <p>Satisfies: New Genres II Requirement; New Genres Elective; Film elective; Studio Elective;</p>	
<p>NG-206-01 Photoworks: Conceptual Photography William Rogan</p> <p>F 9:00AM - 11:45AM Room: 16A F 1:00PM - 3:45PM Room: 16A</p> <p>Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today, contemporary artists use photography widely in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This course is not aimed at addressing technical or darkroom issues or conventions of photography, but instead at the use of the still camera as a tool for idea-based image-making. Inclusive of all approaches, scales, executions, and techniques, the course will challenge students to address all aspects of their decision-making process in critiques. This is a combination critique/seminar class, and will also include regular lectures on the historical developments of the role of photography in performance and conceptual art.</p> <p>Prerequisite: New Genres I (NG-100) or Contemporary Tools and Practices (PH-101)</p> <p>Satisfies: Photography Conceptual Elective; Photoworks Requirement for New Genres; Photography Elective; New Genres Elective; Studio Elective</p>	
<p>NG-220Y-01 Advanced Video Katherine Rhoades</p> <p>M W 9:00AM - 11:45AM Room: 8</p> <p>This class is designed for advanced students who wish to concentrate on and develop work incorporating video. Whether the video work is single-channel, installation, or a documentary tool, experimental or narrative, this class will provide a space to stimulate dialogue through critiques, guests, and readings/lectures about the developments and shifts occurring in contemporary art. The class will address all aspects of production and post-production, with low and high levels of production, style, and approach considered. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established.</p> <p>Prerequisite: take NG-115</p> <p>Satisfies: NG Video Distribution, New Genres Elective, Studio Elective</p>	

Course Schedule

Course Schedule

NG-241B-01 Issues in Contemporary Art: Collecting And Accumulating Mads Lynnerup

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

The focus of this seminar is to study the phenomena of collecting from an artist's perspective and how a production of an artwork often require some form of gathering of material(s) as either part of the process of developing an artwork or as part of the final project. In this course students will be introduced to the history of museums and museology and to works by contemporary artists, who's practice incorporates archives, research, and accumulations of different sources and materials. Finally the students in this class will also get the opportunity to present and discuss their work in relationship to the material presented throughout this course.

Prerequisite: HTCA and any 100-level NG course

Satisfies: NG Issues in Contemporary Art, New Genres Elective, Off-Campus Study, Studio Elective

NG-311-01 Special Topics: Experiments in Narrative Leila Weefur

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

How can we deconstruct and alter narrative structure in art? What ways are audiences considered and implicated in artistic narratives? How can we use materials, space, and language to construct the subjective space of storytelling? The focus of this course is to examine ways in which interdisciplinary works employ narratives and memories that challenge and experiment with the ways stories are told and experienced. The class will be introduced to a range of artworks and artists that deploy diverse modes of production to construct personal narratives. The students will be responsible for creating a series of work related to different themes discussed and examined throughout the course. The course is purposefully interdisciplinary in it's form and encourages the students to conceptually explore their own history. Furthermore the students will be given relevant readings as well as expected to share their research, discoveries, and process with the rest of the class.

Prerequisite: NG-100 and any 200-level NG course

Satisfies: New Genres Elective, Studio Elective



Course Schedule

Undergraduate : Spring 2019 : Painting

Course Schedule

PA-100-01 Painting I: Materials and Methods Mark Van Proyen

Tu Th 9:00AM - 11:45AM Room: SUITE26

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 Jeremy Morgan

Tu Th 1:00PM - 3:45PM Room: SUITE26

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 Dewey Crumpler

M W 9:00AM - 11:45AM Room: SUITE26

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-220AL-01 Abstraction: Politics and Possibilities Danielle Lawrence

M W 1:00PM - 3:45PM Room: SUITE27

"There is no meaning without form and no form without meaning." - Jessica Stockholder The legacy of abstraction has a long history of social and political critique. From the turn of the previous century to the mid-twentieth century, abstraction was synonymous with revolutionary principles and radical politics. This course unravels the formal, economic, social and political dimensions of abstract painting and explores contemporary relationships that exist between cultural specificity, identity and form. Students will explore conceptual and formal painting strategies that engage past and present histories, politics and theories. Open and guided assignments assist students in developing their own material, formal, conceptual and political positions. The studio course is supplemented through readings, field trips, and guest artists discussions.

Prerequisite: PA-101 Painting II

Satisfies: Painting Elective, Studio Elective



Course Schedule

Course Schedule

PA-220AP-01 Paintings of People: Issues in Contemporary Figuration Terry Powers

M W 4:15PM - 7:00PM Room: SUITE26

In our age of artistic pluralism, figure painting plays an intrinsic role. Post-abstract representation embodies a wide range of figurative approaches: from neo-expressionism to realism; from the influence of European to non-western cultures and outsider art. This class will situate diverse cultural content through figurative painting within the context of art history while simultaneously addressing the inclusiveness of approaches within contemporary representation. Students will determine their approach from the diverse spectrum of figurative styles in order to tell their own stories. Artists as varied as Alice Neel, Richard Diebenkorn, Lisa Yuskavage, Michael Borremans, Lynette Yiadom-Boakye, Liu Xiaodong, Henry Taylor, Nina Chanel Abney, and Lucian Freud will provide examples of the breadth of formal, technical and conceptual possibilities.

Prerequisite: PA-101 Painting II

Satisfies: Painting Elective, Studio Elective

PA-240A-01 History of Painting: Shifting Centers of Of Experience Mark Van Proyen

Th 1:00PM - 3:45PM 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 Modernity & Modernism

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

PA-299H-01 Chain Link: Painting, Pattern, and Disruption Deshawn Dumas

Tu Th 4:15PM - 7:00PM Room: SUITE27

From the patterned surfaces in the otherwise illusionistic paintings of Gustav Klimt to the contemporary abstractions of Philip Taaffe, Rudolf Stingel and Jacqueline Humphries, visual artists have been deploying patterns in numerous ways with an awareness of the effect that it might have on the spectator. Chain Link: Painting, Pattern, and Disruption is a studio course that explores the use of pattern as composition, decorative motif, and social symbolism. Students will be encouraged to use an array of mark making methods from collage, spraying, tracing, printing and photo transferring to produce figurative and abstract paintings that regard pattern as integral to content, form, and visual language.

Prerequisite: PA-101 Painting II

Satisfies: Painting Elective, Studio Elective

PA-300-01 Advanced Topics & Projects Luke Butler

Tu Th 1:00PM - 3:45PM Room: SUITE27

This course provides advanced instruction in painting by way of student project proposals for the semester. 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: PA-100 Painting I

Satisfies: Painting Elective, Studio Elective

PA-380-01 Undergraduate Tutorial Taravat Talepasand

F 1:00PM - 3:45PM Room: SUITE27

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; Painting Elective

Course Schedule

Undergraduate : Spring 2019 : Photography

Course Schedule

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

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

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

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 Dionne Lee

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

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

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-120-01 Introduction to Photography As the Digital Medium Ivan Iannoli

M W 9:00AM - 11:45AM Room: 20A

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

Prerequisite: none

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

PH-120-02 Introduction to Photography As the Digital Medium Josef Jacques

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

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

Prerequisite: none

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

Course Schedule

Course Schedule

PH-200-01 Contemporary Tools & Practice Ivan Iannoli

M W 1:00PM - 3:45PM Room: 21
 M W 1:00PM - 3:45PM Room: PGL
 M W 1:00PM - 3:45PM Room: 20A

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: PH-100 Intro to Photo PH-120 Digital Photo I

Satisfies: PH Contemporary Tools & Practices, Photography Elective, Studio Elective

PH-206-01 Photoworks: Conceptual Photography William Rogan

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

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

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

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

PH-220V-01 Digital Bookmaking and Publishing Luca Antonucci

Tu Th 4:15PM - 7:00PM Room: 20A
 Tu Th 4:15PM - 7:00PM Room: 2

Artist books and multiples are a crucial way for artists to present their work directly to the public. In this course, students will learn a practical approach to photography-based bookmaking. We will focus on artist books and zines as alternative exhibition formats by exploring low-cost printing techniques and various self-publishing strategies. We will examine the history of artist publications while gathering the necessary tools and inspiration for creating dynamic visual content. Students will learn how to edit images with Photoshop, design graphic images and text in Illustrator, and layout and prepress techniques in InDesign. In addition to the digital aspect of bookmaking, students will make an edition that effectively incorporates various printing and finishing techniques reviewed in class, including but not limited to digital printing at the DIS, Risograph printing, Xerox printing, saddle stitching, spiral binding, and glue binding. We will visit a host of publishers, printers, binders and finishers in the Bay Area. The class will culminate in an exhibition where students will present their editions to a large audience.

Prerequisite: PH-120 Digital Photo I

Satisfies: PH Conceptual Elective, PH Technical Elective, Photography Elective, Studio Elective

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

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

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

Prerequisite: PH-120 Digital Photo I

Satisfies: Digital Photography II; Photography Elective; Studio Elective

Course Schedule

Course Schedule

PH-241A-01 Photography Since 1950: Art and Theory TBA

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

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; Liberal Art Elective

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

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

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

Prerequisite: PH-200; one 200-level PH course

Satisfies: Photography Technical Elective; Photography Conceptual 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 through collage, its history in art and its use of photographs. The instructor will present examples of artists who have worked in this way, providing context. Students will be expected to further research various artists and forms of collage, especially as relates to their own art practice. Working with a number of exercises and assignments, primarily during class time, projects will focus on photographic collage, altered books, and forms of edited visual sequencing, moving at a challenging pace to make the process exciting and fun. The final project of the class will be an "altered book" that may include a range of content, from the personal to cultural critique.

Prerequisite: PH-101 and any PH 200-level course

Satisfies: PH Conceptual Elective, 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;

Satisfies: Photography Elective; Photography Conceptual Elective; Studio Elective

Course Schedule

Undergraduate : Spring 2019 : Printmaking

Course Schedule

PR-107-01 Relief Printing I Art Hazelwood

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

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

Prerequisite: none

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

PR-111-01 Screenprinting I Art Hazelwood

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

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

Prerequisite: none

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

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

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

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

Prerequisite: Sophomore Standing, Intaglio (Etching) I

Satisfies: Intermediate Printmaking Requirement; Printmaking Elective; Studio Elective

PR-204-01 Lithography II James Claussen

M W 9:00AM - 11:45AM 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

Satisfies: Intermediate Printmaking; Printmaking Elective; Studio Elective

Course Schedule

Course Schedule

PR-215-01 Letterpress for Artists Rhiannon Alpers

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

Reimagine the possibilities of book and page composition by integrating the centuries-old techniques of letterpress. Students will employ the Vandercook press to leverage "the power of the multiple." Using detail oriented presswork, production and process students will further their artistic vision in book form. Build on related imaging techniques (e.g. photography, lithography, screenprinting, drawing/illustration, digital printing, etc.), and enhance them with added layers of texture and visual impact using the letterpress. Class meetings will be project-driven, featuring a combination of demos, work sessions, group critiques, and field trips.

Prerequisite: Any 100-level PR class

Satisfies: Printmaking Elective; Intermediate Printmaking Requirement; Studio Elective

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

Th 4:15PM - 7:00PM 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 Modernity & Modernism

Satisfies: History of Printmaking Requirement, Art History Elective, Liberal Arts Elective

PR-380-01 Undergraduate Tutorial Rhiannon Alpers

W 7:30PM - 10:30PM Room: 1

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

Prerequisite: Junior Standing for Undergraduates

Satisfies: Advanced Printmaking, Printmaking Elective, Studio Elective



Course Schedule

Undergraduate : Spring 2019 : Science

Course Schedule

SCIE-118A-01 Extinction Eddie Yuen

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

This course will consider the ecological, political, cultural, and economic aspects of the global environmental crisis, focusing specifically on the problem of mass extinction. Many scientists are referring to the present moment as the sixth great extinction event in the history of the planet, but the first one will be caused by the activities of a single species (humans). In this class, we will examine the causes of the collapse in biodiversity and ecosystem viability, including overfishing, habitat destruction, trafficking in exotic animals, toxic pollution, warfare, and climate change. We will survey a variety of analytical approaches to the crisis, including conservation biology, deep ecology, green capitalism, environmental justice, ecofeminism, and social ecology. We will examine particular case studies and current events in order to apply theories and methods of social science.

Prerequisite: none

Satisfies: Mathematics/Science, Liberal Arts Elective, Social Science



Course Schedule

Undergraduate : Spring 2019 : Sculpture

Course Schedule

SC-100-01 3D Strategies I: Beginning Sculpture Mark Brest Van Kempen

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

3D Strategies: Beginning Sculpture will focus on learning concepts and methods of fabrication and assemblage of basic structural materials 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 materials, spatial and conceptual approaches to sculpture. This class is part of the foundation for further courses and explorations in sculpture, installation and mixed-media work. As part of the degree requirements for the Sculpture major, SC 100 3D Strategies: Beginning Sculpture works in tandem with Ceramics I: Fabrication to provide a comprehensive introduction to structural and plastic materials and strategies of sculpture.

Prerequisite: none

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

SC-107-01 Three-Dimensional Collage John De Fazio

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

Three Dimension Collage explores the art practice made famous a hundred years ago with Picasso's Cubist assemblages, fetishized by the Surrealist Meret Oppenheim, debased by the Funk artists Bruce Connor and Ed Keinholz and championed locally in the Mission School by Barry McGee. As an interdisciplinary studio class, 3-D collage will offer the possibilities of a mixed media approach in exploring the visual language of our time by recycling and repurposing the discarded detritus of pop culture to produce tangible hybrid forms expressing new poetic or political statements. Demonstrations will focus on both sculpting original components using basic hand building skills with wood, clay, plaster, wax, cardboard, latex rubber; as well as the manipulation of Found Objects. The choice of subject matter and construction processes become elements in the connecting of a stream of consciousness to create symbolic totems. Lectures will discuss historical figures such as Jean Arp, Kurt Schwitters, Joseph Cornell, Robert Rauchenburg and Louise Nevelson as well as contemporary artists such as Sarah Sze, Sarah Lucas, Jessica Stockholder and Vik Muniz.

Prerequisite: none

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

SC-206-01 Nomadic Structures Christopher Bell

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

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

Prerequisite: CE-100 or SC-100

Satisfies: Intermediate Sculpture, 3D Materials/Practice, Kinetics Distribution, Studio Elective

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

M W 1:00PM - 3:45PM 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: any AT 100-level course

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

Course Schedule

Course Schedule

SC-240-01 History of Sculpture Maria Elena Gonzalez

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

This course covers the significance of art-making, concentrating on sculpture, in various cultures throughout history, with emphasis on the period from the Renaissance through the 21st century. Sculpture art history taught from a studio/practitioner's point of view, this course will help students develop a solid historical context, which can then become a resource and tool for their own art-making.

Prerequisite: TAKE HTCA-101;

Satisfies: History of Sculpture Requirement



Course Schedule

Undergraduate : Spring 2019 : Social Science

Course Schedule

SOCS-118A-01 Extinction Eddie Yuen

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

This course will consider the ecological, political, cultural, and economic aspects of the global environmental crisis, focusing specifically on the problem of mass extinction. Many scientists are referring to the present moment as the sixth great extinction event in the history of the planet, but the first one will be caused by the activities of a single species (humans). In this class, we will examine the causes of the collapse in biodiversity and ecosystem viability, including overfishing, habitat destruction, trafficking in exotic animals, toxic pollution, warfare, and climate change. We will survey a variety of analytical approaches to the crisis, including conservation biology, deep ecology, green capitalism, environmental justice, ecofeminism, and social ecology. We will examine particular case studies and current events in order to apply theories and methods of social science.

Prerequisite: none

Satisfies: Mathematics/Science, Liberal Arts Elective, Social Science

SOCS-131-01 San Francisco Chinatown and the Myths of An Ethnic Urban Enclave Jeffrey Ow

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

San Francisco Chinatown has been subject of and subjected to a myriad of Hollywood films, literature, art, and Broadway plays. Opium dens, fortune cookies, and accented Asian are some of the Orientalized and stereotyped images of a mythical "Chinatown" that has worked to construct modern-day perceptions of an actual neighborhood in San Francisco. This "off-campus" course will utilize various site visits to trace and examine the actual lived history and contemporary experiences that define the Chinatown neighborhood and the many San Francisco residents and visitors who interact with the neighborhood and compose the constantly shifting and changing face of the city.

Prerequisite: none

Satisfies: Social Science, Liberal Arts Elective, Studies in Global Cultures, Off-Campus Study



Course Schedule

Post-Baccalaureate : Spring 2019 : Post-Baccalaureate

Course Schedule

PB-400-01 Post-Baccalaureate Seminar Mark Brest Van Kempen

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

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

Prerequisite: none

Satisfies: Post-Baccalaureate Seminar Requirement



Course Schedule

Graduate : Spring 2019 : Critical Studies

Course Schedule

CS-500A-01 An Introduction to Critical Theory Dale Carrico

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-520H-01 Concepts of Creativity Meredith Tromble

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

In contemporary Western culture, "creativity" is generally understood to be an essential component of artistic activity. But what does it mean to be "creative"? Our culture's operating definition of "creativity" refers to a complex of ideas, assumptions, and values that is historically characteristic of our time, taken for granted, and rarely examined. In this seminar we will view art and films that represent the creative process, cover theories of creativity from artificial intelligence, cognitive science, cultural studies, psychology and sociology, and query their meaning for art practice through individual research projects. Among the dozens of artists and scholars whose ideas and images are considered in the course are John Baldessari, Tania Bruguera, John Cage, Cao Fei, Leonora Carrington, Helene Cixous, Mihaly Csikszentmihaly, Sonia Delaunay, Maya Deren, Theaster Gates, Gego, Gerd Gigerenzer, Maren Hassinger, Aldous Huxley, Samson Kambalu, Shigeko Kubota, Im Seung-Hoon, Steve McQueen, Dennis Oppenheim, and Hito Steyerl.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective



CS-520M-01 Curatorial Framing and Diasporic Art Betti-Sue Hertz

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

With a focus on modern and contemporary museums and exhibitions featuring art of the diaspora in the US as well as globally, this course will pay special attention to the role that politics, migration, diaspora, and cultural exchange play in the framing and reception of art. We are in an age of hypermobility and new identity formations require us to go beyond notions of belonging and alienation. These shifts are leading to more inclusive curatorial strategies that take into consideration how intersectionality and postcolonialism have shaped and reshaped culture. Within this framework, we will pay special attention to Carlos Villa (1936-2013), a Filipino American artist, curator, faculty member at SFAI, and a leader in the Bay Area arts community. In his varied work in painting, sculpture, and performance Villa developed a personal pictorial language that crossed artistic boundaries inventing a mythic past and timeless future. Students will contribute their skills and research to the Villa archive by working directly with local material resources, object study, and creating an annotated database of images, conducting interviews as well as a contextual bibliography. Our collective work will inform a theoretical framework and critical methodology for understanding Villa's accomplishments as well as broader questions about the role of exhibitions in creating discourses about diasporic art.

Prerequisite: none

Satisfies: Exhibition and Museum Studies Seminar Elective, Critical Studies Seminar Elective, Art History Seminar Elective

Course Schedule

Graduate : Spring 2019 : Exhibition and Museum Studies

Course Schedule

EMS-504-01 Research & Writing Colloquium Andrea Dooley

Tu 4:15PM - 7:00PM Room: SR1

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

EMS-520M-01 Curatorial Framing and Diasporic Art Betti-Sue Hertz

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

With a focus on modern and contemporary museums and exhibitions featuring art of the diaspora in the US as well as globally, this course will pay special attention to the role that politics, migration, diaspora, and cultural exchange play in the framing and reception of art. We are in an age of hypermobility and new identity formations require us to go beyond notions of belonging and alienation. These shifts are leading to more inclusive curatorial strategies that take into consideration how intersectionality and postcolonialism have shaped and reshaped culture. Within this framework, we will pay special attention to Carlos Villa (1936-2013), a Filipino American artist, curator, faculty member at SFAI, and a leader in the Bay Area arts community. In his varied work in painting, sculpture, and performance Villa developed a personal pictorial language that crossed artistic boundaries inventing a mythic past and timeless future. Students will contribute their skills and research to the Villa archive by working directly with local material resources, object study, and creating an annotated database of images, conducting interviews as well as a contextual bibliography. Our collective work will inform a theoretical framework and critical methodology for understanding Villa's accomplishments as well as broader questions about the role of exhibitions in creating discourses about diasporic art.

Prerequisite: none

Satisfies: Exhibition and Museum Studies Seminar Elective, Critical Studies Seminar Elective, Art History Seminar Elective

EMS-590-01 Thesis Frank Smigiel

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

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: MA & Dual-Degree Students Only; EMS-504 or HTCA-504

Satisfies: Thesis Requirement

EMS-591E-01 Collaborative Project: Multi-Channel Audio Cristobal Martinez

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

This course will focus strictly on techniques for producing multi-channel audio installation environments. During this course, students will acquire recording, editing, mixing, and processing skills using recording equipment and a digital audio workstation. Furthermore, this class will have a special and intense focus on computer programming for creating sound installations. Students will learn the graphical programming language Max7 to create indeterminate sound installations that are composed across multiple audio channels within a space. Students will be required to title their installations, create artist statements, and write brief essays on all of their assigned sound projects. Through collaborative practice and experimentation, the aspirational goal of students in this class will be to acquire technical and literacies skills for creating auditory situations that legibly engage with current social, political, economic, and cultural discourses.

Prerequisite: none

Satisfies: MA & Dual-Degree Collaborative Projects, Critical Studies Seminar Elective, General Elective for MFA

Course Schedule

Graduate : Spring 2019 : Graduate - Any Subject

Course Schedule	
GR-500-02	<p>Graduate Critique Seminar Tony Labat</p> <p>W 1:00PM - 3:45PM Room: INST4</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 Jeremy Morgan</p> <p>Th 7:30PM - 10:15PM Room: SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-04	<p>Graduate Critique Seminar Linda Connor</p> <p>Tu 1:00PM - 3:45PM Room: SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-05	<p>Graduate Critique Seminar Taravat Talepasand</p> <p>Th 4:15PM - 7:00PM Room: SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-06	<p>Graduate Critique Seminar Timothy Berry</p> <p>Tu 9:00AM - 11:45AM Room: SR2</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>

Course Schedule

Course Schedule	
GR-500-07	<p>Graduate Critique Seminar Maria Elena Gonzalez</p> <p>W 9:00AM - 11:45AM Room: SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-09	<p>Graduate Critique Seminar Mads Lynnerup</p> <p>M 1:00PM - 3:45PM Room: INST4</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 Reagan Louie</p> <p>M 9:00AM - 11:45AM Room: SR2</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-502-01	<p>Graduate Lecture Series Claire Daigle, Tony Labat, Zeina Barakeh</p> <p>F 4:30PM - 6:00PM Room: LH</p> <p>The Graduate Lecture Series works in conjunction with the Visiting Artists and Scholars Lecture Series in support of the MFA, MA, Dual Degree, and Post-Baccalaureate programs. The lecture series provides exposure to, and engagement with, diverse trajectories, styles, approaches, and career paths offered by emerging and established artists, curators, critics, theorists, and historians working in a wide variety of disciplines in both local and global contemporary art communities. As an investigation of the contemporary issues relevant to the development of graduate students' full education and experience at SFAI, the lecture series provides the entire graduate body with a common interdisciplinary foundation and plays a crucial role in defining individual praxis and the meanings of "success" within the current and future landscape of contemporary art. These lectures will occur in the Lecture Hall at the 800 Chestnut Street campus on Friday afternoons from 4:30-6:00 pm. Students will also have the opportunity to meet with some of the guests for individual critiques, small group colloquia, and informal gatherings after the lectures. Presentations by SFAI graduate faculty will comprise an additional component of the series to be held in the regular time block during weeks when visitors are not scheduled. Requirement for all MFA, MA, Dual-Degree, and PB Students</p> <p>Prerequisite: none</p>
GR-521-01	<p>Visiting Artists and Scholars (VAS) Seminar Mark Van Proyen</p> <p>W 1:00PM - 3:45PM Room: SR1</p> <p>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.</p> <p>Prerequisite: none</p> <p>Satisfies: MFA Studio Elective, MFA Topic Seminar; Emphasis in AT, FM, NG, PA, PH, PR, and SC</p>

Course Schedule

Course Schedule

GR-550U-01 Building Immersive Environments Cristobal Martinez

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

By considering selected elements of media theory, this course combines the study of human factors, phenomenology, philosophy, linguistics, learning, and embodiment for creating immersive art installations. For this class students will think rigorously about how to use multi-modal forms of art installation for designing human experiences. Students will be challenged to think about metaphors associated with the body, and examine how immersive environments can leverage these metaphors to facilitate understanding and transformation. In this course we will read and write about immersive environments, as well as engage in seminar style discussions. Students will also be required to apply this scholarship towards the design and execution of immersive installation environments representing conceptual propositions that situate audiences within social, political, economic, and cultural spheres.

Prerequisite: none

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

GR-550V-01 For the Camera: Photography and Performance John Priola

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

This class is a lecture and studio class format. Throughout the course, Performance and Photography, we will investigate the role of the camera, camera operator and actions made or taken. Thorough various assignments, students will learn, develop and experience topics of endurance art, alter egos, site-specific art, and others. Students will be working toward a cohesive final art object at the end of the semester of work made specifically for this class. We will look at artists working from late 20th century to the present day. Artists such as Hannah Wilke, Nikki S. Lee, Gabriel Orozco, Haley Newman, Melanie Manchot, Irwin Wurm, Lily McElroy, William Lamson, Melanie Bonajo, Coco Fusco, Yinka Shonibare, Olly and Suzi, Yoko Ono, Carolee Schneemann, Ana Mendieta, Chris Burden, Thomas Demand, Orlan, and others. Lecture and a few readings will be assigned and critiques of student work be the bulk of the process.

Prerequisite: none

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

GR-580-02 Graduate Tutorial Alexandro Rodriguez

Th 9:00AM - 11:45AM Room: SR2

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at Fort Mason. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, MFA Studio Elective

GR-580-05 Graduate Tutorial Josephine Taylor-Tobin

M 1:00PM - 3:45PM Room: INST2

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at Fort Mason. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, MFA Studio Elective

GR-580-07 Graduate Tutorial Matt Borruso

Tu 1:00PM - 3:45PM Room: INST4

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at Fort Mason. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, MFA Studio Elective

Course Schedule

Course Schedule

GR-580-09 Graduate Tutorial Sergio De la Torre

F 1:00PM - 3:45PM Room: INST4

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at Fort Mason. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, MFA Studio Elective

GR-580-10 Graduate Tutorial Reagan Louie

W 9:00AM - 11:45AM Room: INST4

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at Fort Mason. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, MFA Studio Elective

GR-580-11 Graduate Tutorial Mark Brest Van Kempen

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

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at Fort Mason. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, MFA Studio Elective

GR-580-12 Graduate Tutorial Rebecca Goldfarb

Th 1:00PM - 3:45PM Room: INST4

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at Fort Mason. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, MFA Studio Elective

GR-587-01 Graduate Assistantship Zeina Barakeh

TBD

A limited number of graduate assistantships may be available. Under the supervision of a faculty member teaching a graduate course, Graduate Assistants (GAs) perform the same responsibilities as Teaching Assistants, except their load does not include grading papers. Graduate Assistants are paid on an hourly basis. For additional information and application procedures, students should contact the Graduate Office.

Prerequisite: none

Course Schedule

Course Schedule

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 Teaching Assistantship Zeina Barakeh

TBD

A limited number of Graduate Teaching Assistantships may be available. Under the supervision of a faculty member teaching an undergraduate course, Graduate Teaching Assistants (TAs) perform responsibilities such as grading papers, tutoring, research, and being available to the students; their workload does not include teaching. Graduate Teaching Assistants are paid on an hourly basis. Students cannot serve as a Graduate Assistant for a course that they are enrolled in. For additional information and application procedures, students should contact the Graduate Office.

Prerequisite: none

GR-598-01 Directed Study Jeremy Morgan

TBD

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

Prerequisite: none

Satisfies:MFA Studio Elective; Liberal Arts Elective by approval only

GR-598-02 Directed Study Tony Labat

TBD

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

Prerequisite: none

Satisfies:MFA Studio Elective; Liberal Arts Elective by approval only

Course Schedule

Course Schedule

GR-598-03 Directed Study Kerry Laitala

TBD

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

Prerequisite: none

Satisfies:MFA Studio Elective; Liberal Arts Elective by approval only

GR-598-04 Directed Study Timothy Berry

TBD

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

Prerequisite: none

Satisfies:MFA Studio Elective; Liberal Arts Elective by approval only

GR-598T-01 Directed Study- Graduate Tutorial Tony Labat

TBD

null



GR-599-01 MFA Exhibition Tony Labat, Zeina Barakeh

TBD

All graduating students must register for the Spring MFA Graduate Exhibition and pay an MFA Graduate Exhibition fee of \$300. 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 2019 : History & Theory Contemp. Art

Course Schedule

HTCA-504-01 Research & Writing Colloquium Andrea Dooley

Tu 4:15PM - 7:00PM Room: SR1

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-520AK-01 One Thing After Another: Sequential Storytelling in Art Jeannene Przyblyski

M 7:30PM - 10:15PM Room: SR2

This seminar will focus on story telling as a function of the ordering of multiple images and vantage-points, framing, cropping, collage, stillness, flatness and the equivalent materiality/immateriality of image and text. At its core are the narrative spaces and conventions of the comic strip and graphic novel, and the overlaps with modernist and contemporary practices of painting, photography, film and mixed media from Pop Art to Kara Walker and Lari Pittman, and from Chris Marker's *La Jetée* to Catherine Opie's recent 800 stills-film, *The Modernist* (to name just a few examples). We will attend most closely to the visual structures and formal logics (and disruptive illogics) of these practices, although certain storylines of trauma and redemption will be privileged. In addition to readings there may be visually-based assignments and there will be the opportunity to show student work for critique as appropriate.

Prerequisite: none

Satisfies: Art History Seminar Elective



HTCA-520AL-01 Kind of Blue Claire Daigle

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

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

Prerequisite: none

Satisfies: Art History Seminar Elective

Course Schedule

Course Schedule

HTCA-520M-01 Art on the Edge: Abstraction Vs. Figuration in San Francisco 1930-1960 Betti-Sue Hertz

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

Between 1935 and 1955 American art waged a subtle and powerful war. In this crusade between two camps—abstraction and figuration—San Francisco and SFAI served as significant ideological battlefields. For instance, in 1945 the newly appointed director of SFAI, Douglas MacAgy, ceremoniously covered Diego Rivera's *The Making of a Fresco Showing the Building of a City*, heralding the death of figuration. Notably, Rivera's mural had been a groundbreaking and challenging example of contemporary art just a little over a decade earlier. In his next move, MacAgy invited innovators of Abstract Expressionism, Clyfford Still and Mark Rothko, to teach at SFAI. In the 1950s, however, Richard Diebenkorn—SFAI alumni, instructor, and darling of West Coast abstraction—shocked the art world with his return to figuration. SFAI photography faculty—Ansel Adams, Imogen Cunningham, Dorothea Lange, Edward Weston, Minor White—who comprised the first fine-art photography department in the U.S., also represent similar frictions in a different medium. This course will explore the tensions between abstraction and figuration in San Francisco and question what larger conceptual and political questions were at stake—beyond form—and what they mean for contemporary art.

Prerequisite: none

Satisfies: Art History Seminar Elective

HTCA-520M0-01 Curatorial Framing and Diasporic Art Betti-Sue Hertz

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

With a focus on modern and contemporary museums and exhibitions featuring art of the diaspora in the US as well as globally, this course will pay special attention to the role that politics, migration, diaspora, and cultural exchange play in the framing and reception of art. We are in an age of hypermobility and new identity formations require us to go beyond notions of belonging and alienation. These shifts are leading to more inclusive curatorial strategies that take into consideration how intersectionality and postcolonialism have shaped and reshaped culture. Within this framework, we will pay special attention to Carlos Villa (1936-2013), a Filipino American artist, curator, faculty member at SFAI, and a leader in the Bay Area arts community. In his varied work in painting, sculpture, and performance Villa developed a personal pictorial language that crossed artistic boundaries inventing a mythic past and timeless future. Students will contribute their skills and research to the Villa archive by working directly with local material resources, object study, and creating an annotated database of images, conducting interviews as well as a contextual bibliography. Our collective work will inform a theoretical framework and critical methodology for understanding Villa's accomplishments as well as broader questions about the role of exhibitions in creating discourses about diasporic art.

Prerequisite: none

Satisfies: Exhibition and Museum Studies Seminar Elective, Critical Studies Seminar Elective, Art History Seminar Elective

HTCA-590-01 Thesis Frank Smigiel

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

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: MA &Dual-Degree Students Only; EMS-504 or HTCA-504

Satisfies: Thesis Requirement

HTCA-591E-01 Collaborative Project: Multi-Channel Audio Sound Installation Cristobal Martinez

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

This course will focus strictly on techniques for producing multi-channel audio installation environments. During this course, students will acquire recording, editing, mixing, and processing skills using recording equipment and a digital audio workstation. Furthermore, this class will have a special and intense focus on computer programming for creating sound installations. Students will learn the graphical programming language Max7 to create indeterminate sound installations that are composed across multiple audio channels within a space. Students will be required to title their installations, create artist statements, and write brief essays on all of their assigned sound projects. Through collaborative practice and experimentation, the aspirational goal of students in this class will be to acquire technical and literacies skills for creating auditory situations that legibly engage with current social, political, economic, and cultural discourses. Note: This course is prioritized for MA &Dual-Degree Students. However, MFA student may enroll if there is space. Contact your Graduate Administration office if you are MFA and would like to enroll.

Prerequisite: none

Satisfies: MA &Dual-Degree Collaborative Projects, Critical Studies Seminar Elective, General Elective for MFA

Course Schedule

Graduate : Spring 2019 : 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 2019 : Summer Graduate Program

Course Schedule

SGR-595-01 Guided Study John Priola

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.

Prerequisite: none

Satisfies: Off-Site Guided Study for Low-Residency MFA Students

