

Course Schedule

Undergraduate : Spring 2016 : Art and Technology

Course Schedule

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

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

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

Prerequisite: none

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

AT-109-01 Concepts and Tools for Artful Apps Intervention With Everyday Things Credits: 3 Chris Kubick

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

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

As smartphones and tablets have become ubiquitous, these portable, location-aware, touch-screen multimedia devices and their applications are changing the way we consume, create, explore, and experience art. What's more, these apps are changing the way we live, by accelerating social interaction, challenging accepted notions of public vs. private space, informing and enabling political activism, and giving us new means to document and share our lives. As these new ways of life become more and more mundane, artists step into the breach, asking us to re-imagine the possibilities presented by these digital devices and their apps. A diverse range of artists including Brion Gysin, LoVid, Kristin Lucas, Mendi and Keith Obadike, Phil Kline, Joe McKay, and Bjork have released apps that challenge our accepted understanding of the way we use our devices. Some of these projects (iParade, UnSilent night) draw on the locative and social aspects of these devices; others, such as Free Fall Highscore, ask us to use phones in unexpected ways; still others use phones to map out lived space (Sonic City Lagos, Urban Rythms) or as tools to "re-mix" reality (Spine Sonnet, Yard Sale In The Sky). This course will explore a variety of approaches to making art for and with mobile phones and introduce students to the key concepts and technologies that enable the creation of artwork for this platform. Students will learn issues specific to the mobile platform, and how to plan and prototype various types of apps using tools such as xCode, UIKit, Interface Builder, Open Frameworks, Unity, and much more.

Prerequisite: none

Satisfies: Design & Technology Communication Design Distribution Requirement; Art and Technology Interactivity and Social Media Distribution; Intro to Art and Technology II; Design & Technology Elective; Conceptual Design and Practice Requirement; AT Elective; Studio Elective

AT-111-01 Sensors and Circuits: Turning on Your Art Credits: 3 Kal Spelletich

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

Artists in diverse fields of practice are activating their work using electronics. In order to activate work, an understanding of basic electricity, and electronics, is necessary. This class covers the fundamentals by focusing on practical techniques of basic electrical and electronic theory and analog and digital electronics practice. Students will be encouraged to plan and propose interactive connections for their individual artistic concepts and practices. In addition to assignments in basic electronics, the course culminates with each student completing a simple guided project, which spans a range of interdisciplinary mediums and materials. This class also serves as a foundation for activated objects, responsive sound systems, and classes that use electronics.

Prerequisite: none

Satisfies: Art and Technology Electronic Distribution Requirement; Art and Technology Elective; Design and Technology Media Techniques Distribution; Design and Technology Designed Objects Distribution Requirement; Design and Technology Elective; Studio Elective; Media Breadth Requirement

AT-115-01 Code Concepts and Creativity: The Internet As Artistic Platform Credits: 3 J.D. Beltran

Tu Th 1:00PM - 3:45PM Room: DMS2

The internet has rapidly become the most prevalent and utilized communication platform for everyday use, ranging from noble activism and philanthropy to home shopping networks and basic human activities. But what about artistic utility and intervention? As an infinite information space, there is room for creativity and invention of all stripes, from the practical (portfolio sites) to the sublime (geographically-dispersed, real-time collaborative artworks or the web as a canvas for interactive works). At the core of this boundary-bending data flow is code, scripts, programs and protocols. This course is a hands-on introduction to what's going on behind the browser. To produce work, students will learn and work in the building blocks of the web: HTML and Dreamweaver, Java and Javascript, PHP (Hypertext Preprocessor), and Python, as well as Processing, an electronic sketchbook for creating ideas. Students will code pages from scratch, validate them, and develop dynamic websites and web-based interactive works. No prior experience in coding necessary!

Prerequisite: none

Satisfies: Art and Technology Interactivity and Social Media Distribution; Art and Technology Digital Media Distribution; Art and Technology Elective; Design & Technology Elective; Design & Technology Media Techniques Requirement; Design & Technology Communications Design Distribution Requirement; Studio Elective

Course Schedule

Course Schedule

AT-117-01 Friending Art With Benefits: Probing Social Networks Credits: 3 Lasse Scherffig

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

Students in this course explore the social, cultural, and aesthetic aspects of networks and social media. The course will consider contemporary artistic practices that make use of, reflect on, or are influenced by online networks. Drawing on the history of net.art and contemporary post-internet art, we will explore the novel possibilities and problems social media entail. This may involve creating Internet-based art projects, appropriating the aesthetics and content of the net for projects that are crafted in traditional media, and using social media to reach out to people, create communities, and get others engaged in one's work. We will look at examples of how artists have worked with the Internet, hacked its infrastructure, crowd-sourced art production, and used the virtual space of social media as a space for intervention and dialog. Through student projects the class will critically examine social media, protocols and big data, as well as their implications for questions of authorship, privacy, corporatization, filter bubbles, surveillance, control, and the possibility of resistance.

Prerequisite: none

Satisfies: Art and Technology interactivity and Social Media Distribution; Art and Technology Elective; Design &Technology Communications Design; Design &Technology Distribution Requirement; Design &Technology Elective; Studio Elective

AT-206-01 Local and Now: Technology, Culture, and the Arts Credits: 3 Johnna Arnold

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

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

This studio-based, off-campus course will look into the ever-growing sphere of technology and culture in the Bay Area, from an artists perspective. As technology companies grow and solidify, how do the arts fit into technologies proclaimed culture of "disruption" and creativity? Where is the separation between artist and inventor, and how can we help to bridge these two cultures? We will read selections from proclaimed "bibles" of tech-startup invention and commentary on this newfound culture. Field trips will include a tour of Facebook's Artist in Residence program, Twitter headquarters, and other technology campuses with major art collections. We will visit organizations that explore this contemporary culture including Gray Area Foundation for the Arts, CITRIS, Obscura Digital, and art gallery professionals to gather opinions on how this relationship between the arts and technology. Art projects should either utilize technologies associated with technological innovation and/or comment upon it. Artist's discussed will include Jim Campbell, Alex Kiessling, Chris Milk, Rafael Lozano-Hemmer, Amy Sillman, Adam Magyar, Jono Brandel, and Penelope Umbrico.

Prerequisite: AT-100, DT-101, PH-100, FM-100 OR NG-100; Sophomore Standing

Satisfies: Art and Technology Interactivity and Social Media Distribution Requirement; Art and Technology Elective; DT Collaborative Practice Requirement; DT Elective; Studio Elective; Off-Campus Study Requirement

AT-207-01 Hacking Visual Technologies: Visual Technologies As Dark Chambers, Black Boxes, and Caves Credits: 3 Genevieve Quick

M W 7:30PM - 10:15PM Room: 105

While visual technologies create optical and epistemological clarity, they are also mysterious dark chambers, black boxes, and caves. We will consider the camera obscura (literally translated from Latin as "dark chamber"), "black box" technologies that hide their internal processes, and virtual reality workspaces known as "CAVEs." With a D.I.Y. approach, this class will dissect and analyze visual apparatuses like, cameras, scanners, and Google Cardboard (a kit that transforms smartphones into V.R. headsets). Students will also experiment with lenses, mirrors, and light sensitive materials. In exploring how these technologies work, participants consider how hybridizing and hacking them supports artists' conceptual goals. Projects will consider sculptural objects, wearables, and installations as the pretext for events, performances, and interactive encounters. Works produced in the class also fosters the documentary and narrative possibilities of objects in photographs, videos, and websites.

Prerequisite: DT-101, AT-100, SC-100 OR PH-100; Sophomore Standing

Satisfies: Photography Elective; Art and Technology Electronics Distribution; Art and Technology Elective; Photography Technical Elective; Photography Elective Studio Elective

AT-218-01 Sound Laboratory Credits: 3 Maria Elena Gonzalez

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

Sound that is generated, existing or reproduced by a range of natural, material, mechanical, physical and electrical means, will be explored in this course. Composition, history, spatial/site dynamics, ecologies of sound, and integration of sound into installations and mixed-media projects are central to the course content. Various historical and contemporary sound artists such as: Ilya Kabakov/Vladimir Torasov, Bill Fontana, Terry Fox, Rolf Julius, Max Neuhaus, John Cage, Janet Cardiff-George Bures Miller, Stephen Vitiello and Carsten Nicolai will be studied for their use of sound in their work.

Prerequisite: AT-100, SC-100 OR NG-100; Sophomore Standing

Satisfies: Art and Technology Electronics Distribution; Art and Technology Elective

Course Schedule

Course Schedule

AT-220J-01 Programming for Sound, Performance, and Installation Using Max/Msp/Jitter Credits: 3 Ashley Bellouin

M 7:30PM - 10:15PM Room: 9
W 7:30PM - 10:15PM Room: 20A

Students will be introduced to Max/MSP/Jitter, a programming environment that creates interactive environments with MIDI (Max), real-time audio processing (MSP), and real-time graphics and video processing (Jitter). Max can be used for developing interactive installations and improvisational sound and performance systems. This course will cover the fundamentals of designing programs in Max, as well as how to integrate simple hardware systems and the basics of real-time sound and video processing. This class will focus on the performance and installation potential of technology using the MAX/MSP object oriented programming environment for the creating of real-time, interactive sound/video projects. Students will create two projects during the semester.

Prerequisite: Any 100-level AT or DT course or FM-100 or NG-100

Satisfies: AT Interactivity & Social Media Distribution, Art & Technology Elective, New Genres Elective, Studio Elective DT Media Techniques Distribution, DT Communications Design Distribution, Design & Technology Elective

AT-225-01 Digital Sculpture Credits: 3 Justin Patton

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

This course is designed to give students an introduction to sculpting in the digital realm, where the creative mind has no limits. Creative control is a priority and only the most basic technical skills are needed to get started. With an early focus on creating human characters, students will learn techniques such as blocking in forms and working through subdivisions in order to build up to higher levels of detail. As the artists improve their skills, more technically oriented and specialized tools such as detail and color projection will be introduced. Finally, the outlets for exposition will be explored, from rendering images for print to the rapidly expanding world of 3D printing.

Prerequisite: SC-100, AT-100 OR DT-101; Sophomore Standing

Satisfies: Art and Technology Digital Media Distribution; Art and Technology Elective; DT Media Techniques Distribution; DT Designed Objects Distribution; DT Elective; Intermediate Sculpture; Studio Elective

AT-240A-01 New Tools, New Visions: A Century of Art & Technology Credits: 3 Meredith Tromble

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

This survey class covers a century of artists and works that are influential in "art & technology" today, from the early filmmaker Georges Méliès to mid-century figures such as John Cage, Nam June Paik, and Lillian Schwartz, and current artists such as Seiko Mikami, Antonio Muntadas, and Hito Steyerl. Class participants will illuminate motifs in art & technology by pairing historic and contemporary works. Students will consider themes such as codes, embodiment, interactivity, networks, scale, simulation, surveillance, and telepresence tracing the historical pattern of artistic exploration following on new technology. In the process, art history is reframed in terms of the mutual, reciprocal influence of tools and meanings with each other. Just as painters investigated electric light, sculptors tried plastic, and filmmakers dove into video, contemporary artists such as Eduardo Kac, Kristin Lucas, and Jacolby Satterwhite use biological and digital technologies to prompt new questions and manifest new meanings.

Prerequisite: HTCA-101 and Sophomore Standing

Satisfies: History of Art and Technology

Course Schedule

Undergraduate : Spring 2016 : Ceramic Sculpture

Course Schedule

CE-100-01 Ceramics I: Fabrication Credits: 3 Wanxin Zhang

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

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

Prerequisite: none

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

CE-100-02 Ceramics I: Fabrication Credits: 3 Lisa Reinertson

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

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

Prerequisite: none

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

CE-204-01 Figurative Ceramic Sculpture Credits: 3 Lisa Reinertson

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

This is an intermediate level course that will focus on the human figure and anatomy with ceramics as a primary material using a range of processes and approaches. This course is designed for students who have a basic command of clay fabrication techniques. Starting with direct observation of the human figure with a live model, the class explores the dynamics of the figure for its expressive, narrative and conceptual possibilities, as well as possible integration of concepts students have developed in previous ceramic courses which may include the social-political, psychological, and mythological aspects of the human condition. Issues of form, surface and scale particular to the figure in clay will be emphasized. Historical and cultural concepts about the figure and its range of engagement with contemporary art will be covered through various media and discussion. Necessary technical and supportive information will be covered. The work of figurative ceramic sculptors such as, Robert Arneson, Viola Frey, Patty Warashina, Arthur Gonzalez, Doug Jenk, Anna Mendiata, Daisy Youngblood, Stephen DeStaebler, Tipp Toland, Kiki Smith, and others will be examined and discussed in this context.

Prerequisite: SC-100 or CE-100; Sophomore Standing

Satisfies: Sculpture Elective, Studio Elective

CE-221-01 Mold/Casting Methods and Strategies Credits: 3 John De Fazio

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

This is a sculpture and ceramics class that provides a foundation for mold making, casting processes and materials, and their integration in a variety of student works, projects, and installations. Instruction and experimentation with mold-making and mold alteration procedures using materials such as: plaster, shaped earth, wood and latex for casting in ceramic, wax, cement and related materials will be emphasized in this course. Using mold and casting methodologies students will investigate the simulation and material/conceptual transformation of found, constructed and/or figurative objects, surfaces and assemblages of various scales and contexts as well as their application to a variety of sculptural, metaphorical and conceptual problems intrinsic to 3D visual expression. Information about the role and language of representation, transformation as well as casting and mold-based strategies in contemporary sculpture and ceramics as well as the work of such artists as: Richard Shaw, Jeremy Hatch, Del Harrow, Clare Twomey, Paul Sacaridiz, Ai Wei Wei, Joseph Beuys, Mathew Barney, Rachel Whiteread, Marta Minujin, Doris Salgado and Katharina Fritsch, will be presented. This course is designed as a companion to SC 214 Multiples: When one is Not Enough, which together explore a full range of representational/serial methodologies and concepts central to the practice of contemporary sculpture.

Prerequisite: SC-100 or CE-100; Sophomore Standing

Satisfies: Intermediate Sculpture Requirement; Ceramics Elective; Sculpture Elective; Studio Elective

Course Schedule

Undergraduate : Spring 2016 : Contemporary Practice

Course Schedule

CP-100-01 Contemporary Practice Credits: 3 Genine Lentine

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

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

Contemporary Practices engages the widely held cultural assumptions and clichés about artists, their work, and about how the meaning of an artistic work is actually formed. Active engagement in Contemporary Practice allows first-year students to strengthen their creative voices through creative and social collaboration with their peers. Vital components of Contemporary Practice-ones that facilitate and support the first-year students' understanding of their place at SFAI and in the Bay Area art landscape-are introductions to SFAI's array of studio practices, studio critiques, and field trips to museums, galleries, artists' studios, public art sites, and other urban sites. These activities are central to experiencing how artists and viewers communicate, represent, and make meaning of the world around them. Additional co-curricular initiatives such as workshops, public lectures, and exhibition openings in which students participate help to foster understandings of how the tensions produced by the interaction of cultural, social, and personal forces foster critical thinking and artistic opportunity. FALL & SPRING. The first class meeting is in the Lecture Hall at 800 Chestnut Street. Subsequent meetings are located in the studios listed under the course details in WebAdvisor.

Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

CP-100-02 Contemporary Practice Credits: 3 Helina Metaferia, Genine Lentine

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

W 9:00AM - 11:45AM 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

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Course Schedule

Undergraduate : Spring 2016 : Critical Studies

Course Schedule

CS-222-01 History of Jazz Credits: 3 Dewey Crumpler

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

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: English Composition B (ENGL-101)

Satisfies: Liberal Arts Elective; Global Culture Requirement; Critical Studies Elective for BA; General Elective Requirement for BA; Studio Elective for BFA

CS-300-01 Critical Theory A Credits: 3 Clark Buckner

Th 1:00PM - 3:45PM 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, Liberal Arts Elective

CS-300-02 Critical Theory A Credits: 3 Frederick Young

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-301M-01 Critical Theory B: the Frankfurt School Credits: 3 Alexander Greenhough

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

Amid intense political polarization, disquiet over social and economic inequality, and the nearly total penetration of digital technology as an all-encompassing mass media within the United States, the necessity for critical reflection is as pressing as it has ever been. This course introduces students to the influential work of dialectical thinkers affiliated and associated with the Frankfurt School, including Theodor Adorno, Max Horkheimer, Walter Benjamin, Siegfried Kracauer, Herbert Marcuse, Jürgen Habermas, and Alexander Kluge. Structured chronologically, the course will survey developments in critical theory's methodology from 1930s to the 1970s, with an emphasis on the legacy of the Enlightenment and the concept of 'reason,' the ideological significance of avant-garde aesthetics, the function of popular culture (particularly the cinema) in the maintenance of the so-called 'administered society,' the potential for activism and radical change under the conditions of late capitalism, and the possible meanings of Utopia.

Prerequisite: CS-300

Satisfies: Critical Theory B

Course Schedule

Course Schedule

CS-301N-01 Critical Theory B: That Which Makes the Body Tremble Credits: 3 Harriett Jernigan

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

What is eroticism, and in what ways does it manifest itself in literature? Eroticism, often confused with purely physical sensations, spans a great number of genres in literature, from the classics to humor to sci-fi/fantasy. The course will first focus on definitions of eroticism, drawing on George Batailles and other critics. Then, we will examine how a variety of authors, including the Marquis de Sade, Bram Stoker, Amy Yamada and Octavia Butler employ eroticism in their works, questioning the role it plays in the authors' works and the larger cultural context. This discourse will serve as the platform on which we expand our critical thinking abilities and persuasive writing, culminating in a research paper.

Prerequisite: CS-300

Satisfies: Critical Theory B

CS-301O-01 Critical Theory B: Theoretical Perspectives on Global Social Movements Credits: 3 Eddie Yuen

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

This seminar examines moments and movements of social protest on a world- scale, from the early centuries of the modern world system to the current wave of urban uprisings from Egypt to Hong Kong. This is a very broad subject, ranging from slave rebellions and "the Age of Revolutions" in the late 18th century, through labor, feminist, and national liberation movements in the nineteenth and twentieth centuries, global outbreaks of social unrest in 1968, and "anti-globalization" protests and occupation movements in the 21st century. The aim is to understand how large social forces have successively challenged and changed economic and political systems over the last two centuries-and how they might do so in the future. The course will consider the ways in which social and political theorists have both analyzed and been shaped by these large scale historical events.

Prerequisite: CS-300

Satisfies: Critical Theory B

CS-301P-01 Critical Theory B: Critical Theories of Race and Ethnicity Credits: 3 Cindy Bello

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

This course provides an introduction to the foundational issues, problematics, and theoretical frameworks comprising contemporary studies of race and ethnicity in the U.S. We will explore the production of "race" as a major ideological frame through which practices of power and domination, as well as struggles for liberation and self-determination, have been articulated and enacted throughout U.S. history. Central to our discussion will be an understanding of race as a social formation, an unstable and shifting concept formed in dynamic relation to the social, political, and economic processes that have defined and shaped modernity-colonialism, slavery, genocide, migration, warfare, criminalization, and mass incarceration. Through a critical engagement with theoretical texts, popular media, and visual culture, we will interrogate production of race across multiple historical and contemporary sites, paying close attention to its constitution in relation to other axes of power-gender, sexuality, class, indigeneity, and citizenship in particular.

Prerequisite: CS-300

Satisfies: Critical Theory B

CS-301Q-01 Critical Theory B: Carceral Fictions: Mapping Confinement and Counter-Insurgency in the Aesthetics of Resistance Credits: 3 Armin Fardis

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

"I swore to myself that if I ever wrote another book.it would be so hard and deep that they would have to face it without the consolation of tears." With this proclamation framing his 1940 novel, *Native Son*, Richard Wright had cast a permanent imprint on the aesthetic tradition of black rebellion in the United States. In this course we will read *Native Son* as a way of exploring the significance of incarceration to the lived experience of oppressed populations - the ways they are collectively disciplined as well as the ways they challenge that discipline. How does carcerality define non-penal spaces of unfreedom - slums, favelas, les banlieues, ghettos - as much as it does prisons, detention camps and plantations? Throughout the semester we will attempt to answer such questions and advance our understanding of what carcerality actually is by supplementing our reading of *Native Son* with a range of critical theory, visual art and social histories of colonialism and slavery.

Prerequisite: CS-300

Satisfies: Critical Theory B

Course Schedule

Course Schedule

CS-395-01 International Partner Exchange Credits: 3 Jill Tolfa

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: Liberal Arts Elective Off-Campus Study Requirement

CS-398-01 Directed Study Credits: 3 Dewey Crumpler

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: TAKE 60 CREDITS;



Course Schedule

Undergraduate : Spring 2016 : Drawing

Course Schedule

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

Tu Th 9:00AM - 11:45AM Room: 14

This fine arts college level course is a beginning course in drawing that exceeds concepts and materials learned at secondary school level. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object, and abstraction. Drawing's vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

Prerequisite: none

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

DR-100-02 Drawing I: Materials and Methods Credits: 3 Jacob Kincheloe

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

This fine arts college level course is a beginning course in drawing that exceeds concepts and materials learned at secondary school level. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object, and abstraction. Drawing's vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

Prerequisite: none

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

DR-100-03 Drawing I: Materials and Methods Credits: 3 Laurie Reid

M W 4:15PM - 7:00PM Room: 13

This fine arts college level course is a beginning course in drawing that exceeds concepts and materials learned at secondary school level. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object, and abstraction. Drawing's vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

Prerequisite: none

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

DR-101-01 Drawing II Credits: 3 Bruce McGaw

M W 9:00AM - 11:45AM Room: 13

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

Prerequisite: Drawing I

Satisfies: Drawing Elective; Studio Elective; Drawing Breadth Requirement

Course Schedule

Course Schedule

DR-101-02 Drawing II Credits: 3 Dewey Crumpler

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

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

Prerequisite: Drawing I

Satisfies: Drawing Elective; Studio Elective; Drawing Breadth Requirement

DR-220C-01 Low Budget, High Art Credits: 3 Alicia McCarthy

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

This course explores a low budget approach to art making with an emphasis on the use of found and reused materials (paint, wood, glass, fabric, couches, metal, etc), composition, and a keen observation of the worlds around and in you. Important to this class is the personal dynamic of choice; the materials you choose. The process of drawing in this class poses this question: How does one's experience of the physical and non-physical world (it's form and our form) determine how and what we are capable of? Some artists we will be looking at for inspiration include: James Castle, Kim Maconnel, Chris Corales, Chris Johanson, Jennifer Stockholder, Richard Shaw, Duchamp, Nancy Rubinstein, and Barry McGee. Please come prepared with a positive attitude in order to develop your own visual language.

Prerequisite: Drawing II and Sophomore Standing

Satisfies: Drawing Elective; Studio Elective Studio Elective

DR-220F-01 Real Life Comics Credits: 3 Caitlin Mitchell-Dayton

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

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

Prerequisite: Drawing II

Satisfies: Drawing Elective, Studio Elective

Course Schedule

Undergraduate : Spring 2016 : English

Course Schedule	
ENGL-090-01	Language Support for Artists Credits: 3 Kara Urion Tu Th 9:00AM - 11:45AM Room: 18 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 Stephanie Sauer M W 4:15PM - 7:00PM Room: 20B Based on Writing Placement Exam Score, or the successful completion of ENGL-090. Pablo Picasso once said, "We all know that art is not truth. Art is a lie that makes us realize the truth." During the next 15 weeks, whether you agree, disagree, or don't know what he is talking about, you will learn how to explore, understand, and express your own views about the relationship between art, truth, and yourself. Your own art, the art of others-both famous and not-readings, video, and other media will be your raw material to develop a new way of thinking and expressing yourself coherently using the art of the written word. 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-095-02	Seeing and Writing: The Art of the Written Word Credits: 3 Stephanie Sauer M 1:00PM - 3:45PM Room: 20B W 1:00PM - 3:45PM Room: DMS2 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 Miah Jeffra F 9:00AM - 11:45AM Room: 16A Eligibility to take this course is based on a Writing Placement Exam Score, or the successful completion of ENGL-095. Zora Neale Hurston once said, "Research is formalized curiosity. It is poking and prying with a purpose." Research is a crucial part of our creative process. In English Composition A, students will bring their creativity into contact with critical thinking and take their research cue from Zora Neale Hurston, exploring what it means to formalize their curiosity through writing. To this end, students will learn how to read closely and how to interpret while engaging with many different kinds of texts, from poems, essays, stories, and films to their own prose. Students will consider point of view in works of literature and cinema as a formal construction-that is, as an accomplishment of the imagination at once strategically and aesthetically made-as well as a social necessity. Students will also look at the role of the artist in society, and consider how point of view connects with creative vision. Throughout the course, students will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something. FALL & SPRING. Prerequisite: Based on a Writing Placement Exam Score, or the successful completion of ENGL-095 Satisfies: English Composition A Requirement

Course Schedule

Course Schedule

ENGL-100-02 English Composition A: Investigation and Writing Credits: 3 Liz Green

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

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-101T-01 Fairy Tales and New Fabulism Credits: 3 Ashley Clarke

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

Once upon a time, on a campus not so far away, a course invited students to explore the enduring appeal of the fairy tale. In "Fairy Tales and New Fabulism," we'll approach the fairy tale as a genre with wide social and cultural ramifications, investigating oral folk tales in their historical context and tracing their metamorphosis into the literary fiction of the present day. We'll pay special attention to the genre's power to shape or destabilize attitudes and behaviors within a culture and explore the uses of enchantment in our own artistic practice. We'll meet originators and innovators of the form, such as the Brothers Grimm, Charles Perrault, and Jeanne-Marie Leprince de Beaumont, examining how their work lays a path for the emergence of contemporary fabulists like Angela Carter, Patricia Eakins, and Sarah Shun-Lien Bynum.

Prerequisite: ENGL-100

Satisfies: English Comp B Requirement; Liberal Arts Elective.

ENGL-101V-01 Explorations in Poetics Credits: 3 Kara Urion

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

This course is an engagement with the language of making, understanding that the term "poetics" refers to the multiple ways we talk about the labor of artistic construction. We will read works by artists (both visual and literary) on art, with special attention to understanding how material conditions, the body and its affective states, historical/philosophical movements and moments all inform artistic production. Readings will include Aristotle's classical conception of the role of the artist and art in *The Poetics*, and move through *The Writings of Marcel Duchamp*, essays by poet Susan Howe on the films of Chris Marker, *Three Steps on the Ladder of Writing* by Hélène Cixous, work on affect by Denise Riley and Sianne Ngai, and essays and poems by poets M. Nourbese Phillips, Myung Mi Kim, and Juliana Spahr. Students will be responsible for leading one discussion during the semester, writing response notes each week, and writing two longer formal essays.

Prerequisite: ENGL-100

Satisfies: English Comp B Requirement; Liberal Arts Elective.

ENGL-101W-01 English Comp B: Global Theatre As Literature Credits: 3 Miah Jeffra

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

This course will examine the dynamics of performing, performance processes, and global/intercultural performances. The focus of Global Theatre as Literature will concern how theatre is uniquely both a visual as well as written art form; we see theatre as much as we read it. And, in every part of the world, each with its own identity, the way plays are written and staged reflect a culture's values and beliefs of that place. Students will read plays, view examples of the plays being staged, and examine how the texts and staged productions reveal something intrinsic about the time and place they were created. Students will also conceive of their own productions of plays, as a means to understand the relationship between dramatic text and theatrical staging. Examples of dramatic texts include *Shakuntala* (India), *Love Songs at Sonezaki* (Japan), *A Doll House* (Norway), *The Yuan Plays* (China), *The River Bride* (Brazil), and *The Goat* (US).

Prerequisite: ENGL-100

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

Course Schedule

Course Schedule

ENGL-101X-01 Modernist Women Writers Credits: 3 Christina Stevenson

Tu 4:15PM - 7:00PM Room: 21

The social, technological and political changes that took place at the turn of the 20th century opened up new spaces for female creativity to question traditional notions of gender, domesticity, and authorship. We will read poems, novels, and short stories from female Anglophone writers from the US, UK, and British colonies with attention to experimentation in language, narrative form, and representations of sex and race.

Prerequisite: ENGL-100

Satisfies: English Comp B Requirement; Liberal Arts Elective.

ENGL-101Y-01 From Book to Screen Film Adaptions Credits: 3 Harriett Jernigan

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

In this course, we will not only explore what Walter Kirn aptly describes as the reassignment of value in film adaptations, but how those choices reflect their socio-historical context. Reading a series of literary works and examining their adaptations in various periods of history, we will take a new historicist approach to identifying the relationship between the issues and questions of different periods of film history and the reshuffling that novels undergo in their adaptations. The course will cover, among others, adaptations from the classical/silent, post-classical, European new wave and contemporary eras. The novels and films include Lulu (Author: Wedekind, Director: Pabst), Long Day's Journey into Night (O'Neill, Lumet), "Lamb to the Slaughter" and "Man from the South" (Dahl, Hitchcock), The Lost Honor of Katharina Blum (Böll, Schlöndorff/VonTrotta), Throne of Blood (Shakespeare's Macbeth, Kurosawa) and Hello (Agnihotri).

Prerequisite: ENGL-100

Satisfies: English Comp B Requirement; Liberal Arts Elective.

ENGL-203-01 Spoken Word Poetry: Writing, Performance, and Contexts Credits: 3 Liz Green

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

Poetry began as an oral tradition, and this tradition continues to this day. In this class, we will trace the origins of the contemporary spoken word poetry movement through the beat poetry of the 1950s and 60s, hip-hop and Nuyorican poetry (New York Puerto Rican) of the 1970s, and poetry slam movements from the 1980s to the present day. We will read a wide range of poetry, listen to it and watch it whenever possible, read seminal essays by leading artists in these styles, and last but not least, write and perform our own work. We will frequently experience the performance poetry shows San Francisco has to offer, such as the Lit Slam, which offers publication to its winners. We will host a works in progress reading at the end of the semester for the SFAI community.

Prerequisite: ENGL-101 (English Composition B)

Satisfies: Liberal Arts Elective

Course Schedule

Undergraduate : Spring 2016 : Filmmaking

Course Schedule	
FM-100-01	<p>Introduction to Film Credits: 3 Kerry Laitala</p> <p>Tu Th 9:00AM - 11:45AM Room: 26</p> <p>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 makin 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.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Film Requirement; Film Elective; Studio Elective; Media Breadth Requirement</p>
FM-100-02	<p>Introduction to Film Credits: 3 Dale Hoyt</p> <p>M W 1:00PM - 3:45PM Room: 26</p> <p>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 makin 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.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Film Requirement; Film Elective; Studio Elective; Media Breadth Requirement</p>
FM-101-01	<p>Film Production/Post Production I Credits: 3 Jeff Rosenstock</p> <p>W 1:00PM - 3:45PM Room: 8 W 4:15PM - 7:00PM Room: 8</p> <p>The goal of this course is to provide the skills necessary to create moving pictures that effectively articulate a vision and importantly prepares students for Production 2 in the spring. 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.</p> <p>Prerequisite: Introduction to Film</p> <p>Satisfies: Film Production/Post Production I Requirement; Film Elective; Studio Elective; Media Breadth Requirement</p>
FM-102-01	<p>Beginning Video Credits: 3 Conrad Meyers</p> <p>Tu Th 9:00AM - 11:45AM Room: 8</p> <p>This course is designed for students who wish to concentrate on and develop their work with video, be it single-channel, installation, documentary, experimental, or narrative. The course will address all aspects of production and post-production (including the Final Cut Pro Studio Suite), with low and high levels of production, style, and approach considered. Drawing from a wide range of methods and styles- documentary, performance, dramatic narrative, and experimental filmmaking- the course will assess how chosen materials and modes of documentation affect the meaning and presentation of a work, and explore 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, and to realize goals that they have established. Additionally, this course will provide a space to stimulate dialogue through critiques, guests, and readings/lectures around the developments and shifts occurring in contemporary art.</p> <p>Prerequisite: none</p> <p>Satisfies: New Genres Elective; Film Elective; Studio Elective; Off-Campus Study Requirement</p>

Course Schedule

Course Schedule

FM-200-01 Film Production/Post Production II Credits: 3 Hiro Narita

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

This is a workshop course in advanced HD production and post-production. Students will learn the complete process of production from camera, sound, art directing/props, script continuity, make-up/hair, editing, visual effects, shot-to-shot coloring, sound effects, ADR, and sound mixing. Students will refine their skills in the areas of line producing, pre-production, cinematography, lighting, sound recording, and post-production workflow. Students will get basic training in the most used post-production software like Adobe Premiere Pro, ProTools, and After Effects through craft-specific hands-on projects.

Prerequisite: Film Production/Post Production I; Sophomore Standing

Satisfies Film Production/Post Production II Requirement

FM-211-01 The Art of Screenwriting I Credits: 3 Natasha V

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

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

The screenplay is the starting point of all narrative filmmaking: the screenwriter comes up with a story idea, then develops and expresses it in a written cinematic format. Students will come up with log lines and premises to build story ideas and create characters, write treatments and character bios to develop the story and characters, break the story down into a sequence outline, then put it all into screenplay format where they describe scenes visually, and write and sharpen dialogue. Students will write two types of short screenplays: a personal short (write what you know) and a piece that is either an adaptation or a genre piece. The course will also be linked to The Craft of Film Directing, in which screenwriting students will collaborate with film directing students to realize screenplays into short narrative films. The course will also spotlight two master screenwriters, studying one of their screenplays and the film made from it. Advanced students may repeat the course to work on a longer screenplay project with the instructor's permission.

Prerequisite: Sophomore Standing; Introduction to Film

Satisfies: Art of Screenwriting Requirement; Film Distribution Requirement; Film Elective; Studio Elective;

FM-220D-01 The Craft of Film Directing Credits: 3 Christopher Coppola

Tu Th 1:00PM - 3:45PM Room: 8

Film directing is taking a screenplay and realizing it. There are many different styles of film directing, but there are basic skills of the craft that need to be learned and built on in order to find one's style. Students will learn how to break down the dramatics of the story, guide a script reading, rehearse actors, block scenes, use floor plans to design shots, do a coverage shot list, create a previz of the film, lead and collaborate with a team, make quick decisions, and handle obstacles during the course of the filmmaking process. Students will use these film directing skills to develop an overall vision of a screenplay, communicate the vision to the cast and crew, and keep the continuity of the vision through pre-production, production and post-production. The Craft of Film Directing course will be closely linked to the Craft of Screenwriting course, with students collaborating to make short, "art house" narrative films. During the course students will also focus on two master directors and their different styles of directing: Alfred Hitchcock's blueprint style and John Cassavetes's improvisational style.

Prerequisite: Film Production/Post Production I; Sophomore Standing

Satisfies: Film Elective; Studio Elective

FM-220I-01 Soundscape 5.1 Credits: 3 Jim McKee

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

The course will take the basics of sound design into the specialized world of 5.1 surround sound design and mixing-the art of placing sounds in a room like paint on a canvas. Besides further training on a Pro Tools workstation-importing, editing, equalization, signal processing, mixing, and exporting-there will be an in-depth study of the physics of sound, aural perception, the psychology of sound, aesthetics, and the transcendence of the craft. During the course students will create a 5.1 surround sound piece to be played back in total darkness: sound for sound's sake. Students will also explore how surround sound mixing enhances the moving image. SPRING ONLY.

Prerequisite: Film Production/Post Production I

Satisfies: Film Elective; Studio Elective; Sound Elective

Course Schedule

Course Schedule

FM-220K-01 On Location: the Los Angeles New Media Project Credits: 3 Larry Laboe

TBD

Each student in this course will create a webisode in Los Angeles with guidance from industry professionals. The course will provide a realistic, insider view into the world of new media production and the unique opportunities it provides for expanded creativity in original content creation. Students will run through all stages of the production process from creative development to distribution, as well as learn important tools needed to concept, finance, and secure alternative distribution or jobs so that they are able to achieve their artistic vision successfully and sustainably. Special attention will be applied to new media's ability to both stand on its own or adapt to more traditional formats such as film and television. With LA as it's context, the class will host multiple industry professionals throughout its duration, highlighting their experiences and invaluable advice in an effort to enhance your storytelling through the many new digital destinations available. Course is off site in Los Angeles: 01/09/2017- 01/20/2017

Prerequisite: Sophomore Standing; By Application

Satisfies: AT Digital Media Distribution;. DT Media Techniques Distribution; DT Elective Film Elective; New Genres Elective; Art &Technology Elective; Studio Elective 3 credits Off Campus requirement

FM-309-01 Stop Motion Animation Credits: 3 Tiffany Doesken

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

Explore and create projects through the richness of hand made animation through collage, drawing, painting, puppetry, object animation, lighting techniques, and camera movement. Use modern and convenient consumer technologies such as smart phones, digital cameras, and editing software to bring your stories and work to life and present them on anything from the "Big Screen" to online video platforms like YouTube, Vimeo, Instagram and Vine. Screenings, critiques and demonstrations will acquaint students with a variety of traditional and non-traditional animation techniques.

Prerequisite: Film Production/Post Production I

Satisfies: Film Elective; Studio Elective;

FM-395-01 International Partner Exchange Credits: 3 Jill Tolfa

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: Studio Elective Off-Campus Study Requirement

FM-398-01 Directed Study Credits: 3 Hiro Narita

TBD

Directed Study is designed for education needs which 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

FM-398-02 Directed Study Credits: 3 Christopher Coppola

TBD

Directed Study is designed for education needs which 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

Course Schedule

Course Schedule

FM-398-03 Directed Study Credits: 3 Natasha V

TBD

Directed Study is designed for education needs which 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing



Course Schedule

Undergraduate : Spring 2016 : History & Theory Contemp. Art

Course Schedule

HTCA-101-01 Modernity & Modernism Credits: 3 Berit Potter

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

This course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material will be organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions is what constitutes the many ways of defining "the modern" and the related terms "modernism" and "modernity." This course will pose possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism; changing patronage for art in an emerging system of commodity relations; the rise of urban centers; new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.); visual technologies and their theorization; and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's Art History, Volume II and local museums as primary resources, this course will cover art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

Prerequisite: HTCA-100 Global Art History

Satisfies: Modernity & Modernism requirement

HTCA-101A-01 Where the Garment Gapes Object - Space - Spectacle Credits: 3 Nicole Archer

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

This course considers how Western art history and practice might contribute to and contend with critical theories of embodiment by thinking through what is arguably one of Western art history's most popular subjects to date, namely that of the nude (versus the naked) body. Changing conceptions of 'the body' and modes of dress will be traced across a selection of the many styles and strategies used to represent the undressed human form in Western arts and visual cultures dating from the Pre-Historic Era to the present. Among the themes to be addressed will be questions of: gender, race, sexuality, ableism, sizeism, youth and agedness, fecundity and potency, erotic art and pornography, Orientalism and the colonial imagination, social class and the 'work' of art.

Prerequisite: Transfer students with 3-units of 100-level HTCA; eligibility determined by Admissions upon matriculation. HTCA-100 and HTCA-101 for continuing students.

Satisfies: Art History Elective; HTCA-101 for Transfer Students; Critical Studies Elective

HTCA-220J-01 Limits, Thresholds, and the Self: Endurance Art and the Everyday Credits: 3 Laura Richard

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

After setting up a historical foundation for Performance Art generally, this course will look at a particular subset, Endurance Art. Broadly understood to be corporeal works that take place over an extended time, we will explore the ethical, moral, physical, and practical issues that come into play when the body and mind are engaged in rigorous, long-term activity under the aegis of art. We will consider both the pioneering efforts in the late 1960s and 70s by Marina Abramovic/Ulay, Chris Burden, Tehching Hsieh, Hirokazu Kasoka, Alison Knowles, Jennifer Locke, Alistair MacLennan, Linda Montano, Orlan, Suzanne Lacy, Lynn Hershman Leeson, Bonnie Sherk, Coco Fusco and Guillermo Gómez-Pena, and the more recent works of James Luna, Marilyn Arsem, Nikhil Chopra, Patty Chang, Ragnar Kjartansson, Janine Antoni, William Pope.L, He Yunchang, Emma Sulkowicz, and Michael Zheng, among others. We will question how the extreme use of the body is read over time and why other sustained practices fall outside of conventional definitions of endurance/performance art such as those of On Kawara, Yayoi Kusama, and Roman Opalka—as well those works that demand endurance from their viewers. Our readings and discussions will be informed by the larger social histories in which these works took/are taking place as well as theoretical frameworks of performativity, spectacle, feminisms, temporality, identity politics, athleticism, and the "everyday."

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

Satisfies: Art History Elective, Liberal Arts Elective, APPS elective

HTCA-220K-01 Colored by the Sea: Arts of the Black Atlantic Credits: 3 Sampada Aranke

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

Where is the Black Atlantic? What does it look, smell, taste, and feel like? How does it color our world? This class explores the visual and cultural history of the Black Atlantic—a phrase used to define the relationship between dissonant geographical locations that were forged into relationship with each other through the Transatlantic Slave Trade. We will forge an understanding of how vision, texture, touch, sound, and color owe their meanings through the Middle Passage and its production of arts of the Black Atlantic. Crucial to this class is the artwork of practitioners like Jacob Lawrence, Soly Cissé, the Caribbean Artist Movement, Aubrey Williams, Faustin Linyekula, Julie Mehretu, and Renee Green. We will focus primarily on the visual history and cultural impact of the Middle Passage as discussed through the writings of Afro-Caribbean, West African, Black American, and Black British scholars. We will work with concepts like "native" visual forms, the coloniality of painting, Négritude, and the anticolonial imagination.

Prerequisite: HTCA-102

Satisfies: Art History Elective; Studies in Global Cultures Requirement; Critical Studies Elective; Urban Studies Elective

Course Schedule

Course Schedule

HTCA-220L-01 The Time Machine Credits: 3 Alexander Greenhough

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

As a medium and an art form, the cinema can preserve the appearance of the past, confront the our present reality, and imagine possible futures. Students will examine the moving parts of this time machine's multitudinous temporalities. Traversing three centuries, this course will move backwards and forwards in history, from the motion picture experiments of Muybridge and Marey in the 1870s and '80s to the one-take sequence shot of Sokurov's 2002 digital historical epic, Russian Ark. The course will be divided into three sections. The first, on ontology and medium specificity, will consider the temporal aspects of mise en scène, cinematography, and editing; the second, on narration, will consider the relation of story and plot in narrative structure; and the third (and longest), on style and authorship, will consider how filmmakers represent personal and collective memory, in biographical, autobiographical and historical cinema, including avant-garde and documentary film practices.

Prerequisite: HTCA-102

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

HTCA-390-01 Thesis Colloquium Credits: 3 Lydia Brawner

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

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that culminates in the presentation of a thesis. Undergraduate theses may take a variety of forms, from a critical essay to exhibition catalogue, website, or collaborative project. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Prerequisite: CS-300 and CS-390

Satisfies: Thesis Colloquium Requirement for BA in History and Theory of Contemporary Art, Liberal Arts Elective

HTCA-398-01 Directed Study Credits: 3 Sampada Aranke

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 his or her 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 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing and Instructor Permission

Course Schedule

Undergraduate : Spring 2016 : Humanities

Course Schedule

HUMN-222-01 A Room Of One's Own Credits: 3 Christina Stevenson

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

Arguably, the foundation of feminist theory and activism rests upon unsettling the classic division between public and private spheres. In an act of mutual exclusion, the separation of domestic space from public space is upheld by a gendered assumption that imagines women indoors while men carry on their affairs (business and otherwise) outside the home. This course will look more closely at the "ideology of separate spheres" to consider how intimately women have been linked with domestic interiors. We will read Classic and Renaissance texts, literary fiction, and psychoanalytic and feminist theory. Texts will include Virginia Woolf's "A Room of One's Own," Doris Lessing's "To Room 19," Walter Benjamin's Arcade Project, Marcel Proust's "On Reading," Michael McKeon's The Secret History of Domesticity, Michelle Perrot's Histoire de chambre.

Prerequisite: ENGL-101 (English Composition B)

Satisfies: 3 units of the 6-unit Humanities Requirement; Liberal Arts Elective; Urban Studies Elective

HUMN-223-01 Ancient Mesoamerica: History, Myth, and Measures of Time Credits: 3 Thor Anderson

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

Images of swooning Aztec maidens in the arms of robust warriors -- with backgrounds of stepped pyramids, tropical birds, and ersatz hieroglyphic texts -- are mainstays of our popular ancient American imaginary. Our collective, romantic affair with a mythic past -- at once tragic and heroic -- is one of several themes we will encounter in this examination of Mesoamerican history. While this seminar will take careful note of the art and architecture of the cultural area that encompasses all of current-day México and most of Central America, we will also take advantage of recent scholarly advances in our understanding of writing systems, the geopolitics of the Maya city states, and the enigmatic urban center of Teotihuacan. We will be exploring the roles of time-keeping and literacy as means of artistic expression, divination, and political propaganda. Our time frame will begin in the Pre-classic era (roughly 200 BCE) and reach into the contact period (AD 1511-1697).

Prerequisite: ENGL-101 (English Composition B)

Satisfies: 3 units of the 6-unit Humanities Requirement; Liberal Arts Elective; Studies in Global Cultures Requirement; Urban Studies Elective

HUMN-224-01 Are We Not Men? Credits: 3 Dale Carrico

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

The societies of Greek, Roman, and Christian antiquity were conspicuously patriarchal. Homeric heroes made history and conquered death with great words and deeds in an aspirational fantasy of masculine agency. The Roman paterfamilias, perhaps this form of patriarchy's most quintessential expression, centered around the authoritarian male head of the household who held an unquestionable power of life and death over his children, female relatives, and household slaves. But in philosophy and in poetry, in Greek tragedies and in Roman comedies, we find glimpses of a considerably richer and more complicated world of gendered relations, erotic imagination, and human possibility, we encounter profound anxieties, ambivalences, and resistances to patriarchal practices and prejudices. This course will examine these tensions. We will be reading from Sappho, Homer, Thucydides, Gorgias, Plato, Aristotle, Aristophanes, Sophocles, Euripides, Cicero, Plautus, Terence, Ovid, Juvenal, Quintilian, Petronius, Augustine, as well as contemporary feminist and queer theorists and historians.

Prerequisite: ENGL-101 (English Composition B)

Satisfies: 3 units of the 6-unit Humanities Requirement; Liberal Arts Elective;

HUMN-225-01 Caribbean Histories: Sugar Wealth ,revolution & Creolization Credits: 3 Carolyn Duffey

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

This course examines the remarkable histories and cultural productions of the Caribbean archipelago, with an emphasis on the Francophone nations of Haiti, Martinique and Guadeloupe. Across this region, descendants of indigenous Caribs, enslaved West Africans, European colonists, and Chinese and Indian plantation 'replacement workers' (for freed slaves) collectively produced a creolized mix of languages, religions, music and art which, in Martinican theorist Edouard Glissant's words, may point to a real model for the cultural potential of globalization. Course work includes investigation of postcolonial history, including Haiti's remarkable 1804 revolution and Aimé Césaire's poetry and activism re: decolonization. Such history's legacies in vodou, or in the literature and language of creolization, including an explosion of women's writings in Guadeloupe, will provide another focus. Current intra-Caribbean issues, such as conflicted Haitian-Dominican relations, and complex US-Caribbean relationships will likewise be examined. Visits from guest artists will also be a key part of the course.

Prerequisite: ENGL-101 (English Composition B)

Satisfies: 3 units of the 6-unit Humanities Requirement; Liberal Arts Elective; Studies in Global Cultures Requirement; Urban Studies Elective

Course Schedule

Course Schedule

HUMN-226-01 Technologies of the Body Sugar Wealth ,revolution &Creolization Credits: 3 Megan Bayles

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

This course starts from the premise that technologies and cultures shape one another, which is the fundamental tenant of Science and Technology Studies. Bearing that in mind, this class intimately ties together the cultural forces and technologies that impact human bodies in their trajectories from conception through decomposition. We will survey technologies that produce, extend, merge with, and dispose of bodies - including artificial reproductive technologies, prosthetics and other adaptive technologies, food technologies, wearable technologies, and technologies that try to address environmentally friendly ways to dispose of human remains. Particularly focused on studies of U.S.-based bodies, the course readings will draw from multiple disciplines, including: Science &Technology Studies, American Studies, disability studies, environmental studies, and food studies. Our reading and discussions will foster an understanding of which bodies are valued, which are deemed normative or representative of national ideals, and how these ideas impact our bodies and our experiences.

Prerequisite: ENGL-101 (English Compositon B)

Satisfies: 3 units of the 6-unit Humanities Requirement; Liberal Arts Elective; Studies in Global Cultures Requirement; Urban Studies Elective



Course Schedule

Undergraduate : Spring 2016 : Interdisciplinary

Course Schedule	
IN-114-01 Collage Credits: 3 Dewey Crumpler	
Tu Th 1:00PM - 3:45PM Room: 117	
<p>By the time that Clement Greenberg proclaimed that "collage was a major turning point in the evolution of cubism and therefore, a major turning point in the evolution of the art of the twentieth century" in 1959, collage had already established itself as a fundamental idiom of expression in contemporary art. This course will introduce students to this history and practice, providing a laboratory for beginning-level explorations focused on the strategies of juxtaposition and abruption of distinct graphic and pictorial fields. Students will be expected to complete an array of individual and group assignments focused on both formal and thematic subjects, and required to conduct some basic research into the history of collage.</p>	
Prerequisite: none	
Satisfies: Drawing Elective; Painting Elective; Studio Elective; Drawing Breadth;	
IN-203-01 Spoken Word Poetry: Writing, Performance, and Contexts Credits: 3 Liz Green	
Th 4:15PM - 7:00PM Room: 18	
<p>Poetry began as an oral tradition, and this tradition continues to this day. In this class, we will trace the origins of the contemporary spoken word poetry movement through the beat poetry of the 1950s and 60s, hip-hop and Nuyorican poetry (New York Puerto Rican) of the 1970s, and poetry slam movements from the 1980s to the present day. We will read a wide range of poetry, listen to it and watch it whenever possible, read seminal essays by leading artists in these styles, and last but not least, write and perform our own work. We will frequently experience the performance poetry shows San Francisco has to offer, such as the Lit Slam, which offers publication to its winners. We will host a works in progress reading at the end of the semester for the SFAI community.</p>	
Prerequisite: ENGL-101 (English Composition B)	
Satisfies: Liberal Arts Elective	
IN-206-01 On Location: The Los Angeles New Media Project Credits: 3 Larry Laboe	
TBD	
<p>This course provides a realistic, insider view into the world of new media production and the unique opportunities it provides for expanded creativity in original content creation. Students will run through all stages of the production process from creative development to distribution, as well as learn important tools needed to concept, finance, and secure alternative distribution or jobs so that they are able to achieve their artistic vision successfully and sustainably. Special attention will be applied to new media's ability to both stand on its own or adapt to more traditional formats such as film and television. The class will host multiple industry professionals throughout its duration, highlighting their experiences and invaluable advice in an effort to enhance your storytelling through the many new digital destinations available. Each student will create a webisode in Los Angeles with guidance from industry professionals.</p>	
Prerequisite: Sophomore Standing; By Application	
Satisfies: Off-Campus Study, AT Digital Media Distribution, Film Elective, New Genres Elective, Art & Technology Elective, Studio Elective, DT Media Techniques Distribution, Design & Technology Elective	
IN-218-01 Strategies of Presentation Credits: 3 John Priola	
Tu Th 1:00PM - 3:45PM Room: 10	
<p>This course develops and examines working methods of presentation. Students work towards identifying the most appropriate form of presentation and format for their work. Class participants will address the practical and conceptual aspects of presentation for a series, a body of work, or individual works. Through specific focused exercises involving scale, sequencing, installation etc, this class fosters the hands on experience in using established conventions and challenging others. Students go beyond accepted norms to develop a fundamental and deeper grasp of the ways in which work can and does communicate through presentation. The course also addresses the possibilities of revising work for multiple solutions of exhibition, performance, or intermedia formats. This course accommodates and encourages various forms and media.</p>	
Prerequisite: Contemporary Tools & Practices, Introduction to Photography as the Digital Medium and Sophomore Standing	
Satisfies: Photography Conceptual Elective; Photography Elective; Studio Elective	

Course Schedule

Course Schedule

IN-220B-01 Culture and Commerce Credits: 3 Kathryn Reasoner

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

Culture and Commerce provides students with an opportunity to develop an idea for an arts organization and turn it into a functioning, sustainable enterprise. Building on each student's own connection to the arts, the course teaches how to invent an arts organization and define its mission, locate the organization within a community, develop its offerings via products, services, and public programs, and manage the organization's numerous operational features. The course uses the development of student projects to explore the intersections between art and business. Along with encouraging innovation and creative/critical thinking about the role of arts organizations in society, the course examines theories and practical techniques for professional arts managers, including: . Building an arts community . Strategic planning for arts organizations . Mission and program development . Fundraising . Financial management . Marketing The course combines readings, in-class discussions, and exercises with site visits, case studies, and guest speakers from the local arts community. Projects developed in this course may range from independent artists aiming to grow their careers to enterprises focused on placemaking and social/cultural engagement for underserved communities.

Prerequisite: ENGL-100 AND ENGL-101 (English Composition A and English Composition B);Sophomore Standing

Satisfies: Liberal Arts Elective; 3 units of Off Campus Requirement

IN-299A-01 Chile: Memory Under Construction Credits: 3 Aaron Terry

TBD

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

Prerequisite: none

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

IN-390-01 Senior Review Seminar Credits: 3 Frances McCormack

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

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-390-02 Senior Review Seminar Credits: 3 Reagan Louie

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

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

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA

Course Schedule

Course Schedule

IN-390-03 Senior Review Seminar Credits: 3 Paul Klein

W 7:30PM - 10:15PM Room: 18

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-390-04 Senior Review Seminar Credits: 3 Meredith Tromble

M 4:15PM - 7:00PM Room: 8

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: 3 To be Announced

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-02 Honors Interdisciplinary Studio Credits: 3 Caitlin Mitchell-Dayton

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-03 Honors Interdisciplinary Studio Credits: 3 Taravat Talepasand

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

Course Schedule

Course Schedule

IN-391-05 Honors Interdisciplinary Studio Credits: 3 Terry Powers

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-06 Honors Interdisciplinary Studio Credits: 3 Lindsey White

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-07 Honors Interdisciplinary Studio Credits: 3 Rebecca Goldfarb

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-08 Honors Interdisciplinary Studio Credits: 3 Ivan Iannoli

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-09 Honors Interdisciplinary Studio Credits: 3 Genine Lentine

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

Course Schedule

Course Schedule

IN-391-10 Honors Interdisciplinary Studio Credits: 3 Alicia McCarthy

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-11 Honors Interdisciplinary Studio Credits: 3 John De Fazio

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-12 Honors Interdisciplinary Studio Credits: 3 Timothy Berry

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-13 Honors Interdisciplinary Studio Credits: 3 Asuka Ohsawa

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-Studio Electives Credits: 15 Jill Tolfa

TBD

Students must receive approval from the Global Programs Office to apply for study abroad. Students may then apply on an individual basis to an affiliated study abroad program, and admission is granted on an individual basis (no exchange component is required). Students register for 15 placeholder units at SFAl for billing purposes. Cost of the host school tuition and student services fees are paid directly to SFAl. Students pay host program directly for any materials, studio, housing, or other fees. Students are responsible for any cost related to obtaining a passport and visa documents for international travel. Financial aid may be used. Requirement: 2nd Semester Sophomore Standing. Minimum 3.0 GPA. Must have completed 2 HTCA classes and 1 HUMN class. Academic advisor must confirm eligibility.

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

Satisfies: Studio Elective Off-Campus Study Requirement

Course Schedule

Course Schedule

IN-392-02 Affiliated Study Abroad Program-Studio Electives Credits: 15 Jill Tolfa

TBD

Students must receive approval from the Global Programs Office to apply for study abroad. Students may then apply on an individual basis to an affiliated study abroad program, and admission is granted on an individual basis (no exchange component is required). Students register for 15 placeholder units at SFAI for billing purposes. Cost of the host school tuition and student services fees are paid directly to SFAI. Students pay host program directly for any materials, studio, housing, or other fees. Students are responsible for any cost related to obtaining a passport and visa documents for international travel. Financial aid may be used. Requirement: 2nd Semester Sophomore Standing. Minimum 3.0 GPA. Must have completed 2 HTCA classes and 1 HUMN class. Academic advisor must confirm eligibility.

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

Satisfies: Studio Elective Off-Campus Study Requirement

IN-393-01 AICAD Mobility Exchange Credits: 15 Jill Tolfa

TBD

Eligible SFAI applicants must apply through the Global Programs Office. Participation in AICAD Mobility is based on the one-to-one exchange system. To participate in an academic semester at another AICAD school, there must be an incoming student from the host school accepted to study at SFAI for that same semester. Admitted students register for 15 "placeholder" units at SFAI for billing purposes, and tuition is paid directly to SFAI. Students pay the host school directly for any materials, studio, housing, or other fees. Students are responsible for any costs related to obtaining a passport and visa documents for international travel. Financial Aid and SFAI institutional awards may be used. FALL & SPRING.

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

Satisfies: Off-Campus Study Requirement

IN-395-01 International Partner Exchange Credits: 12 Jill Tolfa

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-396-01 Internship Credits: 3 Christian Frock

M 7:30PM - 10:15PM Room: 18

The Internship course enables students to gain field experience within an arts or cultural organization over the course of a single semester, while engaging with faculty and peers in classroom discussions about their experience. Students must have their internship approved by the instructor and complete their internship while enrolled in the class. Students must complete a minimum of 75 - 90 hours of work with the host organization (approx. 6 hours/week). Class discussions, readings and site visits to Bay Area arts organizations are designed to familiarize students with the principles and functions of different organizations in the arts landscape. Guest speakers will present on their professional experience and offer expertise on working in the arts sector. Students will be required to complete a weekly reading assignment, in addition to fulfilling the internship requirements.

Prerequisite: Junior Standing

Satisfies: Studio Elective; 3 units of the 6 Unit Off-campus Study Requirement

Course Schedule

Course Schedule

IN-397-01 BFA Exhibition Credits: 0 Paul Klein

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-399-01 Independent Study Credits: 3 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.



Course Schedule

Undergraduate : Spring 2016 : Mathematics

Course Schedule

MATH-114-01 From Representation to Performativity: Critical Matters in Gender, Mathematics And Science Credits: 3 Elizabeth Travelslight

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

For thousands of years, science and its attendant discipline mathematics have been upheld as the hallmark practices of human reason and objective truth. More recently, inspired by late-20th century feminism and critical studies, scholars have started to unravel the tacit assumptions and underlying social relations that give rise to the belief in an objective "purity" of science. The result has been a dramatic rethinking of notions of truth, objectivity, and reason alongside emerging paradigm shifts in approaches to science, technology, and the construction of knowledge. Students in this course will explore artistic and feminist inquiries into mathematics and science while engaging with gender's inevitable intersections with race, class, and sexuality and more. Instruction and discussion of theoretical concepts and scientific and mathematical practices will be paired with collaborative analysis of relevant works of art and examples from popular culture.

Prerequisite: none

Satisfies: Math/Science Requirement; Studies in Global Cultures Requirement; Liberal Arts Elective



Course Schedule

Undergraduate : Spring 2016 : New Genres

Course Schedule	
<p>NG-100-02 New Genres I Credits: 3 Rigo 23</p> <p>M W 1:00PM - 3:45PM Room: 10</p> <p>This course is an introduction to the conceptual methods of New Genres, which is not a medium or material-specific discipline but rather an approach to visual and critical thinking and expression. New Genres includes time-based media such as video and sound, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio course is the foundation that encourages experimentation and engagement of complex ideas through problem solving. The course is structured around assignments that provide frameworks for each student's content development, and also includes lectures and visiting artists. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: New Genres I Requirement, New Genres Elective, Studio Elective, Media Breadth Requirement</p>	
<p>NG-101-01 New Genres II Credits: 3 Mads Lynnerup</p> <p>M W 1:00PM - 3:45PM Room: 9</p> <p>This course is the continuation of ideas and foundations begun in New Genres I. New Genres II is primarily designed for New Genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. Students will have the opportunity to develop their work free from assignments and with a conceptual-based approach to art-making. Inclusive of all mediums and forms, tools are applied to each individual's ideas and projects.</p> <p>Prerequisite: New Genres I</p> <p>Satisfies: New Genres II Requirement; New Genres Elective; Studio Elective;</p>	
<p>NG-101-02 New Genres II Credits: 3 Rebecca Goldfarb</p> <p>Tu Th 1:00PM - 3:45PM Room: 9</p> <p>This course is the continuation of ideas and foundations begun in New Genres I. New Genres II is primarily designed for New Genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. Students will have the opportunity to develop their work free from assignments and with a conceptual-based approach to art-making. Inclusive of all mediums and forms, tools are applied to each individual's ideas and projects.</p> <p>Prerequisite: New Genres I</p> <p>Satisfies: New Genres II Requirement; New Genres Elective; Studio Elective;</p>	
<p>NG-102-01 Beginning Video Credits: 3 Conrad Meyers</p> <p>Tu Th 9:00AM - 11:45AM Room: 8</p> <p>This course is designed for students who wish to concentrate on and develop their work with video, be it single-channel, installation, documentary, experimental, or narrative. The course will address all aspects of production and post-production (including the Final Cut Pro Studio Suite), with low and high levels of production, style, and approach considered. Drawing from a wide range of methods and styles- documentary, performance, dramatic narrative, and experimental filmmaking- the course will assess how chosen materials and modes of documentation affect the meaning and presentation of a work, and explore 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, and to realize goals that they have established. Additionally, this course will provide a space to stimulate dialogue through critiques, guests, and readings/lectures around the developments and shifts occurring in contemporary art.</p> <p>Prerequisite: none</p> <p>Satisfies: New Genres Elective; New Genres Video Distribution; Film Elective; Studio Elective; Off-Campus Study Requirement</p>	
<p>NG-204-01 Installation Credits: 3 Mads Lynnerup</p> <p>M W 4:15PM - 7:00PM Room: 10</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 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.</p> <p>Prerequisite: NG-100 or SC-100</p> <p>Satisfies: New Genres Installation Distribution Requirement, New Genres Elective, Sculpture Elective, Studio Elective</p>	

Course Schedule

Course Schedule

NG-220J-01 Programming for Sound, Performance, and Installation Using Max/Msp/Jitter Credits: 3 Ashley Bellouin

M 7:30PM - 10:15PM Room: 9
W 7:30PM - 10:15PM Room: 20A

Students will be introduced to Max/MSP/Jitter, a programming environment that creates interactive environments with MIDI (Max), real-time audio processing (MSP), and real-time graphics and video processing (Jitter). Max can be used for developing interactive installations and improvisational sound and performance systems. This course will cover the fundamentals of designing programs in Max, as well as how to integrate simple hardware systems and the basics of real-time sound and video processing. This class will focus on the performance and installation potential of technology using the MAX/MSP object oriented programming environment for the creating of real-time, interactive sound/video projects. Students will create two projects during the semester.

Prerequisite: Any 100-level AT or DT course or FM-100 or NG-100

Satisfies: AT Interactivity & Social Media Distribution, Art & Technology Elective, New Genres Elective, Studio Elective DT Media Techniques Distribution, DT Communications Design Distribution, Design & Technology Elective

NG-220K-01 Conceptual Drawing Credits: 3 Keith Boadwee

Tu Th 4:15PM - 7:00PM Room: 115

Drawing in the context of contemporary practice has increasingly come to be viewed as a form in and of itself rather than as a "support" for other forms. This class will emphasize drawing as the most immediate way to illustrate one's ideas, as opposed to traditional drawing classes which focus on technique. Class time will be primarily used to draw but will be used to examine drawing historically, particularly as it relates to the field of new genres. While works in this class will be critiqued from a formal as well as a conceptual perspective, issues related to content will take precedence over technical instruction or ability. Students in this class will be given the time and the means to incorporate drawing into their own practices and to produce a significant body of work.

Prerequisite: Drawing II or New Genres II; Sophomore Standing

Satisfies: New Genres Elective; Studio Elective

NG-220M-01 Off the Wall! Credits: 3 Rebecca Goldfarb

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

"I don't have a photograph, but you can have my footprints. They're upstairs in my socks." -Groucho Marx This course will employ photography as device for thinking conceptually and creating dimensionally. Photography will function as a trampoline, a spring-loaded platform from which to leap into sculpture, installation, and site-specific works. Off The Wall will be organized around a series of weekly prompts that will function as catalysts for the development of photo-related content. Open to myriad interpretations and inclusive of all approaches, weekly prompts will be both student- and instructor-generated. Off The Wall students will primarily focus on the integration of photography with other media. Students will also be encouraged to approach photography as a conceptual tool and drawing tool, activating the medium to map out ideas or conceptualize performances, architectural installations, and sculptural mash-ups. The studio component of the course will consist of an on-going investigation of ideas in relationship to material, scale, and context. Critiques will challenge students to address these relationships and all aspects of one's decision-making process. Off-site visits and the production of a collaborative, limited edition publication will also provide important content to Off The Wall's curriculum. Potential artists for discussion include: Urs Fischer, Pipilotti Rist, David Shrigley, Tim Hawkinson, Rebecca Horn, Maurizio Catalan, Moyra Davey, Melanie Banajo, William Lamson, Lucia Koch, Erik Kessels, Patti Chang, Jeremy Deller, Vito Acconci, Bas Jan Ader, Paul Kos, Christian Boltanski, Yoko Ono, Felix Gonzales Torres, Gabriel Orozco, Andre Breton, John Baldessari, Thomas Hirschhorn, Vik Muniz.

Prerequisite: New Genres II or Contemporary Tools and Practices; Sophomore Standing

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

NG-240B-01 History of New Genres: The Global Conceptual "Work" Credits: 3 Sharon Grace

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

This international survey course will examine the work of exemplary artists for whom the idea or concept of the work became paramount. Between the 1950s and 1980s, the art object was transformed into an evanescent form between the poetics of gesture and object as residue. Through lectures, slides, video, film, and presentations by visiting artists, writers and critics, this course encompasses the history of new genres from its inception to the present. The network of correspondences will be traced between artists of the Americas, Europe and Asia, and forms of art based on elements of time and process, including; action, language, performance, systems of light and space, installation and video. The class will investigate and contextualize the historical contexts in which these forms emerged.

Prerequisite: HTCA-101; Sophomore Standing

Satisfies: History of New Genres Requirement;

Course Schedule

Course Schedule

NG-241-01 Issues in Contemporary Art: Performance Art Credits: 3 Helina Metaferia, Sampada Aranke

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

Students in this course discuss the theoretical and historical aspects of performative practices while presenting it in a larger historical context. The class will examine performance art's ephemeral nature and its relationship with art objects. Students will explore how performance can generate live works of art or can be used as a method for creating photo, video, installation, traditional art mediums, experimental arts, or engaging a public or audience. Part research and part practice, this class gives students an opportunity to present on special topics of interest and demonstrate their comprehension through studio investigation.

Prerequisite: HTCA-101;Sophomore Standing

Satisfies: Issues in Contemporary Art Requirement

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

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

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

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

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

NG-398-01 Directed Study Credits: 3 Jill Miller

TBD

Directed Study is designed for education needs which 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

NG-398-02 Directed Study Credits: 3 Nathan Boyce

TBD

Directed Study is designed for education needs which 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

NG-398-03 Directed Study Credits: 3 Lasse Scherffig

TBD

Directed Study is designed for education needs which 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

Course Schedule

Course Schedule

NG-398-04 Directed Study Credits: 3 Sharon Grace

TBD

Directed Study is designed for education needs which 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

NG-398-05 Directed Study Credits: 3 Mads Lynnerup

TBD

Directed Study is designed for education needs which 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units of a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing



Course Schedule

Undergraduate : Spring 2016 : Painting

Course Schedule

PA-100-01 Painting I: Materials and Methods Credits: 3 Bruce McGaw

M W 1:00PM - 3:45PM Room: 116

This course is a structured class with exercises designed to optimize student's use and understanding of a range of painting mediums. Students can expect a comprehensive foundation in the use of oil, acrylic and watercolor and their mediums, supports and techniques. Assignments are spaced over the course of the semester and are medium specific but open to a wide range of imagery and approach.. Integrated throughout the assignments will be a focus on color, composition and materiality both theoretical historical. Presentations of individual artworks and their historical influence in relation to the use of color are included. After completion of the assignment in each medium, students are free to experiment with new imagery or further manipulation of materials in that medium. Approaches to painting span a vast range of possibilities. This foundation will allow students to intelligently and successfully refine, experiment and expand their future practice.

Prerequisite: none

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

PA-100-02 Painting I: Materials and Methods Credits: 3 Brad Brown

F 1:00PM - 3:45PM Room: 116
F 4:15PM - 7:00PM Room: 116

This course is a structured class with exercises designed to optimize student's use and understanding of a range of painting mediums. Students can expect a comprehensive foundation in the use of oil, acrylic and watercolor and their mediums, supports and techniques. Assignments are spaced over the course of the semester and are medium specific but open to a wide range of imagery and approach.. Integrated throughout the assignments will be a focus on color, composition and materiality both theoretical historical. Presentations of individual artworks and their historical influence in relation to the use of color are included. After completion of the assignment in each medium, students are free to experiment with new imagery or further manipulation of materials in that medium. Approaches to painting span a vast range of possibilities. This foundation will allow students to intelligently and successfully refine, experiment and expand their future practice.

Prerequisite: none

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

PA-101-01 Painting II Credits: 3 Mark Van Proyen

M W 1:00PM - 3:45PM Room: 117

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-101-02 Painting II Credits: 3 Frances McCormack

Tu Th 1:00PM - 3:45PM Room: 115

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

Prerequisite: Painting I

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

Course Schedule

Course Schedule

PA-101-03 Painting II Credits: 3 Zina Al-Shukri

Tu Th 9:00AM - 11:45AM Room: 116

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

Prerequisite: Painting I

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

PA-114-01 Collage Credits: 3 Dewey Crumpler

Tu Th 1:00PM - 3:45PM Room: 117

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

Prerequisite: none

Satisfies: Drawing Elective; Painting Elective; Studio Elective

PA-212-01 Content Disruption in Representational Painting Credits: 3 Caitlin Mitchell-Dayton

Tu Th 4:15PM - 7:00PM Room: 117

Temporarily disrupt existing go-to content choices, not to jettison them permanently, but as a way to view them more clearly as deliberate choices and/or find ways to enrich them with other elements/ points of entry. Perhaps the most widely used representational content in painting is the figure. Instead deliver your content using the visual language of an alternative subject: objects, words, places, animals, troll memes, machinery, film stills. A possible progression could be 2-3 pieces working from this alternate subject choice, then a hybrid of old and new or a post-departure re-introduction of your usual imagery as a final piece. Another strategy of more purely formal disruption could involve working within the parameters of a limited color palette that departs significantly from your usual one; a sidebar project could involve a "randomized" image choice: one that's pleasurable but "illogical".

Prerequisite: Painting II and Sophomore Standing

Satisfies: Painting Elective; Studio Elective

PA-213-01 Considering the Object: The Narrative Still Life Credits: 3 Brett Reichman

Tu Th 9:00AM - 11:45AM Room: 115

A still life painting is an arrangement of objects, both visual and signifying. The organizing of objects within a spatial field is ideological in pursuit of narrative content and a self-contained system of cultural signs. The Narrative Still Life will address objects from within these conceptual frameworks, from those humble objects that seemingly lack importance to those of significance and desire, from the found to the fabricated. Student's subject matter and its process of selection will be in regard to many discourses, including individual histories as well as to the role an object plays in society.

Prerequisite: Painting II or Drawing II

Satisfies: Painting Elective; Studio Elective

Course Schedule

Course Schedule

PA-220A-01 Propaganda!! Credits: 3 Terry Powers

Tu Th 9:00AM - 11:45AM Room: 117

Persuasive argument takes many forms: denunciation, advocacy, inducement, subtle manipulation, overt manipulation, etc. Paintings can fight for things, and be used as litigation to defend or promote various ideologies. With this in mind, students will make such arguments in visual terms: posters, editorial pieces, and advertisements. We will make work that promotes or defends our political, social, or economic beliefs. The object will be to construct images that combine force and elegance, though not necessarily in the service of truth. Proverbial blood, sweat, and tears are expected. Excellence in thought and discussion will be admired and encouraged. We will discuss painting used as propaganda throughout history, and the efficacy of the image in our current era. Get ready to fight!

Prerequisite: Painting II and Sophomore Standing

Satisfies: Painting Elective; Studio Elective

PA-220B-01 Time Travel Credits: 3 Luke Butler

Tu Th 1:00PM - 3:45PM Room: 114

How might we reach back in time as a means of moving forward? What can we say in the present by borrowing the language and gestures of the past? While we cannot, alas, actually travel back in time, art does allow us to collapse boundaries, to look into historical moments and appropriate things we see. We will draw from art history as from a vault, or a toy box, with an eye to better articulating the here and now. This course will pose a series of assignments based on moments and phenomena from the history of art. These problems are meant to spur each artist's imagination, and will be very open to interpretation. The semester will culminate in a series of individually determined projects. Basic drawing and painting abilities are needed, but above all, wit, imagination, and a willingness to think on your feet are what this class requires.

Prerequisite: Painting II and Sophomore Standing

Satisfies: Painting Elective; Studio Elective

PA-220T-01 Beyond the Frame: Expanded Painting Credits: 3 Danielle Lawrence

M W 9:00AM - 11:45AM Room: 114

This course provides you with the opportunity to develop an interdisciplinary practice in relation and response to historical traditions and contemporary notions of painting. Mainstream history defines painting as a two dimensional plane concerned with surface and image. This convention will be used as a jumping off point as we address painting's surface, structure, material specificity, context and placement. The focus of this class is to consider what a painting is and what it can be and to imagine its future as recent developments point to ever-expanding spatial and material freedoms. Open assignments encourage students to explore their own material and conceptual interests. Work produced for this class can incorporate the use of traditional materials such as wood, canvas and paint and can extend to video, sculpture, installation, photography and performance. Lectures illustrated by slide presentations will look back to the "painters" of the late 1960s to the early 1970s who set the precedent for painting and mixed media approaches, including Lynda Benglis's pour paintings, Howardena Pindell's sculptural grids and Shigeo Kubota's performance paintings. We will also examine contemporary artists Angela De La Cruz, Katharina Grosse, Jessica Stockholder, Dianna Molzan, Paul Kos and Linda Besemer among others. Writing by Clement Greenberg, Rosalind Krauss, Jan Verwoert, Mark Titmarsh and Lucy Lippard will provide context for the critical discourse surrounding painting's formal and conceptual evolution.

Prerequisite: Painting II and Sophomore Standing

Satisfies: Painting Elective Studio Elective

PA-240A-01 History of Painting: Shifting Centers of Of Experience Credits: 3 Mark Van Proyen

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

This class is designed to familiarize undergraduate students with many of the key artistic examples, historiographic concepts and cultural contexts that inform and define the history of painting, giving special emphasis to how those have been manifested since the 1950s. Through the gaining of that familiarity, students will be better prepared to function successfully in an advanced or graduate level critical environment. 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

Course Schedule

Course Schedule

PA-303-01 The Performative Figure in Painting Credits: 3 Brett Reichman

W 9:00AM - 11:45AM Room: 115
W 1:00PM - 3:45PM Room: 115

The presence of the performative figure in painting is enduring and varied, from religious iconography to the transgressive. The body is actively engaged in a narrative situation that is both known and enigmatic. The act of painting engages the viewer by way of theatricality, both in the image and the manner in which it's painted. This course will investigate the performative body through the painted image and its various strategies of representation, to create images of social commentary and personal mythology. Student's individual subject matter will be addressed and developed within the course concepts and with reference to contemporary artists working figuratively, such as Judie Bamber, Laura Krifka, Lisa Yuskavage, John Currin, and Michael Borremans, among many others.

Prerequisite: Painting II and 3 credits 200-level PA coursework

Satisfies: Painting Elective; Studio Elective

PA-380-01 Undergraduate Tutorial Credits: 3 Dewey Crumpler

Tu 4:15PM - 7:00PM Room: 114

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

Prerequisite: Junior Standing

Satisfies: Painting Elective; Studio Elective

PA-380-02 Undergraduate Tutorial Credits: 3 Brad Brown

F 9:00AM - 11:45AM Room: 116

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

Prerequisite: Junior Standing

Satisfies: Painting Elective; Studio Elective

PA-398-01 Directed Study Credits: 3 Bruce McGaw

TBD

Directed Study is designed for education 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

PA-398-02 Directed Study Credits: 3 Danielle Lawrence

TBD

Directed Study is designed for education 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

Course Schedule

Course Schedule

PA-398-03 Directed Study Credits: 3 Mark Van Proyen

TBD

Directed Study is designed for education 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing



Course Schedule

Undergraduate : Spring 2016 : Photography

Course Schedule	
PH-100-01	<p>Introduction to Photography and the Darkroom Credits: 3 Joshua Smith</p> <p>M W 7:30PM - 10:15PM Room: 21</p> <p>This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Photography and the Darkroom Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-100-02	<p>Introduction to Photography and the Darkroom Credits: 3 Ramak Fazel</p> <p>M W 4:15PM - 7:00PM Room: 21</p> <p>This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Photography and the Darkroom Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-100-03	<p>Introduction to Photography and the Darkroom Credits: 3 Christine Elfman</p> <p>Tu Th 1:00PM - 3:45PM Room: 21</p> <p>This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Photography and the Darkroom Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-100-04	<p>Introduction to Photography and the Darkroom Credits: 3 Elizabeth Bernstein</p> <p>M W 1:00PM - 3:45PM Room: 21</p> <p>This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Photography and the Darkroom Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-101-01	<p>Contemporary Tools and Practices Credits: 3 Elizabeth Moran</p> <p>Tu Th 9:00AM - 11:45AM Room: 21</p> <p>This course is an investigation of the inherent characteristics of the photograph, introducing students to a broad range of contemporary practices, manners, and approaches to the medium. The class will provide a space to stimulate dialogue through assignments, critiques, guest visitors, lectures, and readings about and surrounding developments in photography. Drawing from a wide range of styles and methods -- documentary, conceptual, performance/staged tableaux, deadpan, and experimental photography -- this course will assess how materiality effects meaning. We will also explore effective strategies for production and dissemination from a technical, methodological, and philosophical perspective. Students enrolled in this course are expected to work both independently and collaboratively on assignments to define their own projects and to realize goals they have established for themselves. We will look into artistic motivation and the manifestation of conceptual ideas by researching the importance of the photographic image. This class is designed for students who wish to expand their ability to problem solve in the studio and in the classroom, pushing their visual curiosities into extraordinary dimensions.</p> <p>Prerequisite: Introduction to Photography or Digital Photo I</p> <p>Satisfies: PH Contemporary Tools & Practices; Photography Elective; Studio Elective; Media Breadth Requirement</p>

Course Schedule

Course Schedule

PH-101-02 Contemporary Tools and Practices Credits: 3 Ivan Iannoli

M W 9:00AM - 11:45AM Room: 16A

This course is an investigation of the inherent characteristics of the photograph, introducing students to a broad range of contemporary practices, manners, and approaches to the medium. The class will provide a space to stimulate dialogue through assignments, critiques, guest visitors, lectures, and readings about and surrounding developments in photography. Drawing from a wide range of styles and methods -- documentary, conceptual, performance/staged tableaux, deadpan, and experimental photography -- this course will assess how materiality effects meaning. We will also explore effective strategies for production and dissemination from a technical, methodological, and philosophical perspective. Students enrolled in this course are expected to work both independently and collaboratively on assignments to define their own projects and to realize goals they have established for themselves. We will look into artistic motivation and the manifestation of conceptual ideas by researching the importance of the photographic image. This class is designed for students who wish to expand their ability to problem solve in the studio and in the classroom, pushing their visual curiosities into extraordinary dimensions.

Prerequisite: Introduction to Photography or Digital Photo I

Satisfies: PH Contemporary Tools & Practices; Photography Elective; Studio Elective; Media Breadth Requirement

PH-120-03 Introduction to Photography As the Digital Medium Credits: 3 Ramak Fazel

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

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-207-01 Hacking Visual Technologies: Visual Technologies As Dark Chambers, Black Boxes, and Caves Credits: 3 Genevieve Quick

M W 7:30PM - 10:15PM Room: 105

While visual technologies create optical and epistemological clarity, they are also mysterious dark chambers, black boxes, and caves. We will consider the camera obscura (literally translated from Latin as "dark chamber"), "black box" technologies that hide their internal processes, and virtual reality workspaces known as "CAVEs." With a D.I.Y. approach, this class will dissect and analyze visual apparatuses like, cameras, scanners, and Google Cardboard (a kit that transforms smartphones into V.R. headsets). Students will also experiment with lenses, mirrors, and light sensitive materials. In exploring how these technologies work, participants consider how hybridizing and hacking them supports artists' conceptual goals. Projects will consider sculptural objects, wearables, and installations as the pretext for events, performances, and interactive encounters. Works produced in the class also fosters the documentary and narrative possibilities of objects in photographs, videos, and websites.

Prerequisite: DT-101, AT-100, SC-100 OR PH-100; Sophomore Standing

Satisfies: Photography Elective; Photography Technical Elective; Art and Technology Electronics Distribution; Art and Technology Elective; Studio Elective

PH-217-01 Tech Timeline: Alternative Processes Credits: 3 Christine Elfman

F 9:00AM - 11:45AM Room: 21

F 1:00PM - 3:45PM Room: 21

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.

Prerequisite: Introduction to the Darkroom, Contemporary Tools & Practices and Intro to Photo As the Digital Medium; Sophomore Standing

Satisfies: Photography Elective Studio Elective

Course Schedule

Course Schedule

PH-218-01 Strategies of Presentation Credits: 3 John Priola

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

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

Prerequisite: Contemporary Tools & Practices, Introduction to Photography as the Digital Medium and Sophomore Standing

Satisfies: Photography Conceptual Elective; Photography Elective; Studio Elective

PH-220G-01 Environmental Landscape Credits: 3 Debra Bloomfield

M W 7:30PM - 10:15PM Room: 16A

This course addresses how art interfaces with environmental issues and land-use. Students will create a body of work that is motivated by a personal environmental viewpoint, and are expected to be able to verbalize their project within a conceptual framework prior to executing images. Research and critical thinking are encouraged, and will be supported through ongoing presentations of student works-in-progress, class readings, group discussions, and presentations focusing on other artists working within an environmental framework. We will consider the work of artists and writers, both historical and contemporary, such as Frank Gohlke, Rachel Carson, Robert Adams, Rebecca Solnit, Emmet Gowin, Nigel Poor, and Margaret Murie. The final presentation of a cohesive project can take a variety of forms: sequenced prints, digital projection, prints and text, or image and sound captures.

Prerequisite: Contemporary Tools & Practices, Intro to Photography as the Digital Medium; Sophomore Standing

Satisfies Photography Conceptual Elective

PH-220K-01 Studio and Location: Working At the Intersection of Applied And Artistic Practice Credits: 3 Muffy Kibbey

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

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

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 alums working at the intersection of art and applied practice. These include: William Mebane who just published a book, Empire and has been featured repeatedly in the New York Times Magazine, Julia Galdo, a successful fashion photographer who continues to do interesting personal working in surprising locations, Lisea Lyons employs masterful lighting to create personal portraits and Eirik Johnson who is one of the most interesting landscape photographers working in the world today. 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.

Prerequisite: Intro to Photography as the Digital Medium; Sophomore Standing

Satisfies: Photography Technical Elective; Off-Campus Study Requirement

PH-220M-01 Off the Wall! Credits: 3 Rebecca Goldfarb

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

"I don't have a photograph, but you can have my footprints. They're upstairs in my socks." -Groucho Marx This course will employ photography as device for thinking conceptually and creating dimensionally. Photography will function as a trampoline, a spring-loaded platform from which to leap into sculpture, installation, and site-specific works. Off The Wall will be organized around a series of weekly prompts that will function as catalysts for the development of photo-related content. Open to myriad interpretations and inclusive of all approaches, weekly prompts will be both student- and instructor-generated. Off The Wall students will primarily focus on the integration of photography with other media. Students will also be encouraged to approach photography as a conceptual tool and drawing tool, activating the medium to map out ideas or conceptualize performances, architectural installations, and sculptural mash-ups. The studio component of the course will consist of an on-going investigation of ideas in relationship to material, scale, and context. Critiques will challenge students to address these relationships and all aspects of one's decision-making process. Off-site visits and the production of a collaborative, limited edition publication will also provide important content to Off The Wall's curriculum. Potential artists for discussion include: Urs Fischer, Pipilotti Rist, David Shrigley, Tim Hawkinson, Rebecca Horn, Maurizio Catalan, Moyra Davey, Melanie Banajo, William Lamson, Lucia Koch, Erik Kessels, Patti Chang, Jeremy Deller, Vito Acconci, Bas Jan Ader, Paul Kos, Christian Boltanski, Yoko Ono, Felix Gonzales Torres, Gabriel Orozco, Andre Breton, John Baldessari, Thomas Hirschhorn, Vik Muniz.

Prerequisite: New Genres II or Contemporary Tools and Practices; Sophomore Standing

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

Course Schedule

Course Schedule

PH-221-01 Advanced Techniques for Digital Image Making Credits: 3 Elizabeth Moran

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

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

Prerequisite: Sophomore Standing, Introduction to Photography as the Digital Medium

Satisfies: Digital Photography II Requirement; Photography Elective; Studio Elective

PH-222A-01 Documentary Photography: From the Inside Out Credits: 3 Rian Dundon

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

This class ventures towards an expanded framework for creative personal expression in documentary photography. Students will be expected to conceptualize and produce-or continue working on-a body of work demonstrating a coherent visualization of a subject and one's relationship to it. Emphasis will be placed on establishing a distinctive personal approach to visual storytelling. Jumping off from what Anders Petersen has termed "Private Documentary", we will advance the production of reflexive photographic works as a process for developing self awareness in the documentary genre. Participants will study the work of documentarists whose artistic outputs and personal lives are entangled: Nan Goldin, Wolfgang Tillmans, Ed van der Elsken, Boris Mikhailov, Yang Seung-woo, Bieke Depoorter, Danny Lyon, Lise Sarfati, Chris Marker, and Agnès Varda will be considered. There will be weekly group critiques and mentoring sessions with the instructor.

Prerequisite: Introduction Photography &the Darkroom and Contemporary Tools &Practices;Sophomore Standing

Satisfies: Photography Elective Critical Studies Elective Studio Elective

PH-241A-01 Photography Since 1950 Credits: 3 Jennifer O'Keeffe

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

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

PH-311-01 Digital Printing for the Handmade Book Credits: 3 Liz Stekete, Andrew Rottner

F 9:00AM - 11:45AM Room: 20A

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

The medium of photography has arguably used the format of the book since its inception. In this course students will combine traditional bookbinding principles with present-day fine art digital printing skills to produce photography-based book works. By incorporating text and image in the form of a limited-edition book, students can expect to optimize the intention and meaning of their artwork. Students will be required to produce a book of their work containing a minimum of 20 images, with accompanying forward and acknowledgements. Since this is an upper-division course, students should have a very complete body of work or project and be prepared to re-edit the work with an eye toward narrative, sequencing, cinematic flow, working in spreads, and sensible composition. Topics covered will include ICC profiling, monitor calibration, and printer/paper/inkset in a color-managed workflow, along with scanning, printing, proper selection of paper as it relates to book construction, basic "bench" skills in bookmaking, and bookmaking materials awareness, particularly adhesives. Macintosh computer knowledge and familiarity is recommended. Adobe Photoshop skills will be taught as they relate to photography, book page and text layout, and fine art printing skills in both black-and-white/color printing. Professionals from the field of both fine art bookmaking and photography will be brought in during the semester for discussion and to critique student work. Field trips to Bay Area businesses working at a high level on digital printing and book arts will also be incorporated as time allows.

Prerequisite: Contemporary Tools and Practices, Advanced Techniques in Digital Image Making;Junior Standing

Satisfies: Photography Conceptual Elective; Photography Technical Elective; Photography Elective; Studio Elective

Course Schedule

Course Schedule

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

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

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

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

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

PH-317-01 The Photograph As Sculpture Credits: 3 Lindsey White, Renee Gertler

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

Photography and sculpture have supported one another throughout history yet have merged into an entity all its own. This seminar investigates the relationship between these two mediums through aspects of documentation and studio practice. We will examine this complex relationship via Brancusi's studio, Duchamp's Ready-mades, and the documentation of Land and Performance Art, among other practices, notions, and movements. Through assignments, field trips, readings, critiques, and classroom experiments we will challenge ideas of where sculpture and photography intersect, digging into set and installation building strategies. Pushing the boundaries of two and three-dimensional spaces, we explore new ways of considering photography as a tool to bend the picture plane.

Prerequisite: Contemporary Tools & Practices, Introduction to Photography as the Digital Medium and one 200-level PH course; Junior Standing

Satisfies: Photography Technical Elective; Photography Conceptual Elective; Photography Elective; Sculpture Elective; Studio Elective

PH-319-01 Disruption and Order (collage and Altered Books) Credits: 3 Linda Connor

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

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

Prerequisite: PH-120 and any PH 200-level course

Satisfies: PH Conceptual Elective, Photography Elective, Studio Elective

PH-321-01 Sacred and Profane II Credits: 3 Linda Connor

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

In this course, students will create a detailed body of work conceived in relationship to contemporary art and within the history of human expression. The course will look at a broad range of sacred, mythic, and profane images in a cross-cultural framework. Assigned readings, several short papers, some research inspired by students' creative work, and a class presentation will be required. This course is part two of Sacred and Profane. SPRING ONLY.

Prerequisite: PH-200 and any 200 level PH course

Satisfies: Photography Elective; Photography Conceptual Elective; Studio Elective

Course Schedule

Course Schedule

PH-398-01 Directed Study Credits: 3 Elizabeth Moran

TBD

Directed Study is designed for education 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

PH-398-02 Directed Study Credits: 3 Lydia Brawner

TBD

Directed Study is designed for education 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

PH-398-03 Directed Study Credits: 3 Muffy Kibbey

TBD

Directed Study is designed for education 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing



PH-398-04 Directed Study Credits: 3 Nicole Archer

TBD

Directed Study is designed for education 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

Course Schedule

Undergraduate : Spring 2016 : Printmaking

Course Schedule

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

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

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

Prerequisite: none

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

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

M W 4:15PM - 7:00PM Room: 1

Through lectures, demonstrations, and hands-on work in the studio, students will be taught the processes and techniques for printing images from linoleum and wood. Students will be expected to work on three relief print projects: single block, multiple block, and reduction. Combined image-making with other media, hand printing to press printing, and oil- vs. water-based inks will be covered. Students will be encouraged to explore their own imagery in this versatile and expressive contemporary medium. There will be individual and group critiques.

Prerequisite: none

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

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

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

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-201-01 Screenprinting II Credits: 3 Asuka Ohsawa

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

This advanced screenprint (serigraphy) course builds on technical experience with the methods and techniques for the creation of screenprints, with extra emphasis on advanced conceptual implications, applications (including extension into other disciplines), and relevancy of this form. The four-color separation process will be introduced as an advanced method. In addition to producing multicolor prints on paper, students will be encouraged to experiment with other substrates, formats, and display methods. SPRING ONLY.

Prerequisite: Screenprinting I

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

PR-202-01 Advanced Projects in Etching II Credits: 3 Timothy Berry

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

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

Prerequisite: Intaglio (Etching) I

Satisfies: Intermediate Printmaking Requirement; Printmaking Elective; Studio Elective

Course Schedule

Course Schedule

PR-204-01 Lithography II Credits: 3 James Claussen

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

The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. A strong emphasis on direct drawing as well as the use of the photocopy is included. Tools, materials, and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently. **SPRING ONLY.**

Prerequisite: Lithography I

Satisfies: Intermediate Printmaking, Printmaking Elective, Studio Elective

PR-212-01 Artists Books Expanded Credits: 3 Rhiannon Alpers

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

This course looks at the art of the book as a creative medium that has the potential for expression to include non-traditional, one-of-a-kind and sculptural artist books. The components within a book of word, image, structure, sequence, materiality and flow form a hierarchy unique to each artist, one stemming from individual project work. Lectures on the contemporary form and practice of artist books, alongside informed readings will help guide and inspire students in their process. Through research, collaborative exploratory exercises, and sustained project work, students will produce an independent series of artist book structures. These structures will serve as solutions to applied and experimental problems using students' medium (painting, sculpture, printmaking, photography, design and interdisciplinary work) as the primary trajectory point. The topics for each student's work will be discussed at the beginning of the semester to form a clear plan from proposal to completion. Topics may include personal/diary-like endeavors, social or political commentary, exploration of materials and processes, or a wide range of other approaches and influences. Whatever a student's discipline, re-conceiving ideas in book form will expand, challenge and enrich the student's understanding of their documentary processes and ability to engage viewers in new ways. Field trips, artist lectures and demonstrations will also be a part of the exploratory process.

Prerequisite: 3 Credits of 100-level PR coursework; Sophomore Standing

Satisfies: Intermediate Printmaking, Printmaking Elective, Studio Elective

PR-215-01 Letterpress for Artists Credits: 3 Rhiannon Alpers

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

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

Prerequisite: Take PR-204, PR-108, PR-107 or PR-111

Satisfies: Printmaking Elective, Intermediate Printmaking Requirement, Studio Elective

PR-240A-01 Pressed for Time: A History of Printmaking Credits: 3 Michele Carlson

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

This course considers the long history of printmaking-intentional and otherwise-from prehistoric impressions left in soft primordial muds to mass produced and distributed broadsides and posters, which were developed to facilitate the widespread distribution of information but have since equally come to critique the "cultures of the copy" that sprung up in their wakes. The course will thematize these investigations and work to deconstruct printmaking's key terms: matrix, multiple, transfer, relief, pattern, plate, and other key words will all be considered technically and ideologically speaking. Students will reflect on the relationship between fine art prints and more popular and ephemeral modes of printmaking. The class will visit local collections, artists, and print studios, and pay special attention to how the rise of digital, and especially internet-based, technologies is affecting the field. **SPRING ONLY.**

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

Satisfies: History of Printmaking Requirement, Liberal Arts Elective

Course Schedule

Course Schedule

PR-301-01 Multiplicity Credits: 3 Timothy Berry

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

Traditional technologies in printmaking were developed as a direct reaction to the need for more widespread distribution of information. Individual approaches developed as artists engaged these technologies and began to emphasize their attributes as a means of expression while still paying homage to their primary property—the ability to reflect "multiplicity." Contemporary artists are now examining these individual attributes as part of a larger language and are concerned with how printmaking can be combined with other media. This course will examine contemporary issues in printmaking through the use of slides, articles/readings, and class discussions. Students will develop a proposal for an extended studio project reflecting these new definitions of printmaking. Class time will be spent on individual and class critiques of projects as they develop. At least one press visit will also occur during the second half of the semester. During the final two days of the semester, students will present their finished projects for the final critique

Prerequisite: Any 200-level PR class (3 credits)

Satisfies: Printmaking Advanced Requirement, Printmaking Elective, Studio Elective

PR-398-01 Directed Study Credits: 3 Asuka Ohsawa

TBD

Directed Study is designed for education 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

Satisfies: Studio Elective

PR-398-02 Directed Study Credits: 3 Rhiannon Alpers

TBD

Directed Study is designed for education 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

Satisfies: Studio Elective

PR-398-03 Directed Study Credits: 3 Art Hazelwood

TBD

Directed Study is designed for education 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

Satisfies: Studio Elective

Course Schedule

Undergraduate : Spring 2016 : Science

Course Schedule

SCIE-121-01 Things With Feathers Credits: 3 Carol Manahan

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

Fifty years ago, Rachel Carson published *Silent Spring*, documenting the effects of pesticides on bird populations, starting a new wave of environmental research and activism. In this course, we study birds as a window into environmental science, as well as an entry to contemporary ecological concerns. We start with dinosaurs and end with hummingbirds, tracing through the evolution and ecology of birds, diversity of species, behaviors, songs, and habitats. We consider the challenges of bird conservation, including rare, endangered, and extinct birds, and consider the human contribution to difficulties birds face today, such as habitat destruction, climate change, and pollution. We observe birds, listen to birds, draw birds, photograph birds, count birds, and generally try to understand the bird populations of San Francisco. We ask ourselves why some birds have stayed here, some have arrived, and some have disappeared. Projects reflect both scientific and studio interests.

Prerequisite: none

Satisfies: 3 Credits of Off-Campus Requirement; Math/Science Requirement



Course Schedule

Undergraduate : Spring 2016 : Sculpture

Course Schedule	
SC-100-01	<p>3D Strategies I: Beginning Sculpture Credits: 3 Maria Elena Gonzalez</p> <p>Tu Th 9:00AM - 11:45AM Room: 105</p> <p>3D Strategies I: Beginning Sculpture will focus on learning concepts and methods of fabrication and assemblage of basic structural materials and their application to sculptural ideas and structural thinking. Students will design and build structures using a variety of materials including wood, steel, and mixed-media. This course covers techniques of construction and use of basic power and hand tools in the wood and metal/welding shops. Students will be encouraged to work large-scale and investigate combinations of materials, spatial and conceptual approaches to sculpture. This class is part of the foundation for further courses and explorations in sculpture, installation and mixed-media work. As part of the degree requirements for the Sculpture major, SC 100 3D Strategies: Beginning Sculpture works in tandem with Ceramics I: Fabrication to provide a comprehensive introduction to structural and plastic materials and strategies of sculpture. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Beginning Sculpture Requirement, Sculpture Elective, Studio Elective, Drawing Breadth</p>
SC-100-02	<p>3D Strategies I: Beginning Sculpture Credits: 3 Laura Faw</p> <p>M W 1:00PM - 3:45PM 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 & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Beginning Sculpture Requirement, Sculpture Elective, Studio Elective, Drawing Breadth</p>
SC-203A-01	<p>Kinetic Sculpture: Systems Credits: 3 Christopher Bell</p> <p>F 9:00AM - 11:45AM Room: 105 F 1:00PM - 3:45PM Room: 105</p> <p>An intermediate sculpture class that focuses on the motion, sound and time aspects of sculpture/installation and emphasizes a range of found and constructed objects, assembly and animation tactics. Systemic considerations of objects in relationship to its environment and context are encouraged. The low-tech control and activation of these works using simple electrical circuits and sensors and electro-mechanical systems will be explored. Readings from 20th century art history, hands-on technical demonstrations, and group discussions will supplement concentrated studio work. Various artists and art movements from the twentieth century, such as: Tinguely, Naum Gabo, Alexander Calder, Marcel Duchamp, George Rickey, Survival Research Laboratories, Kenji Yanobe, Alan Rath, and Eduardo Kac, will be studied for their use of mechanical systems, kinematics, installation, spectacle, and performance. This course is part of the Kinetics Emphasis in Sculpture.</p> <p>Prerequisite: One 100-level course from AT, CE, NG; and Sophomore Standing</p> <p>Satisfies: Intermediate Sculpture; Sculpture Elective; Studio Elective</p>
SC-204-01	<p>Installation Credits: 3 Mads Lynnerup</p> <p>M W 4:15PM - 7:00PM Room: 10</p> <p>This course explores the history of installation art and urban interventions, as well as performance and time-based installation work by contemporary artists. The course will also examine fundamental strategies and tactics for producing installation artwork, and the theoretical aspects of the subject matter. The active studio component to this course consists of students learning to adapt and explore personal-based work within their specialized art practice in order to implement a series of in-class installation projects. Other components include documentation of artwork through video, photo, audio, and written formats and proposal writing for installation projects.</p> <p>Prerequisite: New Genres II or 3D Strategies: Beginning Sculpture; Sophomore Standing</p> <p>Satisfies: New Genres Installation Distribution Requirement; New Genres Elective; Sculpture Elective; Studio Elective</p>

Course Schedule

Course Schedule

SC-218-01 Sound Laboratory Credits: 3 Maria Elena Gonzalez

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

Sound that is generated, existing or reproduced by a range of natural, material, mechanical, physical and electrical means, will be explored in this course. Composition, history, spatial/site dynamics, ecologies of sound, and integration of sound into installations and mixed-media projects are central to the course content. Various historical and contemporary sound artists such as: Ilya Kabokov/Vladimir Torasov, Bill Fontana, Terry Fox, Rolf Julius, Max Neuhaus, John Cage, Janet Cardiff-George Bures Miller, Stephen Vitiello and Carsten Nicolai will be studied for their use of sound in their work.

Prerequisite: Any 200-level SC, or 200-level NG, or 200-level AT

Satisfies: Intermediate Sculpture, Kinetics Distribution, Sculpture Elective, Studio Elective, Sound Elective

SC-221-01 Mold/Casting Methods and Strategies Credits: 3 John De Fazio

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

This is a sculpture and ceramics class that provides a foundation for mold making, casting processes and materials, and their integration in a variety of student works, projects, and installations. Instruction and experimentation with mold-making and mold alteration procedures using materials such as: plaster, shaped earth, wood and latex for casting in ceramic, wax, cement and related materials will be emphasized in this course. Using mold and casting methodologies students will investigate the simulation and material/conceptual transformation of found, constructed and/or figurative objects, surfaces and assemblages of various scales and contexts as well as their application to a variety of sculptural, metaphorical and conceptual problems intrinsic to 3D visual expression. Information about the role and language of representation, transformation as well as casting and mold-based strategies in contemporary sculpture and ceramics as well as the work of such artists as: Richard Shaw, Jeremy Hatch, Del Harrow, Clare Twomey, Paul Sacaridiz, Ai Wei Wei, Joseph Beuys, Mathew Barney, Rachel Whiteread, Marta Minujin, Doris Salgado and Katharina Fritsch, will be presented. This course is designed as a companion to SC 214 Multiples: When one is Not Enough, which together explore a full range of representational/serial methodologies and concepts central to the practice of contemporary sculpture.

Prerequisite: SC-100 or CE-100; Sophomore Standing

Satisfies: Intermediate Sculpture Requirement; Ceramics Elective; Sculpture Elective; Studio Elective

SC-222-01 Trash: Oblique Stratégies in Sculpture Credits: 3 Sahar Khoury

M W 4:15PM - 7:00PM Room: 105

Found materials will prescribe the actions for the creative process in this class. Students will have access to wood, metal, ceramic, plaster, and textile areas to execute works. A rough-and-tumble handmade emphasis will focus on direct and immediate experiences using indoor and outdoor space as a studio. Students will be exposed to painters, sculptors, and performance artists who have used scavenging and readymade techniques as a part of their process or work. The emphasis will be on re-making, re-staging, and/or re-contextualizing the discarded. Special consideration will be given to the challenge of scale; using found objects, and the literal and figurative aesthetics and sociology of "trash". Field trips to the Recology Dump center, East Bay Watershed Project, and industrial recycling centers will serve as sites for source material.

Prerequisite: SC-100 and Sophomore Standing

Satisfies: Sculpture Elective; Studio Elective

SC-225-01 Digital Sculpture Credits: 3 Justin Patton

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

This course is designed to give students an introduction to sculpting in the digital realm, where the creative mind has no limits. Creative control is a priority and only the most basic technical skills are needed to get started. With an early focus on creating human characters, students will learn techniques such as blocking in forms and working through subdivisions in order to build up to higher levels of detail. As the artists improve their skills, more technically oriented and specialized tools such as detail and color projection will be introduced. Finally, the outlets for exposition will be explored, from rendering images for print to the rapidly expanding world of 3D printing.

Prerequisite: Take DT-101, AT-100 or SC-100; Sophomore Standing

Satisfies: Art and Technology Digital Media Distribution; Art and Technology Elective; DT Media Techniques Distribution; DT Designed Objects Distribution; DT Elective; Intermediate Sculpture; Studio Elective

Course Schedule

Course Schedule

SC-240A-01 History of Sculpture: Theory and Methods Credits: 3 Jacqueline Francis

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

This course is a survey of modernist and contemporary sculpture that has attracted notice in North America and Western Europe. We'll consider the emergence and evolution of ideas about spatial relationships, the body, land and environmental art, sculpture as commodity, and social practice. Our study of sculpture includes its manifestation in installation, performance and electronic media, and craft. Students can develop a solid historical context, a resource and tool for their own practice.

Prerequisite: HTCA-101; Sophomore Standing

Satisfies: History of Sculpture Requirement

SC-310A-01 Site/Context: Public Art Studio Credits: 3 Seyed Alavi

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

This course is part of a series of site/context/science courses in the Sculpture/Ceramics program. Structured as a practicum for public art commissions and issues, Public Art Studio is a studio/ site intensive class that investigates social, ecological, aesthetic, and practical issues of art and public space. Through research, site investigations, and the development of proposals, students will explore projects developed conceived of as sited, contextual, ecological, or social works in the environment of San Francisco and the Bay Area. Students will then explore the production of hypothetical proposals for selected sites/contexts using a variety of approaches, including models, drawings, mapping, GPS/satellite data, database collections, recordings, video, etc. Readings from a range of critical writing will be used to augment class projects. The class will examine the concerns and strategies of such artists as Janet Cardiff, Maria Eichhorn, Dan Graham, Hans Haacke, Thomas Hirshhorn, Atelier van Lieshout, Maria Nordman, and Robert Irwin, among many others.

Prerequisite: 3 credits of 200-level SC coursework

Satisfies: Advanced Sculpture Requirement; Sculpture Elective; Off-Campus Breadth Requirement

SC-398-01 Directed Study Credits: 3 John De Fazio

TBD

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Prerequisite: Junior Standing

SC-398-02 Directed Study Credits: 3 Lisa Reinertson

TBD

Directed Study is designed for education 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

SC-398-03 Directed Study Credits: 3 Laura Faw

TBD

Directed Study is designed for education 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 his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: Junior Standing

Course Schedule

Undergraduate : Spring 2016 : Social Science

Course Schedule

SOCS-124-01 Pacific Rim Urbanism Credits: 3 Catherine Guimond

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

The cities of Asia, the Americas, Pacific Islands, and Australia are increasingly defined by their relationships with each other, and the Pacific Rim is become an increasingly important entity in its own right. We will look at flows of goods and people both historically and in the present, including 19th century railroad workers and the Chinese Exclusion Acts in California, Japanese influence around the Pacific, the rise of coastal Chinese cities, and movements of Asian capital and immigrants today. This course will fulfill the off-campus requirement through field trips to the Port of San Francisco and the many "towns" of San Francisco, past and present (Chinatown, Japantown, Filipinotown, etc.).

Prerequisite: none

Satisfies: Social Science Requirement; Urban Studies Elective; Studies in Global Cultures Requirement; Off-Campus Study Requirement; Liberal Arts Elective

SOCS-200-01 Urban Theory & Social Justice Credits: 3 Eddie Yuen

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

For the first time in human history, the majority of the world's people now live in urban areas. How are these new urban majorities surviving during a time of sharply polarizing wealth within and between nations? Who lives, who dies, and who decides? Should there be a right to the city? Is there such a thing as over-population? How do we understand racism and sexism in relation to these questions? In the first part of this class, students will focus on the concept of poverty and the ways in which abundance and scarcity figure in contemporary struggles over the form and content of globalization in the global south. The second part of the class, students will deal with US cities, and specifically the Bay Area, focusing on the spatial and social consequences of globalization, restructuring, and the new intra-urban competition. Finally, students will look at ways in which social movements are challenging the neo-liberalization of urban governance and are pressing for alternatives.

Prerequisite: ENGL-101 (English Composition B)

Satisfies: Social Science Requirement; Urban Studies Elective; Studies in Global Cultures Requirement; Critical Studies Elective; Liberal Arts Elective

SOCS-221-01 Consuming Cultures: the Geopolitics of Consumption Credits: 3 Robin Balliger

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

The relationship between commodification and social life has been a concern at least since Karl Marx's important writings on "commodity fetishism." Recent literature on consumption emphasizes its active, meaningful role in the construction of identity, community, and commodity worlds. Spectacular sights of consumption, including world fairs and expositions, have also shaped social thought about non-Western cultures and served the interests of nationalism and imperialism. With contemporary globalization, consumption and commodification have assumed an increasingly central role in everyday life, raising important questions about the circulation of images and objects in relation to desire, subjectivity, governance, and power. Through cross cultural perspective, this course will address a number of issues raised by cultural commodification and cultures of consumption, including changing flows in the traffic of art and cultural objects; consumptive networks; spaces and places of contemporary consumerism; consumption as social distinction; and consumption and citizenship.

Prerequisite: ENGL-101 (English Composition B)

Satisfies: Social Science Requirement; Studies in Global Cultures Requirement; Urban Studies Elective; Critical Studies Elective; Liberal Art Elective

Course Schedule

Undergraduate : Spring 2016 : Urban Studies

Course Schedule

US-200-01 Urban Theory & Social Justice Credits: 3 Eddie Yuen

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

For the first time in human history, the majority of the world's people now live in urban areas. How are these new urban majorities surviving during a time of sharply polarizing wealth within and between nations? Who lives, who dies, and who decides? Should there be a right to the city? Is there such a thing as over-population? How do we understand racism and sexism in relation to these questions? In the first part of this class, students will focus on the concept of poverty and the ways in which abundance and scarcity figure in contemporary struggles over the form and content of globalization in the global south. The second part of the class, students will deal with US cities, and specifically the Bay Area, focusing on the spatial and social consequences of globalization, restructuring, and the new intra-urban competition. Finally, students will look at ways in which social movements are challenging the neo-liberalization of urban governance and are pressing for alternatives.

Prerequisite: ENGL-101 (English Composition B)

Satisfies: Social Science Requirement; Urban Studies Elective; Studies in Global Cultures Requirement; Critical Studies Elective; Liberal Arts Elective

US-390-01 Thesis Colloquium Credits: 3 Lydia Brawner

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

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that culminates in the presentation of a thesis. Undergraduate theses may take a variety of forms, from a critical essay to exhibition catalogue, website, or collaborative project. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study. Satisfies: Thesis Colloquium Requirement for the BA in Urban Studies

Prerequisite: CS-300 and CS-390



Course Schedule

Post-Baccalaureate : Spring 2016 : Post-Baccalaureate

Course Schedule

PB-400-01 Post-Baccalaureate Seminar Credits: 3 Taravat Talepasand

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

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

Prerequisite: none

Satisfies: Post-Baccalaureate Seminar Requirement



Course Schedule

Graduate : Spring 2016 : Critical Studies

Course Schedule	
CS-500A-01	Introduction to Critical Theory Credits: 3 Nicole Archer F 1:00PM - 3:45PM Room: LH This course seeks to address the question of what makes theory so 'critical' within contemporary arts discourse? Or, why do contemporary artists need to know 'The Frankfurt School' as well as they know 'The New York School'? It is designed to help students navigate critical and cultural theory's primary figures, concepts, and methods, while it also challenges course participants to ponder how contemporary art practice might serve to preserve critical theory's primary enterprise, namely: the project of diagnosing how contemporary cultures work to instrumentalize and limit our varied potentialities - so that these conditions might be retooled for the better. Weekly lectures will introduce students to key, foundational thinkers such as Friedrich Nietzsche, Karl Marx, Sigmund Freud, and Ferdinand de Saussure, while also establishing the ways that these thinkers' ideas have been elaborated or challenged by the developments of (Post)Structuralism, Feminism, Post-Colonial and Critical Race Theory, or Queer Theory and Science and Technology Studies. SPRING ONLY. Prerequisite: none Satisfies Critical Studies Seminar Elective
CS-500P-01	Biopunk! Genetics, Aesthetics, Politics Credits: 3 Dale Carrico Tu 1:00PM - 3:45PM Room: 3SR2 "Biopunk" is well-known as a genre of speculative fiction taking up many of the characteristic themes and gestures of cyberpunk literature but reinvigorating them through a focus on the emerging and ongoing pleasures and dangers of genetic science and medicine, bioinformatics, biotechnology, and bio warfare. In this course we will mobilize key figures and themes from biopunk fictions to engage and elaborate transgenic and bioart practices, insurgent technocultures and lifeway practices, and performative resistance to biopiracy, eugenics, and resource war. Prerequisite: none Satisfies: Critical Studies Seminar Elective
CS-500Q-01	The Means to Discovery: Writing Creative Non-Fiction Credits: 3 Genine Lentine Th 4:15PM - 7:00PM Room: 3LH Within the flexible form of the contemporary essay, the writer finds room to trace a supple web of associations, and give shape to attention. Creative Non-Fiction encompasses a genre-defying register of speaking that includes personal narrative, memoir, lyric, journalism, scientific writing and critical discourse, among others. Often a specific subject serves as a point of entry, but what is more compelling than any given topic or narrative, is the way the piece conveys a way of perceiving, how it invites connection. The course includes generative writing exercises, craft discussions, and close reading. Students will receive close attention to their process and extensive feedback on their writing. We will develop a supportive and immersive context for sharing and responding to work. We'll also consider ways in which writing relates to art practice, and accordingly, students are encouraged to tailor class assignments and readings in connection with other aspects of their visual work. Readings will include: Leslie Jamison, The Empathy Exams; Eula Biss, Notes from No Man's Land; Mark Doty, What is the Grass; Maggie Nelson, The Argonauts; Claudia Rankine, Citizen, among others. Prerequisite: none Satisfies: Critical Studies Seminar Elective
CS-500R-01	Tortured States/Tortured Bodies: Social Theories of Modernity and Bodily Vulnerability Credits: 3 Armin Fardis M 9:00AM - 11:45AM Room: 3LH This course will combine eclectic and influential readings on the history of the human and non-human body as a way to explore the nature of "vulnerable" populations as an outcome of European modernity. There will be a dual thematic emphasis on social theory - Marxism, cultural studies, anthropology, post-modernism, feminism, etc. - and historical phenomena - the history of the senses, labor, torture, starvation, racism, colonialism, sexuality, etc. The core theoretical puzzle of the course will be to relate the history of material practices (slavery, industrial and non-industrial labor, domestic servitude, colonial rule, among others) to social theories of difference, power, and the nature of what constitutes human being, citizen and subject. Course readings are equal parts historical and theoretical, and the syllabus arranged thematically and comparatively; throughout we will make concentrated effort to use comparisons across time and space to destabilize assumptions about historical "progress" as well as to deepen our understanding of historical particularity. Prerequisite: none Satisfies: Critical Studies Seminar Elective

Course Schedule

Course Schedule

CS-502-01 Culture Industry & Media Matters Credits: 3 Frank Smigiel

W 4:15PM - 7:00PM Room: 3LH

While tracking the global circulation of mass culture from the early twentieth century to the present, this course will focus on local, personal, and eccentric adaptations of mass cultural forms. We will consider how artists have remade the public event, distending ideas about publicity, public forms (like the theater or cabaret), and the passive role of the audience. We will follow artists who make of emerging mass media something diaristic and intensely personal, often seizing technology for the uses of the self or for a small community of friends. We will track artists who revive seemingly outmoded technologies-zines, community radio, smock shops-as they seek new models for artistic circulation, public engagement, and display. And we will wonder how the global circulation of culture, technology, and information shifts both the production and reception of art works- and just how paranoid we are about this circulation.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective; Institutional Critique/Information Technologies Breadth Requirement

CS-504-01 Research & Writing Colloquium Credits: 3 Andrea Dooley

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

This course will immerse MA students in the History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies programs in the research, documentation, and writing methodologies that are fundamental to conducting original research and other investigative projects (exhibitions, public interventions, etc.) within the student's area of emphasis. The colloquium will be interactive in format, with an emphasis on close working relationships with both the instructor and students/peers. Exemplary practices that shape the discourses of contemporary art, visual studies, and urban studies will be explored collectively according to a syllabus developed by the instructor in consultation with the students, in relationship to their developing projects and theses ideas. By the end of the semester, each student will have prepared an individual bibliography related to a prospective thesis topic, as well as a ten-to-fifteen-page research proposal and plan. These materials will be reviewed by a faculty panel (three faculty members, including one studio faculty member) convened in consultation with the instructor, the Dean of Academic Affairs, and the program chairs.

Prerequisite: none

Satisfies Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies Course open to MA and Dual Degree student only



Course Schedule

Graduate : Spring 2016 : Exhibition and Museum Studies

Course Schedule	
EMS-520G-01	San Francisco Museum of Art: "the Modern" of the West Credits: 3 Berit Potter Tu 9:00AM - 11:45AM Room: 3LH This course coincides with SFMoMA's reopening in the spring of 2016 and will draw from local resources to explore the institution's collections, exhibitions, patrons, history, and impact on the development of modern art in San Francisco and the US. In 1935 the San Francisco Museum of Art (now SFMoMA) became the United States' second museum exclusively dedicated to exhibiting modern art. Led by its ambitious and revolutionary director, Dr. Grace McCann Morley, the museum presented West Coast audiences with new art from Europe and the Americas, and transformed the culturally isolated City by the Bay into an important center for modern art. When SFMoMA tried to close the exhibition Picasso: Forty Years of His Art in 1940, San Franciscans staged the first art sit-down strike in history. The public's fervent desire to spend more time viewing Picasso's paintings owed much to the pioneering efforts of SFMoMA. Although SFMoMA is rarely credited for its progressive place in art and museum history-and is often overshadowed by MoMA in New York-the institution initiated groundbreaking television and radio art education programs, regularly kept galleries open until 10 pm on weeknights, was one of the first museum's in the US to collect modern Latin American art, formed important early exhibitions and collections dedicated to photography, and much more. Prerequisite: none Satisfies: Exhibition and Museum Studies Elective; Art History Seminar Elective
EMS-520H-01	Contemporary Art & Post Media Credits: 3 Ceci Moss Th 4:15PM - 7:00PM Room: 3SR3 Some have argued that the rise of social media, ubiquitous computing and smart phones has resulted in an increasingly mobile, networked world and a new phase for contemporary art, particularly within the past ten years. Many new terms have been developed by art historians, curators, critics, and artists from the early 2000's until now to explain this shift within contemporary art - including concepts such as post medium, formatting, dispersion, post media aesthetics, post media, radicant art, meme art, and circulationism. This course will review these discussions alongside an overview of the history of internet art, which has nurtured many of these conversations. How does social media affect the reception of contemporary art? How can new technologies generate platforms for the presentation of contemporary art? How can or should art criticism evolve to reflect these changes? In order to tackle these and many other important questions, this class will review writings by Sarah Cook, David Joselit, Nicolas Bourriaud, Domenico Quaranta, Lev Manovich, Boris Groys, Rosalind Krauss, Hito Steyerl, Ed Halter, Seth Price, and more. Assignments will prepare students for the types of writing necessary for professional museum work, such as press releases, extended wall labels, brochure essays, etc. Prerequisite: none Satisfies: Exhibition and Museum Studies Elective; Art History Seminar Elective
EMS-590-01	Thesis Credits: 3 Fiona Hovenden M 4:15PM - 7:00PM Room: 3SR2 In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor. Course open to MA and Dual Degree student only. Prerequisite: MA & Dual-Degree Students Only Satisfies: Thesis Requirement
EMS-591-01	Collaborative Project: Everything You Never Wanted to Know About Exhibition Making Credits: 3 Jordan Stein, David Kasprzak, Lindsey White F 1:00PM - 3:45PM Room: 16A Will Brown's Everything You Never Wanted to Know About Exhibition Making is portable, safe for kids, easy to use, and effortlessly pulverizes fruits, vegetables, superfoods, and protein nodes into a delicious, smooth texture. Will Brown's power-patented-blade-design and "Cyclonic Action" combine to extract all of the nutrients from your food helping you to achieve the healthiest lifestyle possible in the world today. Everything You Never Wanted to Know About Exhibition Making examines exhibitions that fall between the cracks of curating and art production, exploring a practice of paracurating that offers a counterpoint to traditional institutional or gallery procedures. This hands-on class will culminate in one or more collaborative exhibitions inspired by and based on field trips, "expert witnesses," and archival research. Topics of research may include: folklore, magic, physical comedy, paranormal activity, psychic ability, performative objects, and white lies. Prerequisite: none Satisfies: Collaborative Projects Requirement for MA and Dual Degree Students; Critical Studies Seminar Elective for MFAs

Course Schedule

Course Schedule

EMS-598-01 Directed Study Credits: 0 Sampada Aranke

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History courses also require a proposed reading list. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.

Prerequisite: none



Course Schedule

Graduate : Spring 2016 : Graduate - Any Subject

Course Schedule	
GR-500-01	<p>Graduate Critique Seminar Credits: 3 Lasse Scherffig</p> <p>M 1:00PM - 3:45PM Room: 3SR2</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 Credits: 3 John Herschend</p> <p>Tu 9:00AM - 11:45AM Room: 3SR2</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 Credits: 3 Lindsey White</p> <p>W 7:30PM - 10:15PM Room: 3SR3</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-04	<p>Graduate Critique Seminar Credits: 3 Keith Boadwee</p> <p>Tu 9:00AM - 11:45AM Room: 3SR3</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-05	<p>Graduate Critique Seminar Credits: 3 Asuka Ohsawa</p> <p>W 9:00AM - 11:45AM Room: 3SR2</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>

Course Schedule

Course Schedule	
GR-500-06	<p>Graduate Critique Seminar Credits: 3 Sharon Grace</p> <p>Th 1:00PM - 3:45PM Room: 3SR3</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-07	<p>Graduate Critique Seminar Credits: 3 Maria Elena Gonzalez</p> <p>W 9:00AM - 11:45AM Room: 3SR4</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-500-08	<p>Graduate Critique Seminar Credits: 3 Brett Reichman</p> <p>Th 4:15PM - 7:00PM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-09	<p>Graduate Critique Seminar Credits: 3 Meredith Tromble</p> <p>W 1:00PM - 3:45PM Room: 3SR4</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-10	<p>Graduate Critique Seminar Credits: 3 Frances McCormack</p> <p>W 9:00AM - 11:45AM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-11	<p>Graduate Critique Seminar Credits: 3 Reagan Louie</p> <p>M 1:00PM - 3:45PM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>

Course Schedule

Course Schedule	
GR-500-12	<p>Graduate Critique Seminar Credits: 3 Timothy Berry</p> <p>Tu 9:00AM - 11:45AM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-13	<p>Graduate Critique Seminar Credits: 3 Linda Connor</p> <p>Tu 1:00PM - 3:45PM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-14	<p>Graduate Critique Seminar Credits: 3 Ben Venom</p> <p>M 9:00AM - 11:45AM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-16	<p>Graduate Critique Seminar Credits: 3 Lynn Hershman-Leeson</p> <p>M 1:00PM - 3:45PM Room: 3SR4</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-500-17	<p>Graduate Critique Seminar Credits: 3 Ana Fernandez</p> <p>Th 1:00PM - 3:45PM Room: 3SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-18	<p>Graduate Critique Seminar Credits: 3 Anthony Discenza</p> <p>Th 9:00AM - 11:45AM Room: 3SR3</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>

Course Schedule

Course Schedule

GR-502-01 Graduate Lecture Series Credits: 0 Sampada Aranke, Tony Labat

F 4:30PM - 6:30PM Room: LH

The Graduate Lecture Series works in conjunction with the Visiting Artists and Scholars Lecture Series (VAS) in support of the MFA, MA, Dual Degree, and Post-Baccalaureate curricula. 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. Requirement for all MFA, MA, Dual-Degree, and PB Students These lectures will occur in the Lecture Hall at the 800 Chestnut Street campus on Friday afternoons from 4:30-6 pm. Students will also have the opportunity to meet with some of the guests for individual critiques, small group colloquia, and informal gatherings after the lectures. Presentations by SFAI graduate faculty will comprise an additional component of the series to be held in the regular time block during weeks when visitors are not scheduled. Requirement for MFA, MA, Dual Degree, and Post-Bac Students

Prerequisite: none

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

W 7:30PM - 10:15PM Room: 3SR1

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

Prerequisite: none

Satisfies: Studio Elective for MFA (does not satisfy Topic Seminar requirement)

GR-540-01 The SFAI Chance Ensemble Credits: 3 Christopher Coppola

W 1:00PM - 3:45PM Room: 3SR3

Chance Music forces the artist to be in the moment, in-tune with others, and able to freely interpret on the fly: skills helpful to any creative process. The course will introduce the students to the world of American New Music from the 1950s through the 1980s, particularly indeterminacy, graphic notation music, experimental improvisation, and handmade experimental musical instruments. Following on the in-depth study of the works of legendary New Music composers John Cage, Earle Brown, Barney Childs, David Tudor, Pauline Oliveros, and George Crumb, among others, students will create and perform a "seeing music, hearing film" composition. The class will use indeterminacy to randomly edit together a silent film out of collectively made celluloid and digital moving images. The class will realize the film through musical interpretation and improvisation and then perform it live with handmade instruments in front of an audience. A current New Music composer will periodically visit the class to demonstrate and illuminate. Musical and filmmaking ability are welcome but not necessary.

Prerequisite: none

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

GR-541-01 Green Screen Credits: 3 Matthew Borruso

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

This course uses the term "green screen" as a metaphor and visual entry point to examine current transformations in consciousness and perception that come with living at the layered intersection of physical and virtual reality. We will investigate the shifting status of images and objects and the increasing slippage between representation and the physical world. Special emphasis is placed on the relationship between sculptural objects and two-dimensional representations such as film, photographs, and digital reproductions. We will look at traditional cut-and-paste collage, green screen and rear projection, matte painting, photogrammetry, Turbosquid, renaissance perspective, the New Aesthetic, the science fiction of Philip K. Dick and William Gibson, David Cronenberg's Videodrome and eXistenz, Rainer Werner Fassbinder's World on a Wire and more. Throughout we endeavor to apply our theories and discoveries towards the work that we do as visual artists. The course combines conversation, studio projects, readings, presentations, screenings, and numerous off-site sessions.

Prerequisite: none

Satisfies: Topic Seminar for MFA; Art & Technology Emphasis; Film Emphasis; Photography Emphasis

Course Schedule

Course Schedule

GR-542-01 The Artist's Body Credits: 3 Helina Metaferia, Tony Labat

Tu 1:00PM - 3:45PM Room: 3SR4

This course is for graduates students working in any media who wish to incorporate an element of performance in their work. The course can be used to generate content for photo, video, live works of art, installation, traditional art mediums, experimental arts, or engaging a public or audience. "The Artist's Body" introduces performative practices and the presence of the body as both subject and object in contemporary art. The class addresses core conceptual frameworks, a trajectory/history of performance art, and discussions on related topics, such as the implications and risks of the artist's body's involvement for both the artist and audience. The course includes a combination of weekly readings and discussion, regular studio assignments, and a cumulative project with a proposal submitted beforehand. Students are expected to present their research in class and write about and critique their classmate's work.

Prerequisite: none

Satisfies: Topic Seminar for MFA; New Genres Emphasis; Sculpture Emphasis

GR-543-01 Writing for Film Credits: 3 Thomas Gamburg

Th 1:00PM - 3:45PM Room: 3SR4

Learning to write effectively under pressure of deadline and expectation is essential for artists seeking to navigate the tightrope between artistic expression and commerce. In this course students will learn the tools necessary to craft an original screenplay in a short time frame. A feature-length work will be developed by each student and will be read and critiqued in a round-table, writing workshop format. Students will be expected to produce approximately 5-10 pages of new material on a weekly basis (90-120 pages total), as well as participate in critique, writing exercises, script analysis, film viewings, and supplemental readings. A professional work ethic will be fostered.

Prerequisite: none

Satisfies: Topic Seminar for MFA; Film Emphasis

GR-544-01 Fiction As Theory Credits: 3 Shaun O'Dell

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

In this class we will use works of fiction as our theory. Each week the class will read and then discuss a particular work of fiction. We will not use any existing critical analysis about the work to support our dialogues. The discussions will draw solely on the stories themselves and the collective knowledge of the group to develop a discourse around each piece. The goal in this sense is not to correctly analyze the works we read but to use them as ways to generate discourse, speculation, inquiry and thinking about our artistic practice and the ways in which we go about discovering the formal and conceptual basis of how that practice evolves. There will be several short writing assignments to encourage further reactions to the readings.

Prerequisite: none

Satisfies: Topic Seminar for MFA; Applies to all Emphases

GR-545-01 Atelier of Insurrectionary Imagination Credits: 3 Kal Spelletich

M 1:00PM - 3:45PM Room: 3SR3

This is a class for creating art for YOUR urban environment and neighborhood. We will experiment with making works specifically for non traditional sites. This is a class focused on studio work culminating in an exhibit. We will investigate and build: - A solar powered outlet on the street for free charging phones, laptops or whatever; - Portable shelters from materials gathered from the street; - Art shields for protestors (made from famous art images like an Ansel Adams landscape shield); - Guerrilla gardening; - Setting up a pirate radio station on the street or in your home; - Pick a stretch of street and add art to it once a week; - Repurpose technology; - Scavenge junk and make a robot; - Sound-activated art/music; - Autonomous street cleaners/graffiti machines; - Arm the trees; - Make a homemade BBQ; - Remote control music machine; - Organic robots; - Clothes with self defense mechanisms; - Investigate a local corporation make art about it; and/or - Booking your own exhibits.

Prerequisite: none

Satisfies: Topic Seminar for MFA; Art and Technology Emphasis

Course Schedule

Course Schedule

GR-546-01 Seducing Your Public Credits: 3 Jill Miller

M 4:15PM - 7:00PM Room: 3SR3

This course is a hybrid course centered on engaging participants in order to activate a work of art. We will think outside the traditional framework of artist/audience and consider works that are collaborative, performative, and engage a specific community. We will examine the history of art in public spaces, specifically conceptual projects that involve performance, institutional critique, and site specificity. We will consider social practices art forms and the process of engaging an "audience" who then become participants and collaborators. Our primary questions will be: How do we identify an audience when working in public spaces? What tools do we use to engage the audience and activate the public space? In addition to readings, discussions, and presentations, students will create two small projects in public spaces and one large final project that reflects the themes of the course.

Prerequisite: none

Satisfies: Topic Seminar for MFA; Sculpture Emphasis; New Genres Emphasis

GR-547-01 Radical Directions Credits: 3 Lynn Hershman-Leeson

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

This course will focus on radical approaches to cinema in the spring 2016 semester. All lectures and presentations will be held either in the classroom or, on some occasions in the SFAI lecture hall. This course will investigate divergent contemporary modes of art making and as well the infiltration of new technologies, new models of access and the effect this has on contemporary film. The course will offer screenings, lectures, visits with special guests, field trips and selected readings.

Prerequisite: none

Satisfies: Topic Seminar for MFA; Film Emphasis

GR-580-01 Graduate Tutorial Credits: 3 Johnna Arnold

Th 9:00AM - 11:45AM Room: 3SR1

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

Prerequisite: none

GR-580-02 Graduate Tutorial Credits: 3 Lisa Blatt

M 4:15PM - 7:00PM Room: 3SR1

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

Prerequisite: none

GR-580-03 Graduate Tutorial Credits: 3 Debra Bloomfield

W 4:15PM - 7:00PM Room: 3SR4

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

Prerequisite: none

Course Schedule

Course Schedule

GR-580-05 Graduate Tutorial Credits: 3 Anne Colvin

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

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

Prerequisite: none

GR-580-07 Graduate Tutorial Credits: 3 Thomas Gamburg

Th 9:00AM - 11:45AM Room: 3SR2

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

Prerequisite: none

GR-580-08 Graduate Tutorial Credits: 3 Joshua Keller

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

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

Prerequisite: none

GR-580-09 Graduate Tutorial Credits: 3 Robert Linder

M 4:15PM - 7:00PM Room: 3SR4

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

Prerequisite: none

GR-580-10 Graduate Tutorial Credits: 3 Crystal Liu

Tu 9:00AM - 11:45AM Room: 3INST-A

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

Prerequisite: none

GR-580-11 Graduate Tutorial Credits: 3 Shaun O'Dell

W 4:15PM - 7:00PM Room: 3SR2

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

Prerequisite: none



Course Schedule

Course Schedule

GR-580-13 Graduate Tutorial Credits: 3 Whitney Lynn

Tu 1:00PM - 3:45PM Room: 3INST-B

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

Prerequisite: none

GR-580-14 Graduate Tutorial Credits: 3 Taravat Talepasand

F 9:00AM - 11:45AM Room: 3SR4

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

Prerequisite: none

GR-580-15 Graduate Tutorial Credits: 3 Packard Jennings

W 4:15PM - 7:00PM Room: 3SR1

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

Prerequisite: none

GR-580-16 Graduate Tutorial Credits: 3 Whitney Lynn

Th 4:15PM - 7:00PM Room: 3SR4

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

Prerequisite: none

GR-580-17 Graduate Tutorial Credits: 3 Rigo 23

M 4:15PM - 7:00PM Room: 3INST-A

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

Prerequisite: none

GR-580-18 Graduate Tutorial Credits: 3 Mads Lynnerup

M 9:00AM - 11:45AM Room: 3SR4

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

Prerequisite: none



Course Schedule

Course Schedule	
GR-580-19	<p>Graduate Tutorial Credits: 3 Steven Wolf</p> <p>Tu 9:00AM - 11:45AM Room: 3SR4</p> <p>Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA</p> <p>Prerequisite: none</p>
GR-580-20	<p>Graduate Tutorial Credits: 3 Laura Faw</p> <p>M 9:00AM - 11:45AM Room: 3SR2</p> <p>Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA</p> <p>Prerequisite: none</p>
GR-580-21	<p>Graduate Tutorial Credits: 3 Sebastian Alvarez</p> <p>Tu 1:00PM - 3:45PM Room: 3INST-A</p> <p>Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA</p> <p>Prerequisite: none</p>
GR-580-22	<p>Graduate Tutorial Credits: 3 John Priola</p> <p>W 1:00PM - 3:45PM Room: 3SR1</p> <p>Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per semester. Requirement for MFA</p> <p>Prerequisite: none</p>
GR-587-01	<p>Graduate Assistantship Credits: 0 Zeina Barakeh</p> <p>TBD</p> <p>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.</p> <p>Prerequisite: none</p>
GR-592-01	<p>MFA Intermediate Review Credits: 0 Tony Labat, Zeina Barakeh</p> <p>TBD</p> <p>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.</p> <p>Prerequisite: none</p>

Course Schedule

Course Schedule

GR-594-01 MFA Final Review Credits: 0 Tony Labat, Zeina Barakeh

TBD

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

Prerequisite: none

GR-597-01 Graduate Teaching Assistantship Credits: 0 Zeina Barakeh

TBD

Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a teaching assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a teaching assistant may include teaching, grading papers, tutoring, research, and being available to the students. The teaching assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching assistants will receive a stipend. For additional information and application procedures, students should contact the Graduate Center.

Prerequisite: none

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

TBD

Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a teaching assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a teaching assistant may include teaching, grading papers, tutoring, research, and being available to the students. The teaching assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching assistants will receive a stipend. For additional information and application procedures, students should contact the Graduate Center.

Prerequisite: none

GR-598-01 Directed Study Credits: 3 John Priola

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.

Prerequisite: none

GR-598-02 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 Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.

Prerequisite: none

GR-598-03 Directed Study Credits: 3 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 Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.

Prerequisite: none

Course Schedule

Course Schedule	
GR-598-04	Directed Study Credits: 3 Taravat Talepasand TBD Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree. Prerequisite: none
GR-598-05	Directed Study Credits: 3 Lydia Brawner TBD Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree. Prerequisite: none
GR-598-06	Directed Study Credits: 3 Wanxin Zhang TBD Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree. Prerequisite: none
GR-598-07	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 Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree. Prerequisite: none
GR-598-08	Directed Study Credits: 3 Kal Spelletich TBD Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree. Prerequisite: none
GR-598-09	Directed Study Credits: 0 Tony Labat TBD Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree. Prerequisite: none

Course Schedule

Course Schedule

GR-598T-01 Directed Study- Graduate Tutorial Credits: 3 Christopher Coppola

TBD

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

Prerequisite: none

Satisfies: Graduate Tutorial

GR-598T-02 Directed Study- Graduate Tutorial Credits: 3 Tony Labat

TBD

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

Prerequisite: none

Satisfies: Graduate Tutorial

GR-598T-03 Directed Study- Graduate Tutorial Credits: 3 Nicole Archer

TBD

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

Prerequisite: none

Satisfies: Graduate Tutorial

GR-598T-04 Directed Study- Graduate Tutorial Credits: 3 Danielle Lawrence

TBD

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

GR-598T-05 Directed Study- Graduate Tutorial Credits: 3 Sebastian Alvarez

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-06 Directed Study- Graduate Tutorial Credits: 3 Kerry Laitala

TBD

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

Prerequisite: none

Satisfies: Graduate Tutorial

GR-599-01 MFA Exhibition Credits: 0 Tony Labat, Zeina Barakeh

TBD

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

Prerequisite: none



Course Schedule

Graduate : Spring 2016 : History & Theory Contemp. Art

Course Schedule

HTCA-520Q-01 Slamming Doors, Ticking Clocks, 24 Frames Per Second: Time, Temporality and Duration Credits: 3 Lydia Brawner

Tu 1:00PM - 3:45PM Room: 3SR3

On September 26th-1981, artist Teh Ching Hsieh left his New York City apartment with the intention of not walking back inside for a year, as part of his audacious One Year Performance 1981-1982. What must the beginning of this kind of durational performance--one in which the calendar and the clock are the raw materials of production--feel like? This class begins with Hsieh's undocumented slamming of his door to further our investigation into issues of time, temporality and duration in contemporary art. This reading intensive seminar will give students both a conceptual and practical grounding in a range approaches to time (in all of its sociopolitical permutations) through close readings of texts and sites including Linda Montano's Seven years of Living Art, William Basinki's decaying tape loops, large-scale land art, Walter Benjamin's "homogeneous empty time," and the practical considerations of preservation, documentation and display.

Prerequisite: none

Satisfies: Art History Seminar Elective

HTCA-520R-01 The Social Chromatism of the Color Black :radical Black Aesthetics Credits: 3 Sampada Aranke

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

The title of this class comes from Fred Moten's 2008 article The Case of Blackness in which he suggests that black is, does, means, and exceeds the visual field. Taking Moten's notion of blackness's social chromatism to work, this graduate seminar explores black cultural theory and its interventions on aesthetic theory. Working primarily out of anticolonial and antiracist politics, the scholars and artists we will examine take as skin, color, sound, and touch as their primary mediums in order to further understandings of antiblackness and other afterlives of slavery. Some of the scholars we will study include Sylvia Wynter, Kamau Braithwaite, Édouard Glissant, Frantz Fanon, Hortense Spillers, Huey Copeland, Fred Moten, and Leon Wainwright. Paired with exhibitions like the Brooklyn Museum's 2007 Infinite Island: Contemporary Caribbean Art and the Tate Museum's 2010 Afro Modern: Journeys through the Black Atlantic, we will ask ourselves: what constitutes blackness? What is the arthistoricity of black aesthetics? What radicality exists within and despite of the ongoing violence of antiblackness? These questions might lead us to further theoretical and aesthetic explorations how blackness extends tactile, audible, and imaginary qualities to the visual field.

Prerequisite: none

Satisfies: Art History Seminar Elective; Critical Studies Elective

HTCA-520S-01 Performance Art and Sport Credits: 3 Ryan Tacata

M 9:00AM - 11:45AM Room: 3SR3

Prior to the televised spectacles of the World Wrestling Federation, comedian Andy Kaufman bet \$500 to any woman who could pin him in the ring. Kaufman's popularized stunts highlighted the theatricality of the sporting event while blurring the categories of the 'real' and the 'fake'. This class examines the sporting event as a theater of the nation-state, gender, class, and race by focusing on artists who challenged the rules of the game. Artworks reviewed include: Robert Rauschenberg's Open Score; Tony Labat's performance training as an amateur boxer for Fight: A Practical Romance; Anna Banana's art-races known as Bananathons; Doug Hall, Chip Lord, and Optic Nerve's Game of the Week, following Hall's artist-in-residency with the San Francisco Giants baseball team; and Heather Cassils Becoming an Image. Throughout the course, we will analyze the medium of sports using the theoretical frames of: spectacle and entertainment, performance and performativity, the culture industry, and the avant-garde.

Prerequisite: none

Satisfies: Art History Seminar Elective

HTCA-520U-01 Collage, Montage, and Mash-Ups Credits: 3 Betti-Sue Hertz

Th 9:00AM - 11:45AM Room: 3LH

Influenced in part by digital visual culture, data mining, modern art's collage, assemblage and photomontage, music sampling, mash ups and blends, and literature's cut ups, object-based contemporary artists are reimagining and expanding on expressive art practices that access the "archive" and "edit" in new and daring ways. This course begins with the study of hyper-collage artists such as Rachel Harrison, Camille Henrot, Isa Genzken, Geoffrey Farmer, Nayland Blake, Matthew Monahan, Kelley Walker, Wangechi Mutu and John Stezaker. By examining and deconstructing their work in terms of control and chance, accumulation and selection, we can begin to understand the relevance that cutting, pasting, overlaps, removals, and quoting play in the extraction and reshuffling of meaning from pre-existing material and culture products. This will lead us to take a more in depth look at the historical antecedents and references: Picasso and Braque's synthetic Cubism, Tristan Tzara's Dada, Hannah Höch's and John Heartfield's photomontage, Robert Rauschenberg's combines and paintings, William Burrough's and Kathy Acker's novels, Bryon Gysin's experiments in image and text, David Salle's postmodern painting and German Neo-Expressionism of the 1980s, sampling and mixing in musique concrète and hip hop. In addition, we will consider the effect of digital composite, framing and cropping tools, data mining and sorting software, which are the new tools for accessing an endless archive of images, on current artistic production.

Prerequisite: none

Satisfies: Art History Seminar Elective

Course Schedule

Course Schedule

HTCA-520V-01 Expanded Cinema and the Politics of the Avant-Garde, 1965-PRESENT Credits: 3 Ian Paul

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

Coined by Stan VanDerBeek in 1965, "expanded cinema" became an international movement of diverse multimedia practices and forms beyond the screen and outside both the black and white box. As multiply conceived in the 60s and 70s, it was an art practice committed to some form of radical political aesthetic. This course will in retrospect assess its political aspirations, successes, and failures. We will focus, in particular, on its aesthetic strategies for adapting to new historical, cultural, political, and technological contexts. Our aims will be to examine expanded cinema's contentious historical, theoretical, and artists' writings of the time, and those being done now; to demonstrate its social, cultural, political aspects in an international historical contexts; to examine how it anticipated latter and current aesthetic forms; to engage the processes of how history is made, unmade, and remade; and to look at the interdisciplinary convergence that has made expanded cinema what it is.

Prerequisite: none

Satisfies: Art History Seminar Elective; Critical Studies Seminar Elective

HTCA-520W-01 Re-Membering Landscape: Reckoning, Reconciliation, Remembrance And Memory Credits: 3 Andrea Dooley

M 4:15PM - 7:00PM Room: 3LH

Building on Andreas Huyssen's invitation to think of memory as "act of 're-membering'" that "is always in and of the present while its referent is of the past and thus absent," this class will examine how re-membering and landscape operate in relation to history, culture, and physical/cultural geographies. For our purposes, we will define landscape in its broadest sense to mean geographical and natural elements as well as artistic practice. This broad definition of what constitutes landscape will allow us to consider site as producing and produced in a particular set of political, social, cultural and natural "landscapes." An intensely interdisciplinary course, we will work with readings from memory and museum studies, film, trauma studies, spatial theory, and cultural studies that address site-specific issues of re-membered landscapes such as a monumental/museum sites, land-based art practices, interventions of architectural form, and built environments in public space. For example, the Red Location museum located in the Black Township of Port Elizabeth, South Africa's immersion and historical grounding of the landscape allows for an unusual negotiation between the museum and the effects of apartheid as materialized in the township geography. This is one of many vexed case studies that we will examine throughout the course. This will require a consideration and examination of the structures of power and political discourses that also have direct impact on how landscapes are "materialized" and how power relationships affect who and what is being re-membered and to what end.

Prerequisite: none

Satisfies: Art History Seminar Elective; EMS Elective



HTCA-590-01 Thesis Credits: 3 Fiona Hovenden

M 4:15PM - 7:00PM Room: 3SR2

The thesis and its public presentation are the final requirements to be fulfilled for the Masters of Arts degrees in Exhibition and Museum Studies and History and Theory of Contemporary Art. This seminar assists the student in the development of a bibliography, research methods, analyses of images and texts, and in the writing and presentation of the thesis. This course supports the development and completion of the thesis through individual student presentations, student discussion and review, and one-on-one advising from the instructor. Course open to MA and Dual Degree student only.

Prerequisite: none

Satisfies: Thesis Requirement;

HTCA-591-01 Collaborative Project: Everything You Never Wanted to Know About Exhibition Making Credits: 3 Jordan Stein, David Kasprzak, Lindsey White

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

Will Brown's Everything You Never Wanted to Know About Exhibition Making is portable, safe for kids, easy to use, and effortlessly pulverizes fruits, vegetables, superfoods, and protein nodes into a delicious, smooth texture. Will Brown's power-patented-blade-design and "Cyclonic Action" combine to extract all of the nutrients from your food helping you to achieve the healthiest lifestyle possible in the world today. Everything You Never Wanted to Know About Exhibition Making examines exhibitions that fall between the cracks of curating and art production, exploring a practice of paracurating that offers a counterpoint to traditional institutional or gallery procedures. This hands-on class will culminate in one or more collaborative exhibitions inspired by and based on field trips, "expert witnesses," and archival research. Topics of research may include: folklore, magic, physical comedy, paranormal activity, psychic ability, performative objects, and white lies.

Prerequisite: none

Satisfies: Collaborative Projects Requirement for MA and Dual Degree Students; Critical Studies Seminar Elective for MFAs

Course Schedule

Graduate : Spring 2016 : Master of Arts

Course Schedule

MA-592-01 MA Intermediate Review Credits: 0 Sampada Aranke

TBD

At the end of their second semester, students are required to register for the Intermediate Review and to present work on their thesis to their committee for Intermediate Review, which occurs 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.

Prerequisite: none

MA-594-01 MA Final Review Credits: 0 Sampada Aranke

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

MA-599-01 MA Symposium Credits: 0 Sampada Aranke

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 : Spring 2016 : Photography

Course Schedule

PH-598-01 Directed Study Credits: 3 Liz Steketee

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.

Prerequisite: none



Course Schedule

Graduate : Spring 2016 : Sculpture

Course Schedule

SC-598-01 Directed Study Credits: 3 Robert Linder

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.

Prerequisite: none



Course Schedule

Graduate : Spring 2016 : Summer Graduate Program

Course Schedule

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

TBD

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

Prerequisite: none

