

Course Schedule

Undergraduate : Summer 2015 : Filmmaking

Course Schedule

FM-217-01 Collapse / Rupture / Rebuild: Themes and Strategies for Moving Pictures Practice S. Kahn

M Tu W Th F 9:00AM - 6:00PM Room: 8

'People should be taught what is, not what should be. All my humor is based on destruction and despair. If the whole world were tranquil, without disease and violence, I'd be standing in the breadline---right back of J. Edgar Hoover.' -Lenny Bruce In this studio class we'll explore notions of rupture, collapse and regeneration as thematic frameworks for making film/video works. Breakages, splits, ruin and transformation will underpin our investigations along with strategies for regenerating, rebuilding, and re-using what's been broken. We'll seek out the destructive and productive aspects of collapse as they occur in social structures, in language, in film grammar, in psychology, philosophy, fiction and lived experience, in order to re-work our understandings of failure, stability and change. Readings, screenings and discussions will build context and provide support for work on student projects to be presented for critique. Some of artists, filmmakers and writers we'll investigate: Mike Kelley, William Greaves, Mike Davis, Angela Davis, Ed Atkins, Dodge/Kahn, Chantal Akerman, Antonin Artaud, Lenny Bruce, Richard Pryor, Beavis and Butthead, John Cassavetes, David Foster Wallace, Julia Kristeva, Peter Watkins, Guillermo Gomez-Peña, George Saunders, Gertrude Stein.

Prerequisite: Take FM-101 or NG-100 or PH-101

Satisfies Film Elective Satisfies New Genres Elective Satisfies Studio Elective



Course Schedule

Undergraduate : Summer 2015 : History & Theory Contemp. Art

Course Schedule

HTCA-102-01 Art Since 1945 L. Brawner

Tu Th 9:00AM - 12:00PM Room: 18

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

Prerequisite: HTCA-101 Modernity & Modernism

Satisfies: Art Since 1945;



Course Schedule

Undergraduate : Summer 2015 : Humanities

Course Schedule

HUMN-221-01 Other Ways of Reading: Histories of Print, Narrative &silence S. Sauer

M W 9:00AM - 12:00PM Room: 18

What do quilts, fairy tales, protest posters, diaries, spoken word poetry and graphic novels have in common? For starters, they share a publishing history that is outside the mainstream and that influences alternative and artist publishing today. For the rest, you'll have to join the search as we chart histories of literacy, technology, empire and silencing to gain a clearer understanding of the roles print and narration have played in the lives of humans for millennia. We'll also look at how these histories speak today through the work of contemporary book artists, visual artists and writers such as Frans Masereel, Lynd Ward, Arthur Bispo do Rosario, Los Tres Grandes of Mexican Muralism, Leandro Gomes de Barros, the Royal Chicano Air Force, Sun Ra, Coco Fusco, Studs Terkel, Sally Alatalo, Enrique Chagoya, Tia Blassingame, Simon Cutts and others.

Prerequisite: ENGL-101

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



Course Schedule

Undergraduate : Summer 2015 : Interdisciplinary

Course Schedule

IN-215-01 Italy: Past and Present M. Van Proyen

TBD

Italy: Past and Present is a summer intensive travel class that will provide students with the opportunity for first-hand study of three centuries of Italian painting located in historical and contemporary contexts. The class will also visit Venice and study the 55th Venice Biennial, this year's foremost contemporary art event. Students who successfully complete this class will gain a detailed, experience-based knowledge of and familiarity with many of the key masterpieces of 14th, 15th and 16th century Italian painting located in central and northern Italy. Students will also gain insight into complexities of contemporary art hailing from dozens of countries from around the globe. Students taking the class for academic credit will be expected to write a 10-page paper based either on the close examination of one or more Renaissance paintings or the contemporary art presented at the Venice Biennial. Readings will include Giorgio Vasari's Lives of the Artists (vol.1) and Michael Baxendall's Painting and Experience in 15th Century Italy. (Students should bring both books with them to Italy). Program Course Fee: \$2241 This Program Course Fee does not include a round trip flight to Italy or meals. The program course fee includes lodging, all transportation for course activities, and entry into the Venice Biennial. Enrolled students pay tuition for three (3) units and a program course fee of \$2241 for this Faculty-Led Program. Tuition and fees for Italy: Past and Present must be paid no later than May 15, 2015.

Prerequisite: Junior Standing

Satisfies Art History Elective, Critical Studies Elective, Liberal Arts Elective, Painting Elective, Drawing Elective or Studio Elective Satisfies Off-Campus Study Requirement

IN-391-01 Honors Interdisciplinary Studio T. Sullivan

M W 9:00AM - 12:00PM Room: 117

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-399-01 Independent Study P. Klein

TBD

Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the Dean and Vice President for Academic Affairs and a faculty sponsor. A liberal arts component requires an additional proposal. Independent study credit shall not exceed 12 units for studio credit and shall not exceed 3 units in liberal arts. The total studio and liberal arts credit allowable for independent study is 15 units. Only one semester or one summer session of independent study shall be allowed for any student. 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 : Summer 2015 : New Genres

Course Schedule

NG-104-01 Installation Art: Oh,the Places You'll Go J. Miller

Tu Th 1:00PM - 6:45PM Room: 8
 Tu Th 1:00PM - 6:45PM Room: 16A

This course will focus on installation art, collaborative objects, and site oriented works. By looking beyond the discreet art object, we will examine the expanded space or site. Students will create works that engage their physical surroundings, creating a dialog between objects and space. Students will experiment with installing art work in multiple sites to see how it changes and responds to different locations. Working both indoor and outdoor, the class tests the challenges and limitations which come with each. Video and performance is brought into the installation process, adding a time-based dimension to our sculptural works. Thinking about installations as fragments or artifacts of performances, this class casts a new light on the nature of installation art. In addition to lots of making, students will further engage in the genre of installation by researching and viewing installation art. Students are expected to participate in class discussions and attend all class field trips. Most importantly, students are expected to work with curiosity and great enthusiasm, feeling brave and sometimes vulnerable as they experiment in new and different areas. Did you ever want to make something outside of your comfort zone? Install your work in different sites? Experiment with unusual spaces? This is the class for you!

Prerequisite: none

Satisfies: Studio Elective, New Genres Elective, or Sculpture Elective

NG-217-01 Collapse / Rupture / Rebuild: Themes and Strategies for Moving Pictures Practice S. Kahn

M Tu W Th F 9:00AM - 6:00PM Room: 8

'People should be taught what is, not what should be. All my humor is based on destruction and despair. If the whole world were tranquil, without disease and violence, I'd be standing in the headline---right back of J. Edgar Hoover.' -Lenny Bruce In this studio class we'll explore notions of rupture, collapse and regeneration as thematic frameworks for making film/video works. Breakages, splits, ruin and transformation will underpin our investigations along with strategies for regenerating, rebuilding, and re-using what's been broken. We'll seek out the destructive and productive aspects of collapse as they occur in social structures, in language, in film grammar, in psychology, philosophy, fiction and lived experience, in order to re-work our understandings of failure, stability and change. Readings, screenings and discussions will build context and provide support for work on student projects to be presented for critique. Some of artists, filmmakers and writers we'll investigate: Mike Kelley, William Greaves, Mike Davis, Angela Davis, Ed Atkins, Dodge/Kahn, Chantal Akerman, Antonin Artaud, Lenny Bruce, Richard Pryor, Beavis and Butthead, John Cassavetes, David Foster Wallace, Julia Kristeva, Peter Watkins, Guillermo Gomez-Peña, George Saunders, Gertrude Stein.

Prerequisite: Take FM-101 or NG-100 or PH-101

Satisfies Film Elective Satisfies New Genres Elective Satisfies Studio Elective

NG-380-01 Undergraduate Tutorial L. Blatt

Th 9:00AM - 12:00PM Room: 26

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: New Genres Elective; Studio Elective

Course Schedule

Undergraduate : Summer 2015 : Painting

Course Schedule

PA-216-01 The Remix A. Terry

Tu 1:00PM - 6:45PM Room: 115

Th 1:00PM - 6:45PM Room: 1

In this course, painters, photographers and printmakers will approach their particular medium of concentration through the lens of reimagining its purpose and power through various replication processes in printmaking. Through monotype, screen print, collage, digital printing and image transferring techniques, students will effectively remix their "original" works. This may include processes such as printmaking, paintings, drawings and photos as the initial starting point of a work, which will be reconsidered through the context of multiples, abstractions and new image based perspectives. Ultimately, the idea of abstraction, multiplicity, parody and revisiting the original works will be considered in the production of a new body of work meant to explore original ideas under new context and production in revisiting old and new ideas toward a stronger development of work. This course is designed for students who wish to push, strengthen and complete works in progress or a new body of work within the concentrated eight week summer session.

Prerequisite: 100-level studio course in PA, PH or PR

Satisfies Painting Elective Satisfies Printmaking Elective Satisfies Studio Elective

PA-380-01 Undergraduate Tutorial A. McCarthy

Tu 7:00PM - 10:00PM Room: 115

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

Prerequisite: Junior Standing

Satisfies: Painting Elective; Studio Elective



Course Schedule

Undergraduate : Summer 2015 : Photography

Course Schedule

PH-104-01 Photographic Projects: Strategies of Depiction I. Iannoli

M 1:00PM - 6:45PM Room: 21
W 1:00PM - 6:45PM Room: 20A

This class will be a workshop for students to develop individualized projects through group critiques and collaboration over the course of the term, allowing students to either create new bodies of work, or refine existing works, all the while investigating various manners and strategies of depiction in photography and video. The class will focus on digital capture, editing, and output, with possibilities for alternative and analog processes. Course content includes color theory, fine art printing, and techniques for sequencing and display. The state of photography today, as it relates to contemporary art practices and the public at large, where everybody is now a photographer will be focal point for the class. What is the potential for image-making as a cultural contribution with so many images already around us all the time? What significance does the photograph have as a document? How might alternative approaches - in video, or abstraction, appropriation, or hybrid models - push the medium, and artists' work, forward? The class will utilize not only photographic prints, but also some video and online display. An important outcome for the class will be new ways to engage our world visually. Class participants will study a diverse group of photographers and image-makers, and learn how our own practices are becoming shaped by the current image-making culture. Students working in a range of various media and approaches are encouraged to take the class.

Prerequisite: none

Satisfies Photography Elective

PH-213-01 The Remix A. Terry

Tu 1:00PM - 6:45PM Room: 117
Th 1:00PM - 6:45PM Room: 1

In this course, painters, photographers and printmakers will approach their particular medium of concentration through the lens of reimagining its purpose and power through various replication processes in printmaking. Through monotype, screen print, collage, digital printing and image transferring techniques, students will effectively remix their "original" works. This may include processes such as printmaking, paintings, drawings and photos as the initial starting point of a work, which will be reconsidered through the context of multiples, abstractions and new image based perspectives. Ultimately, the idea of abstraction, multiplicity, parody and revisiting the original works will be considered in the production of a new body of work meant to explore original ideas under new context and production in revisiting old and new ideas toward a stronger development of work. This course is designed for students who wish to push, strengthen and complete works in progress or a new body of work within the concentrated eight week summer session.

Prerequisite: 100-level studio course in PA, PH or PR

Satisfies Painting Elective Satisfies Printmaking Elective Satisfies Studio Elective

Course Schedule

Undergraduate : Summer 2015 : Printmaking

Course Schedule

PR-216-01 The Remix A. Terry

Tu 1:00PM - 6:45PM Room: 115

Th 1:00PM - 6:45PM Room: 1

In this course, painters, photographers and printmakers will approach their particular medium of concentration through the lens of reimagining its purpose and power through various replication processes in printmaking. Through monotype, screen print, collage, digital printing and image transferring techniques, students will effectively remix their "original" works. This may include processes such as printmaking, paintings, drawings and photos as the initial starting point of a work, which will be reconsidered through the context of multiples, abstractions and new image based perspectives. Ultimately, the idea of abstraction, multiplicity, parody and revisiting the original works will be considered in the production of a new body of work meant to explore original ideas under new context and production in revisiting old and new ideas toward a stronger development of work. This course is designed for students who wish to push, strengthen and complete works in progress or a new body of work within the concentrated eight week summer session.

Prerequisite: 100-level studio course in PA, PH or PR

Satisfies Painting Elective Satisfies Printmaking Elective Satisfies Studio Elective



Course Schedule

Undergraduate : Summer 2015 : Sculpture

Course Schedule

SC-104-01 Installation Art: Oh,the Places You'll Go J. Miller

Tu Th 1:00PM - 6:45PM Room: 8
 Tu Th 1:00PM - 6:45PM Room: 16A

This course will focus on installation art, collaborative objects, and site oriented works. By looking beyond the discreet art object, we will examine the expanded space or site. Students will create works that engage their physical surroundings, creating a dialog between objects and space. Students will experiment with installing art work in multiple sites to see how it changes and responds to different locations. Working both indoor and outdoor, the class tests the challenges and limitations which come with each. Video and performance is brought into the installation process, adding a time-based dimension to our sculptural works. Thinking about installations as fragments or artifacts of performances, this class casts a new light on the nature of installation art. In addition to lots of making, students will further engage in the genre of installation by researching and viewing installation art. Students are expected to participate in class discussions and attend all class field trips. Most importantly, students are expected to work with curiosity and great enthusiasm, feeling brave and sometimes vulnerable as they experiment in new and different areas. Did you ever want to make something outside of your comfort zone? Install your work in different sites? Experiment with unusual spaces? This is the class for you!

Prerequisite: none

Satisfies Studio Elective, New Genres Elective or Sculpture Elective

SC-380-01 Undergraduate Tutorial L. Faw

Th 9:00AM - 12:00PM Room: 105

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: Sculpture Elective, Advanced Sculpture Requirement, Studio Elective



Course Schedule

Graduate : Summer 2015 : Critical Studies

Course Schedule

CS-509-01 The Social Self: Theories of Structure, Agency, and Society T. Anderson

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

This course explores changing concepts of personhood, identity, and social responsibility through the examination of key texts from the 20th and 21st Centuries. The effects of modernism, the development of capitalism, and the global interplay of nation states and corporate entities will be explored through assessing the premises and relative strengths of structural-functionalism, conflict theories, and writings on globalization. The rise of psychological theory will be used to introduce anthropologists' interpretive schools and symbolic interactionism. The development of feminist theory, while utilizing a matrix of domination and hegemonic processes, will be both linked to, and distinguished from, other mid-century social movements. The course will conclude with considerations of the self both as the project and product of our age, and as the wellspring of ethics, social responsibility, and global justice.

Prerequisite: none

Satisfies Critical Studies Seminar Elective



Course Schedule

Graduate : Summer 2015 : Graduate - Any Subject

Course Schedule	
GR-500-01	<p>Graduate Critique Seminar S. Kahn</p> <p>F 10:30AM - 4:30PM Room: 3SR3</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-02	<p>Graduate Critique Seminar T. Powers</p> <p>F 10:30AM - 4:30PM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-525-01	<p>Tools and Techniques For the 21st Century Artist J. Beltran</p> <p>M 1:00PM - 6:45PM Room: DMS2 W 1:00PM - 6:45PM Room: 25</p> <p>In the last two decades, the presence of individual artistic practices which include expression in a multitude of disciplines has been much more prevalent; artists commonly work simultaneously in two-dimensional forms, sculpture, time-based media, performance, text, and installation, and are not limited to any single configuration or vocabulary. Artwork frequently encompasses and includes work exhibited in a variety of media, including video, projections, sound, photography, sets and installations, live or recorded performance, and public interventions. This studio class will concentrate on providing students with experience in the basic tools and techniques for creating multi- and trans-disciplinary work, exploring and instructing skills in installation, photography, film, video, time-based work, text, sound, and more. Instruction will include creating projects using the Adobe Creative Suite (Photoshop, Illustrator, and InDesign), video and time-based work in Adobe Premiere, and in making and documenting projects, performances, and installations. Special attention will be given to the process of editing time-based and 2D work. Drawing from a wide range of styles and methods, documentary, performance, dramatic narrative and experimental filmmaking, the course will assess how chosen modes of material and documentation affect meaning and presentation of a work, exploring effective strategies for production and dissemination from a technical, methodological, and philosophical perspective. This class will function as a workshop and an experimental laboratory, focusing on the nature of the work being made by every participant in the class. We will explore the histories of these individual projects and how they are</p> <p>Prerequisite: none</p> <p>Satisfies MFA Studio Elective; Satisfies Topic Seminar Requirement for the MFA</p>
GR-580-01	<p>Graduate Tutorial A. McCarthy</p> <p>Tu 7:00PM - 10:00PM Room: 115</p> <p>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. MFA students must enroll in one and no more than two Graduate Tutorials per semester.</p> <p>Requirement for MFA</p> <p>Prerequisite: none</p>
GR-580-02	<p>Graduate Tutorial L. Faw</p> <p>Th 9:00AM - 12:00PM Room: 105</p> <p>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. MFA students must enroll in one and no more than two Graduate Tutorials per semester.</p> <p>Requirement for MFA</p> <p>Prerequisite: none</p>

Course Schedule

Course Schedule	
GR-580-03 Graduate Tutorial L. Blatt	
Th 9:00AM - 12:00PM Room: 26	
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. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA	
Prerequisite: none	
GR-587-01 Graduate Assistantship Z. 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	
GR-592-01 MFA Intermediate Review Z. 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 Z. Barakeh	
TBD	
The Final Review takes place at the end of the fourth semester of the MFA Program, near completion of 60 units, or at the end of the semester in which the student petitions to graduate. The goal is for the student to present an accomplished body of work that exhibits a high standard of excellence. The review-which serves as the student's thesis presentation and defense-is an assessment of the quality of work and a vote to award, or not, the Master of Fine Arts degree. The MFA Graduate Exhibition follows the Final Review and is also required in order to graduate from the program. Students who do not pass the Final Review will not receive their MFA degree.	
Prerequisite: none	
GR-597-01 Graduate Teaching Assistantship Z. Barakeh	
TBD	
Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a teaching assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a teaching assistant may include teaching, grading papers, tutoring, research, and being available to the students. The teaching assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching assistants will receive a stipend. For additional information and application procedures, students should contact the Graduate Center.	
Prerequisite: none	
GR-598-01 Directed Study T. Talepasand	
TBD	
Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.	
Prerequisite: none	

Course Schedule

Graduate : Summer 2015 : History & Theory Contemp. Art

Course Schedule

HTCA-509-01 Dysplastic Practices: Historical Exhibitionism and the Curated Contemporary L. Richard

Tu 9:00AM - 12:00PM Room: 3LH

This hybrid online/onsite art history course will explore modes of exhibition in a world in which retail spaces, social media accounts, and private lives are increasingly managed, manicured, and "curated." How does such framing reflect and reinforce-or call out-the gap between representation (in all its forms) and the "real" (in all its illusions)? We will begin by glancing back to the early modern period that separated the viewing subject from the observable world and gave rise to collections and exhibitions. We will then look at modes of visual display in the nineteenth-century-panoramas, photography, World Expos, zoos, advertisements, guide books, genre painting, department store windows-to consider the interconnected roles of technology, geopolitics, economics, and artistic representation in shaping modernity. Finally, we will use case studies of twentieth-century exhibitions and the contemporary phenomenon of "artist as curator" to ask how strategies of display-both coercive and disruptive-influence not just art practices (like yours) and histories (like mine)-but manifest a collective intellectual unconscious and spill over into the everyday performance and surveillance of real and virtual selves. A series of online readings beginning in mid-May will prepare us to actively participate in the SFAI Summer Symposium which will also be organized around the topic of curation/exhibition. Discussion threads and questions from the symposium will shape the fabric our remaining classes; because of the early online phase, we will meet only once (instead of twice) a week for the eight-week session.

Prerequisite: none

Satisfies Art History Seminar Elective



Course Schedule

Graduate : Summer 2015 : Summer Graduate Program

Course Schedule

SGR-502-01 Graduate Lecture Series L. Richard

F 6:30PM - 9:30PM Room: LH

The Graduate Lecture Series (GLS) is designed to support the MFA, MA, and Post-Baccalaureate programs by providing exposure and access to artists and scholars in a wide variety of disciplines on a weekly basis. Guest lectures occur on Friday evenings at 6:30 pm in the Lecture Hall at 800 Chestnut Street. In addition to attending the lectures, students have the opportunity to meet with select guests for individual critiques and small group discussions. Attendance is required for all Low-Residency MFA students.

Prerequisite: none

SGR-598-01 Guided Study L. Richard

TBD

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

Prerequisite: none

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

