

# Course Schedule

## Undergraduate : Fall 2017 : Art and Technology

### Course Schedule

AT-100-01 Introduction to Art and Technology Credits: 3 Lasse Scherffig

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

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

Prerequisite: none

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

AT-101-01 Concept and Processes: Interactive Art Credits: 3 Chris Kubick

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

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

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

Prerequisite: none

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

AT-116-01 The Sonic Selfie: Sounds, the City and You Credits: 3 Cristobal Martinez

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

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

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

Prerequisite: none

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

AT-118-01 Wearable Electronics / Sensor-Based Art Credits: 3 Kal Spelletich

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

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

Artists in diverse fields of practice are activating their work using wearable electronics. The new field of wearable electronics blossoming. It is innovative, fun and challenging all norms. In order to activate work, an understanding of basic electricity-and electronics-is necessary. This course covers the fundamentals by focusing on practical techniques of basic electrical and electronic theory, sensors and tuning on and off sculptures and art objects. Students will be encouraged to plan and propose interactive wearables for their individual artistic concepts and practices. In addition to assignments in basic electronics, the course culminates with each student completing a simple guided project, which spans a range of interdisciplinary mediums and materials. This class also serves as a foundation for activated objects, responsive sound systems, and courses that use electronics.

Prerequisite: none

Satisfies: Intro to AT I, AT Electronic Distribution, Art &Technology Elective, Studio Elective, Media Breadth, Design &Technology Elective

# Course Schedule

## Course Schedule

AT-2200-01 Art and Artificial Intelligence Credits: 3 Lasse Scherffig

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

Artificial intelligence (AI) is turning computers creative: Google's neural networks dream-up psychedelic images, Twitter bots take part in political discussion and seem to develop their own personalities, and even our Facebook timeline is curated by machines. The course examines artificial intelligence and its impact on the arts. We try to understand AI, its potential and limits, and we devise ways of using its creative potential for art practice. This may involve creating bots and software agents, or using and mis-using the artificial intelligence and machine learning systems we find on our smartphones and the Internet.

Prerequisite: Sophomore Standing; any 100-level AT course or any 100-level

Satisfies: AT Digital Media Distribution, AT Interactivity & Social Media Distribution, AT Electronic Distribution, Art & Technology Elective, New Genres Elective, Studio Elective, Design & Technology Elective



# Course Schedule

## Undergraduate : Fall 2017 : Ceramic Sculpture

### Course Schedule

CE-100-01 Ceramics I: Fabrication Credits: 3 Ebitenyefa Baralaye

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

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

Prerequisite: none

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

CE-100-02 Ceramics I: Fabrication Credits: 3 John De Fazio

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

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

Prerequisite: none

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

CE-303-01 Cross-Media Ceramic Projects Credits: 3 John Roloff

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

This course focuses on the practice of sculpture in the context of ceramics and mixed media explorations. Approaches may include: classical sculpture materials, exotic or alternative materials, installation, architecture, photography, animation, video and digital strategies. One emphasis in the class will be to understand and evolve different meanings of ceramics and ceramic-based practice vis-a-vis contemporary art. A range of technical information about ceramics and related materials may range from: clay body and glaze formulation to architectural and industrial practices to conceptual approaches. This course is part of the Ceramics Emphasis in Sculpture.

Prerequisite: Junior Standing and one 200-level CE course

Satisfies: Advanced Sculpture, Sculpture Elective, Studio Elective

# Course Schedule

## Undergraduate : Fall 2017 : Contemporary Practice

### Course Schedule

CP-100-01 Contemporary Practice Credits: 3 Taravat Talepasand

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

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. FALL & SPRING. 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

CP-100-02 Contemporary Practice Credits: 3 Ebitenyefa Baralaye

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

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

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. FALL & SPRING. 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

CP-100-03 Contemporary Practice Credits: 3 Genine Lentine

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

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

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. FALL & SPRING. 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

## Course Schedule

CP-100-05 Contemporary Practice Credits: 3 Laura Faw

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

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. FALL & SPRING. 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

CP-100-06 Contemporary Practice Credits: 3 Deshawn Dumas

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

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. FALL & SPRING. 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 : Fall 2017 : Critical Studies

Course Schedule	
CS-300-03	Critical Theory A Credits: 3 Andrea Dooley M 1:00PM - 3:45PM Room: 18 Critical Theory A provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production. FALL & SPRING. Prerequisite: 6 units of 200-level HUMN classes, 3 credits of English B, and Junior standing. Sophomore-standing students may contact instructor for approval on a case by case basis. Satisfies: Critical Theory A Requirement, Liberal Arts Elective
CS-300-04	Critical Theory A Credits: 3 Eddie Yuen W 4:15PM - 7:00PM Room: 18 Critical Theory A provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production. FALL & SPRING. Prerequisite: 6 units of 200-level HUMN classes, 3 credits of English B, and Junior standing. Sophomore-standing students may contact instructor for approval on a case by case basis. Satisfies: Critical Theory A Requirement, Liberal Arts Elective
CS-301H-01	(post)modernism Credits: 3 Clark Buckner W 4:15PM - 7:00PM Room: 18 This course will examine theoretical elaborations of, and reactions to, the transition from late modernism to postmodernism from the 1960s to the 1990s, with special attention given to the intersections of 'high' and 'popular' culture in the United States. Writing by Barthes, Sontag, Foucault, Lyotard, Baudrillard, Jameson, Haraway, Ahmed, and Chow, among others, will be read in tandem with an examination of key moments in the development of pop art, conceptual art, and the cinema. Prerequisite: CS-300 Satisfies: Critical Theory B, Critical Studies Elective, Liberal Arts Elective
CS-301W-01	Critical Theory B: Dreams, Nightmares, Fantasies Credits: 3 Christina Stevenson Th 4:15PM - 7:00PM Room: 25 Freud's Interpretation of Dreams questioned the authority of the Author and Artist, of the autonomous individual whose genius produces great works. According to Freud, we are less in control of our thoughts and actions than we think since the Unconscious is working in the background to influence our behavior. Desire sometimes trumps Reason. We will begin by exploring Freudian and Surrealist understandings of dreams and the Unconscious. We will move from there to think about the "dream" as it exhibits itself within a white American fantasy of wealth and self-determination. The "dream" thus becomes a key figure in Civil Rights discourse that struggles to either fantasize a future of racial equality or reject the nightmare of segregation and brutality. We will end the semester by considering the figure of the Woman in structures of fantasy. The horror and thriller film genres becomes vehicles through which is uttered the nightmarish paradox of the feminine position: the unspeakable power of the nevertheless impotent woman. Is she a screeching victim unable to escape the beast, or the beast itself? Prerequisite: CS-300 Satisfies: Critical Theory B, Critical Studies Elective, Studies in Global Cultures, Liberal Arts Elective

# Course Schedule

## Course Schedule

CS-301Y-01 PLAYTIME: Julien + Aesthetics of Risk Credits: 3 Nicole Archer

Sa Su 9:00AM - 5:00PM Room: SR2

Developed to coincide with Fort Mason Center's exhibition of the award-winning artist and filmmaker Isaac Julien's 7-screen, film-installation PLAYTIME (2014) and his 2013 film KAPITAL, this intensive course offers students an opportunity to acquaint themselves with Julien's oeuvre while focusing their attentions on the ways that his recent works weave together stories of art and capital through aesthetic explorations aimed at understanding how chance, pleasure, and risk are (dis)located by the force of global financial markets and the power of individual needs and desires. Students will situate Julien's work vis-à-vis a series of artistic traditions and discursive fields - from histories of video and installation art to discussions within exhibition and museum studies and materialist and queer theories of art. The course will culminate with the collaborative production of a deck of 'playing cards' that will help guide Fort Mason viewers through the installations of Julien's work - in lieu of a traditional exhibition catalog, and with the opportunity for students to engage Julien in a direct conversation regarding his practice. The production of the playing cards will require that students work directly with curators at Fort Mason Center, the Napa-based Khrmlich Collection, and with the artist's studio in London. Students will also have the rare and exciting opportunity to visit the private Khrmlich collection of new media art, and receive a guided tour by the collection's Director. Meeting outside of usual course hours, all course participants must be prepared to commit to convening from 9am - 5pm on the following Saturdays and Sundays: September 23, 30 + October 1, 7, 8, 21, and 22. There will also be a 4-hour session in the afternoon during the week of November 27th, which will include a conversation with the artist (exact time to be negotiated alongside student schedules). No exceptions will be made to this course schedule. In addition to tuition costs, each student must pay an all-expense-included program fee of \$250.

Prerequisite: Take HTCA-102 and CS-300

Satisfies: Critical Theory B, Art History Elective, Critical Studies Elective, Liberal Arts Elective, Off-Campus Study

CS-390-01 Interdisciplinary Research Colloquium Credits: 3 Michelle Yee

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

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

Prerequisite: Senior Standing

Satisfies: Interdisciplinary Research Colloquium, Critical Studies Elective, Creative Writing elective



# Course Schedule

## Undergraduate : Fall 2017 : Drawing

### Course Schedule

DR-100-02 Drawing I: Materials and Methods Credits: 3 Caitlin Mitchell-Dayton

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. FALL & SPRING.

Prerequisite: none

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

DR-100-03 Drawing I: Materials and Methods Credits: 3 Dewey Crumpler

M W 9:00AM - 11:45AM 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. FALL & SPRING.

Prerequisite: none

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

DR-101-01 Drawing II Credits: 3 Jeremy Morgan

Tu Th 1:00PM - 3:45PM Room: 13

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

Prerequisite: Drawing I

Satisfies: Drawing Elective, Studio Elective, Drawing Breadth, Drawing II

DR-202-01 Anatomy Credits: 3 Brett Reichman

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

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

Prerequisite: Drawing II

Satisfies: Drawing Elective; Studio Elective



# Course Schedule

## Course Schedule

DR-220G-01 Experiments in Drawing With Color Credits: 3 Taravat Talepasand

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

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

Prerequisite: DR-101 Drawing II

Satisfies: Drawing Elective; Studio Elective

DR-220H-01 Outside the Lines Credits: 3 Danielle Lawrence

M W 9:00AM - 11:45AM Room: 14

Drawing has been used throughout history to record and document one's perception of experience in time and space. This class focuses on drawing as an experimental process and as a gateway to explore broader thematic and conceptual drawing frameworks. From minimalism to the urban setting where graffiti acts as a gesture in an expanded field and from land art to performance, topics will address what drawing is and what it does across disciplines. Students will be exposed to alternative practices that emphasize latent opportunities within traditional drawing materials and processes. Work produced for this class can incorporate the use of dry and wet materials and can extend to video, sculpture, installation, photography and performance. Through experimentation, students will explore and discover new lines of inquiry and develop strategies that will broaden the conceptual basis for their work. Assignments will investigate the accretion of time, interactions with everyday objects, generative and destructive activity, movement, chance, memory, structure, space and mapping. Readings will generate discussion and critical analysis of contemporary trends in drawing and slideshows will examine artists such as Anna Barriball, Yara Pina, D--L Alvarez, Sol Lewitt, Josef and Anni Albers, Colter Jacobsen, Wayne Thiebaud, Matthew Barney, Bridget Riley, Ana Mendieta, Amanda Kirkhuff and Val Britton among others.

Prerequisite: Drawing II and Sophomore Standing

Satisfies: Drawing Elective; Studio Elective



# Course Schedule

## Undergraduate : Fall 2017 : English

### Course Schedule

ENGL-090-01 Language Support for Artists Credits: 3 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. FALL & SPRING. Required for students based on TOEFL score and results of the Writing Placement Exam

Prerequisite: Based on Writing Placement Exam Score

ENGL-095-02 Seeing and Writing: The Art of the Written Word Credits: 3 Meredith Martinez

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

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. FALL & SPRING. 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 Credits: 3 Ashley Clarke

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

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. FALL & SPRING.

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

Satisfies: English Composition A Requirement

ENGL-100-02 English Composition A: Investigation and Writing Credits: 3 Miah Jeffra

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. FALL & SPRING.

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

Satisfies: English Composition A Requirement

# Course Schedule

## Course Schedule

ENGL-100-03 English Composition A: Investigation and Writing Credits: 3 Genine Lentine

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

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. FALL & SPRING.

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

Satisfies: English Composition A Requirement

ENGL-100-04 English Composition A: Investigation and Writing Credits: 3 Stephanie Sauer

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

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. FALL & SPRING.

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

Satisfies: English Composition A Requirement

ENGL-101AG-01 English Comp B: Rotten to the Core: French Literature of the Belle Époque Credits: 3 Christina Stevenson

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

France, between the Paris Commune of 1871 and the onset of WWI in 1914, experienced a radical shift in perception. After nearly a century of revolutions, the rise and fall of empires, and the seeming failure of the Republic, the world of appearances could no longer be trusted to provide an accurate representation of reality; something evil seemed to be lurking beneath. In this moment of crisis, artists, writers and thinkers flocked to Paris to try and make sense of their situation. Realism was rejected as the narrator moved from his omniscient throne out on the streets to his more limited role inside the mind. In the process, syntax became confused and symbolism prevailed. We will read important texts from this era, including poetry from Baudelaire, Rimbaud, Mallarmé and Apollinaire, and novels such as *Against Nature* by Huysmans, excerpts from *In Search of Lost Time* by Proust, and *The Vagabond* by Collette.

Prerequisite: ENGL-100

Satisfies: English Comp B, Liberal Arts Elective

ENGL-101AI-01 English Comp B: Conquest and Confinement: Aesthetics and Resistance In Times of Catastrophe Credits: 3 Jasper Bernes

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

This course will introduce students to fundamentals of essay writing and critical reading. The major themes of the course - prisons, empire and conquest - will provide students with the historical and thematic substance for their writings throughout the semester. We will examine the relationship between writing and resistance and the capacity of written composition to transform individual consciousness and shape collective imaginaries in the face of catastrophic circumstances (slavery, colonialism, mass incarceration). Course readings will be diverse (correspondences, short stories, poetry, memoirs, essays, etc..) but organized around the primary course themes mentioned above.

Prerequisite: ENGL-100

Satisfies: English Comp B, Liberal Arts Elective

# Course Schedule

## Course Schedule

ENGL-WPE-01 Writing Placement Exam Credits: 3 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 : Fall 2017 : Filmmaking

### Course Schedule

FM-100-01 Introduction to Film Credits: 3 Christopher Coppola

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

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

Prerequisite: none

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

FM-100-02 Introduction to Film Credits: 3 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). FALL & SPRING.

Prerequisite: none

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

FM-101-01 Beginning Film Production/Postproduction Credits: 3 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. SPRING ONLY.

Prerequisite: Introduction to Film

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

# Course Schedule

## Course Schedule

FM-117-01 Introduction to Improvisational Acting Credits: 3 Florentina Mocanu

M W 9:00AM - 11:45AM Room: 26

This course is an introduction to the unique art form that is improvisational acting with emotion. What is an emotion? How many types of emotions can we feel? Is it right to forget them? Or can we use them to heighten our presence and confidence, to initiate a shift by indicating what is important to us not only in a daily relationship but also in your work as an actor. The aim of this class is to develop the tools needed to be 'in relationship' on stage - using your creativity, your body, your imagination. Students will learn what it takes to use their emotional history to stretch them and inhabit the character and the moment completely. Students will be able to explore acting as a means of communication - working on a wide range of challenges - from cold readings to improvisation to scene work to auditioning techniques. Students will learn how to build a relationship that doesn't stop at the camera lens...helping them seem as connected as possible. This course also develops the students' ability to go through an interview process and learn how to overcome fear related to performance. It is vital for the student to recognize their emotionally rich life experiences and use them to create an impact on the viewer/listener. This class is useful in all forms of artistic expression as it will employ various improvisational techniques that focus on recognizing initial impulses, working with a partner, being part of an ensemble, finding solutions, underscoring collaboration, attention to specificity, and understanding the seriousness of play.

Prerequisite: none

Satisfies: Film Elective, Studio Elective, Media Breadth

FM-204-01 Digital Cinematography Credits: 3 Tomas Tucker

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

Th 7:30PM - 10:15PM Room: 8

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

Prerequisite: FM-101

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

FM-220M-01 Stop Motion Animation Credits: 3 Tiffany Doesken

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

F 1:00PM - 3:45PM Room: 8

This course is designed as a hands-on workshop in stop-motion animation. Come with your passions for painting, illustrating, sculpting and collage work. No prior animation experience is necessary, however students are expected to have completed FM-101 prior to enrollment. The course will primarily tackle 2D animation, with an introduction to 3D software, workflows, and character building. Students will learn the core principles of animation as they develop four primary projects in the following techniques: paper cut-out/collage animation, sand/grain animation, object animation, and clay-mation. Smaller group projects will be tackled during class time to explore a greater variety of traditional and experimental techniques. Each class will be structured as a lab with discussion, demonstrations, and screenings of seminal animated works matched with a specific hands-on exercise. Come bring your work to life! FALL ONLY.

Prerequisite: FM-101

Satisfies: Film Elective, Studio Elective

FM-240C-01 Global Art Cinema Since 1995 Credits: 3 Sean Uyehara

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

This course will introduce students to crucial technological and stylistic developments in art cinema across the world that have occurred over the past twenty years. We will situate and analyze the work of key auteurs within their respective socio-political contexts and current theoretical and critical discourses. The focus will be on filmmakers working in the Middle East, Western and Eastern Europe, and East Asia, with an emphasis on questions of transnationalism, postcolonialism, and the aesthetics (post)modernism.

Prerequisite: HTCA-101

Satisfies: History of Film Requirement; Film Elective

# Course Schedule

## Course Schedule

FM-307-01 Personal Cinema Credits: 3 Kerry Laitala

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

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

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

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



# Course Schedule

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

### Course Schedule

HTCA-100-01 Topics and Foundations in Global Visual Culture Credits: 3 Claire Daigle

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

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

Prerequisite: none

Satisfies: Global Art History Requirement, Art History Elective

HTCA-102-01 Art Since 1945 Credits: 3 Mark Van Proyen, Claire Daigle

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

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

Prerequisite: HTCA-101 Modernity & Modernism

Satisfies: Art Since 1945

HTCA-202-01 Dialogues in Contemporary Art Credits: 3 Marc Mayer, Sarah Hotchkiss

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

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

Prerequisite: Topics & Foundations in Global Visual Culture (HTCA-105) or Modernity & Modernism (HTCA-101)

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

HTCA-220Q-01 Making and Remaking: Race and Ethnicity In Latin America and the Caribbean Credits: 3 Tatiane Santa Rosa

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

This course looks at how race and ethnicity have been constructed, remodeled, and challenged in Latin America and the Caribbean through visual culture and art of the 19th century to the present. We will study the legacies of colonialism, focusing on diaspora and immigration, stories of slavery, mestizaje, and creolization. We will look at how racialized bodies were depicted during modernity in Latin America, such as in the notions of "Cosmic Race" in Mexican modern art, or in the "Anthropophagic Movement" of Brazilian modernism. We will examine outcomes of the Post-World-War period, looking at the remaking of race during dictatorships, and how both race and ethnicity have been reconstructed under global capitalism. The course will highlight the importance of Latinx and Latin American artists and their contribution to the realms of visual studies. Sub-themes discussed include decolonization, gender, sexuality, spirituality, segregation, political and environmental activism, nationality and identity.

Prerequisite: HTCA-102 and English B

Satisfies: Art History Elective, Liberal Arts Elective, Studies in Global Cultures



# Course Schedule

## Course Schedule

HTCA-220R-01 Vernacular Photography Credits: 3 Jordan Reznick

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

Since the 1950s, artists have borrowed techniques from snapshot photography in order to expand the aesthetic boundaries of fine arts photography. In today's snapshot-saturated environment, this practice has never been more important. Critical thinking about snapshot photography can help photographers forge new experimental territory in contemporary art. Through lectures, readings, and projects, students will investigate the histories, technologies, aesthetics, and politics of vernacular photography. Topics will include late nineteenth century snapshots, family albums, nonwestern photographic practices, memory, racial politics, materiality, analog point-and-shoot cameras, camera phones, social media, selfies, and the history of vernacular-based photographic practices in the arts. Emphasis will be placed on experimentation and conceptual proficiency.

Prerequisite: HTCA-102 and English B

Satisfies: Art History Elective, Liberal Arts Elective

HTCA-301Y-01 PLAYTIME: Julien + Aesthetics of Risk Credits: 3 Nicole Archer

Sa Su 9:00AM - 5:00PM Room: SR2

Developed to coincide with Fort Mason Center's exhibition of the award-winning artist and filmmaker Isaac Julien's 7-screen, film-installation PLAYTIME (2014) and his 2013 film KAPITAL, this intensive course offers students an opportunity to acquaint themselves with Julien's oeuvre while focusing their attentions on the ways that his recent works weave together stories of art and capital through aesthetic explorations aimed at understanding how chance, pleasure, and risk are (dis)located by the force of global financial markets and the power of individual needs and desires. Students will situate Julien's work vis-à-vis a series of artistic traditions and discursive fields - from histories of video and installation art to discussions within exhibition and museum studies and materialist and queer theories of art. The course will culminate with the collaborative production of a deck of 'playing cards' that will help guide Fort Mason viewers through the installations of Julien's work - in lieu of a traditional exhibition catalog, and with the opportunity for students to engage Julien in a direct conversation regarding his practice. The production of the playing cards will require that students work directly with curators at Fort Mason Center, the Napa-based Khrmlich Collection, and with the artist's studio in London. Students will also have the rare and exciting opportunity to visit the private Khrmlich collection of new media art, and receive a guided tour by the collection's Director. Meeting outside of usual course hours, all course participants must be prepared to commit to convening from 9am - 5pm on the following Saturdays and Sundays: September 23, 30 + October 1, 7, 8, 21, and 22. There will also be a 4-hour session in the afternoon during the week of November 27th, which will include a conversation with the artist (exact time to be negotiated alongside student schedules). No exceptions will be made to this course schedule. In addition to tuition costs, each student must pay an all-expense-included program fee of \$250.

Prerequisite: Take HTCA-102 and CS-300

Satisfies: Critical Theory B, Art History Elective, Critical Studies Elective, Liberal Arts Elective, Off-Campus Study

# Course Schedule

## Undergraduate : Fall 2017 : Humanities

### Course Schedule

HUMN-237-01 Peace in Pieces: The History and Practices of Nonviolent Resistance Credits: 3 Dale Carrico

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

The arc of the moral universe is a longing... and it bends from just us. In this course we will read canonical texts in the theory, history, and practice of nonviolent resistance and world-making. This course is provoked and inspired by stories and strategies of reconciliation connected to traditions of nonviolent politics. But is this "non-violence" simply an alternative, at hand, or another fraught artifact we are making under duress? We will take seriously and look critically at the subtle and structural violences that ineradicably shapes everyday life. We will consider legible testimonies to violence, in a variety of textual forms, while simultaneously considering the cultural ideals of persuasion which often accompany definitions of violence and its limits. We will both take up and take on the many paradoxes of nonviolent activism and violent order that complicate the teaching of what passes for peace. The State as site of violence and alter-violence. Nonviolence, interfaith dialogue, and freethinking. Spontaneity and training. Assembly, occupation, Black Bloc.

Prerequisite: ENGL-101

Satisfies: 3-Units of Humanities; Critical Studies Elective, Liberal Arts Elective

HUMN-238-01 Your Bodies, Yourselves Credits: 3 Megan Bayles

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

Our notions of what makes a body "healthy" are steeped in cultural ideas about what constitutes "health." This course draws on current scholarship that addresses the power dynamics of health, food, and sex, and also on student questions and points of interest to consider our own health and how bodies work. Are we healthy? How do we know? Further, we'll interrogate the cultural underpinnings of health as it draws from medical knowledge that emerges from centuries of study that disproportionately utilizes the bodies of people of color, people with disabilities, and people in poverty.

Prerequisite: ENGL-101

Satisfies: 3 units Humanities, Liberal Arts Elective

HUMN-239-01 Mystics and Crusaders Credits: 3 Carolyn Duffey

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

This course examines the long history of Christian-Muslim interaction in Europe and the Middle East, beginning in the Middle Ages -- a relationship which continues to play a significant role in political and cultural struggles in and between the Middle East, Europe and the US today. Focusing particularly on the issues of eros and violence, so emphasized in contemporary representations of the so-called "culture clash" between Islam and Christianity (with its secular renditions). Crusade narratives by both European and Arab historians of the first large scale European colonial invasion and occupation, replete with stories of cannibalism, brutal siege warfare, and the extraordinary beauty of cities like Aleppo, coveted by Europeans, will be illuminated by the insights of contemporary theorists and writers like Edward Said, Fatima El Tayeb, Moustafa Bayoumi or Tamim Ansary. Medieval iconography and music will also play a significant role in this course.

Prerequisite: ENGL-101

Satisfies: 3-Units of Humanities, Studies in Global Cultures, Liberal Arts Elective

HUMN-240-01 Stones, Shards & Lost Cities: Material Cultures of Ancient America Credits: 3 Thor Anderson

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

This introduction to the pre-contact civilizations of America uses material culture as a starting point for discussions about both how these societies functioned (and flourished!) and, through a variety of sources, how they understood their worlds. Case studies focus on Mesoamerica, but also include cities in both North and South America. While distinctive features will be relatively obvious, we will also take note of the continuities that are defining features of Amerind culture and civilization. Our sources will include everything from post-conquest chronicles and archaeological reports to the latest translations of hieroglyphic texts of the ancient the Maya.

Prerequisite: ENGL-101

Satisfies: 3-Units of Humanities, Studies in Global Cultures, Liberal Arts Electives

# Course Schedule

## Undergraduate : Fall 2017 : Interdisciplinary

### Course Schedule

IN-114-01 Collage Credits: 3 Mark Van Proyen

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

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

Prerequisite: none

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

IN-117-01 The Creative Enterprise Credits: 3 Richard Andrews

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

In this course students explore essential business concepts used by established artists and arts organizations such as marketing, fundraising, legal issues and financial management. Through the development of case studies, the course focuses on the practical skills needed to create a sustainable life in the arts. How do artists design a career based on their talents and interests? How do they reach an audience? What kinds of financial management techniques do artists use? What do examples teach us about raising money to enable artistic practice? How do artists and arts organizations connect with a community to build support?

Prerequisite: none

Satisfies: Off-Campus Study, Studio Elective

IN-390-01 Senior Review Seminar Credits: 3 Ebitenyefa Baralaye

W 9:00AM - 11:45AM 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 interdisciplinaryity 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. FALL & SPRING.

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA

IN-390-02 Senior Review Seminar Credits: 3 John Priola

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

This course in the context of an interdisciplinary seminar format is a capstone review of studio work that takes place in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar from all undergraduate majors and areas of study. Critical discourses during the review seminar foster interdisciplinaryity 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. FALL & SPRING.

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA

# Course Schedule

## Course Schedule

IN-391-01 Honors Interdisciplinary Studio Credits: 3 Lindsey White

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-02 Honors Interdisciplinary Studio Credits: 3 Jeremy Morgan

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-03 Honors Interdisciplinary Studio Credits: 3 Luke Butler

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-391-04 Honors Interdisciplinary Studio Credits: 3 Mads Lynnerup

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-05 Honors Interdisciplinary Studio Credits: 3 Ivan Iannoli

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

# Course Schedule

## Course Schedule

IN-391-07 Honors Interdisciplinary Studio Credits: 3 Lasse Scherffig

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-391-08 Honors Interdisciplinary Studio Credits: 3 Brett Reichman

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-09 Honors Interdisciplinary Studio Credits: 3 Mads Lynnerup

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-10 Honors Interdisciplinary Studio Credits: 3 Josef Jacques

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-391-11 Honors Interdisciplinary Studio Credits: 3 Felicita Norris

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

# Course Schedule

Course Schedule	
IN-391-12	Honors Interdisciplinary Studio Credits: 3 Timothy Berry
TBD	
<p>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.</p>	
Prerequisite: Senior Standing. Application Required.	
Satisfies: Studio Elective Requirement	
IN-391-13	Honors Interdisciplinary Studio Credits: 3 Cristobal Martinez
TBD	
<p>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.</p>	
Prerequisite: Senior Standing. Application Required.	
Satisfies: Studio Elective Requirement	
IN-392-01	Affiliated Study Abroad Program-Studio Electives Credits: 12 SFAI Staff
TBD	
<p>Students must receive approval from the Global Programs Office to apply for study abroad. Students may then apply on an individual basis to an affiliated study abroad program, and admission is granted on an individual basis (no exchange component is required). Students register for 15 placeholder units at SFAI for billing purposes. Cost of the host school tuition and student services fees are paid directly to SFAI. Students pay host program directly for any materials, studio, housing, or other fees. Students are responsible for any cost related to obtaining a passport and visa documents for international travel. Financial aid may be used. Requirement: 2nd Semester Sophomore Standing. Minimum 3.0 GPA. Must have completed 2 HTCA classes and 1 HUMN class. Academic advisor must confirm eligibility.</p>	
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-392G-01	Study Abroad-General Elective Credits: 3 SFAI Staff
TBD	
<p>Students must receive approval from the Global Programs Office to apply for study abroad. Students may then apply on an individual basis to an affiliated study abroad program, and admission is granted on an individual basis (no exchange component is required). Students register for 15 placeholder units at SFAI for billing purposes. Cost of the host school tuition and student services fees are paid directly to SFAI. Students pay host program directly for any materials, studio, housing, or other fees. Students are responsible for any cost related to obtaining a passport and visa documents for international travel. Financial aid may be used. FALL &amp; SPRING.</p>	
Prerequisite: none	
Satisfies: Off-Campus Study Requirement, General Elective	
IN-392H-01	Study Abroad-HTCA Electives Credits: 0 SFAI Staff
TBD	
<p>Students must receive approval from the Global Programs Office to apply for study abroad. Students may then apply on an individual basis to an affiliated study abroad program, and admission is granted on an individual basis (no exchange component is required). Students register for 15 placeholder units at SFAI for billing purposes. Cost of the host school tuition and student services fees are paid directly to SFAI. Students pay host program directly for any materials, studio, housing, or other fees. Students are responsible for any cost related to obtaining a passport and visa documents for international travel. Financial aid may be used. FALL &amp; SPRING.</p>	
Prerequisite: none	
Satisfies: Off-Campus Study Requirement, HTCA Elective	

# Course Schedule

## Course Schedule

IN-392L-01 Study Abroad-Liberal Arts Electives Credits: 0 SFAI Staff

TBD

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

Prerequisite: none

Satisfies: Off-Campus Study Requirement, Liberal Arts Elective

IN-392S-01 Affiliated Study Abroad Program-Studio Electives Credits: 3 SFAI Staff

TBD

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

IN-393-01 AICAD Mobility Exchange Credits: 15 SFAI Staff

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. FALL & SPRING.

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: Off-Campus Study Requirement

IN-395-01 International Partner Exchange Credits: 12 SFAI Staff

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. FALL & SPRING.

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: Off-Campus Study Requirement

# Course Schedule

## Course Schedule

IN-397-01 BFA Exhibition Credits: 0 Ebitenyefa Baralaye, John Priola, Sher (more)

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. FALL & SPRING.

Prerequisite: Final Semester Senior Standing

Satisfies: BFA Exhibition Requirement

IN-398-01 Directed Study Credits: 3 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 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: Junior Standing

Satisfies: Studio Elective

IN-398-02 Directed Study Credits: 3 Caitlin Mitchell-Dayton

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: Junior Standing

Satisfies: Studio Elective

IN-398-03 Directed Study Credits: 3 Dewey Crumpler

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: Junior Standing

Satisfies: Studio Elective

IN-398-05 Directed Study Credits: 3 Asuka Ohsawa

TBD

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

Satisfies: Studio Elective



# Course Schedule

## Course Schedule

IN-398-08 Directed Study Credits: 3 Tomas Tucker

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: Junior Standing

Satisfies: Studio Elective

IN-398-09 Directed Study Credits: 3 Genine Lentine

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: Junior Standing

Satisfies: Studio Elective

IN-398-10 Directed Study Credits: 3 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: Junior Standing

Satisfies: Studio Elective

IN-398-11 Directed Study Credits: 3 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 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: Junior Standing

Satisfies: Studio Elective

IN-398-12 Directed Study Credits: 1 Johnna Arnold

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: Junior Standing

Satisfies: Studio Elective

# Course Schedule

## Course Schedule

IN-398-13 Directed Study Credits: 1 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. Junior Standing. By application only.

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398-14 Directed Study Credits: 1 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. Junior Standing. By application only.

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398-15 Directed Study Credits: 1 Terry Powers

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: Junior Standing

Satisfies: Studio Elective

IN-398-16 Directed Study Credits: 3 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 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: Junior Standing

Satisfies: Studio Elective

IN-398-17 Directed Study Credits: 3 Richard Andrews

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: Junior Standing

Satisfies: Studio Elective

# Course Schedule

## Course Schedule

IN-398-18 Directed Study Credits: 1 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 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: Junior Standing

Satisfies: Studio Elective

IN-398-19 Directed Study Credits: 3 John Roloff

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: Junior Standing

Satisfies: Studio Elective

IN-398-20 Directed Study Credits: 1 Eddie Yuen

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: Junior Standing

Satisfies: Studio Elective

IN-398-21 Directed Study Credits: 1 Florentina Mocanu

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: Junior Standing

Satisfies: Studio Elective

IN-398-22 Directed Study Credits: 1 Linda Connor

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: Junior Standing

Satisfies: Studio Elective

# Course Schedule

## Course Schedule

IN-398-23 Directed Study Credits: 1 Nicole Archer

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with 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: Junior Standing

Satisfies: Studio Elective

IN-398-24 Directed Study Credits: 1 Mads Lynnerup

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: Junior Standing

Satisfies: Studio Elective

IN-398CTB-01 Directed Study - Critical Theory B Credits: 1 Nicole Archer

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with 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: Critical Theory B

IN-398SCAD-01 Directed Study - Advanced Sculpture Credits: 1 John Roloff

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: Sculpture - Advanced

# Course Schedule

## Undergraduate : Fall 2017 : Mathematics

### Course Schedule

MATH-118-01 Making Space: Alternative Perspectives Credits: 3 Elizabeth Travelslight

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

Geometry is usually considered the "science of space." But what is space anyway? Students in this course will undertake a broad historical survey of geometry, and spatial representation, across cultures including Chinese, Navajo, Inuit, Australian Aborigine, and Western/European practices. We will also explore the stunning variety of methods artists across disciplines use to shape and represent space. Along the way we will consider abstract versus material notions of space, geometry, boundaries, fractals, higher dimensions, perspective, poetics, landscape, architecture, experimental geography, the technological, and the virtual as well as the way in which the "shape" of space may be contingent upon the particularities of embodied subjects. Instruction and discussion of theoretical concepts and mathematical practices will be paired with collaborative analysis of relevant works of art and examples from popular culture.

Prerequisite: none

Satisfies: Mathematics/Science, Liberal Arts Elective, Studies in Global Cultures; Critical Studies Elective



# Course Schedule

## Undergraduate : Fall 2017 : New Genres

### Course Schedule

NG-100-01 New Genres I Credits: 3 Whitney Lynn

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

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

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

Prerequisite: none

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

NG-115-01 Beginning Performance/Video Credits: 3 Nathan Boyce

M W 4:15PM - 7:00PM Room: 9

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

Prerequisite: none

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

NG-116-01 Beginning Installation Credits: 3 Davina Semo

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

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

Prerequisite: none

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

NG-220AG-01 Durational Processes Credits: 3 Miguel Arzabe

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

Students will expand their ideas about painting by exploring time-based approaches that enlist other media such as video, installation, and performance. Here the creative act embodied in the notion of painting will be held up for scrutiny. Modeled like a laboratory, this course will promote both open-ended intuitive processes and conceptual approaches, allowing room for chance and the viewer to play a role in creation. We will begin by examining the pioneering work of artists who expanded the conventions of painting, among them are Lynda Benglis, Kazuo Shiraga, Yves Klein, Janine Antoni, and Ana Mendieta. Later in the course we will look at and discuss films, performances, and public interventions by contemporary artists such as William Kentridge, Oscar Munoz, Katharina Grosse, Carlos Cruz-Diez, and Francis Alys, along with younger artists such as Ana Teresa Fernandez, Tala Madani, Ramiro Gomez, Laleh Khorramian, Allison Schulnik, Dashiell Manley, and Alex Hubbard. Relevant texts will be assigned for reading and discussion and guest artists will be invited to share their work with the class throughout the course. We will debate what makes a painting a painting and propose new roles for painting in a world saturated with images. Assignments will serve as prompts to develop processes within formats including single-take video, stop-motion animation, and live performance. At the end of the course students will resolve the knowledge and material acquired from the specific assignments into a final, self-directed project.

Prerequisite: One 100-level course in NG or PA; Sophomore standing

Satisfies: Painting Elective, New Genres Elective, Studio Elective

# Course Schedule

## Course Schedule

NG-220O-01 Art and Artificial Intelligence Credits: 3 Lasse Scherffig

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

Artificial intelligence (AI) is turning computers creative: Google's neural networks dream-up psychedelic images, Twitter bots take part in political discussion and seem to develop their own personalities, and even our Facebook timeline is curated by machines. The course examines artificial intelligence and its impact on the arts. We try to understand AI, its potential and limits, and we devise ways of using its creative potential for art practice. This may involve creating bots and software agents, or using and mis-using the artificial intelligence and machine learning systems we find on our smartphones and the Internet.

Prerequisite: Sophomore Standing; any 100-level AT course or any 100-level

Satisfies: AT Digital Media Distribution, AT Interactivity & Social Media Distribution, AT Electronic Distribution, Art & Technology Elective, New Genres Elective, Studio Elective, Design & Technology Elective

NG-220P-01 The Portable Studio Credits: 3 Mads Lynnerup

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

Using the concept behind the "Post-Studio" art practice as a starting point, this course will explore what it means to make art outside (in a landscape/cityscape, etc.) instead of inside the traditional art studio. With technology and equipment getting smaller and more handy, and with the endless stream of apps and functions available on cell phones and other mobile devices, this course will furthermore investigate how this gives the artist the ability to work on the fly and produce most of their artwork on site. Given the interdisciplinary nature of this course, students will be given six assignments throughout this course, where they will be introduced to sound, video, photography, and performance art. The goal of this course is to challenge the students to think differently about the use of their mobile devices and tables and to be creative and experimental on the spot.

Prerequisite: NG-100

Satisfies: Off-Campus Study, New Genres Elective, Studio Elective

NG-240B-01 History of New Genres Credits: 3 Cristobal Martinez

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

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

Prerequisite: Modernity and Modernism (HTCA-101) or Topics and Foundations in Global Visual Culture (HTCA-105)

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

NG-314-01 Laughing Matters / Joke's on You Credits: 3 Lindsey White

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

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

The importance of humor in art often goes overlooked. In this course, we will focus on the use of humor to convey ideas that are best understood through the language of art. Artists throughout the ages have relied on humor to express their day-to-day experiences and frustrations, tapping into both the light and dark sides of comedy to challenge social hierarchy while engaging in a critical discourse that puts laughs at the forefront. We will study how photography can function as a documentary tool for performance and entertainment, focusing on the way in which humor can provoke and engage complex subject matter. Additionally, we will explore the use of humor to convey ideas that are best understood through the language of photo based approaches. This class will provide a space to stimulate comedic interdisciplinary dialogue through assignments, critiques, guest visitors, lectures, and readings about and surrounding developments in contemporary art. This course requires openness for experimentation in the classroom and in the studio. We will look into artistic motivation and the manifestation of conceptual ideas by researching the origins of slapstick and deadpan humor alongside practicing artists and stand up comedians from the past and present. This class will move at a fast pace. Students will investigate issues of the not-so-mundane, prop humor, satire, failure, visual sight gags, sincerity, spatial relationships, and the dynamics of what makes a good joke. Artists interested in applying humor in their artwork or need help making jokes are encouraged to apply.

Prerequisite: New Genres II and 3 credits 200-level PH or NG coursework; Junior Standing

Satisfies: Photography Conceptual Elective; Photography Elective; New Genres Elective; Studio Elective

# Course Schedule

## Course Schedule

NG-317-01 Installation II Credits: 3 Maria Elena Gonzalez

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

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

Through a series of self-directed projects, installations will be created, implemented and critiqued throughout the semester. Relevant contemporary methods using research based, time based and site-specific methods will be the bases for exploration and execution. Politicized spaces in relationship to ideas surrounding architectural spaces and social practice will also be explored and utilized as directions and content in relationship to site-specific works. Permanence and temporality/ephemerality are explored as possibilities for realizing effective outcomes. Proposals for a "commission" will be a requirement for site-specific projects, whether in exhibition spaces or the urban environment. Mediums and disciplines are all welcomed as "materials." Sculpture, performance, video, photography, painting, drawing, print, sound and light, are among the possibilities from which to articulate ideas of space.

Prerequisite: One NG 100-level course and one NG 200-level course

Satisfies: NG Installation Distribution, New Genres Elective, Advanced Sculpture, Sculpture Elective, Studio Elective





# Course Schedule

## Undergraduate : Fall 2017 : Painting

### Course Schedule

PA-100-01 Painting I: Materials and Methods Credits: 3 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. FALL & SPRING.

Prerequisite: none

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

PA-100-02 Painting I: Materials and Methods Credits: 3 Felicita Norris

M W 9:00AM - 11:45AM Room: SUITE27

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. FALL & SPRING.

Prerequisite: none

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

PA-100-03 Painting I: Materials and Methods Credits: 3 Brad Brown

M W 4:15PM - 7:00PM 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. FALL & SPRING.

Prerequisite: none

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

PA-101-01 Painting II Credits: 3 Dewey Crumpler

M W 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. FALL & SPRING.

Prerequisite: Painting I

Satisfies: Painting II, Painting Elective, Studio Elective, Drawing Breadth Requirement

# Course Schedule

## Course Schedule

PA-101-02 Painting II Credits: 3 Alicia McCarthy

F 9:00AM - 11:45AM Room: SUITE26  
F 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. FALL & SPRING.

Prerequisite: Painting I

Satisfies: Painting II, Painting Elective, Studio Elective, Drawing Breadth Requirement

PA-114-01 Collage Credits: 3 Mark Van Proyen

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

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

Prerequisite: none

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

PA-220AD-01 Polymer Painting: Acrylic Reconsidered Credits: 3 Jeremy Morgan

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

This class will explore the multiple properties of acrylic (polymer paint and mediums). Acrylic was first created in the fifties. It is highly versatile and can be augmented by many recently-developed multiple mediums. It is a contemporary paint, which is both highly adaptable and equally versatile. This class will encourage a full investigation and utilize those properties. Acrylics have been utilized by many artists: Julie Mheretu, Kelti Ferris, Paul Jenkins, Philip Taafe, Mark Bradford, and Linda Besemer. This class will research acrylic's physical attributions and find means by which individual projects can stimulate and fuse chemical / physical aspects with conceptual intent. A variety of substrates and surfaces will be explored and an overview of the entire range of aligned mediums will be discussed and demonstrated. In addition, the class will research the ways within which acrylic and mediums can incorporate other processes (drawing, photographs, collage and digital, etc.) to create both personal and unique imagery. In addition to the technical information included in this course description, the conceptual context of this intermediate level course is focused on developing expressive and specific content, which intersects with contemporary cultural, social, and political practices. Students will be expected to research these contemporary practices and how they can be enhanced and magnified by the unique medium of acrylic using one's imagination. FALL & SPRING.

Prerequisite: PA-101

Satisfies: Painting Elective, Studio Elective

PA-220AE-01 Pop Culture Credits: 3 Luke Butler

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

Popular culture is an inextricable part of our world, and it shapes our consciousness in ways strong and subtle. However commercial or disposable, it is something of a universal tongue. For generations, artists have found ways to appropriate the visual language of mass culture - the lens, the screen and the printed page- and speak back in what is mostly a one-way conversation. Pop art has had many faces, ranging from cool objectivity to witty satire, to the deeply personal. While we will investigate this evolving, ongoing story through periodic slide lectures, the majority of the class will be studio time in which each artist can explore and shape their own ideas about the presence and meaning of popular culture in life and art.

Prerequisite: PA-101

Satisfies: Painting Elective, Studio Elective

# Course Schedule

## Course Schedule

PA-220AF-01 In Your Skin: Human Presence in Representational Painting Credits: 3 Caitlin Mitchell-Dayton

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

Human presence bulks large in the history of representation. Erupting out of the tradition of religious iconography, images of power and privilege have consistently held the stage historically, while the romantic tradition is most closely linked to a chain of more "personal" portraiture. Costume and its concomitant signifiers propose guided readings; naked figures propose other scripts/ transactions with the viewer. Current practice in this field has tended towards a bricolage of references/sources and styles, art historical, photographic, and illustrative, refracted through prisms as disparate as memory, the surreal and the political. In this context, we will consider the work of Karen Kilimnik, Kurt Kauper, R.B. Kitaj and Zak Smith, among others. Extended studio projects will focus on constructing/representing an individual or conglomerate identity in the form of a related body of work referencing the cultural implications of the human condition as exemplified in specific, personal lived experience.

Prerequisite: PA-101

Satisfies: Painting Elective, Studio Elective

PA-220AG-01 Durational Processes Credits: 3 Miguel Arzabe

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

Students will expand their ideas about painting by exploring time-based approaches that enlist other media such as video, installation, and performance. Here the creative act embodied in the notion of painting will be held up for scrutiny. Modeled like a laboratory, this course will promote both open-ended intuitive processes and conceptual approaches, allowing room for chance and the viewer to play a role in creation. We will begin by examining the pioneering work of artists who expanded the conventions of painting, among them are Lynda Benglis, Kazuo Shiraga, Yves Klein, Janine Antoni, and Ana Mendieta. Later in the course we will look at and discuss films, performances, and public interventions by contemporary artists such as William Kentridge, Oscar Munoz, Katharina Grosse, Carlos Cruz-Diez, and Francis Alyes, along with younger artists such as Ana Teresa Fernandez, Tala Madani, Ramiro Gomez, Laleh Khorramian, Allison Schulnik, Dashiell Manley, and Alex Hubbard. Relevant texts will be assigned for reading and discussion and guest artists will be invited to share their work with the class throughout the course. We will debate what makes a painting a painting and propose new roles for painting in a world saturated with images. Assignments will serve as prompts to develop processes within formats including single-take video, stop-motion animation, and live performance. At the end of the course students will resolve the knowledge and material acquired from the specific assignments into a final, self-directed project.

Prerequisite: One 100-level course in NG or PA; Sophomore standing

Satisfies: Painting Elective, New Genre Elective, Studio Elective

PA-220E-01 Appropriation: Remake/Remodel Credits: 3 Terry Powers

Tu Th 9:00AM - 11:45AM Room: SUITE27

What do we risk when we abandon the possibility of originality? To start, students will be asked to elaborate on their approach to reinterpreting an original work of art, presenting references and discussing their methodology. We will discuss the role of authenticity in contemporary culture, and the possibility of individuality in a world of 7 billion people. Students will then (re)make an existing work for discussion in class. The instructor will provide necessary texts and other resources regarding remaking, remodeling, and retelling intended to challenge our expectations of what a painting should do. Some topics include K-HOLE pdf's, Bruce High Quality Foundation, Wolfgang Beltracchi, Glenn Brown, and David Foster Wallace.

Prerequisite: One 100-level PA course

Satisfies Painting Elective, Studio elective

PA-380-01 Undergraduate Tutorial Credits: 3 Deshawn Dumas

F 9:00AM - 11:45AM Room: SUITE27

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

Prerequisite: Junior Standing

Satisfies: Painting Elective, Studio Elective

# Course Schedule

## Undergraduate : Fall 2017 : Photography

Course Schedule	
PH-100-01	<p>Introduction to Photography and the Darkroom Credits: 3 Elizabeth Bernstein</p> <p>M W 9:00AM - 11:45AM Room: 21 M W 9:00AM - 11:45AM Room: PGL</p> <p>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. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Photography and the Darkroom Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-100-02	<p>Introduction to Photography and the Darkroom Credits: 3 Johnna Arnold</p> <p>Tu Th 4:15PM - 7:00PM Room: 21 Tu Th 4:15PM - 7:00PM Room: PGL</p> <p>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. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Photography and the Darkroom Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-100-03	<p>Introduction to Photography and the Darkroom Credits: 3 Erica Molesworth</p> <p>Tu Th 9:00AM - 11:45AM Room: 21 Tu Th 9:00AM - 11:45AM Room: PGL</p> <p>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. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Photography and the Darkroom Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-120-01	<p>Introduction to Photography As the Digital Medium Credits: 3 Ivan Iannoli</p> <p>Tu Th 9:00AM - 11:45AM Room: 20A</p> <p>This course fully covers the workflow of digital photography: film and digital camera usage, placement into the computer, adjusting and finalizing the desired digital positive, and distribution of the finished image via print or electronic media. Students will practice the primary tools of Photoshop, scanning, color management and theory, proofing, and printing. The use of a digital camera, image management, and the development of a personal aesthetic will be emphasized. Areas of exploration include Photoshop, Adobe Bridge, Adobe Lightroom, RAW Developer, exposure, curves, and the relationship of digital photography to analog photography. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Digital Photography I Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-120-02	<p>Introduction to Photography As the Digital Medium Credits: 3 Josef Jacques</p> <p>M W 4:15PM - 7:00PM Room: 20A M W 4:15PM - 7:00PM Room: 21</p> <p>This course fully covers the workflow of digital photography: film and digital camera usage, placement into the computer, adjusting and finalizing the desired digital positive, and distribution of the finished image via print or electronic media. Students will practice the primary tools of Photoshop, scanning, color management and theory, proofing, and printing. The use of a digital camera, image management, and the development of a personal aesthetic will be emphasized. Areas of exploration include Photoshop, Adobe Bridge, Adobe Lightroom, RAW Developer, exposure, curves, and the relationship of digital photography to analog photography. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Digital Photography I Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>

# Course Schedule

## Course Schedule

PH-220D-01 Let's Get Practical Credits: 3 Ivan Iannoli

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

This hands-on professional practices class prepares students for life as artists after school. Through in-depth critique, frequent field trips, and class discussions about how to manage a budding art career, how to produce and finish work/projects in the real world, and how to engage other practitioners in the field students will feel better equipped in their future endeavors. The class will apply theoretical and conceptual approaches to practical techniques deployed by artists. Topics covered include: advanced photographic printing and archival processing, presentational strategies such as framing and matting and book/catalog design with a focus on image sequencing; portfolio development; exhibition design; and installation strategies. The class will visit current exhibitions, working artists' studios, fabrication facilities, and photographic service bureaus. FALL ONLY.

Prerequisite: Introduction to the Darkroom (PH-100), Intro to Photo As the Digital Medium (PH-120), and Contemporary Tools & Practices (PH-200)

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

PH-220V-01 Digital Bookmaking and Publishing Credits: 3 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-220W-01 Expanded Documentary Credits: 3 Ann-Marie Jastrab

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

Students will explore questions of truth, objectivity, and ethics through critical investigations into documentary photography. The photographic medium has the storytelling potential to create dialogue about our complex social, political, economic, and cultural world. Photographers will consider how radically the narrative tradition has shifted with social and technological advancements while harnessing both still and moving images in unique ways. This class will offer students a chance to consider ideas of power and vision through theoretical texts, researching artists, discussions, field trips, and assignments.

Prerequisite: PH-120; Sophomore Standing

Satisfies: PH Conceptual Elective, Photography Elective, Studio Elective

PH-221-01 Advanced Techniques for Digital Image Making Credits: 3 Josef Jacques

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

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. FALL & SPRING.

Prerequisite: Digital Photo I (PH-120)

Satisfies: Digital Photography II, Photography Elective, Studio Elective

# Course Schedule

## Course Schedule

PH-240-01 History of Photography Credits: 3 Reagan Louie

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

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

Prerequisite: Modernity and Modernism (HTCA-101) or Topics and Foundations in Global Visual Culture (HTCA-105)

Satisfies: History of Photography I, Art History Elective, Liberal Arts Elective

PH-314-01 Laughing Matters Credits: 3 Lindsey White

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

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

The importance of humor in art often goes overlooked. In this course, we will focus on the use of humor to convey ideas that are best understood through the language of art. Artists throughout the ages have relied on humor to express their day-to-day experiences and frustrations, tapping into both the light and dark sides of comedy to challenge social hierarchy while engaging in a critical discourse that puts laughs at the forefront. We will study how photography can function as a documentary tool for performance and entertainment, focusing on the way in which humor can provoke and engage complex subject matter. Additionally, we will explore the use of humor to convey ideas that are best understood through the language of photo based approaches. This class will provide a space to stimulate comedic interdisciplinary dialogue through assignments, critiques, guest visitors, lectures, and readings about and surrounding developments in contemporary art. This course requires openness for experimentation in the classroom and in the studio. We will look into artistic motivation and the manifestation of conceptual ideas by researching the origins of slapstick and deadpan humor alongside practicing artists and stand up comedians from the past and present. This class will move at a fast pace. Students will investigate issues of the not-so-mundane, prop humor, satire, failure, visual sight gags, sincerity, spatial relationships, and the dynamics of what makes a good joke. Artists interested in applying humor in their artwork or need help making jokes are encouraged to apply.

Prerequisite: A 200-level NG course or a 200-level PH course

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

PH-320-01 Sacred and Profane I Credits: 3 Linda Connor

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

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

Prerequisite: Introduction to Photography and the Darkroom, Contemporary Tools and Practices, Intro to Digital Photo, History of Photography (1830 to Present)

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

PH-322-01 Direction and Inspiration Credits: 3 Linda Connor

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

The aim of this class defines students' inclinations and directions as artists through group critique and research into the history of photography and art; past and present. The aim is to help define their direction and more importantly to foster the realization they are not alone working in a vacuum, but are part of the lineage of art and a community of artists. It will be expected artists in the class will have work in progress to share and discuss each week. The class will be a place of trust, with students and a teacher supporting and challenging work and ideas.

Prerequisite: One 200-level PH course; Junior Standing

Satisfies: Photography Elective, Studio Elective

# Course Schedule

## Course Schedule

PH-380-01 Undergraduate Tutorial Credits: 3 Reagan Louie

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

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: Photography Elective, Studio Elective



# Course Schedule

## Undergraduate : Fall 2017 : Printmaking

### Course Schedule

PR-102-01 Intaglio (Etching) 1 Credits: 3 Timothy Berry

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

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

Prerequisite: none

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

PR-104-01 Lithography I Credits: 3 Gregory Piatt

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

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

Prerequisite: none

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

PR-106-01 Artists' Books: Structures & Ideas Credits: 3 Rhiannon Alpers

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

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

Prerequisite: none

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

PR-107-01 Relief Printing I Credits: 3 Art Hazelwood

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

This is an introductory course exploring relief printing techniques in linoleum, wood and Medium Density Fiberboard (MDF). 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. FALL ONLY.

Prerequisite: none

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



# Course Schedule

## Course Schedule

PR-111-01 Screenprinting I Credits: 3 Asuka Ohsawa

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

This is an introductory course exploring hands-on screenprinting techniques. The emphasis will be on learning a range of options for creating screenprints. A variety of techniques including hand drawn screens, Rubylith, hand drawn film, stencils, reduction and computer film output will be explored. Printing technique, from set up, to registration, to editioning will be emphasized. Demonstrations, discussions, collaborative projects and presentations of contemporary screenprints will broaden the understanding of approaches to the media. FALL ONLY.

Prerequisite: none

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

PR-220B-01 Relief Printing II Credits: 3 Art Hazelwood

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

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

Prerequisite: PR-107 Relief Printmaking

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

PR-220E-01 Get the Lead Out Credits: 3 Rhiannon Alpers

M W 9:00AM - 11:45AM Room: 2  
M W 9:00AM - 11:45AM Room: 3

Embark on a historical journey into the Artist Books, exploring the boundaries of the printed page, the artist's interpretation of narrative, and the structures of bound books. As one of the epicenters of fine press and artist books, San Francisco is a prime location to investigate the tangible evidence of this history. Seeing first-hand the craftsmanship and materiality of books created in the last two hundred years is an invaluable way for students to learn about their critical importance to current trends. Students will make visits to the collections of SFAI's Special Collections, the American Bookbinders Museum, Arion Press, San Francisco Public Library, the Achenbach Foundation and several private collections. Gaining an understanding of the antiquated technologies and processes in a hands-on setting is key to comprehending the historical trajectory of artist books. Studio coursework throughout the semester will be sparked by the vast collections visited and will include independent student research and ongoing creative artist book projects.

Prerequisite: One 100-level PR course; Sophomore Standing

Satisfies: Intermediate Printmaking, Printmaking Elective, Studio Elective

PR-301-01 Multiplicity Credits: 3 Timothy Berry

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

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

Prerequisite: Any PR-200-level class

Satisfies: Advanced Printmaking Requirement, Printmaking Elective, Studio Elective

# Course Schedule

## Undergraduate : Fall 2017 : Science

### Course Schedule

SCIE-102-01 Plant Matters Credits: 3 Suzanne Husky

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

This class introduces environmental science through the study of plants, investigating topics such as the origin and evolution of plants; form, development, reproduction, and identification; ecological roles and interactions with other species; food, medicine, and materials; preindustrial and contemporary agriculture, including genetic engineering; plants and pollution; politics from habitat preservation to invasive species to human food supply. We will consider contemporary questions such as: What do plants know? How they they know it? Why do people like forests? Who owns plants? Who owns plant knowledge? Finally, we will experiment with plants, from ecological observation, to gardening, to recognizing and using color in plants (not all green!), to uses such as wood, textiles, and paper. We will look at plants, smell them, taste them, touch them, and listen to them, in the classroom, in the meadow, and out in the field. Projects will reflect both scientific and studio interest.

Prerequisite: none

Satisfies: Mathematics/ Science Requirement; Liberal Art Elective; Off-Campus Study Requirement



# Course Schedule

## Undergraduate : Fall 2017 : Sculpture

Course Schedule	
SC-100-01	<p>3D Strategies I: Beginning Sculpture Credits: 3 John Roloff</p> <p>M W 9:00AM - 11:45AM Room: 105</p> <p>3D Strategies I: 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. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Beginning Sculpture Requirement, Sculpture Elective, Studio Elective, Drawing Breadth</p>
SC-100-02	<p>3D Strategies I: Beginning Sculpture Credits: 3 Christopher Bell</p> <p>Tu Th 4:15PM - 7:00PM Room: 105</p> <p>3D Strategies I: 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. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Beginning Sculpture Requirement, Sculpture Elective, Studio Elective, Drawing Breadth</p>
SC-212-01	<p>Conceptual Furniture/Objects Credits: 3 Maria Elena Gonzalez</p> <p>Tu Th 9:00AM - 11:45AM Room: 105</p> <p>A course that focuses on technical and conceptual manifestations of objects, furniture-like objects and related assemblages/constructions. Sited primarily in the wood and metal shops, methodologies of design, construction, alteration of found objects, deconstruction and collage will be explored to develop individual sculptural projects. The conceptual, metaphorical, social and related implications of range of investigations will be explored. Technical information can include: fine wood working, sheet metal, alternative materials and low-tech electrical. The work of such artists as: Charles Ray, Alan Wexler, Los Carpentiros and Andrea Zittel will be looked at in the context of this exploration. This course is part of the 3D Materials/Practice Emphasis in the Sculpture Department.</p> <p>Prerequisite: Sophomore Standing, CE-100 or SC-100</p> <p>Satisfies: Intermediate Sculpture Requirement; Sculpture Elective; Studio Elective;</p>
SC-302-01	<p>Cross Media/Ceramic Projects Credits: 3 John Roloff</p> <p>M W 1:00PM - 3:45PM Room: 106</p> <p>This course focuses on the practice of sculpture in the context of ceramics and mixed media explorations. Approaches may include: classical sculpture materials, exotic or alternative materials, installation, architecture, photography, animation, video and digital strategies. One emphasis in the class will be to understand and evolve different meanings of ceramics and ceramic-based practice vis-a-vis contemporary art. A range of technical information about ceramics and related materials may range from: clay body and glaze formulation to architectural and industrial practices to conceptual approaches. This course is part of the Ceramics Emphasis in Sculpture.</p> <p>Prerequisite: take one minimum 200-level course in CE or SC</p> <p>Satisfies: Advanced Sculpture, Sculpture Elective, New Genres Elective. Studio Elective</p>

# Course Schedule

## Course Schedule

SC-317-01 Installation II Credits: 3 Maria Elena Gonzalez

Tu 1:00PM - 3:45PM Room: 105  
Th 1:00PM - 3:45PM Room: 10

Through a series of self-directed projects, installations will be created, implemented and critiqued throughout the semester. Relevant contemporary methods using research based, time based and site-specific methods will be the bases for exploration and execution. Politicized spaces in relationship to ideas surrounding architectural spaces and social practice will also be explored and utilized as directions and content in relationship to site-specific works. Permanence and temporality/ephemerality are explored as possibilities for realizing effective outcomes. Proposals for a "commission" will be a requirement for site-specific projects, whether in exhibition spaces or the urban environment. Mediums and disciplines are all welcomed as "materials." Sculpture, performance, video, photography, painting, drawing, print, sound and light, are among the possibilities from which to articulate ideas of space.

Prerequisite: One NG 100-level course and one NG 200-level course

Satisfies: NG Installation Distribution, New Genres Elective, Advanced Sculpture, Sculpture Elective, Studio Elective



# Course Schedule

## Undergraduate : Fall 2017 : Social Science

### Course Schedule

SOCS-127-01 Cultural Politics of Urban Transformation in Oakland, Ca Credits: 3 Robin Balliger

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

This course addresses the role of arts and culture in processes of urban change in Oakland, California. Contemporary Oakland is a complex and contradictory city; it is heralded as one of the most ethnically diverse, radical, culturally 'hip' cities in the U.S., and at the same time, much of Oakland struggles with extreme poverty, inequality, and high crime rates. This course focuses on Oakland in relation to urban studies and critical geography literature on "arts-led urban revitalization." Topics include: historical context of industrialization and de-industrialization in the production of black culture and politics, addressing relationships between art and community, the role of the arts in redevelopment and city branding, participation in cultural institutions and popular arts. Course material will include: historical and contemporary writing (including fiction), the "creative class" and contemporary analyses of arts-led urban revitalization strategies (along with displacement/gentrification), media representations of the city, field trips (e.g., Black Panther History Walk, Art Murmur, Oakland Museum).

Prerequisite: none

Satisfies: Off-Campus Study, Social Science, Liberal Arts Elective; Critical Studies Elective; Global Studies Breadth

SOCS-241-01 The Idea of the Indian: Native Americans In the Popular Imagination Credits: 3 Enrique Lima

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

Native Americans are a source of fascination for many non-Native people. The figure of the Indian has been a part of American popular culture from the nation's inception, embodied in images as diverse as the noble and savage Indians of the American frontier era, the mounted Indian of Hollywood westerns, the mystical Indian of New Age spirituality, or the ecological Indian of certain strains of environmentalism. But how do the ways we imagine Native people relate to the challenges confronting contemporary indigenous communities? How do Native people define who they are when the history of their depiction leads many to believe that they already know the Indian? How do Native artists dialogue with, interrogate, or challenge the ubiquity of Native representations? The theoretical, historical, and literary materials we will examine in this course will address these questions.

Prerequisite: ENGL-101

Satisfies: Humanities (3 credits), Social Science requirement, Studies in Global Cultures, Liberal Arts Elective



# Course Schedule

## Post-Baccalaureate : Fall 2017 : Post-Baccalaureate

### Course Schedule

PB-400-01 Post-Baccalaureate Seminar Credits: 3 Reagan Louie

M 1:00PM - 3:45PM 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. FALL & SPRING.

Prerequisite: none

Satisfies: Post-Baccalaureate Seminar Requirement



# Course Schedule

## Graduate : Fall 2017 : Critical Studies

Course Schedule	
CS-501-01	Global Perspectives of Modernity Credits: 3 Robin Balliger Th 1:00PM - 3:45PM Room: SR2  This course locates the project of modernity within global processes of cultural, economic, and political transformation. Narratives of Western dominance typically emanate from a self-contained version of history, but this course analyzes the modern world through the tensions of empire, contested encounters, and transculturation. Diverse populations become objects of knowledge, regulation, and discipline as subject production in a global domain articulated with capitalist expansion, nationalism, and strategies of colonial rule. Enlightenment claims of rationality, universal knowledge, and scientific objectivity exploited the racialized bodies, behaviors, and material culture of others as "evidence" of Western development and civilization. Hierarchical classificatory matrices emerged across metropolitan and imperial space, and the structuring of difference and inequality along lines of race, class, gender, and sexuality shaped modern ideologies, political rationalities, and cultural imaginaries. Modernity was also formed through resistance in everyday practices and by anticolonial cultural production and independence movements. This course addresses these issues through a multidisciplinary approach that includes travel writing, expositions, and popular culture; ethnography and ethnographic film; primitivism and artistic modernism; scientific exploration, classification, and normativity; and colonial and postcolonial criticism. FALL ONLY.  Prerequisite: none  Satisfies: Global Perspectives of Modernity Requirement for MA programs; Elective for the MFA Critical Studies Elective
CS-520A-01	Composing Biology Credits: 3 Meredith Tromble M 4:15PM - 7:00PM Room: SR2  This seminar enters the lively conversation between art and the scientific study of life, presenting artists working with life forms and art related to biology, ecology, and genetics, while considering current scientific research and related issues such as climate change and migration. As we examine the emergent field of biocreativity, we trace the interweaving of art, science and culture in the work of a wide variety of creative figures, ranging from Romantics such as the English painter John Martin and the German writer Johann Wolfgang von Goethe -- near-contemporaries of Darwin -- to Modernists such as Piet Mondrian and Emma Kunz, and present-day artists such as Tacita Dean, Eduardo Kac, Mark Leckey, and Helen and Newton Harrison. The final project is a comprehensive research paper or a work of art informed by the class and supported by a research paper.  Prerequisite: none  Satisfies: Critical Studies Seminar Elective
CS-520B-01	Queer Manifestations Credits: 3 Dale Carrico W 1:00PM - 3:45PM Room: SR2  There is something queer about the manifesto form as such, in its bringing to voice and vision a derangement in our sense of what is politically possible and important. In the deadening epoch of the closet the queer manifesto is an interruption of silence, but like every manifesto it is above all an unembarrassed and emancipatory eruption of desire into the collective work of historical and political worldmaking. Into the prosaic efforts of partisan organization and legislative reform, the ranting and raving of the manifesto is an invigorating and interfering infusion of political poetry. We will read radical manifestos flung from the scrum of insurrection and frustration across continents and through generations of LGBTQ civil rights and liberation struggles and we will contemplate hallucinations of promise and formulations of protest from visionaries in the belly of the beast, from Plato's Symposium to Solanas's SCUM.  Prerequisite: none  Satisfies: Critical Studies Seminar Elective
CS-520C-01	Human Rights and Material Culture Credits: 3 Andrea Dooley M 9:00AM - 11:45AM Room: SR2  From the Left-to-Die boat case depicted in the interactive web project Liquid Traces to the ICP exhibition Incontinent Evidence: the Photographs from Abu Grab, material culture in many forms has been implicated in advocating for, representing, responding to and even violating Human Rights. This course considers the intersections between material culture and human rights, each term broadly defined as they are understood in the 20th and 21st C. We will account for the objects, artistic practice, activist interventions, narratives and discourses that are mobilized in and through material culture as a way to understand both the history of human rights and its manifestation. We will explore such questions as, how are Human Rights defined? how did notions of Human Rights evolve over time and in specific locations and communities? How does material culture respond to and represent Human rights and their violations? What are the (intended and unintended) consequences of material culture and its interventions in Human Rights discourse? What is the role of activism and material culture in the fight for Human Rights?  Prerequisite: none  Satisfies: Critical Studies Seminar Elective

# Course Schedule

## Graduate : Fall 2017 : Exhibition and Museum Studies

### Course Schedule

EMS-501-01 Critical Histories of Museums and Exhibitions Credits: 3 Betti-Sue Hertz

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

Providing students with a broad and firm foundation in museum and exhibition history, this course will cover the establishment and evolution of the museum in the 19th Century to the establishment of salons, the shift toward independent exhibitions and commercial galleries (white cube to black box), the global turn, and the rise of the blockbuster exhibition. It will cover such major venues of display as the Armory Show, documenta, the Venice Biennale, and Art Basel. In parallel, by focusing on such pivotal figures as Grace McCann Morley, Alfred Barr, Alexander Dorner, Harald Szeemann, and Okwui Enwezor; it will trace the evolving role of museum directors and curators. Students' research will involve case studies on groundbreaking exhibitions like the Panama-Pacific International Les Magiciens de la Terre, the 1993 Whitney Biennial, or WACK! FALL ONLY.

Prerequisite: none

Satisfies: Critical Histories of Museums and Exhibitions; Critical Studies Seminar Elective, General Elective for the MFA

EMS-520K-01 What Was Global Contemporary a Credits: 3 Berit Potter

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

Just as the invention of photography and the industrial revolution are cited as cues for the birth of modern art in the mid nineteenth century, the Paris exhibition Magiciens de la terre, end of the Cold War and proliferation of worldwide biennials are named as important markers of the emergence of global contemporary art in the 1980s. These late twentieth century events ushered in new art historical interpretations, which challenged the Western monopoly on modern and contemporary art by including individuals and styles from previously excluded geographical regions and perspectives. This course will raise the question: what if we test the accepted narrative of global contemporary art's 1980s advent, and instead try to trace its history to the 1940s and 1950s? By examining international exhibitions and art fairs from this period we can address the historical context of global contemporary art as it relates to the conditions and aftermath of the Second World War, including the global migration of modern artists, utopian interests in universalism and world peace, and the foundation of the United Nations and UNESCO. Most importantly, this class will address how mid twentieth century ideas of the global have impacted the way we think about contemporary art today.

Prerequisite: none

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

EMS-590-01 Thesis Credits: 3 Frank Smigiel

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

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

Prerequisite: MA & Dual-Degree Students Only

Satisfies: Thesis Requirement





# Course Schedule

## Graduate : Fall 2017 : Graduate - Any Subject

Course Schedule	
GR-500-01	<p>Graduate Critique Seminar Credits: 3 Linda Connor</p> <p>Tu 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. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-02	<p>Graduate Critique Seminar Credits: 3 Dewey Crumpler</p> <p>M 4:15PM - 7:00PM 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. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-03	<p>Graduate Critique Seminar Credits: 3 Terry Powers</p> <p>Tu 1:00PM - 3:45PM Room: SUITE26</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. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-05	<p>Graduate Critique Seminar Credits: 3 Jeremy Morgan</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. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-06	<p>Graduate Critique Seminar Credits: 3 Maria Elena Gonzalez</p> <p>W 9:00AM - 11:45AM 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. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>

# Course Schedule

## Course Schedule

GR-500-07 Graduate Critique Seminar Credits: 3 Brett Reichman

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

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. FALL & SPRING.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

GR-500-08 Graduate Critique Seminar Credits: 3 Meredith Tromble

M 1:00PM - 3:45PM Room: FLEX1

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. FALL & SPRING.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

GR-500-09 Graduate Critique Seminar Credits: 3 Lindsey White

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

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. FALL & SPRING.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA



GR-500-10 Graduate Critique Seminar Credits: 3 Christopher Coppola

W 1:00PM - 3:45PM Room: FLEX2

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. FALL & SPRING.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

GR-500-11 Graduate Critique Seminar Credits: 3 Timothy Berry

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

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. FALL & SPRING.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

# Course Schedule

## Course Schedule

GR-502-01 Graduate Lecture Series (GLS) Credits: 0 Claire Daigle, Tony Labat, Zeina Barakeh

Tu 7:00PM - 8:30PM Room: LH

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. FALL & SPRING.

Prerequisite: none

Satisfies: Lecture Series Requirement for Graduate Students

GR-521-01 Visiting Artists and Scholars (VAS) Seminar Credits: 3 Mark Van Proyen

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

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

Prerequisite: none

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

GR-550C-01 Zines Credits: 3 Asuka Ohsawa

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

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

Prerequisite: none

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

GR-550G-01 Beyond Studio: Sustaining a Life in the Arts Credits: 3 Kathryn Reasoner

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

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

Prerequisite: none

Satisfies: MFA Studio Elective; All Emphases Topic Seminar

# Course Schedule

## Course Schedule

GR-550L-01 The Elastic Medium: Video Credits: 3 Tony Labat

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

This is a seminar/studio class that will introduce a wide range of artists and works and will examine developments in the genre of video art and the moving image. In addition, the class will discuss the theoretical concepts, contexts and the politics that underpin contemporary artists' videos along with issues of distribution, collecting and preserving. Students will consider video art in the wider art historical context. Students are expected to present and discuss their own video works, be it experimental, narrative, per formative, or installation. Filmmakers welcome.

Prerequisite: none

Satisfies: Topic Seminar for MFA; Topic Seminar for Emphasis in New Genres and Filmmaking; Studio Elective

GR-550M-01 Strategies of Presentation Credits: 3 John Priola

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

This course develops and examines working methods of presentation. Students work towards identifying the most appropriate form of presentation and format for their work. Class participants will address the practical and conceptual aspects of presentation for a series, a body of work, or individual works. Through specific focused exercises involving scale, sequencing, installation etc, this class fosters the hands on experience in using established conventions and challenging others. Students go beyond accepted norms to develop a fundamental and deeper grasp of the ways in which work can and does communicate through presentation. The course also addresses the possibilities of revising work for multiple solutions of exhibition, performance, or intermedia formats. This course accommodates and encourages various forms and media.

Prerequisite: none

Satisfies: Topic Seminar for MFA; Emphasis in Photography, Art &Technology, and New Genres; Studio Elective

GR-550N-01 Get Out of Your Studio: Painting and Sculpture in Public Space Credits: 3 Robert Minervini

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

In the Bay Area, our city streets abound with wall art, art objects and experiences. We are surrounded by art: from Coit Tower WPA Murals to Clarion Alley's rotating street style wall paintings, from Richard Serra's monumental steel sculptures on 3rd street to Leo Villareal's Bay Lights, and from the Great Wall of Oakland's video projections to the Albany Bulbs ad-hock organic sculptural creations. Artists working today in painting and sculpture in all its interpretations have more possibilities than ever to bring their work outside of their studio and have the opportunity to reach an entirely new audience for their work. Get Out of Your Studio: Painting and Sculpture in Public Space is part seminar and part studio laboratory for experimentation and innovation to take your art practice outside. Through readings, discussions, critiques, hands-on projects, walking tours, and site visits, students will learn about a variety of public art practices happening today, how to develop, apply for (and realize) art projects outside of gallery walls, and how to find a voice in bringing your work outdoors. We will explore both official public projects and unofficial interventions and ephemeral modes of making. Students will gain awareness of a multitude of artists and art practices, will experiment with disruptive intervention as a core component of studio practice, and will learn real world skills of how to apply for official, funded commissions.

Prerequisite: none

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

GR-550O-01 Sonic Mediators Painting and Sculpture in Public Space Credits: 3 Cristobal Martinez

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

Bouncing, echoing, and ripping thru surfaces and sites, impregnated by images, objects bodies and time, the Sonic Mediators studio seminar investigates the repositioning of the eye through the ear. The seminar offers students a critical platform for absorbing, investigating and manipulating the often neglected sound medium and allows students to temporarily consider their practice from a sonic perspective. Sound as it relates to site, objects, images, bodies, technology and politics will be presented thru the practice of contemporary artists and seminal figures of the 60's. Each week a student will be asked to create a listening space. Collaboration will be encouraged. The end of semester will culminate with students presenting works where sound is a prominent tool of apprehension. Special awareness will be given to existing platforms-digital multi-track software (Pro Tools, Audacity, Reaper), real-time tools (max/MSP), DIY electronics (basic sound).

Prerequisite: none

Satisfies: Topic Seminar for MFA; Topic Seminar for Emphasis in Art &Technology; Studio Elective

# Course Schedule

## Course Schedule

GR-580-01 Graduate Tutorial Credits: 3 Alicia McCarthy

Tu 1:00PM - 3:45PM Room: INST1

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-02 Graduate Tutorial Credits: 3 Macy Chadwick

Th 4:15PM - 7:00PM Room: INST1

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-04 Graduate Tutorial Credits: 3 Brad Brown

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

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-06 Graduate Tutorial Credits: 3 John De Fazio

M 1:00PM - 3:45PM Room: INST1

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-08 Graduate Tutorial Credits: 3 Cliff Hengst

F 9:00AM - 11:45AM Room: INST1

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

# Course Schedule

## Course Schedule

GR-580-09 Graduate Tutorial Credits: 3 Whitney Lynn

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

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-11 Graduate Tutorial Credits: 3 Reagan Louie

M 9:00AM - 11:45AM Room: INST2

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-12 Graduate Tutorial Credits: 3 Johnna Arnold

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

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-13 Graduate Tutorial Credits: 3 Sebastian Alvarez

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

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-587-01 Graduate Assistantship Credits: 0 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. FALL & SPRING.

Prerequisite: none

# Course Schedule

## Course Schedule

GR-592-01 MFA Intermediate Review Credits: 0 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. FALL & SPRING.

Prerequisite: none

GR-594-01 MFA Final Review Credits: 0 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. FALL & SPRING.

Prerequisite: none

GR-597-01 Teaching Assistantship Credits: 0 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. FALL & SPRING.

Prerequisite: none

GR-597-02 Graduate Teaching Assistantship Credits: 0 Zeina Barakeh

TBD

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

Prerequisite: none

GR-598-01 Directed Study Credits: 3 Asuka Ohsawa

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the 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-598-02 Directed Study Credits: 3 Claire Daigle

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with 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-598-03 Directed Study Credits: 3 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-598-04 Directed Study Credits: 3 Robin Balliger

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-598-05 Directed Study Credits: 3 Jeff Rosenstock

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-598-06 Directed Study Credits: 3 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-598-07 Directed Study Credits: 3 Christopher Coppola

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-598-08 Directed Study Credits: 3 Maria Elena Gonzalez

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-598-09 Directed Study Credits: 3 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 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 Credits: 3 Felicita Norris

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: Graduate Tutorial

# Course Schedule

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

### Course Schedule

HTCA-501-01 Methods and Theories of Art History Credits: 3 Rachel Schreiber

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

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

Prerequisite: MA/Dual Degree Priority

Satisfies: MA &Dual Degree Methods and Theories of Art History; Art History Seminar Elective for MFA students

HTCA-502-01 Min(d)ing the Canon Credits: 3 Claire Daigle

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

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

Prerequisite: none

Satisfies: Art History Seminar Elective

HTCA-520AA-01 Becoming Contemporary - Online (online) Credits: 3 Meredith Tromble

W 1:00PM - 3:45PM

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

Prerequisite: Low Residency MFA Students Priority

Satisfies: Art History Seminar Elective

# Course Schedule

## Course Schedule

HTCA-520AE-01 God Only Knows Who the Audience Is Credits: 3 Ryan Tacata

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

San Francisco conceptualist Tom Marioni defined performance art in 1978 as: "Idea oriented situations not directed at the production of static objects." In line with other formulations of conceptual art in the 1970s, Marioni's contribution to the production and exhibition of early Bay Area conceptual performance art was foundational to alternative art sphere of the 1970s. This course examines the early years of conceptual performance art in the Bay Area by engaging with primary documents from artists: Terry Fox, David Ireland, Tony Labat, Linda Montano, T.R. Uthco, Bonnie Sherk, and more. Areas covered include: the Alternative Art Space Movement and Publications, Bay Area Dada, Punk / New Wave, Video Art, and Alternative Archives. Students will contribute to the current turn in art history which takes up histories of west coast conceptual art and will aid in redressing the historical foundations of contemporary performance by researching work produced in the Bay Area.

Prerequisite: none

Satisfies: Art History Seminar Elective

HTCA-520AF-01 Re-Territorializing Earthworks: Sites, Rights, Myths, Pictures, Makers Credits: 3 Laura Richard

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

In this seminar, we will explore site-specific interventions throughout time, using cultural precedents to frame contemporary North American art practices and their address of access and to the Anthropocene condition. Drawing on interdisciplinary writings from architecture, activism, anthropology, ecology, feminist geography, and governmental policies, we'll re-territorialize the terms "Earthworks," "Land Art", "Eco-Art" and "Expanded Field" to include place-works made within sub/urban environments and those made by people on the margins of the art world and its histories. Several classes will take place off site/in situ. Among the makers included: Francis Alys, Carmen Argote, Alice Aycock, CLUI, Judy Chicago, Mel Chin, Agnes Denes, Walter DeMaria, Helen Mayer Harrison and Newton Harrison, Michael Heizer, HDTS, Nancy Holt, Patricia Johanson, Stephen J. Kaltenbach, Mary Miss, Gordon Matta-Clark, Ana Mendieta, Navajo TIME, Maria Nordman, Dennis Oppenheim, Trevor Paglen, Noah Purifoy, Charles Ross, Willoughby Sharp, Bonnie Sherk, Robert Smithson, Michelle Stuart, and N.E. Thing Co.

Prerequisite: none

Satisfies: Art History Seminar Elective



HTCA-590-01 Thesis Credits: 3 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. FALL & SPRING.

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

Satisfies: Thesis Requirement

# Course Schedule

Graduate : Fall 2017 : Master of Arts

## Course Schedule

MA-592-01 MA Intermediate Review Credits: 0 Claire Daigle

TBD

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

Prerequisite: none



# Course Schedule

## Graduate : Fall 2017 : Summer Graduate Program

### Course Schedule

SGR-592-01 MFA Intermediate Review Credits: 0 Laura Richard

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

SGR-594-01 MFA Final Review Credits: 0 Laura Richard

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

SGR-595-01 Guided Study Credits: 3 Laura Richard

TBD

Off-site Guided Study is a required class for all Low-Residency MFA students every fall and spring semester. It is designed so that graduate students continue their studio work under the guidance of a mentor in their community during the fall and spring semesters between the students.

Prerequisite: none

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

