

# Course Schedule

## Undergraduate : Fall 2021 : Art and Technology

### Course Schedule

AT-228A-01 Generative Computer Algorithmic Sound Art Min Credits: 3 Max Credits: 0 Location: ONL Cristobal Martinez

M W 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: ONL-STU1

In this class students will study and learn to create stereophonic generative sound art compositions using computer algorithms as art material. Students will use the Max 8 graphical programming language, which is firmly rooted in the history of sound art and experimental music. Students do not need to have prior computer programming experience to take this course. Throughout this course students will acquire computer programming literacies, generative sound composition techniques, and audio production skills for creating sound art composed of electronic sound synthesis and audio recordings. This studio course will be a critical platform for absorbing, investigating, and manipulating the sound medium through computational means. Throughout this course students will be asked to make sound art works that connect to current social, political, economic, cultural, and environmental events. This learning-while-doing course will require students to create several sound art works throughout the semester that are in relationship to discourse-building and not just aesthetics.

Prerequisite: none

Satisfies: AT Digital Media Distribution, AT Electronics Distribution, AT Elective, APPS Elective, Studio Elective, Media Breadth

## Undergraduate : Fall 2021 : Art, Place, and Public Studies

### Course Schedule

APPS-300-01 Art, Place, Public: Theories & Contexts Min Credits: 3 Max Credits: 0 Location: MAIN Robin Balliger

Tu 4:15PM - 7:00PM 08/30/21 - 12/10/21 Room: MCR

This course prompts students to think in complex ways about how art produces meaning in a diverse and contested public sphere. While public art in the twenty-first century is often considered more accessible, democratic, and participatory, questions emerge about whom these projects serve in relation to changing publics, race and class dispossession, gentrification, arts-led regeneration, privatization, and state oversight. This course aims to develop a complex understanding of contemporary art in a rapidly changing public sphere, by focusing on socio-spatial context and the critical concepts of art, place, and public. Case studies focus on site-specificity, community murals, street art, social practice art, and urban art interventions in conversation with critical readings on the public sphere, 'creativity' debates, urban revitalization, the "right to the city," and the symbolic and material production of place. We will study methodological strategies for assessing public art practices through multi-disciplinary approaches including art criticism, ethnography, geography, urban studies, and visual cultural studies. Students will complete a case study of their own design and research as a final project.

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 B Requirement, APPS elective, Critical Studies Elective, Liberal Arts Elective, Global Studies Breadth Requirement

## Undergraduate : Fall 2021 : Critical Studies

### Course Schedule

CS-300-01 Critical Theory A Min Credits: 3 Max Credits: 0 Location: HYB Dale Carrico

F 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: MCR

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

## Undergraduate : Fall 2021 : Drawing

# Course Schedule

## Course Schedule

DR-202-01 Anatomy Min Credits: 3 Max Credits: 0 Location: MAIN Brett Reichman

Tu Th 9:00AM - 11:45AM 08/30/21 - 12/10/21 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. Class projects approach the body from a metaphorical, cultural-construct point of view, addressing societal and identity viewpoints.

Prerequisite: Drawing II

Satisfies: Drawing Elective; Studio Elective; Drawing Breadth

## Undergraduate : Fall 2021 : English

### Course Schedule

ENGL-101AU-01 English Comp B: Climate Change and Creativity Min Credits: 3 Max Credits: 0 Location: ONL Meredith Martinez, Hollie Newton

F 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: ONL-USM2

Though consensus is broad concerning the reality of human-driven climate change, positions on the range of associated issues vary widely, as do the values, beliefs, and stakes that inform and reinforce these positions. In this course, by analyzing creative works that respond to climate change, we will examine the ideologies and dynamics of how and why climate futures are imagined, who gets to imagine them, what rhetoric tends to dominate, and who benefits from these activities. Sociologists have observed that information does not necessarily lead to insight or action. We will discuss art and literature's potential to translate the data, models, and predictions of climate science into expressions of identity, culture, place, and meaning within contexts of political rivalry, public apathy, and escalating devastation; we will also observe limitations in art and literature's capacity to catalyze change. This is a writing-intensive course. The goal of your studies is to learn how to compose and revise thesis-driven essays, supported by critical reading, thinking, and discussion of visual and written texts. You will complete multi-part assignments to produce two polished essays that demonstrate facility with concepts and techniques for critical analysis and argumentation.

Prerequisite: ENGL-100

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

## Undergraduate : Fall 2021 : Filmmaking

### Course Schedule

FM-220Q-01 Tale of Two Cities Min Credits: 0 Max Credits: 3 Location: ONL Christopher Coppola

Tu Th 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: ONL-STU1

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way." This is the famous beginning of Charles Dickens' great novel "A Tale of Two Cities." The course will explore the relevance of this plurality in our world today through a lens on Jackson, Mississippi and San Francisco, California. Racism, fear, injustice, corporate takeovers, gentrification, balkanization on the one hand, yet poetry, music, art, storytelling on the other hand. A city in the North West on the one hand, a city in the South East on the other hand, both rooted and sustained by two of Earth's important bodies of water: the San Francisco Bay and the Mississippi River. Our investigation into these two cities, spotlighting both the negatives and positives will be shared through an omnibus of short films made in collaboration with students at the Mississippi School of the Arts. Why? As Francis Coppola taught me, "The job and purpose of cinema is to convince people that the world they live in is not the only one available to them."

Prerequisite: Introduction to Film

Satisfies: Film Elective, Studio Elective, Media Breadth

## Undergraduate : Fall 2021 : History & Theory Contemp. Art

# Course Schedule

## Course Schedule

HTCA-105-01 Topics and Foundations in Global Visual Culture Min Credits: 3 Max Credits: 0 Location: ONL Nancy Elkus

F 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: ONL-USM1

This course will survey global art (and sometimes architecture) from the beginnings of art production in the prehistoric period through the end of the Middle Ages. The material will be organized in rough chronology, focused thematically, meeting-to-meeting, within specific geographical regions and historical periods. Major topics will include the origins and development of systems of writing in relation to the visual arts; the multiple and foundational definitions of art found in various contexts; art's relation to power and propaganda in the defining of empires; the role of art in relation to daily life, myth, religion and ritual. The course will also focus on developing a critical vocabulary and set of concepts for understanding and articulating global visual art both in historical contexts and in relation to contemporary artistic practices. FALL ONLY.

Prerequisite: none

Satisfies: Topics and Foundations in Global Visual Culture, Global Art History, Art History Elective

HTCA-220V-01 History of Jazz Min Credits: 3 Max Credits: 0 Location: ONL Dewey Crumpler

M 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: ONL-USM1

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

Prerequisite: HTCA-102 Art Since 1945 or HTCA-106 Topics & Foundations in Contemporary Art, and ENGL-101 English B

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

HTCA-240AA-01 The History and Practice of Realism in Painting Min Credits: 3 Max Credits: 0 Location: MAIN Brett Reichman

Th 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: MCR

The History and Practice of Realism in Painting will familiarize students with key developments in figurative realism, beginning with artists from the 19th century French Realist movement (including Courbet, Millet, Daumier, Bonheur) by way of their representations of the world based on observing contemporary life. Additional subjects will range from the American Ashcan School of the early 20th century, German Realism during the Weimar Era, Chinese Cynical Realism from the 1990's, to the study of contemporary BIPOC figurative painting (including Titus Kaphar, Jennifer Packer, Jordan Casteel, Njideka Akunyili Crosby, and Kent Monkman) with the goal of understanding how realism continues to be manipulated and transformed. Linda Nochlin's book Realism: Style and Civilization will also provide the basis for class discussions about realism's demand for democracy in art and the erasure of traditional definitions of beauty. Studio projects will accompany the course and conflate the historical with contemporary concepts of realism. SPRING ONLY.

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

Satisfies: History of Painting, Art History Elective, Liberal Arts Elective, Global Cultures Breadth

## Undergraduate : Fall 2021 : Interdisciplinary

### Course Schedule

IN-390-01 Senior Review Seminar Min Credits: 3 Max Credits: 0 Location: MAIN John De Fazio

W 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: MCR

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

# Course Schedule

## Course Schedule

IN-397-01 BFA Exhibition Min Credits: 0 Max Credits: 0 Location: MAIN Diana Vasquez

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 Min Credits: 0 Max Credits: 6 Location: MAIN To be Announced

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398-02 Directed Study Min Credits: 0 Max Credits: 6 Location: null Alicia McCarthy

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398-03 Directed Study Min Credits: 0 Max Credits: 6 Location: null Sahar Khoury

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-398-04 Directed Study Min Credits: 0 Max Credits: 6 Location: null Linda Connor

TBD

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

Prerequisite: Junior Standing

Satisfies: Studio Elective

# Course Schedule

## Course Schedule

IN-398PHC-01 Directed Study - Photo Conceptual Elec Min Credits: 1 Max Credits: 6 Location: null Linda Connor

TBD

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

IN-398PHT-01 Directed Study - Photo Technical Electiv Min Credits: 1 Max Credits: 6 Location: null Ivan Iannoli

TBD

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

Prerequisite: Junior Standing

Satisfies: Photography - Technical Elective

IN-399-01 Independent Study Min Credits: 3 Max Credits: 15 Location: MAIN To be Announced

TBD

Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the Dean and Vice President for Academic Affairs and a faculty sponsor. A liberal arts component requires an additional proposal. Independent study credit shall not exceed 12 units for studio credit and shall not exceed 3 units in liberal arts. The total studio and liberal arts credit allowable for independent study is 15 units. Only one semester or one summer session of independent study shall be allowed for any student. Junior standing; 3.5 GPA. By Application only

Prerequisite: Junior Standing and 3.5 GPA.

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

## Undergraduate : Fall 2021 : New Genres

### Course Schedule

NG-220P-01 Ng li: the Portable Studio Min Credits: 3 Max Credits: 0 Location: ONL Mads Lynnerup

M W 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: ONL-STU1

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

Prerequisite: NG-100

Satisfies: New Genres II, NG: Issues in Contemporary Art, History of New Genres, NG: Keeping Record, New Genres Elective, Art History Elective, APPS Elective, Studio Elective, Off-Campus Breadth, Media Breadth

# Course Schedule

## Course Schedule

NG-240B-01 History of New Genres Min Credits: 3 Max Credits: 0 Location: ONL Mads Lynnerup

F 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: ONL-USM1

The focus of this course is to teach the history of artists, political events, and art movements, which lay the groundwork for the New Genres practice. Through lectures, readings, and presentations the students in this class will get familiar with the diverse range of artists and art categories that make up the history of New Genres. Furthermore we will look specifically at the history of the New Genres Department here at SFAI as well as other Bay Area art institutions, which played an important role in shaping the New Genres approach. This course goal is to expose the students to a variety of subject matter and encourage conversations that will broaden their knowledge of the community and field they are part of and assist them in further defining their own practice, while inspire the students in pursuing and developing their work.

Prerequisite: Topics and Foundations in Global Visual Culture (HTCA-105)

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

NG-307-01 Advanced Projects Min Credits: 3 Max Credits: 0 Location: MAIN Maria Elena Gonzalez

Tu Th 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: 105

This studio/seminar course is for intermediate and advanced students to research and work on individual projects of their own conceptualization and design or new topics or synergies not covered in other classes. The course focuses on engagement with issues of research, design, logistics, engineering, etc., for more complex and cross-media projects, site works, and installations. A portion of the class will be devoted to the organization and development of individual portfolios for presentation to graduate schools, galleries, and other venues. The course is open to all appropriate media/mixed-media including traditional/nontraditional sculpture and ceramic materials, sculpture/painting, sculpture/video, sculpture/film, kinetic works, etc. Slides, videos, readings, and visiting artists will also be part of the course.

Prerequisite: Any 200-level SC, CE or NG course

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

NG-380-02 Undergraduate Tutorial Min Credits: 3 Max Credits: 0 Location: HYB Jennifer Locke

F 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: ONL-TUT1  
F 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: STUDIO

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

## Undergraduate : Fall 2021 : Painting

### Course Schedule

PA-220AW-01 Processes of Creativity Min Credits: 3 Max Credits: 0 Location: MAIN Jeremy Morgan

M W 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: 13

This class will be open to all majors who are interested in exploring forms of visual expression Using multiple processes individually (or by combination) using ( drawing , painting , print and photography) each student will be required to create a project in consultation with the instructor that will form the core focus of the class. The class will be a hybrid between once weekly all class zoom meetings (including material and process demonstrations ) with auxiliary tutorial sessions. Each student shall be introduced to various historic and contemporary technical processes and encouraged to think experimentally.

Prerequisite: none

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

# Course Schedule

## Course Schedule

PA-220C-01 Narrative Painting Min Credits: 3 Max Credits: 0 Location: ONL Dewey Crumpler

Tu Th 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: 115

Both contemporary and historical narrative painting propose meaning across a broad and complex range of possibilities. Neo Rausch's surreal landscapes invite decoding but resist final interpretation; Lucien Freud can make two people in a room function like a short novel; for a decade, Peter Doig has drawn visual fuel from a single horror movie scene. Issues of contemporary culture, fantasy, politics, celebrity and lived experience all inform current narrative painting practices, while inextricable ties connect these works to this strongest of all threads in art history. Studio projects will focus on construction of a body of work referencing an extended narrative. A parallel for these serial paintings might be film stills, "key frames" from a longer, complex story, all of which necessarily cannot (and should not) be shown; the narrative need not be delivered in a linear way, and its construction can rely more on intuition than unassailable logic.

Prerequisite: PA-101

Satisfies: Painting Elective, Studio Elective

PA-240B-01 The History and Practice of Realism in Painting Min Credits: 3 Max Credits: 0 Location: MAIN Brett Reichman

Th 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: MCR

The History and Practice of Realism in Painting will familiarize students with key developments in figurative realism, beginning with artists from the 19th century French Realist movement (including Courbet, Millet, Daumier, Bonheur) by way of their representations of the world based on observing contemporary life. Additional subjects will range from the American Ashcan School of the early 20th century, German Realism during the Weimar Era, Chinese Cynical Realism from the 1990's, to the study of contemporary BIPOC figurative painting (including Titus Kaphar, Jennifer Packer, Jordan Casteel, Njideka Akunyili Crosby, and Kent Monkman) with the goal of understanding how realism continues to be manipulated and transformed. Linda Nochlin's book Realism: Style and Civilization will also provide the basis for class discussions about realism's demand for democracy in art and the erasure of traditional definitions of beauty. Studio projects will accompany the course and conflate the historical with contemporary concepts of realism. SPRING ONLY.

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

Satisfies: History of Painting, Art History Elective, Liberal Arts Elective, Global Cultures Breadth

PA-380-01 Undergraduate Tutorial Min Credits: 3 Max Credits: 0 Location: HYB Jeremy Morgan

Tu 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: ONL-TUT2

Tu 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: STUDIO

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

## Undergraduate : Fall 2021 : Photography

### Course Schedule

PH-117-01 Editing and Sequencing Min Credits: 3 Max Credits: 0 Location: MAIN Linda Connor

M W 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: 16A

This seminar will focus on developing a structure and context for one's work; on defining strategies for completing a project; on editing, sequencing and presentation; and on getting new projects going. Process and product will be explored through visual and written assignments. Both the intent and content of work will be examined by posing such questions as what is the source of the work, when is research necessary to complement the work, and what if no one "gets it"? Through such questions, the seminar will provoke critical discussion and encourage students in the direction of productive contributions to and uses of critique; writing will therefore be an integral part of this course.

Prerequisite: Take PH-100 Intro to Photo

Satisfies: Photo - Conceptual, Photo Elective, Studio Elective.

# Course Schedule

## Course Schedule

PH-221-01 Digital Photography II Min Credits: 3 Max Credits: 0 Location: MAIN Josef Jacques

Tu Th 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: DMS2

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, Media Breadth

PH-241A-01 Photography Since 1950 Min Credits: 3 Max Credits: 0 Location: ONL Ivan Iannoli

W 4:15PM - 7:00PM 08/30/21 - 12/10/21 Room: ONL-USM1

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

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

Satisfies: History of Photography II; Art History Elective; Liberal Art Elective; Global Cultures Breadth

PH-316-01 Creative Non-Fiction Min Credits: 3 Max Credits: 0 Location: MAIN Josef Jacques

Tu Th 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: 16A

The art of visual storytelling has shifted dramatically with the rise of the digital age, confusing traditional notions of author, audience, assignment, participant, evidence, and the real. Can images tell the truth? Should they? Who decides? This course will investigate and interrogate the camera as a recording device of our social, cultural, political, and artistic worlds. We will examine narrative and non-narrative strategies of making and understanding images, using the history and language of photography as a backbone. Through lectures, readings, and field trips we will observe what "nonfiction" can mean in the modern world. Students will respond to unfolding ideas and practices through a series of self-generated projects, readings, and written responses.

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

Satisfies: PH Conceptual Elective, Critical Studies Elective, Photography Elective, Studio Elective, Contemporary Tools, Digital Photo 2, Photo Tech Elective

PH-380-01 Undergraduate Tutorial Min Credits: 3 Max Credits: 0 Location: HYB Linda Connor

Tu 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: 16A

Tu 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: ONL-TUT1

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

Prerequisite: Junior Standing

Satisfies: Photography Elective, Studio Elective

Undergraduate : Fall 2021 : Printmaking



# Course Schedule

## Course Schedule

PR-220AA-01 Processes of Creativity Min Credits: 3 Max Credits: 0 Location: MAIN Jeremy Morgan

M W 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: 13

This class will be open to all majors who are interested in exploring forms of visual expression Using multiple processes individually (or by combination) using ( drawing , painting , print and photography) each student will be required to create a project in consultation with the instructor that will form the core focus of the class. The class will be a hybrid between once weekly all class zoom meetings (including material and process demonstrations ) with auxiliary tutorial sessions.Each student shall be introduced to various historic and contemporary technical processes and encouraged to think experimentally.

Prerequisite: none

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

PR-240B-01 History of Printmaking: Echo to Origin Min Credits: 3 Max Credits: 0 Location: ONL Timothy Berry

Tu 4:15PM - 7:00PM 08/30/21 - 12/10/21 Room: ONL-USM1

Prints genesis was specific to the idea of reproduction, serving the mass distribution of information. With the invention of photography, the need for printmakers to serve as general purpose picture makers for information transfer began to wane, inspiring artists interested in print to search for new types of thinking and engagement with the "matrix." Prints could be radicalized as vehicles for artistic experimentation and invention where the generative could replace the reproductive. Printmaking today can function as a tool for artistic and analytical work in the space between the tactile and the technological. In this class we will be investigating these evolutions. The effect the invention of photomechanical reproduction had on artist's interfaces with the traditional processes will be examined as it gave way to today's interest in the conceptual aspects of print and the profound influence of new digital technologies. We will also look at the influences of the late twentieth century print publishing houses on print production and esthetics. These investigations will manifest through class discussions, lectures, class readings and guests. SPRING ONLY.

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

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

PR-305-01 Graphic Fusion in a Broader Context Min Credits: 3 Max Credits: 0 Location: MAIN Timothy Berry

M W 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: 1

M W 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: 2

Definitions of printmaking have constantly been evolving ever since humans first reached their ash-covered hand to the roof of a cave. In process they have evolved from direct hand manipulation in text/image creation through to today's digital revolution. Now long removed from its original intention, the mass distribution of information, printmaking's strength is that these same technologies and their processes also present each in their own unique way questions and issues that are at the heart of the discourse of our time. "Printmaking is not an object technique or a process - it is a theoretical language of evolving ideas." This class will begin to provide insight into how the old and the new can coexist and function in interactive ways that preserve tradition while embracing and creating new paradigms. Class participants will select the print process or processes with which to engage their investigations into this "theoretical language." They will develop an individual project through Print with which to manifest their ideas. These projects will be examined through both individual and group critiques.

Prerequisite: One 100 level and one 200 level Printmaking course

Satisfies: Advanced Printmaking, Printmaking Elective, Studio Elective

## Undergraduate : Fall 2021 : Sculpture

### Course Schedule

SC-307-01 Advanced Projects Min Credits: 3 Max Credits: 0 Location: MAIN Maria Elena Gonzalez

Tu Th 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: 105

This studio/seminar course is for intermediate and advanced students to research and work on individual projects of their own conceptualization and design or new topics or synergies not covered in other classes. The course focuses on engagement with issues of research, design, logistics, engineering, etc., for more complex and cross-media projects, site works, and installations. A portion of the class will be devoted to the organization and development of individual portfolios for presentation to graduate schools, galleries, and other venues. The course is open to all appropriate media/mixed-media including traditional/nontraditional sculpture and ceramic materials, sculpture/painting, sculpture/video, sculpture/film, kinetic works, etc. Slides, videos, readings, and visiting artists will also be part of the course.

Prerequisite: Any 200-level SC, CE or NG course

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

# Course Schedule

## Graduate : Fall 2021 : Art, Place, and Public Studies

Course Schedule	
<p><b>APPS-501-01</b> Art, Place, Public: Theories &amp;Contexts Min Credits: 3 Max Credits: 0 Location: MAIN Robin Balliger</p> <p>Tu 4:15PM - 7:00PM 08/30/21 - 12/10/21 Room: MCR</p> <p>This course prompts students to think in complex ways about how art produces meaning in a diverse and contested public sphere. While public art in the twenty-first century is often considered more accessible, democratic, and participatory, questions emerge about whom these projects serve in relation to changing publics, race and class dispossession, gentrification, arts-led regeneration, privatization, and state oversight. This course aims to develop a complex understanding of contemporary art in a rapidly changing public sphere, by focusing on socio-spatial context and the critical concepts of art, place, and public. Case studies focus on site-specificity, community murals, street art, social practice art, and urban art interventions in conversation with critical readings on the public sphere, 'creativity' debates, urban revitalization, the "right to the city," and the symbolic and material production of place. We will study methodological strategies for assessing public art practices through multi-disciplinary approaches including art criticism, ethnography, geography, urban studies, and visual cultural studies. Students will complete a case study of their own design and research as a final project. FALL ONLY.</p> <p>Prerequisite: none</p> <p>Satisfies: APPS Core Course, Critical Studies Seminar Elective</p>	
<p><b>APPS-520AQ-01</b> Sculpture in Context: Monuments/ Contemporary Approaches Min Credits: 3 Max Credits: 0 Location: MAIN Maria Elena Gonzalez</p> <p>W 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: 105</p> <p>Monuments: Contemporary Approaches is a graduate seminar/lab course that will engage paradigms for creating monuments in today's environment. It will explore that which constitutes a monument and how monuments are defined. Considered memorial places specific to Northern California would be studied within a large scope of international modes of making significance. Through the manipulation of visual representation, this course will focus on public monuments. How has political thought, social activity and character of place, served as a catalyst? Can these actions and venues speak to the role of artists and art today? Does human behavior in contemporary public spaces differ from that of the classical "traditional" civic or other spaces? Students can expect to investigate how social effects of tolerance and diversity modify the visual principles and spatial values of monuments during/after the Decolonize, Black Lives Matter and Me Too movements. Students will develop their own responses to the question of "monument" through proposal, prototype and/or site work. Site-visits, readings and visual materials will also form part of the course. Site visits may include places such as: Alcatraz Island, Harvey Milk Monument, John Carlos/Tommy Smith Monument and Hunts Point. In this context students will examine the work of contemporary artists such as: Sam Durant, Edgar Heap of Birds, Houston Conwill, Kimsooja, Rigo 23, David Hammons, Mildred Howard and Joyce Scott, amongst several others.</p> <p>Prerequisite: none</p> <p>Satisfies: MFA Topic Seminar, MFA Studio Elective (emphasis in Sculpture), APPS elective</p>	
<p><b>APPS-590-01</b> Thesis Min Credits: 3 Max Credits: 0 Location: MAIN Claire Daigle</p> <p>TBD</p> <p>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 course consists of an individualized semester of intensive one-on-one advising from the thesis committee chair and regular guidance from the MA Program Director, supporting the self-directed work of writing, completing, and presenting the thesis. FALL &amp; SPRING. Course open to MA and Dual Degree student only.</p> <p>Prerequisite: MA &amp; Dual-Degree Students Only; EMS-504 or HTCA-504</p> <p>Satisfies: Thesis Requirement</p>	

## Graduate : Fall 2021 : Critical Studies

# Course Schedule

## Course Schedule

CS-501-01 Global Perspectives of Modernity Min Credits: 3 Max Credits: 0 Location: ONL Robin Balliger

Th 4:15PM - 7:00PM 08/30/21 - 12/10/21 Room: ONL-GSM1

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

## Graduate : Fall 2021 : Exhibition and Museum Studies

### Course Schedule

EMS-501-01 Critical Histories of Museums and Exhibitions Min Credits: 3 Max Credits: 0 Location: ONL Frank Smigiel

M 4:15PM - 7:00PM 08/30/21 - 12/10/21 Room: ONL-GSM1

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 Dornier, 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 Min Credits: 3 Max Credits: 0 Location: ONL Andrea Dooley

W 4:15PM - 7:00PM 08/30/21 - 12/10/21 Room: ONL-GSM1

"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 Min Credits: 3 Max Credits: 0 Location: MAIN Claire Daigle

TBD

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 course consists of an individualized semester of intensive one-on-one advising from the thesis committee chair and regular guidance from the MA Program Director, supporting the self-directed work of writing, completing, and presenting the thesis. 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

# Course Schedule

## Graduate : Fall 2021 : Graduate - Any Subject

Course Schedule	
GR-500-01	<p>Graduate Critique Seminar Min Credits: 3 Max Credits: 0 Location: ONL Dewey Crumpler</p> <p>M 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: ONL-CRT1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-02	<p>Graduate Critique Seminar Min Credits: 3 Max Credits: 0 Location: HYB Linda Connor</p> <p>Tu 4:15PM - 7:00PM 08/30/21 - 12/10/21 Room: 16A</p> <p>Tu 4:15PM - 7:00PM 08/30/21 - 12/10/21 Room: ONL-CRT1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-03	<p>Graduate Critique Seminar Min Credits: 3 Max Credits: 0 Location: ONL Jeremy Morgan</p> <p>W 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: ONL-CRT1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-04	<p>Graduate Critique Seminar Min Credits: 3 Max Credits: 0 Location: ONL Orit Ben-Shitrit</p> <p>M 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: ONL-CRT1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-502-01	<p>Graduate Lecture Series (GLS) Min Credits: 0 Max Credits: 0 Location: ONL Cristobal Martinez, Claire Daigle, Zei (more)</p> <p>Th 12:00PM - 1:00PM 08/30/21 - 12/10/21 Room: ONL-LEC</p> <p>The Graduate Lecture Series works in conjunction with the Visiting Artists and Scholars Lecture Series in support of the MFA, MA, Dual Degree, and Post-Baccalaureate programs. The lecture series provides exposure to, and engagement with, diverse trajectories, styles, approaches, and career paths offered by emerging and established artists, curators, critics, theorists, and historians working in a wide variety of disciplines in both local and global contemporary art communities. As an investigation of the contemporary issues relevant to the development of graduate students' full education and experience at SFAI, the lecture series provides the entire graduate body with a common interdisciplinary foundation and plays a crucial role in defining individual praxis and the meanings of "success" within the current and future landscape of contemporary art. These lectures will occur in the Lecture Hall at the 800 Chestnut Street campus on Friday afternoons from 4:30-6:00 pm. Students will also have the opportunity to meet with some of the guests for individual critiques, small group colloquia, and informal gatherings after the lectures. Presentations by SFAI graduate faculty will comprise an additional component of the series to be held in the regular time block during weeks when visitors are not scheduled. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Lecture Series Requirement for Graduate Students</p>

# Course Schedule

## Course Schedule

GR-550AQ-01 Sculpture in Context: Monuments/ Contemporary Approaches Min Credits: 3 Max Credits: 0 Location: MAIN Maria Elena Gonzalez

W 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: 105

Monuments: Contemporary Approaches is a graduate seminar/lab course that will engage paradigms for creating monuments in today's environment. It will explore that which constitutes a monument and how monuments are defined. Considered memorial places specific to Northern California would be studied within a large scope of international modes of making significance. Through the manipulation of visual representation, this course will focus on public monuments. How has political thought, social activity and character of place, served as a catalyst? Can these actions and venues speak to the role of artists and art today? Does human behavior in contemporary public spaces differ from that of the classical "traditional" civic or other spaces? Students can expect to investigate how social effects of tolerance and diversity modify the visual principles and spatial values of monuments during/after the Decolonize, Black Lives Matter and Me Too movements. Students will develop their own responses to the question of "monument" through proposal, prototype and/or site work. Site-visits, readings and visual materials will also form part of the course. Site visits may include places such as: Alcatraz Island, Harvey Milk Monument, John Carlos/Tommy Smith Monument and Hunts Point. In this context students will examine the work of contemporary artists such as: Sam Durant, Edgar Heap of Birds, Houston Conwill, Kimsooja, Rigo 23, David Hammons, Mildred Howard and Joyce Scott, amongst several others.

Prerequisite: none

Satisfies: MFA Topic Seminar, MFA Studio Elective (emphasis in Sculpture), APPS elective

GR-550AS-01 Inside the Artist's Studio: Process, Experimentation, and Research Min Credits: 3 Max Credits: 0 Location: ONL Lindsey White

W 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: ONL-GSM1

This course will dive into the artistic process to consider the production of meaning through problem solving, creative strategies, and researching the contextual basis of an artwork. Readings, writing exercises, lectures, and studio experiments will be utilized to help frame discussions and shed light on what it means to be a practicing artist today. We will have conversations and studio visits with artists and curators from the Bay Area and beyond. Additionally, this will be a rigorous group critique process where students will show significant changes in their works in progress and new works for each of their scheduled critiques.

Prerequisite: none

Satisfies: MFA Studio Elective, MFA Topic Seminar; Emphasis in PH, NG, FM, SC; Critical Studies Seminar

GR-580-01 Graduate Tutorial Min Credits: 3 Max Credits: 0 Location: HYB Linda Connor

Tu 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: 16A

Tu 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: ONL-TUT1

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-02 Graduate Tutorial Min Credits: 3 Max Credits: 0 Location: ONL Cristobal Martinez

Tu 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: ONL-TUT3

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-580-03 Graduate Tutorial Min Credits: 3 Max Credits: 0 Location: HYB Jennifer Locke

F 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: ONL-TUT1  
F 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: STUDIO

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 Min Credits: 3 Max Credits: 0 Location: HYB Jeremy Morgan

Tu 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: ONL-TUT2  
Tu 9:00AM - 11:45AM 08/30/21 - 12/10/21 Room: STUDIO

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 Min Credits: 0 Max Credits: 0 Location: MAIN 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 Min Credits: 0 Max Credits: 0 Location: null Cristobal Martinez, 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 Min Credits: 0 Max Credits: 0 Location: null Cristobal Martinez, 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	Min Credits: 0	Max Credits: 0	Location: MAIN Zeina Barakeh
TBD				
A limited number of Graduate Teaching Assistantships may be available. Under the supervision of a faculty member teaching an undergraduate course, Graduate Teaching Assistants (TAs) perform responsibilities such as grading papers, tutoring, research, and being available to the students; their workload does not include teaching. Graduate Teaching Assistants are paid on an hourly basis. Students cannot serve as a Graduate Assistant for a course that they are enrolled in. For additional information and application procedures, students should contact the Graduate Office. FALL & SPRING.				
Prerequisite: none				
GR-597-02	Teaching Assistantship	Min Credits: 0	Max Credits: 0	Location: null 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-598-01	Directed Study	Min Credits: 3	Max Credits: 6	Location: null 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	Min Credits: 3	Max Credits: 6	Location: null To be Announced
TBD				
Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with their faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 3 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.				
Prerequisite: none				
Satisfies: MFA Studio Elective; Liberal Arts Elective by approval only				
GR-598T-01	Directed Study- Graduate Tutorial	Min Credits: 3	Max Credits: 6	Location: null 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: Graduate Tutorial				

# Course Schedule

## Course Schedule

GR-598T-02 Directed Study: Graduate Tutorial Min Credits: 3 Max Credits: 6 Location: null Christopher Coppola

TBD

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

Prerequisite: none

Satisfies: Graduate Tutorial

GR-598T-03 Directed Study: Graduate Tutorial Min Credits: 3 Max Credits: 6 Location: null Maria Elena Gonzalez

TBD

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

Prerequisite: none

Satisfies: Graduate Tutorial

GR-598T-04 Directed Study: Graduate Tutorial Min Credits: 3 Max Credits: 6 Location: null Timothy Berry

TBD

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

Prerequisite: none

Satisfies: Graduate Tutorial

GR-598T-05 Directed Study: Graduate Tutorial Min Credits: 3 Max Credits: 6 Location: null Tony Labat

TBD

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

Prerequisite: none

Satisfies: Graduate Tutorial

GR-598TS-01 Directed Study: Topic Seminar Min Credits: 3 Max Credits: 6 Location: null Timothy Berry

TBD

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

Prerequisite: none

Satisfies: Graduate Topic Seminar



# Course Schedule

## Course Schedule

GR-599-01 MFA Exhibition Min Credits: 0 Max Credits: 0 Location: null Cristobal Martinez, Zeina Barakeh

TBD

All graduating students must register for the Spring MFA Graduate Exhibition and pay an MFA Graduate Exhibition fee of \$300. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semesters, for example, fall MFA catalogue preparation meetings (dates, times, and rooms to be announced). Students who fail their Final Review in the Spring semester do not participate in the MFA Exhibition. SPRING ONLY.

Prerequisite: none

## Graduate : Fall 2021 : History & Theory Contemp. Art

### Course Schedule

HTCA-501-01 Methods and Theories of Art History Min Credits: 3 Max Credits: 0 Location: ONL Claire Daigle

F 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: ONL-GSM1

Designed to provide Master's students with a foundation in the scholarly practice of art history, this writing- and discussion-intensive course will offer a range of models and critical vocabularies for the analyses of contemporary art and the frameworks of its production, circulation, and reception. The course will begin by familiarizing students with some of the foundational figures of the discipline (Wölfflin, Riegl, Warburg, Panofsky, Malraux, Gombrich, and so on) and the continued interest and relevance of the methods they set forth. As the course continues, theoretical approaches will include formalism, semiotics, deconstruction, social history, feminist critique, gender studies, psychoanalysis, narratology, postcolonial theory, institutional critique, theories of spatial relations/politics, and the culture of spectacle and speed. Each week a number of different methodological approaches will be used to address a selected artist's practice or theme (for example, beauty, abjection, the Real, etc.). While primary theoretical texts will sometimes be paired with recent, exemplary texts drawn from art criticism and history, the balance will fall toward close visual analyses of artworks and careful attention to the methods of historical and critical engagement. Discussion, anchored in the discourses and debates around Modernism and post-modernism, will focus on the contemporary status of the discipline of art history in relation to art theory, criticism, and practice. International perspectives and their relationships to the multiple histories of contemporary culture will be emphasized. 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-520BA-01 It's About Time Min Credits: 3 Max Credits: 0 Location: ONL Claire Daigle

Tu 1:00PM - 3:45PM 08/30/21 - 12/10/21 Room: ONL-GSM1

This seminar will start with an overview of theories of temporality, beginning with Henri Bergson's distinction between measured time and the durational quality of lived experience. We will then analyze the cultural constructions of time (in particular relation to labor, leisure, and colonization). Next we will turn to the ways that artwork shapes and is shaped by time-as it is bent, stretched, forked, stratified, serialized, looped, or folded. Art-making takes time-whether quantum, geological, cyclical, historical, biological, queer or quotidian. In the last few meetings of the semester, we will address the perception that time is accelerating, propelled by digital media and late-stage capitalism. Finally, we will consider how artists do speculative work in attending to the aspirations and anxieties of futurity and finitude. The course themes "reel" out from five artworks in particular: Chris Marker's *La Jetée* (1962), Robert Smithson's *Spiral Jetty* (1970), Sun Ra's *Space Is the Place* (1974), Andrei Tarkovsky's *Stalker* (1979) and Christian Marclay's *The Clock* (2010). An important point of emphasis will be how each medium or technology constitutes a specific type of time machine. Among the many time bandits will be Tomma Abts, Paul Chan, Tacita Dean, Tehching Hsieh, Pierre Huyghe, Jóhan Jóhannsson, William Kentridge, Janelle Monáe, Christopher Nolan, RAQs Media Collective, Hiroshi Sugimoto, Agnes Varda, and Apichatpong Weerasethakul. Readings draw from a variety of genres to include George Kubler's *The Shape of Time*, W.G. Sebald's *Vertigo*, and Mark Fisher's *Ghosts of my Life*. The work of this class, ultimately, will be to think about art and time as Mieke Bal puts it, in "the pre-posterous present."

Prerequisite: none

Satisfies: Art History Seminar Elective

HTCA-590-01 Thesis Min Credits: 3 Max Credits: 0 Location: MAIN Claire Daigle

TBD

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 course consists of an individualized semester of intensive one-on-one advising from the thesis committee chair and regular guidance from the MA Program Director, supporting the self-directed work of writing, completing, and presenting the thesis. Course open to MA and Dual Degree students only. FALL & SPRING.

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

Satisfies: Thesis Requirement

# Course Schedule

## Graduate : Fall 2021 : Master of Arts

### Course Schedule

MA-592-01 MA Intermediate Review Min Credits: 0 Max Credits: 0 Location: MAIN 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

## Graduate : Fall 2021 : Summer Graduate Program

### Course Schedule

SGR-594-01 MFA Final Review Min Credits: 0 Max Credits: 0 Location: null John Priola

TBD

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

Prerequisite: none

SGR-595-01 Guided Study Min Credits: 3 Max Credits: 0 Location: null TBA

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