

# Course Schedule

## Undergraduate : Fall 2019 : Art and Technology

### Course Schedule

AT-100-01 Introduction to Art and Technology Credits: 3 David Bayus

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

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-105-01 Structural Drawing / Design Visualizations Credits: 3 Joshua Keller

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

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

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

Prerequisite: none

Satisfies: AT Digital Media Distribution, Art &Technology Elective, SC Design-Based Drawing, Sculpture Elective, Studio Elective, Drawing Elective, Drawing Breadth, Media Breadth

AT-122-01 Math for Art and Technology: The Fun Parts Credits: 3 Chris Kubick

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

If you think you're no good at math then it's likely that you never took a math class like this one. We're going to take a visual and hands on approach to math and focus on the math that will help you incorporate contemporary technologies such as coding, sensors, electronics and VR into your art practice. The math you learn here will make it easy for you to feel comfortable wiring circuits without killing yourself or your electronics. You'll learn to write code in javascript and create generative works of art and trippy and immersive video installations. Fractals, islamic tiles, fibonacci sequences, L-systems and cellular automata are just a few of the concepts that we'll touch on in this class. Students will be introduced to a variety of tools that contemporary artists are using, including Processing, P5.js and WebGL and OpenFrameworks. There are no prerequisites and we welcome people who think they suck at math!

Prerequisite: none

Satisfies: Art &Technology Elective, Math/Science Requirement, Liberal Arts Elective

AT-220S-01 Drone Doom and Sonic Warfare Credits: 3 Cristobal Martinez

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

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

This course offers students a critical platform for theorizing, performing, and installing the sound medium. Students will learn digital, analog electronic, and acoustic techniques for producing, performing and installing compositions within the contemporary experimental genre Drone Doom. This course will focus on violence and warfare in relationship to bodies, technology, economies, and politics. Furthermore, it will highlight the ways sound is weaponized, from borders to raves, for maintaining global systems of capital. Through a deep study of Steve Goodman's Sonic Warfare: Sound, Affect, and the Ecology of Fear, students will be challenged to complicate violence itself by positioning their theoretical knowledge, installations, and performances of brutal noise as aesthetic expression. Students will also be required to position their aesthetics as metaphors that critically, diplomatically, and generatively respond to power. Several times throughout the semester, students will be asked to compose and perform experimental sound, and present manifestoes that extend the political meaning of their performances. Special awareness will be given to Max 8 computer programming, analogue electronic technologies, DIY electronics, and acoustic instruments.

Prerequisite: Any 100-Level AT

Satisfies: AT Digital Media Distribution, AT Electronic Distribution, Art &Technology Elective, Studio Elective, APSS elective

# Course Schedule

## Course Schedule

AT-220T-01 The Digital Self Credits: 3 Genevieve Quick

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

In this course we will conceptually and technically consider issues of networks, representation, and the Quantified Self through technology, sculpture, performance, and installation. We will begin by considering the networked self and how one is tethered to identity through group nodes. We will consider the political and social barriers and the potential of local and international networks. Collaborative projects will consider issues of agency, power, individuality within a network. Then we will consider the overrepresentation/ubiquity of self on the web and the under/mis representation of marginalized populations. We will consider the legacy of Shirley Cards and the raced and gendered biometrics used in facial recognition. Project will consider interventions on representation that explore visibility, invisibility, and guise. Lastly, we will consider the Quantified Self, the aggregate an individual's personal data and biometrics. Projects will employ the strategies, technologies, and vocabularies of hacking, gaming, and self improvement. During this class we will consider how the digital self is constructed and develop strategies to intervene, hack, and respond politically, socially, and personally through readings, discussions, and lectures. Conceptual discussion will be supplemented with basic skill building in regards to various software and electronics.

Prerequisite: Any 100-level AT course

Satisfies: Art &Technology Elective, Studio Elective

AT-380-01 Undergraduate Tutorial Credits: 3 Genevieve Quick

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

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: AT Advanced Projects, Art &Technology Elective, Studio Elective



# Course Schedule

## Undergraduate : Fall 2019 : Art, Place, and Public Studies

### Course Schedule

APPS-100-01 All That Remains: the Monument and Memory Credits: 3 Andrea Dooley

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

Andreas Huyssen, argues that the place of the monument and memorial is implicated in the "the act of remembering [which] is always in and of the present, while its referent is of the past and thus absent." The monument and the memorial are therefore, constructed in the present; it is a material and cultural re-membering or "a calling to mind of something that is not present." This takes many forms including monuments and memorial spaces meant to anchor memory, events, and history in place. This course sits at the intersection of monumental/memorial places and memory, attempting to interrogate them as social, relational, political, and cultural spaces. We will examine the shifts and ruptures that affects how, what and why individuals, groups, and societies remember, and how that memory translates into a monument/memorial space. We will take a global perspective in this course looking at a wide range of monument and memorials place and along with weekly readings and in class discussions, we will also examine films, performance and other art practices to understand how discourses about memory are materialized in the form and place of the monument/memorial. FALL ONLY.

Prerequisite: none

Satisfies: APPS Elective; Liberal Arts Elective, Global Cultures, Critical Studies Elective

APPS-296-01 City Studio Practicum Credits: 3 Amy Berk

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

In City Studio Practicum, we link theory and practice by examining and participating in one of a number of projects working with professional artists and youth (or other populations). Students select from projects in SFAI's City Studio program or other similar programs that partner with Bay Area community centers and arts organizations in San Francisco as a laboratory for research, practice, education, and social interaction. Students will collaborate with and educate youth or other populations in a variety of media, and together they will learn to develop and implement individual and collaborative projects. SFAI's Practicum students also participate in class discussions investigating art education theory and current pedagogical practices in primary, secondary and university settings as well as taking an active role in teaching and mentoring the community in their chosen outside project. FALL & SPRING.

Prerequisite: ENGL-101

Satisfies: Studies in Global Cultures, Off-Campus Study, Studio Elective, Liberal Arts Elective, APPS Elective



# Course Schedule

## Undergraduate : Fall 2019 : Ceramic Sculpture

### Course Schedule

CE-100-01 Ceramics I: Fabrication Credits: 3 John De Fazio

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

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

Prerequisite: none

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

CE-100-02 Ceramics I: Fabrication Credits: 3 Wanxin Zhang

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

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

Prerequisite: none

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

CE-205-01 Life-Size Figuration Credits: 3 Wanxin Zhang

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

In this class students will learn anatomic principals by spending ½ of the semester modeling the figure using a live partially-clothed model. The second half of the semester will be devoted to adapting these anatomic principals in the construction of a life-size figure. Using a range of basic materials that may include cardboard, wood, plaster, screen, cloth, foam, metal and mixed media, students will engage in the translation of material, scale and emotional content of the model to a new form utilizing basic sculptural construction methodologies. Formal and gestural engagement between multiple figures may evolve through class interaction and dialog in discussion of issues imbedded in figuration such as emotion, identity, communication, and existentialism. Artists such as Kiki Smith, Charles Ray, Manuel Neri, Anthony Gormley and Juan Munoz will be studied for their contribution to figurative expression.

Prerequisite: CE-100

Satisfies: Intermediate Sculpture, Sculpture Elective, Studio Elective

# Course Schedule

## Undergraduate : Fall 2019 : Contemporary Practice

### Course Schedule

CP-100-01 Contemporary Practice Credits: 3 Katherine Rhoades

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-100-04 Contemporary Practice Credits: 3 Danielle Lawrence

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-100-05 Contemporary Practice Credits: 3 Ivan Iannoli

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

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 2019 : Creative Writing

### Course Schedule

CRWR-200D-01 Meadow Mind: Write &Garden Credits: 3 Genine Lentine

F 9:00AM - 11:45AM Room: 14

Writing and working the soil are kindred practices rooted in abundant connections. We'll delve into these connections, approaching writing as a living process. In generative writing sessions, workshops, &close readings, we will dedicate attention to how we can be alert to changes our writing undergoes as it comes into being, and we'll cultivate critical acuity as readers. As we take part in the rhythms of the garden, the garden will encourage our own capacities for observation, empathy, and resilience. In meadow sessions, we'll explore such garden practices as soil building, plant care, propagation, and composting. Each student will emerge from the semester with a series of short pieces or one longer piece. Students will also develop an ongoing project in the meadow and participate in ongoing collaborative projects. Course texts include selections of poetry and lyric essays, readings on principles of gardening, and interdisciplinary readings on the creative process. Open to writers in all genres. No gardening experience required. The course includes several visits to Bay Area gardens.

Prerequisite: ENGL-101

Satisfies: Liberal Arts Elective, Off-Campus Elective, APPS Elective



# Course Schedule

## Undergraduate : Fall 2019 : Critical Studies

### Course Schedule

CS-300-01 Critical Theory A Credits: 3 Dale Carrico

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

Critical Theory A provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production. 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-300-02 Critical Theory A Credits: 3 Eddie Yuen

M 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-300-03 Critical Theory A Credits: 3 Nicholas Gamso

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

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-301AF-01 Queer Manifestations Credits: 3 Dale Carrico

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

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 Oscar Wilde to Sara Ahmed, from Plato's Symposium to Solanas's SCUM.

Prerequisite: CS-300 Critical Studies A

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

# Course Schedule

## Course Schedule

CS-301AG-01 Postmodernism Credits: 3 Clark Buckner

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

Postmodernism registers a crisis in the sense of reality. The mediation of modern life renders it unavoidably artificial: a simulacrum of experience, in which the original is always already a copy. And yet, contrary to their modernist precursors, postmodernists do not bemoan this duplicitous inauthenticity as alienation. Instead, they affirm it as true to the groundless under-determination of experience, and take it up as the basis for novel critical and creative strategies, which, in diverse ways, repudiate the modern value of autonomy in favor of heteronomy: otherness, difference. In this course, we will study postmodernism as a cultural-historical movement, falling roughly between the 1960's and the 1990's, which has roots in high modernist European culture; emerges in concert with the Post-colonial, Queer, and Feminist critiques of the Western canon; and continues as a central strain in contemporary thought and culture with both radical and reactionary implications. We will focus on the philosophies of original difference, paradigmatic of postmodernism, including work by Jacques Derrida, Judith Butler, and Homi Bhabha. We will bring this critical theory to bear on the collapse of high and low culture, the breakdown of art and everyday life, and the politics of diversity in contemporary art. And we will consider the limitations of post-modernism as a cultural-critical movement in the face of contemporary neo-liberalism.

Prerequisite: CS-300 Critical Studies A

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

CS-390-01 Interdisciplinary Research Colloquium Credits: 3 Megan Bayles

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

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 2019 : Drawing

### Course Schedule

DR-100-01 Drawing I: Materials and Methods Credits: 3 Luke Butler

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 Brad Brown

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

This advanced drawing course will apply the foundations of drawing toward the execution of a body of work for the semester. Students will create a series or sequence of drawings to express a personal, political, or philosophical viewpoint. Students will achieve a comprehensive understanding of the role of drawing throughout history as well as expand upon their knowledge of drawing as a primary practice within contemporary art. Both traditional and alternative approaches to drawing are encouraged. By completing independent research, students will develop a compelling and meaningful visual vocabulary while improving their critical thinking through the critique process. Students will engage in conversations to understand how visual art effectively communicates their views about contemporary culture. The specific structure of the course will depend on the instructor and may vary from semester to semester. FALL & SPRING.

Prerequisite: Drawing I

Satisfies: Drawing Elective; Studio Elective; Drawing Breadth Requirement



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

DR-220L-01 Portrait: Cultural Backstory Credits: 3 Caitlin Mitchell-Dayton

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

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

Prerequisite: Drawing II

Satisfies: Drawing Elective, Studio Elective

# Course Schedule

## Course Schedule

DR-380-01 Undergraduate Tutorial Credits: 3 Josephine Taylor-Tobin

F 1:00PM - 3:45PM 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: Drawing Elective, Studio Elective



# Course Schedule

## Undergraduate : Fall 2019 : English

### Course Schedule

ENGL-090-01 Language Support for Artists Credits: 3 Eugenia-Alana Mitsanas

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

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

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-090-02 Language Support for Artists Credits: 3 Ashley Clarke

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

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-095-01 Seeing and Writing: The Art of the Written Word Credits: 3 Genine Lentine

W 4:15PM - 7:00PM 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 Genine Lentine

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

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-100-02 English Composition A: Investigation and Writing Credits: 3 Ashley Clarke

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

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-101AP-01 English Comp B: Testimony and Erasure in North American Literatures Credits: 3 Nicholas Gamso

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

"The public and private worlds are inseparably connected...the tyrannies and servilities of one are the tyrannies and servilities of the other," writes Virginia Woolf. In this course, we will examine the ways historical erasure, personal silencing, and intergenerational trauma are treated in North American literature composed between the Civil Rights era and our contemporary moment. We will also study the impact oral history and testimony have had on the literary production of that time. Writers surveyed will include Toni Morrison, Art Spiegelman, Audre Lorde, Gloria Anzald a, Leslie Marmon Silko, Jamaica Kincaid, Adrienne Rich, Rigoberto González, and Linda Hogan.

Prerequisite: ENGL-100

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

ENGL-101AQ-01 English Comp B: Religion, Global Aesthetics, and Visual Culture Credits: 3 Miah Jeffra

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

This course will examine how social and cultural ideologies influence aesthetic and design principles, more particularly how dominant religious ideology informs artistic production, whether religious or secular, in various regions of the world. Several religious doctrines and practices will be discussed, including Taoism, Shinto, Vodoun, Christianity, Islam, Hinduism, Zen Buddhism, Judaism, various Animist and Shamanist sects around the world, and the art that is produced in their corresponding regions. Discussions of visual culture, hegemony, the "global village" and the future of endemic artistic practice will be ongoing.

Prerequisite: ENGL-100

Satisfies: English Comp B, Liberal Arts Elective, Critical Studies Elective, Global Cultures, APPS elective

ENGL-WPE-01 Writing Placement Exam Credits: 3 Ashley Clarke, Meredith Martinez

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 2019 : Filmmaking

### Course Schedule

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

Tu Th 4:15PM - 7:00PM 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-100-02 Introduction to Film Credits: 3 Kent Long

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-118-01 Filmmaking Fundamentals Credits: 3 Jeff Rosenstock

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

M 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. Concurrent registration with FM-100 strongly recommended. FALL ONLY.

Prerequisite: none

Satisfies: Beginning Production/Post-Production I, Film Elective, Studio Elective, Media Breadth

# Course Schedule

## Course Schedule

FM-204-01 Digital Cinematography Her Shadows Credits: 3 Ethan Goldwater, Weihao Wang

M 9:00AM - 11:45AM Room: 8  
M 1:00PM - 3:45PM Room: 8

This course will cover the fundamentals and artistry of digital cinematography. Drawing from the history of documentary and narrative filmmaking and looking at today's world of content making, we will explore the creative choices presented to the cinematographer including: interpreting visual language, choosing the right camera for the job, lens selection, camera placement, camera movement, framing, color, 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 cinematographers and share inspirations. The course will act as a lab in which students will work individually and on teams, with formal constraints and challenges. We will experiment and push the envelope with what can be done --often a mistake can lead to an incredible artistic discovery. FALL ONLY.

Prerequisite: FM-101

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

FM-220M-01 Stop Motion Animation Credits: 3 Alexander Irwin

F 9:00AM - 11:45AM Room: 26  
F 1:00PM - 3:45PM Room: 26

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-226-01 Improvisational Acting Credits: 3 Florentina Mocanu

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

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: Sophomore Standing, Introduction to Film and Film Production/Post Production I

Satisfies: Film Elective; Studio Elective



# Course Schedule

## Course Schedule

FM-240H-01 Contemporary Cinema Studies: Twin Peaks The Return: Focusing on the Donut, Not the Hole Credits: 3 Kenneth Thomas

F 1:00PM - 3:45PM Room: 25  
F 4:15PM - 7:00PM Room: 26

The 18-hour-long return of Twin Peaks is arguably the most polarizing television show of 2017, and perhaps of the 21st century (so far). The show was brought back to the airwaves partially by the consistent support of rabid fans over the past 26 years, since the original series was canceled in 1991. But instead of having the incredibly built-up level of nostalgia met with a thumbs-up and a "damn good coffee," the viewers were presented with Lynch's most surreal narrative yet, replacing quirkiness with unrelenting narrative confusion and darkness, creating more questions with every episode and leaving many awaited answers ignored. Many fans felt betrayed - but is art supposed to cater to the mass public? Because it's on television, are there expectations that viewers feel owed to them and need to be met, in a way that is not demanded from other art mediums? Initially chastised much like Lynch's Twin Peaks prequel film, Fire Walk with Me, this limited series has since been lauded as groundbreaking television and true filmmaking art in a medium where many may not have been ready to receive it - yet, it was the perfect medium for Lynch to deliver his Magnum Opus. David Lynch started his 40+ year art career as a painter, citing Francis Bacon, Franz Kafka and surrealism as primary influences. Twin Peaks: The Return wholly embraces these influences, along with those of experimental filmmakers. Ultimately, this 18-hour series (or 18-hour film) is an aesthetic encapsulation of Lynch's entire career - and perhaps his most complex work yet. With The Return, so many actions have multiple, even contradictory, interpretations. It is a massive world and story that treads the line between the conscious and the subconscious, which leads to not only multiple ideas of "what happened," but also multiple levels on which those things happened - narrative, psychological, political, existential, self-referential, and even technical, with some interesting "breaking the 4th wall" interpretations. For a show that did not have a traditional narrative resolution for the vast majority of its characters, one can still connect the multitude of varying theories and viewing methods to find equal weight in what the show is "about." We will view The Return in class and study how it transcended the typical expectation of narrative resolution with so many different ways of seeing, feeling, and interpreting what transpired on the screen - but the ideas behind Lynch's touted Transcendental Meditation practice perhaps best describe how to appreciate this show. By the end of this course, we will have both deduced multiple meanings as to "what happened" and hopefully have come to terms with that it doesn't really matter to know how things turned out. Being present, in a television-watching "flow state," will yield more, if you just "focus on the donut, and not the hole." FALL ONLY.

Prerequisite: HTCA-101

Satisfies: History of Film, Film Elective, Liberal Arts Elective

FM-307-01 Personal Cinema Credits: 3 Orit Ben-Shitrit

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

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

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

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

# Course Schedule

## Undergraduate : Fall 2019 : History & Theory Contemp. Art

Course Schedule	
HTCA-105-01	<p>Topics and Foundations in Global Visual Culture Credits: 3 Laura Richard</p> <p>M 1:00PM - 3:45PM Room: LH</p> <p>The goal of this course is to "de-colonize" the traditional art history "survey." Instead of a chronological and geographic framework, our inquiry will be organized into significant topics across global visual culture, many led by guest speakers. Themes like Spirituality, Land, Gender, Appropriation, Portraiture, Race, Propaganda, the Body, Labor, Revolution, the Art Market, Class, Technology, Power, Framing/Display, and Abstraction will enable us to think through artworks from disparate times and places alongside each other. We will develop critical analysis skills by way of readings, discussions, and writing assignments to consider how recurring and differing strategies, contexts, materials, styles, and audiences produce meaning in art-and what they can ultimately reveal about our shared human experience. FALL ONLY.</p> <p>Prerequisite: none</p> <p>Satisfies: Topics and Foundations in Global Visual Culture, Global Art History, Art History Elective</p>
HTCA-202-01	<p>Dialogues in Contemporary Art Credits: 3 Tamara Suarez Porras</p> <p>Th 4:15PM - 7:00PM Room: 25</p> <p>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.</p> <p>Prerequisite: Topics &amp; Foundations in Global Visual Culture (HTCA-105) or Modernity &amp; Modernism (HTCA-101)</p> <p>Satisfies: Dialogues in Contemporary Art Requirement; Art History Elective; Liberal Arts Elective;</p>
HTCA-220W-01	<p>Contemporary Art of the Arab World, Iran and Turkey Credits: 3 Kathy Zarur</p> <p>F 1:00PM - 3:45PM Room: 16C</p> <p>This course will introduce students to contemporary art from the Arab world, Iran and Turkey. Artists, art works and trends will be discussed within relevant social, political and cultural contexts. While the contemporary moment is the main focus, historical topics, including artists and art histories, will be also discussed. This class will be comprised of a combination of lecture, discussion, film screenings, a field trip, group work and research assignments.</p> <p>Prerequisite: Modernity and Modernism (HTCA-101) or Topics and Foundations in Global Visual Culture (HTCA-105)</p> <p>Satisfies: Art History Elective, Liberal Arts Elective, APPS elective, Global Cultures</p>
HTCA-220X-01	<p>The Human &amp; Non-Human Artwork Credits: 3 Corinna Kirsch</p> <p>W 4:15PM - 7:00PM Room: 18</p> <p>Is art an object? A thing? An other? This course takes an interdisciplinary approach to understanding the "life" and agency we give to the range of materials, elements, and publics inscribed within art. Undoubtedly, any artwork is composed of multiple beings: humans, other-than humans, the living and non-living. If our vocabulary fails us, it fails us where we might find openings for greater understanding with the world around. Students will be introduced to a variety of aesthetic and political methods concerning being-with others. Crucial questions for the class include the ethics of unpaid artistic labor, the material waste produced from art exhibitions, and preserving an artwork beyond its life-cycle. Alongside readings in art history and theory, the course material will address concepts of being-with others through a wide rubric of intersectionality, object-oriented ontology, and climate change. The course emphasizes the development of one's writing practice over the course of the semester; students will be given small writing assignments over the course of the semester will then build into a research paper.</p> <p>Prerequisite: Modernity and Modernism (HTCA-101) or Topics and Foundations in Global Visual Culture (HTCA-105)</p> <p>Satisfies: Art History Elective, Liberal Arts Elective</p>



# Course Schedule

## Course Schedule

HTCA-240NG-01 History of New Genres Credits: 3 Mads Lynnerup

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

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

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

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

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



# Course Schedule

## Undergraduate : Fall 2019 : Humanities

### Course Schedule

HUMN-220A-01 Caribbean American Narratives: Sugar Wealth, Colonial Resistance, Immigration and Creolization Credits: 3 Carolyn Duffey

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

The Caribbean archipelago with its remarkable histories and wide-ranging cultural production exists in close proximity to southern borders of the United States, yet relatively little is known in the US about either this region or about the many Caribbean Americans in this country. This is despite extensive past colonial involvement and continuing neoliberal policies toward the Caribbean from this country. This course examines both histories of colonial occupation, resistance and decolonization in varied Caribbean nations from the Francophone, Hispanophone and Anglophone regions and stories of later diasporic Caribbean communities in the US where significant transnational links have been created. Those links, for example, between Haiti, Jamaica, the Dominican Republic, or Puerto Rico and Caribbean American areas of Florida or New York City have produced rich American cultures significantly affecting political and aesthetic life in this country. Focus will be on the arts that have been created in the creolized mix of Carib, African, European and Indian cultures in which languages, religions, music, literary and visual arts in the Caribbean have been produced, and then how this rich mix has been translated into novels, short stories, poetry, visual and performance art in the US by Caribbean Americans, specifically women writers and artists. Guest speakers from Bay Area Caribbean American communities will be a significant part of the course.

Prerequisite: ENGL-101 (English Composition B)

Satisfies: Humanities, Liberal Arts Elective, Global Cultures, APPS elective

HUMN-220B-01 Individualism, Tribalism, and Native America Modernity Credits: 3 Enrique Lima

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

Modern individualism, in which a person is understood as autonomous and self-made, is one of the central features of the modern social imaginary. Conceptualizing and representing this notion of subjectivity has been at the forefront of Western art and philosophy. Moreover, visions of free individualism have informed various types of liberal politics. Yet modern individualism stands in contrast to Native American tribalisms, or, to put it a different way, indigenous forms of identity. Because of the differences in understanding of personal identity, tribalism was viewed by Western people as an impediment to indigenous peoples' assimilation into white society and thus something to be gotten rid of, thereby "killing the Indian" to "save the man." In this course we will understand the history and meaning of modern individualism. We will examine how modern individualism became a colonial tool meant to assimilate Native peoples by destroying their tribal identities. Through a careful analysis of historical, philosophical, and literary texts, we will understand how the colonial dimension of individualism has shaped Native American modernity.

Prerequisite: ENGL-101 (English Composition B)

Satisfies: Humanities, Liberal Arts Elective, Global Cultures

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HUMN-220C-01 Families Belong Together Credits: 3 Megan Bayles

Tu 7:30PM - 10:15PM Room: 16C

From at least October 2017 until June 2018, the US government separated families of asylum seekers who have crossed the US/Mexico border undocumented. This reality has prompted a mixture of shock, outrage, and recognition amongst the US-American public. This class will echo all of these sentiments. Our primary task will be to historicize - but not normalize - policies and practices of family separation as a political tool. We will address topics such as chattel slavery and Black kinship structures, Native Boarding Schools, the internment of Japanese Americans during World War II, mass incarceration, and the child welfare system, in addition to the current situation at the border. Looking at different instances of the disruption of family structure as a matter of policy, we will analyze various cultural and political functions of children and families, as well as their effects, at different points in US history.

Prerequisite: ENGL-101 (English Composition B)

Satisfies: Humanities, Liberal Arts Elective, Global Cultures, Critical Studies elective

# Course Schedule

## Undergraduate : Fall 2019 : Interdisciplinary

### Course Schedule

IN-308-01 Beyond the Studio Credits: 3 Kathryn Reasoner

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

This course provides knowledge and tools for a life in the arts. Designed for upper level students, the focus is on real world strategies to support lifelong practice in alignment with personal values and choices. Weekly readings, lectures and discussions build awareness of options and the complex arts ecosystem, and introduce approaches to planning, marketing, fundraising, and financial management. We'll also cover how to document work; prepare a resume/CV; write proposals for exhibitions, grants, residencies, and other opportunities. By the end of the course, students will have initiated a personal plan and completed elements of their professional portfolio or website, in preparation for navigating and securing opportunities beyond SFAI.

Prerequisite: none

Satisfies: Off-Campus Study, Studio Elective

IN-390-01 Senior Review Seminar Credits: 3 John Priola

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

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA

IN-391-01 Honors Interdisciplinary Studio Credits: 0 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-392-01 Affiliated Study Abroad Program 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. 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-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-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: 3 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

IN-395SC-01 International Partner Exchange: Major Elective Credits: 0 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.

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

Satisfies: Off-Campus Study Requirement Major Elective

# Course Schedule

## Course Schedule

IN-397-01 BFA Exhibition Credits: 0 John Priola

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: 1 Katherine Rhoades

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: 0 Timothy Berry

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398-03 Directed Study Credits: 0 Leila Weefur

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398-04 Directed Study Credits: 0 Christopher Coppola

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

# Course Schedule

## Course Schedule

IN-398FM-01 Directed Study Film Credits: 3 Jeff Rosenstock

TBD

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Prerequisite: Junior Standing

Satisfies: Film Elective

IN-398FM-02 Directed Study Film Credits: 1 Kent Long

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: Film Elective

IN-398FM-03 Directed Study Film Credits: 3 Orit Ben-Shitrit

TBD

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Prerequisite: Junior Standing

Satisfies: Film Elective

IN-398HTCA-01 Directed Study Credits: 3 Lauren Hartman

TBD

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Prerequisite: Junior Standing

Satisfies: History & Theory of Contemporary Art Elective

IN-398NG-01 Directed Study Credits: 3 Tony Labat

TBD

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Prerequisite: Junior Standing

Satisfies: New Genres Elective

# Course Schedule

## Course Schedule

IN-398NG-02 Directed Study Credits: 3 Mads Lynnerup

TBD

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Prerequisite: Junior Standing

Satisfies: New Genres Elective

IN-398NGIN-01 Directed Study Credits: 3 Mads Lynnerup

TBD

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Prerequisite: Junior Standing

Satisfies: New Genres - Installation

IN-398NGPW-01 Directed Study Credits: 0 Mads Lynnerup

TBD

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Prerequisite: none

Satisfies: New Genres - Photoworks/Keeping Record

IN-398PA-01 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 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: Painting Elective

IN-398PA-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 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: Painting Elective

# Course Schedule

## Course Schedule

IN-398PA-03 Directed Study Credits: 3 Brad Brown

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: Painting Elective

IN-398PH-01 Directed Study Credits: 3 Muffy Kibbey

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: Photography Elective

IN-398PR-01 Directed Study Credits: 3 Timothy Berry

TBD

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Prerequisite: Junior Standing

Satisfies: Printmaking Elective

IN-398PR-02 Directed Study Credits: 3 Art Hazelwood

TBD

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

Prerequisite: Junior Standing

Satisfies: Printmaking Elective



# Course Schedule

## Undergraduate : Fall 2019 : Mathematics

### Course Schedule

MATH-120-01 Principles of Architectural Design Credits: 3 Logan Granger

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

Students in this course will explore the core principles of three-dimensional design in buildings, sculpture, installations, and environments. Through readings and visual studies, students will be introduced to the history, theory, and design of architecture and urban spaces. Through hands-on exercises, we will seek to understand spatial and material properties, construction methods, and principles of scale, texture, and balance. Students will experiment with various methods of conceptual design and visualization including freehand sketching, 3D computer modeling, and physical mock-ups. Topics covered will include scale, proportion, perspective, structure, material, connection, lighting, and movement.

Prerequisite: none

Satisfies: Mathematics/Science, Liberal Arts Elective

MATH-122-01 Math for Art and Technology: The Fun Parts Credits: 3 Chris Kubick

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

If you think you're no good at math then it's likely that you never took a math class like this one. We're going to take a visual and hands on approach to math and focus on the math that will help you incorporate contemporary technologies such as coding, sensors, electronics and VR into your art practice. The math you learn here will make it easy for you to feel comfortable wiring circuits without killing yourself or your electronics. You'll learn to write code in javascript and create generative works of art and trippy and immersive video installations. Fractals, islamic tiles, fibonacci sequences, L-systems and cellular automata are just a few of the concepts that we'll touch on in this class. Students will be introduced to a variety of tools that contemporary artists are using, including Processing, P5.js and WebGL and OpenFrameworks. There are no prerequisites and we welcome people who think they suck at math!

Prerequisite: none

Satisfies: Art &Technology Elective, Math/Science Requirement, Liberal Arts Elective



# Course Schedule

## Undergraduate : Fall 2019 : New Genres

Course Schedule	
<p>NG-100-01 New Genres I Credits: 3 Cliff Hengst</p> <p>Tu Th 1:00PM - 3:45PM Room: 9</p> <p>This course is an introduction to the conceptual methods of New Genres, which is not a medium or material-specific discipline but rather an approach to visual and critical thinking and expression. New Genres includes time-based media such as video and sound, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio course is the foundation that encourages experimentation and engagement of complex ideas through problem solving. The course is structured around assignments that provide frameworks for each student's content development, and also includes lectures and visiting artists. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: New Genres I Requirement, New Genres Elective, Studio Elective, Media Breadth Requirement</p>	
<p>NG-115-01 Beginning Performance/Video Credits: 3 Mads Lynnerup</p> <p>M 9:00AM - 11:45AM Room: DMS2 W 9:00AM - 11:45AM Room: 9</p> <p>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. FALL ONLY.</p> <p>Prerequisite: none</p> <p>Satisfies: NG Video Distribution, New Genres Elective, Studio Elective, Media Breadth</p>	
<p>NG-218-01 Installation Credits: 3 Leila Weefur</p> <p>Tu Th 9:00AM - 11:45AM Room: 9</p> <p>This course examines the history of installation art and what defines installation art. It furthermore investigates the process and work of contemporary artists working in installation art today and discusses how installation art has transformed through the years. At the end of this course the students will have produced a series of installations based on given assignments. These assignments are meant to inspire and help students to eventually create projects independently and stimulate their creative approach, process, and future production as artists. Throughout the course the class will also be presented with a series of readings as well as a visiting artist presentation and lectures. FALL ONLY.</p> <p>Prerequisite: Take NG-100 or SC-100</p> <p>Satisfies: New Genres Installation Distribution, New Genres Elective, Sculpture Elective, Studio Elective</p>	
<p>NG-220T-01 The Digital Self Credits: 3 Genevieve Quick</p> <p>Tu Th 9:00AM - 11:45AM Room: 25</p> <p>In this course we will conceptually and technically consider issues of networks, representation, and the Quantified Self through technology, sculpture, performance, and installation. We will begin by considering the networked self and how one is tethered to identity through group nodes. We will consider the political and social barriers and the potential of local and international networks. Collaborative projects will consider issues of agency, power, individuality within a network. Then we will consider the overrepresentation/ubiquity of self on the web and the under/mis representation of marginalized populations. We will consider the legacy of Shirley Cards and the raced and gendered biometrics used in facial recognition. Project will consider interventions on representation that explore visibility, invisibility, and guise. Lastly, we will consider the Quantified Self, the aggregate an individual's personal data and biometrics. Projects will employ the strategies, technologies, and vocabularies of hacking, gaming, and self improvement. During this class we will consider how the digital self is constructed and develop strategies to intervene, hack, and respond politically, socially, and personally through readings, discussions, and lectures. Conceptual discussion will be supplemented with basic skill building in regards to various software and electronics.</p> <p>Prerequisite: Any 100-level NG course</p> <p>Satisfies: New Genres Elective, Studio Elective</p>	

# Course Schedule

## Course Schedule

NG-240B-01 History of New Genres Credits: 3 Mads Lynnerup

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

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-312-01 Material Impressions: Conceptual Production Strategies Credits: 3 Davina Semo

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

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

This course challenges students to advance their ideas and materials into a more specific and informed place. This course is a combined studio and seminar class based within the New Genres Department's conceptual philosophy and approach. The course focuses on the sculpture in the expanded field, and contains a hands-on studio component. Throughout the course, students will engage in significant dialogue with contemporary artists and art, both learning in depth about living and working artists, as well as considering the conceptual and philosophical implications of the work. FALL ONLY.

Prerequisite: Any 200-level NG or SC course

Satisfies: New Genres Elective, Advanced Sculpture, New Genres Elective, Sculpture Elective, APPS Elective, Studio Elective

NG-380-01 Undergraduate Tutorial Credits: 3 Genevieve Quick

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

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: New Genres Elective, Studio Elective

# Course Schedule

## Undergraduate : Fall 2019 : Painting

### Course Schedule

PA-100-01 Painting I: Materials and Methods Credits: 3 Felicita Norris

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 Prajakti Jayavant

W F 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-101-01 Painting II Credits: 3 Brett Reichman

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

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

Prerequisite: Painting I

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

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

Tu Th 1:00PM - 3:45PM 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



# Course Schedule

## Course Schedule

PA-220AL-01 Abstraction: Politics and Possibilities Credits: 3 Danielle Lawrence

M W 4:15PM - 7:00PM Room: SUITE27

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

Prerequisite: Take PA-101

Satisfies: Painting Elective, Studio Elective

PA-220AR-01 Affective and Effective Painting Credits: 3 Delia Brown

Tu Th 4:15PM - 7:00PM Room: SUITE26

How can we communicate our ideas through the language of painting more effectively? In this advanced painting course we address the gap between what we intend to convey through our work, and how our audience receives it. The course assumes that the meaning the viewer ascribes to the artwork is never wrong, and that, therefore, if the work does not have its intended effect, the artist must find a more effective means of expression. It is also interested in the work's affect - how it makes the viewer feel. Students are asked to respond to each others' work, and address how their artistic choices (intended or not) affect the reception of their work. There will be three assigned projects, addressing the personal and the political. Students should be prepared to present ideas to the class, actively participate in group discourse, demonstrate an interest in furthering their command of materials, and bring rigor and enthusiasm to the search for authentic, unique expression.

Prerequisite: PA-101 or PA-120

Satisfies: Painting Elective, Studio Elective

PA-380-01 Undergraduate Tutorial Credits: 3 Josephine Taylor-Tobin

F 1:00PM - 3:45PM 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 2019 : Photography

### Course Schedule

PH-100-01 Introduction to Photography and the Darkroom Credits: 3 Elizabeth Bernstein

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

This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making. FALL & SPRING.

Prerequisite: none

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

PH-100-02 Introduction to Photography and the Darkroom Credits: 3 Dionne Lee

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

This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making. FALL & SPRING.

Prerequisite: none

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

PH-120-01 Introduction to Photography As the Digital Medium Credits: 3 Josef Jacques

Tu Th 1:00PM - 3:45PM Room: 20A  
Tu Th 1:00PM - 3:45PM Room: 21

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 & SPRING.

Prerequisite: none

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

PH-217-01 Alternative Processes Credits: 3 Kari Orvik

F 9:00AM - 11:45AM Room: 21  
F 1:00PM - 3:45PM Room: PGL

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

Prerequisite: PH-100

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

# Course Schedule

## Course Schedule

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

F 9:00AM - 11:45AM 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-220K-01 Lighting: Studio & on Location Credits: 3 Muffy Kibbey

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

With an emphasis on lighting this class will explore image making in the studio and on location. Locations will include field trips to interior spaces, as well as urban exterior locations and landscape as location. Through lectures, discussion, guests, demonstration, field trips, assignments and critiques, we will explore the technical, historical, and conceptual aspects of creating studio images as well as working in various locations. Guests and examples of artists will include SFAI alumni working at the intersection of art and applied practice. Topics covered will include strobe lighting, mixing light sources, set fabrication, digital capture using Capture One Pro software, digital and wet darkroom techniques, and printing. Students will also explore how technical considerations support and impact the conceptual aspects of their work. FALL ONLY.

Prerequisite: Photography I (PH-100), and Intro to Digital Photography (PH-120)

Satisfies: PH Technical Elective, Photography Elective, Studio Elective

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

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

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

Prerequisite: Digital Photo I (PH-120)

Satisfies: Digital Photography II, Photography Elective, Studio Elective

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

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

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

# Course Schedule

## Course Schedule

PH-250-01 Visual Translations Credits: 3 John Priola

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

This course is an examination of the visual language and how meaning is constructed in work through methodology, theory and practice. We will look at two main areas, the constructed image and Still Life, and will examine the relationship between the photograph and the photographed. The exploration of historical and contemporary effects used in these genres will inform artistic practice. We'll look at works by artists ranging from Jean-Baptiste-Simon Chardin and Marcel Proust to Laura Letinsky, Claud Cahun, Heather Rasmussen, Leslie Hewitt, Thomas Demand and Gregory Crewdson and more. Discussing topics such as falsification/sincerity, fiction, truth and transformation and specifically the role of the 2D and 3D form. Students will develop technical skills through fundamental exercises in lighting and setup, but self-generated projects addressed in critique will be the focus. The goal is to connect personal meaning with conceptual understandings and producing work with particular intention. Requirements for this course include a strong technical skill base in at least one medium. Camera/darkroom or digital photo experience is highly recommended, but students with painting, printmaking, or other expertise are also encouraged. 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: PH Technical Elective, PH Conceptual Elective, Photography Elective, Studio 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-325-01 Photo Book Strategies: Editing, Sequencing & Concept Credits: 3 Linda Connor

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

Students will study bookmaking strategies through looking at examples and conducting research on how photographers have presented their work. This class will consider traditional approaches as well as one of a kind artist books, including non traditional layouts and structure. Students enrolled in this course will be expected to have a developed body of work or projects sufficiently far along to begin the process of creating concepts leading to a book. Additionally, students will need to be fluent with digital printing and will be expected to produce sizable volumes of work prints for discussion, and editing and sequencing in class. This class will move at a fast pace. Through assignments and in class experiments we will discuss how images work together through sequencing, visual ideas, and metaphors to develop your voice and vision in an orchestrated body of work. We will work toward creating a series of sample or "Dummy" versions of books that could later be turned into finished books. 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 Elective, Studio Elective, PH Conceptual Elective, PH Technical Elective



# Course Schedule

## Undergraduate : Fall 2019 : 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 Mandie Cline

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

This course covers the creative elements and technical aspects of drawing and printing from lithographic stones. We will be exploring the complete historical and contemporary lithographic process as well as discussing aesthetic concerns in drawing and printmaking. Expressive drawing, painterly mark making, draftsmanship and transferring imagery, will be addressed. Students will draw on the stone and from sketches or directly, using different lithographic drawing mediums and techniques. They will develop technical drawing and printing skills that are suited for printing small or large editions from the stone.

Prerequisite: none

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

PR-106-01 Artists' Books: Structures & Ideas Credits: 3 Ariel Strong

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

M W 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 Art Hazelwood

M W 1:00PM - 3:45PM Room: 1  
M W 1:00PM - 3:45PM 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-220O-01 Print Through the Digital Revolution Credits: 3 Irene Carvajal

F 9:00AM - 11:45AM Room: 1  
F 1:00PM - 3:45PM Room: 20A

"Those who control the means of communication (the medium) control the message". Multiplicity has exploded thanks to digital media. Contemporary printmaking is flourishing, with artists incorporating new digital tools and renewing age-old techniques. Digital tools like Photoshop and Illustrator have not only made the print production process more expeditious but also expanded the aesthetic expression of printmaking significantly. We are participants in a constant bombardment of fast moving images, lightning speed news cycles and distractions, of course I am referring to the internet. The internet (arguably the most influential digital tool out there) was meant to be a democratizing platform for free knowledge sharing. Instead a tiny minority control and benefit from our data creating a huge ever-growing economic gap. Printmaking has a history of being a vehicle for the voice of the "other". In this class we will explore and discuss how to add our critical voice--our message--using contemporary mediums and spaces. We will explore social media platforms as social practice art spaces, we will study artists who have used pop culture, appropriation and infiltration in the creation of their work. Using tools such as Photoshop, Illustrator and InDesign we will adapt them to the production of screen prints and photo polymer plates, etc. Requirement: Students are required to bring a laptop or tablet to class.

Prerequisite: Screenprinting I (PR-111)

Satisfies: Intermediate Printmaking, Printmaking Elective, Art and Technology Elective, Studio Elective

PR-310-01 Multiplicity Credits: 3 Timothy Berry

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

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

Prerequisite: Any PR-200-level class

Satisfies: Advanced Printmaking Requirement, Printmaking Elective, Studio Elective



# Course Schedule

## Undergraduate : Fall 2019 : Science

### Course Schedule

SCIE-124-01 Digital Living: Virtual Reality and Artificial Intelligence Credits: 3 Elizabeth Travelslight

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

From its earliest glimmers in scientific and popular imagination, the computer has promised to reinvent what it means to be human. Current studies of the impacts of digital technology reveal that this "reinvention" has had varied success in living up to its spectacular promises. This course will survey the history of computer science and the internet alongside the speculations and actual cultural transformations these technologies have promised or delivered. Students will be study how computers work and how they work upon us by studying examples from art, popular culture, and current research about the impact computer design and digital networking have had on how we imagine contemporary life. Topics include: computer science, technology studies, internet, cyborgs, memory, artificial intelligence, electronic waste, virtual realities, digital art/new media.

Prerequisite: none

Satisfies: Mathematics/Science, Liberal Arts Elective



# Course Schedule

## Undergraduate : Fall 2019 : Sculpture

Course Schedule	
SC-100-01	<p>3D Strategies I: Beginning Sculpture Credits: 3 Christopher Bell</p> <p>M W 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-105-01	<p>Structural Drawing / Design Visualizations Credits: 3 Joshua Keller</p> <p>Tu Th 4:15PM - 7:00PM Room: DMS2 Tu Th 4:15PM - 7:00PM Room: 10</p> <p>A class oriented toward formative development of drawing and model construction as tools to conceptualize and visualize 3-dimensional space, objects, ideas, context and site. Students will use a range of materials and methods including structural drawing, drafting, models and experimental strategies to explore: concept development, the space between idea and object, design and implementation. Visualization systems such as: perspective, orthographic projection, plan/elevation/section, pattern development and rendering will be examined with an emphasis on their application to sculpture, installation, planning and problem solving. The class is primarily hands-on but will include an introduction to basic 2D computer drawing and programmable machine activation. Drawing as a sculptural expression, performative action and as art works in themselves will also be explored using a range of traditional and experimental media. The work of artists such as: Leonardo DaVinci, Mathew Barney, Sol Lewitt, Claes Oldenburg, Rebecca Horn, Giuseppe Penone, Hanne Darboven, Mark Lombardi, Alice Aycock, Richard Shaw, Eva Hesse and Fred Sandback will be examined in this context. FALL ONLY.</p> <p>Prerequisite: none</p> <p>Satisfies: AT Digital Media Distribution, Art &amp; Technology Elective, SC Design-Based Drawing, Sculpture Elective, Studio Elective, Drawing Elective, Drawing Breadth, Media Breadth</p>
SC-200-01	<p>Processes of Replication Credits: 3 John De Fazio</p> <p>M W 1:00PM - 3:45PM Room: 106</p> <p>An intermediate sculpture class in which students will focus on processes of replication using molds, and other serial technology. Technical and supportive information in a range of appropriate materials and processes will be provided including rigid and flexible molds in a range of materials. Students will work on projects concerned with the replication of found, constructed and/or figurative objects and assemblages of various scales and contexts. This class is part of a series of courses that further explore issues in sculpture, installation and mixed-media work. Information about contemporary sculpture and ceramics will also be presented. This course is part of the 3D Materials/Practice Distribution in the Sculpture/Ceramics Department. FALL ONLY.</p> <p>Prerequisite: SC-100 or CE-100</p> <p>Satisfies: Sculpture 3D Materials/Practice Distribution Requirement or Studio Elective for Non-Sculpture Majors.</p>
SC-204A-01	<p>Installation Credits: 3 Leila Weefur</p> <p>Tu Th 9:00AM - 11:45AM Room: 9</p> <p>This course examines the history of installation art and what defines installation art. It furthermore investigates the process and work of contemporary artists working in installation art today and discuss how installation art has transformed through the years. At the end of this course the students will have produced a series of installations based on given assignments. These assignments are meant to inspire and help along the students to eventually create projects independently and stimulate their creative approach, process, and future production as artists. Throughout the course the class will also be presented with a series of readings as well as a visiting artist presentation and lectures. FALL ONLY.</p> <p>Prerequisite: NG-100 or SC-100</p> <p>Satisfies: New Genres Installation Distribution, New Genres Elective, Sculpture Elective, Studio Elective</p>

# Course Schedule

## Course Schedule

SC-306-01 Sculpture Fabric Studio Credits: 3 Lauren Hartman

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

This course provides students with a foundation in sewing, pattern making, construction, and critical inquiry. Looking to contemporary artists' practices provides a context for understanding conceptual methods, as well as cultural and historical influence in the mediums they work with. This class will provide a space for experimentation with scale, form, texture, and an overview of textiles. Students will design and create a series of finished projects that will address concerns in a specific community. Artists such as Yinka Shonabare, Stephanie Sujocco, Coosie Van Bruggen and Claus Oldenberg, Jannick Deslauriers, Mariko Kusumoto, Louise Bourgeois, Yayoi Kusama, Faith Wilding, Eva Hesse, Chris Burden, among many others, have employed this approach in their work. This course is part of the 3D Materials/Practice Distribution in the Sculpture/Ceramics Department.

Prerequisite: Any 200-level Studio Elective

Satisfies: Advanced Sculpture, CE/SC Seminar/Lab, SC Systems & Environment Distribution, Sculpture Elective, Studio Elective

SC-312-01 Material Impressions: Conceptual Production Strategies Credits: 3 Davina Semo

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

This course challenges students to advance their ideas and materials into a more specific and informed place. This course is a combined studio and seminar class based within the New Genres Department's conceptual philosophy and approach. The course focuses on the sculpture in the expanded field, and contains a hands-on studio component. Throughout the course, students will engage in significant dialogue with contemporary artists and art, both learning in depth about living and working artists, as well as considering the conceptual and philosophical implications of the work. FALL ONLY.

Prerequisite: Any 200 level NG or SC course

Satisfies: Advanced Sculpture, Sculpture Elective, Studio Elective, APPS Elective



# Course Schedule

## Undergraduate : Fall 2019 : Social Science

### Course Schedule

SOCS-132-01 California Dreaming Credits: 3 Robin Balliger

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

The State of California has the 5th largest economy in the world, a diverse liberal population, and many world-renowned natural features, but California exists even more powerfully in the imagination. Along the endless horizon of the Pacific Ocean, California symbolizes new possibilities, freedom, innovation, social mobility, and new wealth (from 19th c. robber barons to tech entrepreneurs.) The West has attracted the adventurous, including gold miners, migrants, hippies, non-conformists, LGTB activists, and let's not forget the significance of drive-through fast food restaurants, Disneyland, Hollywood, and a movement for #calexit. California has an equally dystopic side, with endless freeways, suburban sprawl, large military presence, superficial glitz, urban and rural poverty, drought, fires, homelessness, the most violent urban rebellion in U.S. history in 1991 Los Angeles, and California has recently been cited as the first fully gentrified state. We will investigate the idealized image of California in fiction writing, music, and film, in addition to studying historical non-fiction sources and contemporary analysis. Taught by a California native and life-long resident, the course will feature field trips to sites of contemporary and historical importance, including a possible Yosemite trip.

Prerequisite: none

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

SOCS-203-01 Ethnographic Film: History and Theory Credits: 3 Thor Anderson

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

This course covers the trajectory of ethnographic film, from its beginnings as a technological innovation in salvage ethnography (Spencer and Gillen in 1904; Flaherty in 1922), through the mid-century documentary influences of the British and American schools, to the experimental and auto-ethnographic films of today. Special attention will be paid to key films (viewed in their entirety) as well as innovative filmmakers (notably Robert Flaherty, Jean Rouch, Robert Gardner, and Trinh T. Minh-ha). The complex interplay of theoretical underpinnings and technological possibility make for a fascinating history of opportunities, both missed and well met. Screenings, discussions, and shared research will allow participants to delve into the circumstances and ethnographic nuances of these projects-some storied, and others not well known. The importance of language and translation will bring issues of cross-cultural communication to the fore, an issue of increasing relevance to artists and scholars alike. Final projects may incorporate various media.

Prerequisite: ENGL-100

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



# Course Schedule

## Post-Baccalaureate : Fall 2019 : Post-Baccalaureate

### Course Schedule

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

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

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 2019 : Art, Place, and Public Studies

### Course Schedule

APPS-501-01 Site, Space, Place: Contexts for Making Art in Public Credits: 3 Jeannene Przyblyski

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

This course tracks the back-and-forth between work made expressly for the institutionally sanitized "white cubes" of the gallery and museum to the complex, diverse and contested project of making ambitious art in public that has been a hallmark of contemporary art practices over the last fifty years. It looks at various terms for curating and theorizing such projects including site specificity, public art, creative place-making, social/public practices, etc., and examines the aesthetics, cultural politics, ethics and practicalities of each. Employing a case study approach, the course examines the context, goals and outcomes, both anticipated and unanticipated, of specific works of art-examining questions ranging from environmental impact and the durability/preservation of site-specific works to the fate over the long haul of "permanent" works installed in neighborhoods in transition, from the desire to activate and enfranchise the passive spectator to the tyranny of believing that one mode of "participation" fits all. Many of these case studies will focus on art in urban settings, but with an increasing awareness of the place of the "urban" within larger social, economic, geographic and ecological contexts. All students will complete a case study of their own design and research as a final project. FALL ONLY.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective

APPS-520AO-01 Performance Art in the Bay Area, 1965- 1990 Credits: 3 Laura Richard

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

After establishing a context for Performance Art generally, this course will focus on works made in the Bay Area circa 1965 to 1990. We will consider the aesthetic particularities, social circumstances, and enduring legacies of Performance Art made here relative to other contemporaneous practices around the globe. Artists included are Anna Banana, Chris Burden, Ant Farm, Theresa Hak Kyung Cha, The Cockettes, Paul Cotton, Karen Finley, Terry Fox, Howard Fried, Guillermo Gomez-Peña, Anna Halprin, Suzanne Helmuth and Jock Reynolds, Mel Henderson, Paul Kos, La Mamelle, Tony Labat, Stephen Laub, Rudy Lemke, Lynn Hershman Leeson, Tom Marioni, Linda Montano, Bruce Nauman, Pauline Oliveros, Allan Ruppersberg, Darryl Sapien and Michael Hinton, Bonnie Sherk, Barbara T. Smith, T.R. Uthco, and John Woodall-many of whom studied, taught, or performed at SFAI. Class meetings will take the form of discussions, field trips, and guest speaker presentations. Students will produce original research using primary documents from the SFAI and/or other local archives/resources and their papers will be informally published as an anthology.

Prerequisite: none

Satisfies: Art History Seminar Elective, Critical Studies Seminar Elective



# Course Schedule

## Graduate : Fall 2019 : Critical Studies

### Course Schedule

CS-501-01 Global Perspectives of Modernity Credits: 3 Robin Balliger

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

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-520N-01 Anthropogenic Climate Change Literature Credits: 3 Meredith Martinez

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

This course surveys significant creative and critical contributions in the literary response to climate change, and examines challenges presented by climate change to the production of imaginative writing. Despite Margaret Atwood's imperative that "it's not climate change-it's everything change," the body of literary work about climate change is small in consideration of the seriousness of the issue. To understand this, we will examine the values, ideologies, and power dynamics of how and why futures are imagined, and who gets to imagine them. We will consider what literature can do to in the face of political rivalry, public apathy, and escalating devastation. While we will touch upon science, policy, and the work of environmental humanists, our primary focus will be on historical and contemporary climate change narratives. Sociologists have observed that information does not necessarily lead to insight or action, and that knowing more about distressing issues can cause paralysis. We will discuss imaginative writing's potential to translate the data, models, and predictions of climate science into expressions of identity, culture, place, and meaning, and to move readers beyond feelings of helplessness; we will also observe the limitations in its capacity to catalyze change.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective

SAN FRANCISCO  
ART INSTITUTE

CS-520O-01 Machine Vision Credits: 3 Clark Buckner

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

A critical history and phenomenology of visual experience in the age of digital imaging: Everyday experience now is mediated by information technologies. How has this changed the way we see ourselves, others, and the world? What are the structures and dynamics of the visual field, now that it is interrupted by screens and broadcast in real time? How have these changes been registered in the history of art? How have they been informed by concomitant social and political changes? What are their effects in contemporary culture? And what are their implications for philosophy?

Prerequisite: none

Satisfies: Critical Studies Seminar Elective

# Course Schedule

Graduate : Fall 2019 : English

## Course Schedule

ENGL-503-01 The New Cosmopolitans: Critical Reading And Writing Strategies Credits: 3 Eugenia-Alana Mitsanas

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

Our era is one in which the movement of people and the exchange of information is unprecedented. How has this widening exposure to the human community affected our personal, political, and cultural affiliations and obligations: Are we now, more than ever "citizens of the world" as Diogenes proclaimed? This course examines the Cosmopolitan identity through fiction and philosophical texts including those by Kwame Anthony Appiah C.P. Cavafy, Teju Cole, D. H. Huang, Martha Nussbaum, Salman Rushdie and Rabindranath Tagore. All discussion and writing assignments will be text based. Instruction in the rhetorical conventions of academic writing and advanced grammatical structures is a central component of this course.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective



# Course Schedule

## Graduate : Fall 2019 : Exhibition and Museum Studies

Course Schedule	
EMS-501-01	Critical Histories of Museums and Exhibitions Credits: 3 Elizabeth Thomas Tu 4:15PM - 7:00PM Room: LOUNGE 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-520C-01	The Museum and the Object Credits: 3 Andrea Dooley M 1:00PM - 3:45PM Room: LOUNGE "The artfulness of the object," writes Barbara Kishenblatt-Gimblatt, "is an art of excision, of detachment, an art of the excerpt. Where does the object begin and where does it end?" A woven basket, a 13th-century Italian masterpiece or an illuminated manuscript-each finds its way from the household, drawing room or the church sacristy into a museum collection. The museum and the archive are, in one sense, a collection of objects that make, hide and hold meanings. In museum spaces such as the Prado Museum in Madrid, the Museum of Natural History in New York City, and the recent British Museum exhibition and BBC series, "The History of the World in 100 Objects," material culture-things-have been used as fragmentary stand-ins, place-holders for history, cultural capital and social and political discourse writ large. In this way museum spaces contain, circulate and define the artful object, constituting a space for the social relations of fragment. Our discussion will endeavor to understand the role of the object in museography and how objects, detached as they are from their origins, are mobilized in the service of constructed meanings and narratives. This course asks: where does the artful object begin and end? How does the museum function as mediator in the social relations of the fragment? What role does the object play in the museum? How does the museum make meaning for the objects it displays? What is the "museum effect" on objects? FALL ONLY. 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: LOUNGE 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. FALL & SPRING. Course open to MA and Dual Degree student only. Prerequisite: MA & Dual-Degree Students Only; EMS-504 or HTCA-504 Satisfies: Thesis Requirement
EMS-591G-01	Collaborative Project: Diego Rivera Credits: 3 Cristobal Martinez Th 9:00AM - 11:45AM Room: 10 This course is a platform for learning that is situated at SFAI, SFMOMA, and throughout the bay area. By collaborating with a curatorial team at SFMOMA, students will have the opportunity to conduct research, make theories, and contribute to the discourse for a forthcoming exhibition of work by Mexican Muralist, Diego Rivera. Considering contexts of northward migration from Mexico, Central, and South America, and being mindful of Diego Rivera's Pan-American vision, students will learn Critical Indigenous Research Methodologies for knowledge production, as well as methodologies and methods for generative forms of collaboration that are built on western and indigenous rhetorical practices. This connected-knowledge course is an opportunity for students to gain in-the-field experience as they are challenged to ask critical questions about the world, and present contemporary ideas that frame Rivera's paintings within social, cultural, political, and economic spheres that define the western hemisphere. Prerequisite: Prioritized for MA & Dual-Degree Students Satisfies: MA & Dual-Degree Collaborative Projects, Critical Studies Seminar Elective, General Elective for MFA

# Course Schedule

## Graduate : Fall 2019 : 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 Christopher Coppola</p> <p>W 1:00PM - 3:45PM Room: 26</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 Tony Labat</p> <p>W 1:00PM - 3:45PM Room: SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-04	<p>Graduate Critique Seminar Credits: 3 Reagan Louie</p> <p>M 9:00AM - 11:45AM Room: SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester. 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: SUITE27</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-500-06 Graduate Critique Seminar Credits: 3 Brett Reichman

Th 4:15PM - 7:00PM 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

GR-500-07 Graduate Critique Seminar Credits: 3 Meredith Tromble

M 1:00PM - 3:45PM 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

GR-500-08 Graduate Critique Seminar Credits: 3 Jeannene Przyblyski

M 7:30PM - 10:15PM 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



GR-500-09 Graduate Critique Seminar Credits: 3 Delia Brown

W 4:15PM - 7:00PM 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

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

F 4:30PM - 6:30PM 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

# Course Schedule

## Course Schedule

GR-550AB-01 Assembly Credits: 3 Orit Ben-Shitrit

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

In recent years we've witnessed a slew of uprisings-social movements expressing their dismay with current regimes. From the Arab Spring to Occupy Wall Street and the Umbrella Revolution in Hong Kong. The people, or the multitude of individuals, wish for: freedom, equality, democracy and sustainable wealth. Simultaneously, and as some of these movements have risen and fizzled, we are also witnessing the rise of conservative, right-wing parties across the globe, with charismatic leaders at their helm. Can these Horizontal Movements affect change in our current democratic system, and redefine Vertical Leadership as we know it? Hardt and Negri's 2017 book, *Assembly*, will be the focal point of our investigation. Graduate Seminar participants can consider *Assembly* and the multitude as content for their work, or audience. Participants can also consider applying some of the decision-making principals discussed in the book to their making processes and objects or images, such as: Poverty as Wealth and Critique of Representation-both from political and formal standpoints.

Prerequisite: none

Satisfies: MFA Topic Seminar, MFA Studio Elective; All Emphases

GR-550AC-01 Action: the Performative Body Credits: 3 Jennifer Locke

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

This is a graduate topic seminar for students incorporating action and the body into concept-based work in any medium. In this course, we will explore various applications of performance, including: live pieces; documenting as an action in and of itself; performance conceived specifically for the camera; the body in relationship to architecture; documentation used as source material for drawing or painting; and performance constructed in order to produce residual drawing, sculpture, installation, or text. Lecture topics include various artists' work, the individual body as signifier, and how the particularities of our brains, bodies, history, and context shape our perception of art, our selves, and the world. Emphasis will be placed on discussion, including critique of students' work and strategies for discussing one's self as subject matter in the work.

Prerequisite: none

Satisfies: MFA Topic Seminar, MFA Studio Elective; Emphasis in New Genres

GR-550AD-01 Interspecies Communication: Artists With AI, Animals, Microbes, and Plants Credits: 3 Meredith Tromble

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

This seminar explores the potentials and limits of interspecies communication along with contemporary artists envisioning a wildly extended sphere of worldly conversations. Stretching the term "species" to include agents enabled by silico- and bio-technologies and microbial entities, as well as familiar species of birds, mammals, reptiles and plants, we will discuss artist experiments with exchange between different living or semi-living forms. Analyzing artworks ranging from apps, games, and robots to installations, performances, sound works, and films, we ask questions such as what constitutes interspecies communication? Can living and semi-living entities have meaningful exchange? How do hierarchical power relations affect interspecies communication? What does it feel like to actively listen to nonhuman forms of speech? We consider "communication" as a matter of processes as well as utterances, with channels of information exchange negotiated among different forms of embodiment and disparate body languages, drawing on contemporary theories of embodied cognition, information, and complex systems. Students may fulfill course requirements with either written or artwork responses.

Prerequisite: none

Satisfies: MFA Topic Seminar, MFA Studio Elective; Emphasis in Art and Technology

GR-580-01 Graduate Tutorial Credits: 3 Jennifer Locke

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

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-580-02 Graduate Tutorial Credits: 3 Orit Ben-Shitri

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-580-03 Graduate Tutorial Credits: 3 Ryan Peter

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

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 Tony Labat

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-580-05 Graduate Tutorial Credits: 3 Johnna Arnold

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

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 Josephine Taylor-Tobin

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

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-580-07 Graduate Tutorial Credits: 3 Robert Minervini

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-580-09 Graduate Tutorial Credits: 3 Mark Brest Van Kempen

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

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

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



# Course Schedule

## Course Schedule

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-597OS-01 Teaching Assistantship - Off-Site Credits: 0 Zeina Barakeh

TBD

As part of a Teaching Assistant Partnership with City College of San Francisco, SFAl provides a unique opportunity for our graduate students to serve as Teaching Assistants in an undergraduate course at City College. Through this role, our students will gain teaching experience within the context of a publicly-funded educational institution, and gain first-hand experience of the differences and commonalities between public and private arts education. Students also gain more robust professional teaching practice and knowledge through working with a group of students of various skill levels. For additional information and application procedures, students should contact the Graduate Office. FALL & SPRING.

Prerequisite: none

GR-598-01 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-598-02 Directed Study Credits: 3 Cristobal Martinez

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 Andrea Dooley

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-598-04 Directed Study Credits: 3 John De Fazio

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with their faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 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 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:MFA Studio Elective; Liberal Arts Elective by approval only



# Course Schedule

## Graduate : Fall 2019 : History & Theory Contemp. Art

### Course Schedule

HTCA-501-01 Methods and Theories of Art History Credits: 3 Claire Daigle

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

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. Prioritized for MA & Dual-Degree Students. FALL ONLY.

Prerequisite: MA/Dual Degree Priority

Satisfies: Methods and Theories of Art History for MA programs; Art History Seminar Elective for MFA programs

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. FALL ONLY.

Prerequisite: none

Satisfies: Art History Seminar Elective

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

W 1:00PM - 3:45PM Room: R-TBA

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

HTCA-520AO-01 Performance Art in the Bay Area, 1965- 1990 Credits: 3 Laura Richard

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

After establishing a context for Performance Art generally, this course will focus on works made in the Bay Area circa 1965 to 1990. We will consider the aesthetic particularities, social circumstances, and enduring legacies of Performance Art made here relative to other contemporaneous practices around the globe. Artists included are Anna Banana, Chris Burden, Ant Farm, Theresa Hak Kyung Cha, The Cockettes, Paul Cotton, Karen Finley, Terry Fox, Howard Fried, Guillermo Gomez-Peña, Anna Halprin, Suzanne Helmuth and Jock Reynolds, Mel Henderson, Paul Kos, La Mabelle, Tony Labat, Stephen Laub, Rudy Lemke, Lynn Hershman Leeson, Tom Marioni, Linda Montano, Bruce Nauman, Pauline Oliveros, Allan Ruppersberg, Darryl Sapien and Michael Hinton, Bonnie Sherk, Barbara T. Smith, T.R. Utcho, and John Woodall-many of whom studied, taught, or performed at SFAI. Class meetings will take the form of discussions, field trips, and guest speaker presentations. Students will produce original research using primary documents from the SFAI and/or other local archives/resources and their papers will be informally published as an anthology.

Prerequisite: none

Satisfies: Art History Seminar Elective, Critical Studies Seminar Elective

# Course Schedule

## Course Schedule

HTCA-590-01 Thesis Credits: 3 Frank Smigiel

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

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

HTCA-591G-01 Collaborative Project: Diego Rivera Credits: 3 Cristobal Martinez

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

This course is a platform for learning that is situated at SFAI, SFMOMA, and throughout the bay area. By collaborating with a curatorial team at SFMOMA, students will have the opportunity to conduct research, make theories, and contribute to the discourse for a forthcoming exhibition of work by Mexican Muralist, Diego Rivera. Considering contexts of northward migration from Mexico, Central, and South America, and being mindful of Diego Rivera's Pan-American vision, students will learn Critical Indigenous Research Methodologies for knowledge production, as well as methodologies and methods for generative forms of collaboration that are built on western and indigenous rhetorical practices. This connected-knowledge course is an opportunity for students to gain in-the-field experience as they are challenged to ask critical questions about the world, and present contemporary ideas that frame Rivera's paintings within social, cultural, political, and economic spheres that define the western hemisphere.

Prerequisite: Prioritized for MA & Dual-Degree Students

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



# Course Schedule

## Graduate : Fall 2019 : Master of Arts

### Course Schedule

MA-592-01 MA Intermediate Review Credits: 0 Claire Daigle, Zeina Barakeh

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

MA-594-01 MA Final Review Credits: 0 Claire Daigle, Zeina Barakeh

TBD

MA students are required to register for Final Review in their final semester at SFAI, at which time they present their completed thesis work for committee review. The goal is for the student to present an accomplished thesis that exhibits a high standard of excellence. The review-which serves as the student's thesis presentation and defense-is an assessment of the quality of work and a vote to award, or not, the Master of Arts degree. The MA Thesis Symposium is also required in order to graduate from the program. Students who do not pass the Final Review will not receive their MA degree. SPRING ONLY.

Prerequisite: none



# Course Schedule

## Graduate : Fall 2019 : Summer Graduate Program

### Course Schedule

SGR-595-01 Guided Study Credits: 3 John Priola

TBD

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

Prerequisite: none

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

SGR-595-02 Guided Study Credits: 3 John Priola

TBD

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

Prerequisite: none

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

