

Course Schedule

Undergraduate : Spring 2020 : Animation

Course Schedule

ANIM-102-01 Experimental Motion Design & Graphics Credits: 3 David Bayus

M W 9:00AM - 11:45AM Room: DMS2

This course will examine the fundamentals of motion. Focusing primarily in 3D modeling software, students will engage with a variety of techniques, including both 2D and photographic-based processes, with an emphasis on experimentation and hybridization. Students will survey both the history and techniques of experimental animation, culminating in the completion of a final semester-long project.

Prerequisite: none

Satisfies: Art & Technology Elective, Studio Elective, Animation Elective



Course Schedule

Undergraduate : Spring 2020 : Art and Technology

Course Schedule

AT-101-01 Art and Technology II Interactive Art Credits: 3 David Bayus

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

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

Prerequisite: none

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

AT-102-01 Games Artists Play Credits: 3 Chris Kubick

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

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

This is a course for artists of all disciplines that asks the question: can art be fun? The goal of this course will be to create engaging works of art that explore the boundaries between performance, sculpture, video, sound and installation practice to create engaging experiences. We will explore the history of the "art game" beginning with Dada and Fluxus experiments with expanded notions of art practice, up through today's technologically-driven interactive playgrounds. We'll look at the relationship between musical scores and video games, learn techniques for using games to make artistic decisions, design process-driven works of art and learn about the latest technologies for creating immersive games, such as motion-tracking, projection mapping, haptic interfaces and much more.

Prerequisite: none

Satisfies: Art &Technology Elective, Studio Elective, Media Breadth

AT-203B-01 Kinetics Workshop: Inflatables/Light &Motion Credits: 3 Kal Spelletich

M W 1:00PM - 3:45PM Room: 105

The Kinetics Workshop series are intermediate level classes that focus on multiple, specialized, technical and expressive approaches to kinetic art. Inflatables/Light &Motion is comprised of two distinct workshops in one course. The Inflatables workshop will begin with an exploration of air-filled forms through the use of sealed mylar and progress to vinyl pneumatic structures. Pattern making will be studied in this class as a necessary skill for inflatable sculpture as well as future work. The Light &Motion workshop will focus on basic mechanical/electrical/luminous systems directed towards artworks incorporating light and motion in various ways. A portion of this workshop will consider reclaimed part sourcing and energy harvesting, including: repurposing materials, sculptures tailored to sites and being articulated by wind, solar, wave action, rain, etc. SPRING ONLY.

Prerequisite: Take CE-100 or SC-100

Satisfies: AT Electronic Distribution, Art &Technology Elective, Studio Elective, Kinetics Distribution

AT-220C-01 Atelier of Insurrectionary Imagination Credits: 3 Kal Spelletich

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

Atelier of Insurrectionary Imagination is a space of occasional magic, where artistic production is combined with political imagination, and subversive creativity. Here, artists inspire students and members of the community to dream collectively and explore the unsettling alchemy of art and social justice. A class like this thrusts students immediately beyond Universities, institutions and the Academy. This is real world applications that can still tie into individuals art practices, social survival practices as well as a skill set for applications throughout their lives. This course may have many ramifications for the reality of artists and activists in the coming times. -a solar powered outlet on the street for free charging phones, laptops or whatever. -portable shelters from materials gathered from market st. -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 local SRO's -pick a stretch of street and add art to it once a week -repurpose technology -scavenge junk and make a robot -sound activated music -autonomous street cleaners/graffiti machines -arm the trees -make a homemade BB-Q -remote control music machine -organic robots --coats with self defense mechanisms -investigate a local corporation make art about it

Prerequisite: Take CE-100 or SC-100

Satisfies: Electronic Distribution, Kinetics Distribution, Studio Elective, APPS elective

Course Schedule

Course Schedule

AT-220U-01 Extended Reality and Immersive Worlds Credits: 3 Mark Hellar

F 9:00AM - 11:45AM Room: DMS2
F 1:00PM - 3:45PM Room: 8

Extended Reality(XR) is a blanket term for a spectrum of immersive technologies that synthesize virtual worlds and merge them with real ones, including virtual reality, augmented reality, and mixed reality. In this class, we will explore this spectrum and develop techniques to craft immersive realities from scratch. We will also explore the theoretical, historical, and ethical implications of XR and look at work from artists using this medium, including Mélodie Mousset, Mel Chin, Paul McCarthy, and others. This course will be studio-oriented; students will develop a substantial understanding of programming and design methods for the WebXR platform from the ground up. We will combine 2D/3D graphics, 360 videos, photogrammetry, spatial audio, and user interactivity to create immersive, virtual, and augmented reality experiences.

Prerequisite: Any 100-level AT course

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

AT-221-01 Performing Multimodal Media Credits: 3 Cristobal Martinez

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

This course offers students a critical platform for performing multimodal electronic media. Students will learn digital and analogue electronic techniques for the real-time and performative manipulation of sound and moving images. Throughout the semester they will perform work as both soloists and in ensembles that will test media theories emerging since the inception of radio and television. Almost every week, students will be asked to compose and perform experimental media works and present manifestoes that extend the meanings of their performances. Within the context of current events, this course will highlight sight, images, listening, sound, bodies, objects, interfaces, and human-machine hybridity. Throughout the semester, students will be challenged to position their performances as political and social metaphors that move well beyond the interiority of one's own identity. Students will be asked to observe the world and articulate their perceptions through performance. In this course special awareness will be given to Max 7 computer programming, electronics, the development of human user interfaces, linguistics, movement, and voice.

Prerequisite: Any 100-level AT course

Satisfies: Art &Technology Elective, Studio Elective; Sound Elective, APPS Elective

AT-240E-01 Art and Technology: Media As "Anti-Environment" Credits: 3 Corinna Kirsch

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

This course will consider the role of media as "anti-environment" in art practices of the 20th and 21st century. In 1967, Marshall McLuhan wrote of how new technologies create new environments. The role of the artist, for McLuhan, is to make "anti-environments," artworks that allow us to become "aware of the environment in which we live and of the environments we create for ourselves technically." In this course we will explore the aesthetic, political, and ecological implications of thinking through art as both deeply connected with and posed against the dominant structures of a technological society. Questions we will address include how artists without a technological background have utilized new media and technology in their practice, the historical relationship between technology and art, and how art can alter our perception of digital networks. SPRING ONLY.

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

Satisfies: History of Art &Technology, Art &Technology Elective, Liberal Arts Elective, APPS Elective

AT-299A-01 Sound As Music Credits: 3 Martin Schmidt

M Tu W Th F 9:00AM - 6:00PM Room: 10

This Winter Martin Schmidt, who is one half of the experimental electronic music duo Matmos, will be teaching a Winter Intensive in which students will be introduced to ways of making sound and learn about sound's relationship to music, using analogue electronics, homemade musical instruments, computers, objects not traditionally thought of as instruments, samplers, mixing boards, microphones and other equipment. Live performance of these practices will also be discussed and possibly enacted. In order to contextualize our own practice against the backdrop of precedent, there will be long form listening to music during class. *People NOT already making "music" are mostly encouraged. Mr. Schmidt has nothing to teach people who already know what they're doing. **Folks should bring a yoga mat, so they can lay on the floor.

Prerequisite: none

Satisfies: Art and Technology Elective, Studio Elective, Sound Elective

Course Schedule

Course Schedule

AT-301-01 AT Advanced Projects Credits: 3 Genevieve Quick

Tu Th 1:00PM - 3:45PM Room: 9

In this advanced projects class we will cultivate tactics to help sustain your creative production over the years and work on professional development. With guidance from faculty and guests, students will build a strategic portfolio for their practices. We will cover resume building; creating an effective online portfolio; crafting an artist statement and/or biography; and applying for shows, grants, and funding. The class also will involve extensive off-campus field trips and visits to art venues and galleries, with a focus on developing a dialogue about one's own practice, considering how it fits into the arts community, or how to adapt it into a place you can thrive. We will consider how participating in the local arts ecosystem contributes to the community and develops your individual practices. SPRING ONLY.

Prerequisite: Junior Standing

Satisfies: AT Advanced Projects, Art & Technology Elective, Studio Elective, Off-Campus Requirement



Course Schedule

Undergraduate : Spring 2020 : Art, Place, and Public Studies

Course Schedule

APPS-200-01 Art, Place, and Public Studies: Core Concepts Credits: 3 Robin Balliger

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

Artistic practices are always engaged in a dialogue with the social world and this course will prompt students to think in complex ways about how art produces meaning in a diverse and contested public sphere. While public art in the twenty-first century is often considered more accessible, democratic, and participatory, questions emerge about whom these projects serve in relation to changing publics, race and class dispossession, arts-led revitalization strategies, corporate influence, and urban restructuring. Contemporary discourse on public art practice is often polarized between an overly celebratory view of the progressive power of art on the one hand, or positioning the arts as an adjunct of state power, redevelopment, and normativity on the other. This course aims to develop a complex understanding of contemporary art in a rapidly changing public sphere, by focusing on socio-spatial context and the key concepts of art, place, and public. Case studies will focus on site-specificity, community murals, street art, social practice art, urban art interventions, and other creative projects in conversation with critical readings on the public sphere, and the symbolic and material production of place. How might the arts create newly imagined senses of place, identity and belonging, and activate social relations, spaces of possibility, and futures-in-the-making? SPRING ONLY.

Prerequisite: ENGL-100

Satisfies: APPS Core Concepts, Critical Studies elective, Critical Theory B, Liberal Arts elective, Global Cultures, Social Science elective

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

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

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

Prerequisite: ENGL-101

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



Course Schedule

Undergraduate : Spring 2020 : Ceramic Sculpture

Course Schedule

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

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

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

Prerequisite: none

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

CE-304-01 Advanced Large Scale Figures Credits: 3 Wanxin Zhang

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

In this advanced level class, students will learn basic principles of figure structure and will spend the semester modeling the figure from small maquette to large scale, with and without a live model. The whole semester will be devoted to adapting these anatomic principals in the construction of life-size figures. Using primarily clay as well as mixed mediums that may include cardboard, wood, plaster, screen, cloth, foam and metal, students will engage in the translation of material, scale and emotional content of the model to a new form utilizing basic ceramic sculptural construction methodologies. Formal and gestural engagement between multiple figures may evolve through class interaction and dialog in discussion of issues imbedded in figuration such as emotion, identity, communication, and existentialism. Artists such as Kiki Smith, Charles Ray, Manuel Neri, Stephen De Staebler, Bob Arneson, and Viola Frey will be studied for their contribution to figurative expression.

Prerequisite: SC-100 or CE-100

Satisfies: Advanced Sculpture, Sculpture Elective, Studio Elective



Course Schedule

Undergraduate : Spring 2020 : Contemporary Practice

Course Schedule

CP-100-01 Contemporary Practice Credits: 3 Ivan Iannoli

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

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

Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA



Course Schedule

Undergraduate : Spring 2020 : Creative Writing

Course Schedule

CRWR-200E-01 Screenwriting: Scripting for Visual Media Credits: 3 Natasha V

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

A screenplay is the starting point for narrative filmmaking, graphic novels and anime, even video game design. The screenwriter comes up with a story idea, then develops and expresses it in a written cinematic format. This course will focus on both the story development process and the script writing process. Development work includes conceptual, character, and structure assignments (such as coming up with log lines and premises to build story ideas and create characters, fully developing those characters, writing story treatments and breaking the treatments down into a plot beat sheet or outline.) Script writing work includes rough drafts, learning and using standard screenplay format, plus revision and polish work. Students will learn to describe scenes visually, put them into screenplay format, and finally to write and sharpen dialogue. In this class, students will consider the differences between writing for visual media and other forms of dramatic writing. Students will write a short narrative screenplay as well as learn techniques for writing scripts for other forms of visual media. Students will also watch, read, and study a variety of short and longer films. This class is a foundation class that builds basic script writing skills. SPRING ONLY.

Prerequisite: ENGL-101

Satisfies: Liberal Arts Elective, Art of Screenwriting Requirement

CRWR-200F-01 Writing Art, Place, Self, Other Credits: 3 Nicholas Gamso

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

This course is an opportunity to practice and share creative writings on place, personal identity, and art/aesthetics (broadly conceived). Although we will begin by looking at a few short texts that creatively integrate criticism and memoir (by Maggie Nelson, Eileen Myles, Hilton Als, and others), we will spend most of the course reading and discussing each other's work and performing on-site writing activities. We will pay particular attention to art in counterpoint with place-urban, rural, imaginary, and so on. This is an opportunity to think through questions of home, displacement, urban life, and ecology and to perform creative writing exercises around these topics. We will also schedule a couple of field trips to engage specific sites and environments. Workshop prompts may include the following: Describe an object you remember from early childhood. Describe a room where something extraordinary took place. Describe the first painting you remember seeing. Describe the last. Describe someone you saw in person, and who left an indelible impression in you, but with whom you never spoke. Describe a part of town-in SF or elsewhere-which you dislike & say why. Describe a sound/smell/sensation from a specific location. Sit on a park bench and describe five people who pass by. Introduce yourself to a stranger. In addition to these kinds of prompts, students will write a short prose (or integrated prose/poetry) piece, which they may present at a final public event/reading. SPRING ONLY.

Prerequisite: ENGL-101

Satisfies: Liberal Arts Elective, APPS Elective, Global Cultures

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Course Schedule

Undergraduate : Spring 2020 : Critical Studies

Course Schedule

CS-231-01 Systems of Investigation: States of Awareness Credits: 3 Meredith Tromble

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

If you are reading this, you are awake. But what does that really mean? Consciousness-what it is and how it comes into existence-was famously called "the hard problem" by philosopher David Chalmers. This central mystery branches into many other questions: Are higher levels of thinking dependent on language? Do brain scans show what the subject is thinking? Is dreaming a prescient state of mind? What changes in consciousness when an individual becomes part of a mob? What influences do environment, culture, and religion exert on awareness? Students will explore these and related questions with the aid of images and texts from contemporary art, art history, cognitive science, linguistic anthropology, and religion. Examples of the philosophers, scientists and scholars assisting our investigation include José Luis Bermudez, Antonio Damasio, Lynn Gamwell, and the Dalai Lama. Artists range from Hildegard of Bingen and Gianlorenzo Bernini to Remedios Varo, Marcus Coates, Gongkar Gyatso, and Deborah Aschheim.

Prerequisite: ENGL-101

Satisfies: Critical Studies Elective, Liberal Arts Elective, Off-Campus

CS-300-01 Critical Theory A Credits: 3 Megan Bayles

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

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

Prerequisite: 6 units of 200-level HUMN classes, 3 credits of English B, and Junior standing. Sophomore-standing students may contact instructor for approval on a case by case basis.

Satisfies: Critical Theory A Requirement, Liberal Arts Elective

CS-300-02 Critical Theory A Credits: 3 Nicholas Gamso

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

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

Prerequisite: 6 units of 200-level HUMN classes, 3 credits of English B, and Junior standing. Sophomore-standing students may contact instructor for approval on a case by case basis.

Satisfies: Critical Theory A Requirement, Liberal Arts Elective

CS-301AH-01 Excavating the Anthropocene Credits: 3 Eddie Yuen

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

This class examines a range of critical perspectives on the current environmental crisis and the ways in which it is manifesting in uneven ways both within countries (often described as environmental injustice) and globally (the North-South divide between rich and poor countries). We will draw upon the insights of environmental studies, political economy, cultural studies, critical science studies, feminist epistemology, post-colonial theory, and eco-criticism, to critically examine the "Anthropocene", the new geological epoch that has been brought into being by man-made climate change. The course will pay attention to the ways in which artistic, cinematic and literary representations of the ecological crisis have changed since the advent of capitalist modernity. We will especially consider contemporary cultural production that addresses climate change and the enclosures and displacements of human and non-human populations. Critical texts will be read in a context that is both historical and comparative, and we will closely scrutinize such keywords as "nature", "culture", "sustainability", "resources", "carrying capacity" and the "Anthropocene".

Prerequisite: Critical Studies A (CS-300)

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

Course Schedule

Course Schedule

CS-301V-01 Disability and Performance Credits: 3 Megan Bayles

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

Bridging the interdisciplinary fields of disability studies and performance studies, this course examines disability as performance - that is, as the production of identity and as/in artistic production. Central questions include: How do disability and culture produce one another? How do contemporary artists engage disability in their work? What are the metaphors, scripts, and images of disability? What are the legacies of medicine and entertainment spectacle in and on the bodies of people with disabilities? Participants analyze recent disability scholarship and performance, including local performers/performance groups such as Sins Invalid, The Olimpias, and Jess Curtis/Gravity, to gain a critical vocabulary in both fields, and consider the myriad of ways that disability and performance are linked on the street and on the stage.

Prerequisite: CS-300

Satisfies: Critical Theory B, Critical Studies Elective, Liberal Arts Elective, Global Studies, APPS elective



Course Schedule

Undergraduate : Spring 2020 : Drawing

Course Schedule

DR-100-01 Drawing I: Materials and Methods Credits: 3 Felicita Norris

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

Drawing is one of the most immediate and versatile ways to address a personal point of view through visual representation. It is not only a primary discipline in its own right, but the fundamental interdisciplinary practice. This course will prepare students with an intensive curriculum in the foundations of drawing's tools and techniques through the study of the figure, landscape, still life object, and the principles of abstraction. Drawing's vocabulary is the nexus of the course, including composition, line quality, mark-making, the modeling of form in space, and perspective. Students will understand the value and limits of experimentation while exploring tools, materials, surfaces, and techniques. Drawing will be viewed as a daily practice. Students will develop their own approach and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific structure of the course will depend on the instructor and may vary from semester to semester. FALL & SPRING.

Prerequisite: none

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

DR-101-01 Drawing II Credits: 3 Brett Reichman

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

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

Prerequisite: Drawing I

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

DR-220M-01 Elements of Drawing: Processes in Time And Space Credits: 3 Brad Brown

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

This class will focus on both traditional techniques and contemporary processes. It will introduce students to the importance of Drawing as a seminal creative method. One which has a multitude of approaches. Working both from models, still life subjects and through interaction with both film and music the class will become informed about the act of Drawing being responsive, conceptual, analytical and being both a chronological and spatial process. Students will also be encouraged to explore connections between other studio practices and the experiences drawing can provide through synthesis.

Prerequisite: DR-101 and PA-100

Satisfies: Drawing Elective, Studio Elective

DR-380-01 Undergraduate Tutorial Credits: 3 Brad Brown

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

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

Prerequisite: Junior standing

Satisfies: Drawing Elective, Studio Elective

Course Schedule

Undergraduate : Spring 2020 : English

Course Schedule

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

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

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 Eugenia-Alana Mitsanas

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

Based on Writing Placement Exam Score, or the successful completion of ENGL-090. Pablo Picasso once said, "We all know that art is not truth. Art is a lie that makes us realize the truth." During the next 15 weeks, whether you agree, disagree, or don't know what he is talking about, you will learn how to explore, understand, and express your own views about the relationship between art, truth, and yourself. Your own art, the art of others-both famous and not-readings, video, and other media will be your raw material to develop a new way of thinking and expressing yourself coherently using the art of the written word. FALL & SPRING. Required for students based on the Writing Placement Exam

Prerequisite: Based on Writing Placement Exam Score, or the successful completion of ENGL-090

ENGL-100-01 English Composition A: Investigation and Writing Credits: 3 Genine Lentine

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

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-101AR-01 English Comp B: Contemporary Short Fiction Credits: 3 Ashley Clarke

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

The short story, Lorrie Moore once said, is a love affair. Urgent, consuming, devious, yet brief, short fiction charms and challenges us. This course invites students to discover how the story casts such a potent and enduring spell. By reading the works of a variety of living authors, from fabulists like George Saunders and Carmen Maria Machado to realists Jhumpa Lahiri and Alice Munro, students will investigate how the form functions in this contemporary moment, as a literary art, a social and historical record, and a transmitter of cultural values. In supplementary readings, we'll consider how the genre might blur boundaries between the literary and the popular, as well as the material conditions of writing and publishing in the short form, including the rise of the anthology and the magazine, the MFA program, and current digital platforms. In doing so, we'll work to master the concepts and techniques of literary interpretation and to refine the analytical writing and research skills we developed in English 100, in the hopes of meeting SFAI's Writing Portfolio Requirement at the semester's end.

Prerequisite: ENGL-100

Satisfies: English Comp B, Liberal Arts Elective

Course Schedule

Course Schedule

ENGL-101AS-01 English Comp B: Monsters and Monstrosity Credits: 3 Meredith Martinez

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

Author and experimental performance scholar Allen S. Weiss observes that "Monsters exist in margins. They are thus avatars of chance, impurity, heterodoxy; abomination, mutation, metamorphosis; prodigy, mystery, marvel." This class will focus on the logic and function of monsters in cultural products. We will discuss theories of monsters and monstrosity, literary and cinematic examples, and expressions or manifestations in other art forms. Our goal will be to understand, not only how monsters work, but also what they indicate about the cultural moment from which they arise. Students will learn strategies for comprehending a variety of written and visual texts, and will apply critical reading and analytical techniques to constructing and executing their own analyses and arguments. By the end of class, we will come to an understanding of how monsters may be variously characterized as figures of instability and possibility.

Prerequisite: ENGL-100

Satisfies: English Comp B, Liberal Arts Elective

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

F 9:00AM - 11:45AM Room: 16A

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

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

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

This course is a placeholder for students who have not yet taken their Writing Placement Exam. Students will be placed in the appropriate ENGL course after completion of the Exam. For new students only.

Prerequisite: none



Course Schedule

Undergraduate : Spring 2020 : Filmmaking

Course Schedule

FM-100-01 Introduction to Film Credits: 3 Kent Long

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

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

Prerequisite: none

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

FM-101-01 Beginning Film Production/Postproduction Credits: 3 Jeff Rosenstock

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

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

The goal of this course is to provide the skills necessary to create moving pictures that effectively articulate a vision and importantly provides a foundation for FM-204 Digital Cinematography. Whether working in an experimental, narrative or documentary framework, you will become familiar with the tools and skills necessary to create work with both analog (celluloid) and digital technology. We will explore the qualities inherent in motion picture filmmaking as well as digital video, and examine and compare the advantages and disadvantages of each. The structure of the class meetings will combine a lecture/demonstration of the various concepts and tools with a hand-on workshop to give you as much production experience as possible. Over the course of the semester we will cover various aspects of 16mm and digital video filmmaking, which will include media formats and material, cameras, lenses, lighting, sound recording and basic editing. Students will complete several short, in-class silent and sync sound films, as well as several individual short, personal projects. SPRING ONLY.

Prerequisite: Introduction to Film

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

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

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

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: FM-100; Introduction to Film and Film

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

Course Schedule

Course Schedule

FM-218-01 Cinema Craft: Digital Cinematography and Editing Credits: 3 Marian Wallace, Christian Filippone

Tu Th 9:00AM - 11:45AM Room: 8
 Tu Th 9:00AM - 11:45AM Room: DMS2

This is a combined digital cinematography and editing class co-taught by two instructors. The digital cinema portion of the course will cover the fundamentals and artistry of digital cinematography. Drawing from the history of documentary and narrative filmmaking and looking at today's world of content making, we will explore the creative choices presented to the cinematographer including: interpreting visual language, choosing the right camera for the job, lens selection, camera placement, camera movement, framing, color, and lighting. Specific areas to be covered will include the basics of camera set-up, determining exposure in RAW, Log and Rec709, the use of LUT's, depth-of-field, light meters, how to find the ASA of your digital camera, and basic lighting fundamentals. All aspects of professional cinematography will be open for discussion including the relationship with the director, duties as crew manager, post-production responsibilities, dealing with schedules, and more. We will investigate the unique and different styles of today's top cinematographers and share inspirations. The course will act as a lab in which students will work individually and on teams, with formal constraints and challenges. We will experiment and push the envelope with what can be done --often a mistake can lead to an incredible artistic discovery. The digital editing component of this course will cover the fundamentals and artistry of digital film editing. Film editing is concerned with selection; with the juxtaposition of images; with rhythm, pace, and relationships in time, space and causality. This course has been designed to provide an in depth study of how editing rewrites the film based on these principles. We will deconstruct a wide variety of editing styles in order to understand the purpose of each as dictated by the needs of the film itself. The history of editing will include an examination of styles and approaches developed by master editors such as Sergi Eisenstein, Dziga Vertov, Walter Murch, Dede Allen and George Tomasini as well as the roles of stylistic film movements including French New Wave, Surrealism, American Independent films of the 1970's, Dogma and beyond. Students will hone their skills by reediting film scenes from both narrative and experiential masterpieces. At the end of the course students will create personal short form pieces in an effort to reexamine what has been shot and to investigate editing options in the final film based on the considerations covered in the course. An assessment of the tools will include the evolution of the editing systems leading to today's digital world. Adobe Premiere, Final Cut Pro and Avid editing platforms will be demonstrated and used in the creation of the student's work.

Prerequisite: FM-100 and FM-101

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

FM-220B-01 Expanded Cinema Credits: 3 Kent Long

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

In this studio-based course we will consider forms of cinema production and exhibition existing beyond the lighted rectangle on the wall. Guided by our individual interpretations of Gene Youngblood's seminal text Expanded Cinema, we will explore a variety of technical and conceptual frameworks, including pre-cinema optical devices, darkroom films/photograms, process music, live cinema performance, 360° video, VR/AR, and multi-channel projections and audio installations. Historical and contemporary works will be discussed and contextualized, and when possible, experienced in situ. Readings and discussions will contextualize the history of moving image technologies and their attendant social, political, and aesthetic implications.

Prerequisite: FM-100 and FM-101

Satisfies: Film Elective, Studio Elective

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

Tu Th 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

FM-307-01 Personal Cinema Credits: 3 Leila Weefur

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

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

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

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

Course Schedule

Course Schedule

FM-380-01 Undergraduate Tutorial Credits: 3 Orit Ben-Shitrit

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

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

Prerequisite: Junior Standing

Satisfies: Film Elective, Studio Elective



Course Schedule

Undergraduate : Spring 2020 : History & Theory Contemp. Art

Course Schedule

HTCA-106-01 Topics and Foundations in Contemporary Art Credits: 3 Laura Richard

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

This course examines artworks made globally since 1990 by drawing them into conversation with practices from the preceding three decades. Topics like the Role of the Artist, the Environment, the Found Object, Globalization, Identity Politics, Immersivity, Craft, Ephemerality, Post-Colonialism, Institutions, Production/Labor, Collaboration, Activism/Social Justice, Technology, and the Anthropocene will reveal the precedents (since 1960), theoretical underpinnings, and innovations in very contemporary art. Lectures will include frequent guest speakers and we will develop critical analysis skills by way of readings, discussions, and writing assignments to consider how recurring and differing strategies, contexts, materials, styles, theories and audiences produce meaning in art-and what they can ultimately reveal about our shared human experience and why art matters more now than ever. SPRING ONLY.

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

Satisfies: Topics and Foundations in Contemporary Art and Art Since 1945, Liberal Arts Elective

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

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

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-220Y-01 African-American Art History & Culture Credits: 3 Dewey Crumpler

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

This course will survey the development of African American Art from the earliest encounters with the 'New World' in the 1st century to the present. Artists to be examined will range from Joshua Johnson and Henry O. Tanner of the 1st century to Carrie Mae Weems and Kara Walker in the 20th century. The course will explore this long journey through a multitude of images including music, political movements and religious practices. Most recently, Black artists have used the creative process to examine the conditions and concerns of the African world and the diaspora by engaging aesthetic forms, such as cinema and performance. The course will also cover the reasons African American artists have used various modes of making art to address issues of personal, racial, and national identities. In addition to lectures and discussions, the course will include visits to local museums and historic sites of California.

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

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

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

Th 1:00PM - 3:45PM 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

HTCA-240E-01 Art and Technology: Media As "Anti-Environment" Credits: 3 Corinna Kirsch

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

This course will consider the role of media as "anti-environment" in art practices of the 20th and 21st century. In 1967, Marshall McLuhan wrote of how new technologies create new environments. The role of the artist, for McLuhan, is to make "anti-environments," artworks that allow us to become "aware of the environment in which we live and of the environments we create for ourselves technically." In this course we will explore the aesthetic, political, and ecological implications of thinking through art as both deeply connected with and posed against the dominant structures of a technological society. Questions we will address include how artists without a technological background have utilized new media and technology in their practice, the historical relationship between technology and art, and how art can alter our perception of digital networks. **SPRING ONLY.**

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-240PR-01 Pressed for Time: A History of Printmaking Credits: 3 Michelle Wilson

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

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: Art History Elective, Liberal Arts Elective

HTCA-241A-01 Photography Since 1950 Credits: 3 Jordan Reznick

Tu 9:00AM - 11:45AM 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

HTCA-390-01 Thesis Colloquium Credits: 3 To be Announced

TBD

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

Course Schedule

Undergraduate : Spring 2020 : Humanities

Course Schedule

HUMN-220D-01 Politics and Poetry of Contemporary Middle East Film Credits: 3 Carolyn Duffey

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

Repetitive particular visual portrayals of the Arab world and the entire Middle East by Western filmmakers and journalists have been a constant backdrop to the post - 9/11 Islamophobic rhetoric of conflict commonly heard in the US and Europe. This course in contrast investigates the richness of Middle East cinema, in which filmmakers from Iran, Palestine, Lebanon, the Maghreb countries of Algeria, Morocco and Tunisia, along with some examples of diasporic filmmakers from a variety of countries, produce cinematography that provides a nuanced, aesthetic, anti-Orientalist view of the world about which the West still knows little. The extremely significant role of poetry in Middle Eastern life as it intersects with the production of visual images and film will be part of our analysis. We'll view Iran's politically allegorical cinema, Palestinian images of daily life despite Israeli occupation along with narratives of exile, civil war memories from myriad angles in Lebanese films, and the particularities of French colonialism on the Maghreb film industries, as we give special attention to women directors, now producing 26% of the independent films in the Arab and Muslim world. Effects of past and present colonial practices and current Middle East wars on intensely personal stories, along with film history, production issues, audience response, both national and international, and guest speakers will all contribute to our analyses.

Prerequisite: ENGL-101 (English Composition B)

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

HUMN-220E-01 Patriarchy in Greek and Roman Antiquity Credits: 3 Dale Carrico

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

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 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, Euripides, Cicero, Terence, Juvenal, Quintilian, and Petronius.

Prerequisite: ENGL-101 (English Composition B)

Satisfies: Humanities, Liberal Arts Elective

HUMN-220F-01 Video Art and Televisual Culture Credits: 3 Clark Buckner

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

The course examines the development of video as an artistic medium against the backgrounds of modern art and mass-communication. We will examine how artists first seized upon video both to challenge the conventions of fine art and to disrupt the dynamics of television viewing, and we will consider how this complicated situation of video between art, technology, popular culture, and social activism renders problematic any account of it in merely art historical terms. We will explore the diverse concerns of early video artists, and consider video's particular relationships to performance, installation, sound, surveillance, social practice, and the politics of aesthetics. What particular possibilities does video present as a creative medium? How do video's time-based character, its interactive dimensions, and its inherently interdisciplinary nature inform its use and exhibition? How has video developed from a crude, largely anti-aesthetic art practice to a predominant fixture in contemporary galleries and museums, now frequently produced with large budgets? What are the implications for video art of the current proliferation of amateur video, its dissemination on the Internet, and the emergence of other new media? And how does video, in its ubiquity, inform how we now picture ourselves, and our world?

Prerequisite: ENGL-101 (English Composition B)

Satisfies: Critical Studies, Humanities, Liberal Arts Elective

Course Schedule

Undergraduate : Spring 2020 : Interdisciplinary

Course Schedule	
IN-114-01 Collage Credits: 3 Matthew Borruso	
Tu Th 9:00AM - 11:45AM Room: 14	
<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-226-01 Artist As Culture Producer Credits: 3 Kathryn Reasoner	
M 1:00PM - 3:45PM Room: 16C	
<p>In today's world, an increasing number of artists are extending their practice into producing and managing alternatives for disseminating new work. Artists as producers demonstrate engagement across a spectrum of forms in the spirit of creative generosity. From full integration with artistic practice and occasional projects to building community enterprises or institutions, artist producers engage with others to develop space and situations allowing for dreaming and experimenting with new possibilities and ideas. This course supports students in exploring practical skills, approaches, and resources for effectively producing and managing exhibitions, events, publications, and programs for a range of platforms and audiences. Students will learn directly from notable Bay Area artist-producers through guest lectures and field trips. Building on each student's own connection to the arts, class discussions, exercises and assignments offer exposure to critical skills and practices involved in organization and working with others in areas such as gallery and exhibition management, event production, promoting and securing project financing, and budget strategies. Students will plan and design a public project for final course credit. Upper division standing preferred.</p>	
Prerequisite: ENGL-101 & Sophomore Standing	
Satisfies: Off-Campus Study, Liberal Arts Elective	
IN-308-01 Beyond the Studio Credits: 3 Danielle Lawrence	
F 1:00PM - 3:45PM Room: MCR	
<p>This course provides knowledge and tools for a life in the arts. Designed for upper level students, the focus is on real world strategies to support lifelong practice in alignment with personal values and choices. Weekly readings, lectures and discussions build awareness of options and the complex arts ecosystem, introducing approaches to planning, marketing, fundraising, and financial management. We'll also cover how to develop professional statements and documentation; write proposals for exhibitions, grants, residencies, and other opportunities. By the end of the course, students will have initiated a personal plan and assembled their professional portfolio or web site in preparation for navigating and securing opportunities beyond SFAI. FALL & SPRING.</p>	
Prerequisite: Junior standing	
Satisfies: Off-Campus Study, Studio Elective, APPS elective	
IN-390-01 Senior Review Seminar Credits: 3 John Priola	
Tu 1:00PM - 3:45PM Room: 10	
<p>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 intersdisciplinarity 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.</p>	
Prerequisite: Final Semester Senior Standing	
Satisfies: Senior Review Seminar Requirement for the BFA	

Course Schedule

Course Schedule

IN-390-02 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-390-03 Senior Review Seminar Credits: 3 Brad Brown

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

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

TBD

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

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

Satisfies: Off-Campus Study Requirement

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

TBD

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

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

Satisfies: Off-Campus Study Requirement

Course Schedule

Course Schedule

IN-395-01 International Partner Exchange Credits: 12 Jose de los Reyes

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-396T-01 Internship Credits: 3 Kathryn Reasoner

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

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 a faculty advisor and their peers in classroom discussions about their experience. Students are expected to complete their internship while enrolled in the internship class, and perform a minimum of 85 hours of work with the host organization (approximately 7 hours per week). Class discussions, readings, and site visits to Bay Area arts organizations are designed to familiarize students with the arts ecosystem, principles and functions of visual arts organizations, including organizational structure, nonprofit status, governance, cultural policy, and support for the arts, and resources for visual artists. FALL & SPRING.

Prerequisite: Junior Standing and Instructor Permission

Satisfies: Off-Campus Study, Studio Elective

IN-397-01 BFA Exhibition Credits: 0 John Priola, Meredith Tromble

TBD

All graduating students must register for the spring BFA Graduate Exhibition and pay a BFA Graduate Exhibition fee of \$150. No credits are awarded, but participation is required for the degree. Through the BFA Graduate Exhibition, students will situate their artwork within a cross-disciplinary context and position their educational goals and capstone review experience into a public discourse. Please note that there are mandatory BFA Graduate Exhibition meetings in the spring semester. Students who do not pass the Senior Review Seminar will not receive their BFA degree and will not participate in the BFA Graduate Exhibition. FALL & SPRING.

Prerequisite: Final Semester Senior Standing

Satisfies: BFA Exhibition Requirement

IN-398-02 Directed Study Credits: 0 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. Junior Standing. By application only.

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398-03 Directed Study Credits: 0 Orit Ben-Shitrit

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

Course Schedule

Course Schedule

IN-398AT-01 Directed Study Credits: 3 Cristobal Martinez

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398FM-01 Directed Study Film Credits: 3 Felicita Norris

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398NG-01 Directed Study Credits: 3 Miah Jeffra

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398NG-02 Directed Study Credits: 3 Leila Weefur

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398NG-03 Directed Study Credits: 3 Dale Carrico

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

Course Schedule

Course Schedule

IN-398NG-04 Directed Study Credits: 3 Tony Labat

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398NG-05 Directed Study Credits: 3 Cristobal Martinez

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

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

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398PA-01 Directed Study Credits: 1 Jeremy Morgan

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398PA-02 Directed Study Credits: 3 Brett Reichman

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

Course Schedule

Course Schedule

IN-398PA-03 Directed Study Credits: 3 Caitlin Mitchell-Dayton

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398PA-04 Directed Study Credits: 1 Mads Lynnerup

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398PAH-01 Directed Study Credits: 3 Mark Van Proyen

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398PH-01 Directed Study Credits: 3 Miah Jeffra

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398PH-02 Directed Study Credits: 3 John Priola

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

Course Schedule

Course Schedule

IN-398PH-03 Directed Study Credits: 3 Josef Jacques

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398PR-01 Directed Study Credits: 3 Rhiannon Alpers

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398PR-02 Directed Study Credits: 3 Timothy Berry

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

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

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398SC-02 Directed Study Credits: 1 Kal Spelletich

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

Course Schedule

Course Schedule

IN-398SC-03 Directed Study Credits: 3 Maria Elena Gonzalez

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398SCAD-01 Directed Study - Advanced Sculpture Credits: 3 Christopher Bell

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398SCDR-01 Directed Study Credits: 3 Christopher Bell

TBD

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Prerequisite: Junior Standing

Satisfies: Studio Elective

Course Schedule

Undergraduate : Spring 2020 : Mathematics

Course Schedule

MATH-115-01 Does This Add Up?: Art and Economics Credits: 3 Elizabeth Travelslight

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

In this course students will engage the fundamental mathematics of money to consider important questions about value, exchange, desire, and labor in the art world and their participation as artists. Alongside instruction in basic economics and the mechanics of capitalism, students will explore a variety of financial aspects of the art market, from outstanding examples of art that demonstrate the rational and irrational forces that create cost and value to the economic realities that working artists face every day to make ends meet. The course will consider the roles of and relationships between artists, galleries, curators, museums, collectors, visitors, and the economics and often invisible forces of labor and privilege that shape the art world. Instruction and discussion of theoretical concepts and mathematical techniques will be paired with collaborative analysis of relevant works of art and examples from popular culture.

Prerequisite: none

Satisfies: Math/Science Requirement, Liberal Arts Elective



Course Schedule

Undergraduate : Spring 2020 : New Genres

Course Schedule	
<p>NG-100-01 New Genres I Credits: 3 Mads Lynnerup</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-200-01 New Genres II Credits: 3 William Rogan</p> <p>Tu Th 9:00AM - 11:45AM Room: 10</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. SPRING ONLY.</p> <p>Prerequisite: New Genres I (NG-100)</p> <p>Satisfies: New Genres II Requirement; New Genres Elective; Film elective; Studio Elective;</p>	
<p>NG-207-01 Performance/Sound/Language Credits: 3 Jennifer Locke</p> <p>F 9:00AM - 11:45AM Room: 9 F 1:00PM - 3:45PM Room: 10</p> <p>This is an opportunity for students working in performance, sound/music, or text/language to engage more deeply with the fundamentals of performance, sound, language and explore invention and construction of the self through workshop-style experimentation. The course will culminate in an exhibition of performances. The course will also examine the history of language when it comes to performance, like for example the influence of spoken word, stand up, poetry and the intersection of sound and music.</p> <p>Prerequisite: none</p> <p>Satisfies: New Genres Elective, Studio Elective, Media Breadth, Sound Elective</p>	
<p>NG-212-01 Conceptual Furniture/Objects Credits: 3 Christopher Bell</p> <p>Tu Th 1:00PM - 3:45PM Room: 105</p> <p>A course that focuses on technical and conceptual manifestations of objects, furniture-like objects and related assemblages/constructions. Sited primarily in the wood and metal shops, methodologies of design, construction, alteration of found objects, deconstruction and collage will be explored to develop individual sculptural projects. The conceptual, metaphorical, social and related implications of range of investigations will be explored. Technical information can include: fine wood working, sheet metal, alternative materials and low-tech electrical. The work of Charles Ray, Allan Wexler, Los Carpinteros, Abraham Cruzvillegas, Eva Zeisel, Bruce Nauman, Andrea Zittel, will be looked at in the context of this exploration.</p> <p>Prerequisite: CE-100 or SC-100</p> <p>Satisfies: New Genres Elective, Studio Elective</p>	
<p>NG-219-01 Sound Laboratory Credits: 3 Maria Elena Gonzalez</p> <p>M W 1:00PM - 3:45PM Room: 26</p> <p>Sound that is generated or reproduced by a range of natural, material, mechanical 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: Christina Kubisch, Bill Fontana, Terry Fox, Rolf Julius, John Cage, Janet Cardiff and Carsten Nicolai will be studied for their use of sound in their work. This course is part of the Kinetics Distribution in the Sculpture/Ceramics Department.</p> <p>Prerequisite: Any 200-level SC, or 200-level NG, or 200-level AT</p> <p>Satisfies: New Genres Elective, Studio Elective, Sound Elective</p>	

Course Schedule

Course Schedule

NG-220Y-01 Advanced Video Credits: 3 Leila Weefur

Tu Th 4:15PM - 7:00PM Room: 9

This class is designed for advanced students who wish to concentrate on and develop work incorporating video. Whether the video work is single-channel, installation, or a documentary tool, experimental or narrative, this class will provide a space to stimulate dialogue through critiques, guests, and readings/lectures about the developments and shifts occurring in contemporary art. The class will address all aspects of production and post-production, with low and high levels of production, style, and approach considered. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established. **SPRING ONLY.**

Prerequisite: none

Satisfies: New Genres Video Distribution, New Genres Elective, Studio Elective

NG-241C-01 Issues in Contemporary Art: Institutional Critique Credits: 3 Katherine Rhoades

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

This course takes its point of departure in studying artists and artworks that investigate, expose, criticize, and change art institutions including museums, commercial galleries and fairs, art schools, and the broader social art world. In this seminar style class students will be introduced to the history of institutional critique from the Vietnam War Era to today through the writings of Andrea Fraser, Hito Steyerl, Adrian Piper, and others. Finally the students in this class will also get the opportunity to present and discuss their work in relationship to the material presented throughout this course. **SPRING ONLY.**

Prerequisite: HTCA and any 100-level NG course

Satisfies: NG Issues in Contemporary Art, New Genres Elective, Studio Elective

NG-299A-01 Sound As Music Credits: 3 Martin Schmidt

M Tu W Th F 9:00AM - 6:00PM Room: 10

This Winter Martin Schmidt, who is one half of the experimental electronic music duo Matmos, will be teaching a Winter Intensive in which students will be introduced to ways of making sound and learn about sound's relationship to music, using analogue electronics, homemade musical instruments, computers, objects not traditionally thought of as instruments, samplers, mixing boards, microphones and other equipment. Live performance of these practices will also be discussed and possibly enacted. In order to contextualize our own practice against the backdrop of precedent, there will be long form listening to music during class. *People NOT already making "music" are mostly encouraged. Mr. Schmidt has nothing to teach people who already know what they're doing. **Folks should bring a yoga mat, so they can lay on the floor.

Prerequisite: Any 200 level NG or AT course

Satisfies: New Genres Elective, Studio Elective, Sound Elective

NG-305-01 Laughing Matters Credits: 3 Lindsey White

M W 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: NG Elective, Studio Elective, APPS Elective

Course Schedule

Course Schedule

NG-380-01 Undergraduate Tutorial Credits: 3 Tony Labat

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

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

Prerequisite: Junior Standing

Satisfies: New Genres Elective, Studio Elective



Course Schedule

Undergraduate : Spring 2020 : Painting

Course Schedule	
PA-100-01	<p>Painting I: Materials and Methods Credits: 3 Caitlin Mitchell-Dayton</p> <p>Tu Th 4:15PM - 7:00PM Room: SUITE26</p> <p>Contemporary painting embraces both traditional and interdisciplinary approaches. This course will provide students with an introduction to the materials, processes and purposes of painting in order to provide students with the foundational support to recognize the range of painting's potential. Projects will emphasize the development of competency in color manipulation and the basic organization of spatial illusions. It will feature instruction designed to optimize student's use and understanding of a range of supports, techniques and painting media (including oil and acrylic). Assignments will be designed to give students an opportunity to develop distinctive personal responses to various problems that have proven to be crucial to the history of painting, and at the end of the semester, students will have the option of initiating and developing a self-directed project. Instructional methods will include practical demonstrations, slide lectures, field trips and group and/or individual critiques. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Painting I Requirement, Painting Elective, Studio Elective, Drawing Breadth Requirement</p>
PA-101-01	<p>Painting II Credits: 3 Luke Butler</p> <p>M W 1:00PM - 3:45PM Room: SUITE26</p> <p>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.</p> <p>Prerequisite: Painting I</p> <p>Satisfies: Painting II, Painting Elective, Studio Elective, Drawing Breadth Requirement</p>
PA-220AD-01	<p>Polymer Painting: Acrylic Reconsidered Credits: 3 Jeremy Morgan</p> <p>Tu Th 1:00PM - 3:45PM Room: SUITE26</p> <p>This class will explore the multiple properties of acrylic (polymer paint and mediums). Acrylic was first created in the fifties. It is highly versatile and can be augmented by many recently-developed multiple mediums. It is a contemporary paint, which is both highly adaptable and equally versatile. This class will encourage a full investigation and utilize those properties. Acrylics have been utilized by many artists: Julie Mheretu, Kelti Ferris, Paul Jenkins, Philip Taafe, Mark Bradford, and Linda Besemer. This class will research acrylic's physical attributions and find means by which individual projects can stimulate and fuse chemical / physical aspects with conceptual intent. A variety of substrates and surfaces will be explored and an overview of the entire range of aligned mediums will be discussed and demonstrated. In addition, the class will research the ways within which acrylic and mediums can incorporate other processes (drawing, photographs, collage and digital, etc.) to create both personal and unique imagery. In addition to the technical information included in this course description, the conceptual context of this intermediate level course is focused on developing expressive and specific content, which intersects with contemporary cultural, social, and political practices. Students will be expected to research these contemporary practices and how they can be enhanced and magnified by the unique medium of acrylic using one's imagination. FALL & SPRING.</p> <p>Prerequisite: PA-101</p> <p>Satisfies: Painting Elective, Studio Elective</p>
PA-220AO-01	<p>Documentary Painting Credits: 3 Terry Powers</p> <p>Tu Th 9:00AM - 11:45AM Room: SUITE27</p> <p>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.</p> <p>Prerequisite: Take PA-101</p> <p>Satisfies: Painting Elective, Studio Elective, Drawing Breadth, Painting II</p>

Course Schedule

Course Schedule

PA-220C-01 Narrative Painting Credits: 3 Dewey Crumpler

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

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

Prerequisite: PA-101

Satisfies: Painting Elective, Studio Elective

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

Th 1:00PM - 3:45PM 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

PA-307-01 Interior/Exterior: Place As Identity and Culture in Painting Credits: 3 Brett Reichman

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

"All places exist somewhere between the inside and outside views of them, the ways in which they compare to, and contrast with, other places." - Lucy Lippard, Lure of the Local. A person or thing is either in place or displaced. This comparative paradox can only be made through an understanding of the conditions that surround the place itself. Interior/Exterior: Place as Identity and Culture in Painting, will address a sense of place as the primary narrative component to create images both about and of place. Cultural and personal associations to specific places will be individually researched by students in order to structure and manipulate images that convey the prominent role of location as symbolic and political content. Historical and contemporary artists will be surveyed, from Giovanni Bellini's treatment of landscape as poetic faith, to Dexter Dalwood's paintings of domestic interiors that depict both locations of dramatic events and obsessions with celebrity culture.

Prerequisite: One 200-level PA course

Satisfies: Painting Elective, Studio Elective, APPS elective

PA-380-01 Undergraduate Tutorial Credits: 3 Brad Brown

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

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

Prerequisite: Junior Standing

Satisfies: Painting Elective, Studio Elective

Course Schedule

Undergraduate : Spring 2020 : Photography

Course Schedule	
PH-100-01	<p>Introduction to Photography and the Darkroom Credits: 3 Elizabeth Bernstein</p> <p>M W 9:00AM - 11:45AM Room: 21 M W 9:00AM - 11:45AM Room: PGL</p> <p>This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making. FALL & 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 Angela Berry</p> <p>Tu Th 4:15PM - 7:00PM Room: 21 Tu Th 4:15PM - 7:00PM Room: PGL</p> <p>This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Introduction to Photography and the Darkroom Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-120-01	<p>Introduction to Photography As the Digital Medium Credits: 3 Ivan Iannoli</p> <p>M W 9:00AM - 11:45AM Room: 20A M W 9:00AM - 11:45AM Room: 16A</p> <p>This course fully covers the workflow of digital photography: film and digital camera usage, placement into the computer, adjusting and finalizing the desired digital positive, and distribution of the finished image via print or electronic media. Students will practice the primary tools of Photoshop, scanning, color management and theory, proofing, and printing. The use of a digital camera, image management, and the development of a personal aesthetic will be emphasized. Areas of exploration include Photoshop, Adobe Bridge, Adobe Lightroom, RAW Developer, exposure, curves, and the relationship of digital photography to analog photography. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Digital Photography I Requirement, Photography Elective, Studio Elective, Media Breadth Requirement</p>
PH-200-01	<p>Contemporary Tools & Practice Credits: 3 Josef Jacques</p> <p>Tu Th 9:00AM - 11:45AM Room: 16A Tu Th 9:00AM - 11:45AM Room: 20A</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. SPRING ONLY.</p> <p>Prerequisite: PH-100 Intro to Photo PH-120 Digital Photo I</p> <p>Satisfies: PH Contemporary Tools & Practices, Photography Elective, Studio Elective, Media Breadth</p>

Course Schedule

Course Schedule

PH-220V-01 Digital Bookmaking and Publishing Credits: 3 Luca Antonucci

M W 4:15PM - 7:00PM Room: 20A
M W 4:15PM - 7:00PM Room: 21

Artist books and multiples are a crucial way for artists to present their work directly to the public. In this course, students will learn a practical approach to photography-based bookmaking. We will focus on artist books and zines as alternative exhibition formats by exploring low-cost printing techniques and various self-publishing strategies. We will examine the history of artist publications while gathering the necessary tools and inspiration for creating dynamic visual content. Students will learn how to edit images with Photoshop, design graphic images and text in Illustrator, and layout and prepress techniques in InDesign. In addition to the digital aspect of bookmaking, students will make an edition that effectively incorporates various printing and finishing techniques reviewed in class, including but not limited to digital printing at the DIS, Risograph printing, Xerox printing, saddle stitching, spiral binding, and glue binding. We will visit a host of publishers, printers, binders and finishers in the Bay Area. The class will culminate in an exhibition where students will present their editions to a large audience.

Prerequisite: PH-120 Digital Photo I

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

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

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. FALL & SPRING.

Prerequisite: Digital Photo I (PH-120)

Satisfies: Digital Photography II, Photography Elective, Studio Elective

PH-241A-01 Photography Since 1950 Credits: 3 Jordan Reznick

Tu 9:00AM - 11:45AM 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-314-01 Laughing Matters Credits: 3 Lindsey White

M W 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

Course Schedule

Course Schedule

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

PH-326-01 Expanded Documentary Credits: 3 Andres Gonzalez

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

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

Prerequisite: PH 120 and any 200-level PH course

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

Course Schedule

Undergraduate : Spring 2020 : Printmaking

Course Schedule

PR-123-01 Visual Storytelling: Introduction to Book Art Credits: 3 Ariel Strong

Tu Th 4:15PM - 7:00PM Room: 2

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

This course will begin by examining what makes an "artist's book," and will introduce students to the techniques, tools, and processes commonly used in the diverse medium of book art. We will explore how artists use the qualities inherent to book structures to emphasize intention and voice, and will experiment with ways to convey storylines through form, material, and word + image combinations. Students can expect some writing exercises to aid in furthering content exploration. We will cover a explore both traditional and contemporary book structures. This class will host field trips to special collections libraries, book art centers, and publishers, and will include demonstrations, critiques, and a guest artist visit. Students will be expected to complete multiple projects, including one editioned work.

Prerequisite: none

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

PR-201-01 Screenprinting II Credits: 3 Irene Carvajal

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

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

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-204-01 Lithography II Credits: 3 James Claussen

M W 9:00AM - 11:45AM 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-215-01 Letterpress for Artists Credits: 3 Rhiannon Alpers

F 9:00AM - 11:45AM Room: 2

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

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

Course Schedule

Course Schedule

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

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

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

Prerequisite: PR-107 Relief Printmaking

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

PR-240A-01 Pressed for Time: A History of Printmaking Credits: 3 Michelle Wilson

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

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

PR-305-01 Graphic Fusion Credits: 3 Timothy Berry

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

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

Prerequisite: One 100 level and one 200 level Printmaking course

Satisfies: Advanced Printmaking, Printmaking Elective, Studio Elective



Course Schedule

Undergraduate : Spring 2020 : Science

Course Schedule

SCIE-133-01 Trash Credits: 3 Eddie Yuen

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

What happens to all the stuff that we consume when we throw it away? Why does this society produce so much excessive material and what impact does this waste have on cities, wildlife, oceans and atmosphere of the planet? This class is a social, cultural, economic and environmental exploration of trash. We will combine critical readings with off campus field trips to explore issues of production, consumption, obsolescence, incineration, decomposition, recycling and renewal.

Prerequisite: none

Satisfies: Mathematics/Science, Liberal Arts Elective, Off Campus



Course Schedule

Undergraduate : Spring 2020 : Sculpture

Course Schedule

SC-100-01 3D Strategies I: Beginning Sculpture Credits: 3 Christopher Bell

Tu Th 4:15PM - 7:00PM Room: 105

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.

Prerequisite: none

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

SC-203B-01 Kinetics Workshop: Inflatables/Light & Motion Credits: 3 Kal Spelletich

M W 1:00PM - 3:45PM Room: 105

The Kinetics Workshop series are intermediate level classes that focus on multiple, specialized, technical and expressive approaches to kinetic art. Inflatables/Light & Motion is comprised of two distinct workshops in one course. The Inflatables workshop will begin with an exploration of air-filled forms through the use of sealed mylar and progress to vinyl pneumatic structures. Pattern making will be studied in this class as a necessary skill for inflatable sculpture as well as future work. The Light & Motion workshop will focus on basic mechanical/electrical/luminous systems directed towards artworks incorporating light and motion in various ways. A portion of this workshop will consider reclaimed part sourcing and energy harvesting, including: repurposing materials, sculptures tailored to sites and being articulated by wind, solar, wave action, rain, etc. SPRING ONLY.

Prerequisite: Take CE-100 or SC-100

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

SC-212-01 Conceptual Furniture/Objects Credits: 3 Christopher Bell

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

A course that focuses on technical and conceptual manifestations of objects, furniture-like objects and related assemblages/constructions. Sited primarily in the wood and metal shops, methodologies of design, construction, alteration of found objects, deconstruction and collage will be explored to develop individual sculptural projects. The conceptual, metaphorical, social and related implications of range of investigations will be explored. Technical information can include: fine wood working, sheet metal, alternative materials and low-tech electrical. The work of Charles Ray, Allan Wexler, Los Carpinteros, Abraham Cruzvillegas, Eva Zeisel, Bruce Nauman, Andrea Zittel, will be looked at in the context of this exploration. SPRING ONLY.

Prerequisite: CE-100 or SC-100

Satisfies: Intermediate Sculpture, 3D Material/Practice Distribution, Sculpture Elective, Studio Elective

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

M W 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: Any 200-level SC, or 200-level NG, or 200-level AT

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

Course Schedule

Course Schedule

SC-220C-01 Atelier of Insurrectionary Imagination Credits: 3 Kal Spelletich

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

Atelier of Insurrectionary Imagination is a space of occasional magic, where artistic production is combined with political imagination, and subversive creativity. Here, artists inspire students and members of the community to dream collectively and explore the unsettling alchemy of art and social justice. A class like this thrusts students immediately beyond Universities, institutions and the Academy. This is real world applications that can still tie into individuals art practices, social survival practices as well as a skill set for applications throughout their lives. This course may have many ramifications for the reality of artists and activists in the coming times. -a solar powered outlet on the street for free charging phones, laptops or whatever. -portable shelters from materials gathered from market st. -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 local SRO's -pick a stretch of street and add art to it once a week -repurpose technology -scavenge junk and make a robot -sound activated music -autonomous street cleaners/graffiti machines -arm the trees - make a homemade BB-Q -remote control music machine -organic robots --coats with self defense mechanisms -investigate a local corporation make art about it

Prerequisite: Take CE-100 or SC-100

Satisfies: Intermediate Sculpture, Kinetics Distribution, Sculpture Elective, Studio Elective, APPS elective

SC-240-01 History of Sculpture Credits: 3 John De Fazio

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

This course is a survey of sculpture through the ages and up to modernist and contemporary sculpture. Including Asia, Africa, Europe, North and South America. With emphasis on the period from the Renaissance through the twenty-first century. Because art history can be a tool for making art in the studio, SC-240 will help students develop a solid historical context, which can then become a resource for their own art making. History of Sculpture is taught from a studio/practitioner's point of view. 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 craft. Students can develop a solid historical context, a resource and tool for their own practice. SPRING ONLY.

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

Satisfies: History of Sculpture Requirement

SC-380-01 Undergraduate Tutorial Credits: 3 Mark Brest Van Kempen

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

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

Prerequisite: Junior Standing

Satisfies: Sculpture Elective, Studio Elective



Course Schedule

Undergraduate : Spring 2020 : Social Science

Course Schedule

SOCS-105-01 Auditory Cultures: Music and Sound In Transnational Contexts Credits: 3 Robin Balliger

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

This course investigates the cultural politics of music and sound in diverse contexts, including the ways in which sound produces spatial meaning and participates in shaping identities. Some theorists argue that music and all noises emitted in society are stakes in relations of power; music, sound, and noise are meaningful texts that act on bodies and function as a performative strategy of social organization that may reinforce dominant ideologies or represent emergent ways of being. Music/sound participates in gender and race formation, and music consumption patterns suggest new cultural geographies facilitated by particular media structures and circulation. At the same time, music/sound have become increasingly utilized in commercial/environmental design, and soundtracks are critical for producing emotion in film and advertising. This course will explore the burgeoning scholarly interest in auditory cultures through a multi-disciplinary and transnational approach; genres include punk, metal, hip hop, and music from Africa, Middle East, South Asia, and Caribbean.

Prerequisite: none

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

SOCS-133-01 Trash Credits: 3 Eddie Yuen

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

What happens to all the stuff that we consume when we throw it away? Why does this society produce so much excessive material and what impact does this waste have on cities, wildlife, oceans and atmosphere of the planet? This class is a social, cultural, economic and environmental exploration of trash. We will combine critical readings with off campus field trips to explore issues of production, consumption, obsolescence, incineration, decomposition, recycling and renewal.

Prerequisite: none

Satisfies: Social Science, Liberal Arts Elective, Off Campus



Course Schedule

Post-Baccalaureate : Spring 2020 : Post-Baccalaureate

Course Schedule

PB-400-01 Post-Baccalaureate Seminar Credits: 3 Justin Hoover

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

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

Prerequisite: none

Satisfies: Post-Baccalaureate Seminar Requirement



Course Schedule

Graduate : Spring 2020 : Critical Studies

Course Schedule

CS-500A-01 Introduction to Critical Theory Credits: 3 Dale Carrico

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

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-515-01 The Sensorium Credits: 3 Thor Anderson

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

While sight and the aesthetics of seeing have long enjoyed pride of place in the Western Canon of literature and art, what we hear, feel, taste, smell, and our experiences of balance, symmetry, and spatial awareness have become increasingly central to the practices of both writing and making art. This course uses the lens of anthropology to examine a burgeoning field that is conducting cross-cultural research of the human sensorium. Beginning with seminal texts (Mauss, Sartre, and Merleau-Ponty), together with contemporary theorists (Hughes, Lock, Sacks, Seremetakis), we will explore theories of embodiment, question physical norms and "disabilities," and utilize recent advances in neurobiological imaging to deepen our understandings of sense, perception, and the mindful body. The senses themselves will provide a systematic format to include biological base lines, cross-cultural studies, and medical case histories. This course will encourage experimentation, practical applications, and student projects in conjunction with studio course work.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective



CS-520Z-01 In Sickness and in Health Credits: 3 Megan Bayles

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

This course analyzes medical history and contemporary medical narratives, focusing on the ways that medical discourse is heavily racialized, classed, and gendered. We'll consider shifting power dynamics in doctor-patient relationships over the history of modern US medicine, particularly through the frames of medicalized conditions that are considered non-serious or even not-real by medical practitioners (such as Lyme disease and electromagnetic sensitivity). Through scholarly texts, film, autobiographical narratives, and artistic production about illness, we'll study so-called "grassroots diseases," chronic illness, the current crisis in maternal death rates among black women, and health activism.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective

Course Schedule

Graduate : Spring 2020 : Exhibition and Museum Studies

Course Schedule	
EMS-504-01	<p>Research & Writing Colloquium Credits: 3 Andrea Dooley</p> <p>M 1:00PM - 3:45PM Room: LOUNGE</p> <p>This course will immerse MA students in the History and Theory of Contemporary Art 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 and visual 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 these 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 10 to 15-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 Vice President and Dean for Academic Affairs, and the department chairs. SPRING ONLY.</p> <p>Prerequisite: MA/Dual Degree only</p> <p>Satisfies: MA Research & Writing Colloquium</p>
EMS-520N-01	<p>What Now? Some A, B, C's for Contemporary Art Credits: 3 Elizabeth Thomas</p> <p>Tu 1:00PM - 3:45PM Room: LOUNGE</p> <p>Organized by Keyword - from the Anthropocene to the Singularity; from Geopolitics to Gender Fluidity; from Climate Crisis to Technological Disruption; from the Experience Economy to Economic Precarity - this seminar presents a primer on what big (or small) ideas circulate and dominate the cultural landscape today. As producers of culture, artists and curators are also necessarily consumers of culture more broadly, as a means to create their own artworks, exhibitions, and experiences and as a means to understand and interpret artworks and exhibitions made by others. Drawing from the humanities, politics, science, history, real-world events, among other sources, this seminar weighs how artists and curators respond to the impossible-to-ignore topics of our moment. Discussion will consider each topic through readings in tandem with visits to current Bay Area exhibitions and projects or consideration of international exhibitions and projects from the past decade.</p> <p>Prerequisite: none</p> <p>Satisfies: Exhibition and Museum Studies Seminar Elective, Critical Studies Seminar Elective, Graduate Art History Elective, Art History Seminar Elective</p>
EMS-520O-01	<p>Fitting In: Extraordinary, Eccentric & Ecstatic Arts Make the White Cube Credits: 3 Frank Smigiel</p> <p>W 4:15PM - 7:00PM Room: SR1</p> <p>From the jewel-like jungles of Henri Rousseau's paintings to the complex geometries of Arlonzia Pettway, Annie Mae Young and Mary Lee Bendolph's Gees Bend quilts, some of the most vital artistic productions of the last 150 years have emerged outside of the art world. And from Jean Dubuffet's "Art Brut" collection to the Museum of Modern Art's expansion and rehanging of its permanent collection, where "the Mad Potter of Biloxi" George Ohr's ceramics now share a gallery with Cezanne, the art world has long concerned itself with how to bring these "outsider" artists and art works inside its walls. This seminar looks at the history of bringing extrinsic art works into fine art contexts and frames of mind. We'll move from early Modernism's interest in the works of children, peasants and workers, and the mentally ill; to the collecting of artists working in vernacular or folk traditions; to the incorporation of works extrinsic to or unconcerned with art world protocols - whether comics, video games, or music scores. The seminar occurs on the occasion of exhibitions of work from Burning Man at the Oakland Music of California and of Creativity Explored at SFAI's Fort Mason Main Gallery.</p> <p>Prerequisite: none</p> <p>Satisfies: Exhibition and Museum Studies Seminar Elective, Critical Studies Seminar Elective, Graduate Art History Elective, Art History Seminar Elective</p>
EMS-590-01	<p>Thesis Credits: 3 Frank Smigiel</p> <p>M 4:15PM - 7:00PM Room: LOUNGE</p> <p>The thesis and its public presentation are the final requirements to be fulfilled for the Masters of Arts degrees in Exhibition and Museum Studies and History and Theory of Contemporary Art. This seminar assists the student in the development of a bibliography, research methods, analyses of images and texts, and in the writing and presentation of the thesis. This course supports the development and completion of the thesis through individual student presentations, student discussion and review, and one-on-one advising from the instructor. FALL & SPRING. Course open to MA and Dual Degree student only.</p> <p>Prerequisite: MA & Dual-Degree Students Only; EMS-504 or HTCA-504</p> <p>Satisfies: Thesis Requirement</p>

Course Schedule

Course Schedule

EMS-591H-01 Collaborative Project: SFAI Archive Credits: 3 Rashaad Newsome

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

On the occasion of SFAI's 150th anniversary, two "decades" exhibitions (titles TBD) will foreground the creative communities nurtured by the school. From its founding as the San Francisco Art Association, the nascent organization aimed to concentrate and expand the artistic interests in a growing commercial city. Generations of artists and art workers assembled in its classes and developed unique views of American art: eccentric, utopian, porous, and place-based. One of the co-curators of these exhibitions leads the class through the SFAI archive to track several generations of artist circles here, as they make new work. We'll look at this collective work through four key threads: the Northern California landscape and the cultural realities of life in the West; the relationship of art to new technologies like photography, film, and now computer programming; expanding ideas of sculpture in performance and installation, from the Mardi Gras Balls of the 1890s to Funk, New Genres, Punk, and Performance; SFAI as Crossroads, or as a meeting point for U.S., Mexican, Latin American, and Pacific Rim connections, in terms of people, diasporic traditions, and the emerging cultures/counter-cultures in the Bay.

Prerequisite: Prioritized for MA and Dual-Degree Students

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



Course Schedule

Graduate : Spring 2020 : Graduate - Any Subject

Course Schedule	
GR-500-01	<p>Graduate Critique Seminar Credits: 3 Timothy Berry</p> <p>Tu 9:00AM - 11:45AM Room: SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-02	<p>Graduate Critique Seminar Credits: 3 Dewey Crumpler</p> <p>M 1:00PM - 3:45PM Room: SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-03	<p>Graduate Critique Seminar Credits: 3 Maria Elena Gonzalez</p> <p>W 9:00AM - 11:45AM Room: SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-04	<p>Graduate Critique Seminar Credits: 3 Mads Lynnerup</p> <p>M 4:15PM - 7:00PM Room: INST4</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-05	<p>Graduate Critique Seminar Credits: 3 Jeremy Morgan</p> <p>W 1:00PM - 3:45PM Room: LOUNGE</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>

Course Schedule

Course Schedule

GR-500-06 Graduate Critique Seminar Credits: 3 Brett Reichman

Th 4:15PM - 7:00PM Room: INST4

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester. FALL & SPRING.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

GR-500-07 Graduate Critique Seminar Credits: 3 Cristobal Martinez

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

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester. FALL & SPRING.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

GR-500-08 Graduate Critique Seminar Credits: 3 Lindsey White

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

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester. FALL & SPRING.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA



GR-500-09 Graduate Critique Seminar Credits: 3 Linda Connor

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

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester. FALL & SPRING.

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

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

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

The Graduate Lecture Series works in conjunction with the Visiting Artists and Scholars Lecture Series in support of the MFA, MA, Dual Degree, and Post-Baccalaureate programs. The lecture series provides exposure to, and engagement with, diverse trajectories, styles, approaches, and career paths offered by emerging and established artists, curators, critics, theorists, and historians working in a wide variety of disciplines in both local and global contemporary art communities. As an investigation of the contemporary issues relevant to the development of graduate students' full education and experience at SFAI, the lecture series provides the entire graduate body with a common interdisciplinary foundation and plays a crucial role in defining individual praxis and the meanings of "success" within the current and future landscape of contemporary art. These lectures will occur in the Lecture Hall at the 800 Chestnut Street campus on Friday afternoons from 4:30-6:00 pm. Students will also have the opportunity to meet with some of the guests for individual critiques, small group colloquia, and informal gatherings after the lectures. Presentations by SFAI graduate faculty will comprise an additional component of the series to be held in the regular time block during weeks when visitors are not scheduled. FALL & SPRING.

Prerequisite: none

Satisfies: Lecture Series Requirement for Graduate Students

Course Schedule

Course Schedule

GR-550AE-01 Full Frontal: Performance Credits: 3 Tony Labat

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

Full Frontal is a combination of Studio Critique Seminar and Survey of Contemporary Performance Art and its History. Inclusive of all forms of approaches, performance for the camera, video or still photography, or live, it will also examine how to transcend the document, so issues and questions of documentation will be a priority. The course will involve readings, presentations/lectures and visiting Performance Artists. The course will concentrate on the developments of Performance Art and to examine the state of this Genre in the 21st Century. Students are expected to present their work through documentation or live for regular critique and discussions. Please note: While we will be looking at such things as artist's statements and other accounts by artists of their own work and process, this is not a professional development course, but a forum for artists who consider or are contemplating writing as a vital component of their creative practice.

Prerequisite: none

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

GR-550AF-01 Artists As Writers: a Workshop Credits: 3 Jeannene Przyblyski

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

Conceptual and interdisciplinary turns in the history of contemporary art have seen artists take up the pen as an integral component of their practice—using text as another element in works that go on the wall or screen, mixing words and images in graphic novels and photo books, and moving completely into a writerly space to amplify and expand their art practice and to explore artistic identity both reflectively and performatively. In this course we will spend several weeks delving into a range of artists' writings from the 1960's to the present, including but not limited to Robert Smithson, Martha Rosler, Adrian Piper, Mike Kelley, Harry Gamboa Jr., Ai Wei Wei, Sally Mann, Chris Ware, William Pope.L, and Kara Walker. The bulk of the semester will focus on developing and presenting for critique our own writing projects—from lists, aphorisms, letters and short essays to longer works, whether reflective journaling or speculative fiction, or...

Prerequisite: none

Satisfies: MFA Topic Seminar, MFA Studio Elective; Emphasis in Photography, APPS elective

GR-550AI-01 Art in the Anthropocene Credits: 3 Meredith Martinez

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

This graduate topic seminar is a hybrid seminar/studio course that examines the cultural, political, and historical narratives that inform and mediate creative engagement with climate change issues. This course will involve readings, lectures, and discussions, with an emphasis on underrepresented perspectives and non-human representations and interactions, and will consider the dynamic between anthropocentrism and ecocentrism theories and approaches to the environment and ecological crises. In tandem with critical study, students will produce and present work for discussion and critique. Collaboration will be supported and encouraged. All disciplines are welcome.

Prerequisite: none

Satisfies: MFA Topic Seminar, MFA Studio Elective, APPS elective

GR-550AJ-01 The Auteur: the Art of Film Directing Credits: 3 Christopher Coppola

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

A film director leads a group of artists in taking a story and turning it into a film. What conductors do with an orchestra, film directors do with a team of writers, cinematographers, art directors, editors, sound designers, visual effects designers and, most importantly, actors. The Auteur is a powerful artist that can articulate their vision with the utmost clarity and is unquestionably the captain of their ship. To be an auteur you must be a film director with undisputed originality and style: the director who can attract an audience just by putting their name above a movie title. Basic skills of the craft of directing need to be learned and built on in order to find and develop one's style and articulate one's vision. 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 and do a coverage shot list. Before all that, they will need to dig deep within themselves to find their inner leader and unique vision. Students will study master auteurs like Kurosawa, Bergman, Fellini, Welles, Hitchcock and discover what it took for them to become the historic film directing legends of all time. Being a film director is a privilege that must be earned through diligence, hard work, dedication and leadership.

Prerequisite: none

Satisfies: MFA Topic Seminar Emphasis in Film, MFA Studio Elective

Course Schedule

Course Schedule

GR-580-02 Graduate Tutorial Credits: 3 Cliff Hengst

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

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-03 Graduate Tutorial Credits: 3 Terry Powers

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

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-04 Graduate Tutorial Credits: 3 Erica Deeman

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

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-05 Graduate Tutorial Credits: 3 Jennifer Locke

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

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-06 Graduate Tutorial Credits: 3 Orit Ben-Shitri

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

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

Course Schedule

Course Schedule

GR-580-07 Graduate Tutorial Credits: 3 Robert Minervini

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

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-587-01 Graduate Assistantship Credits: 0 Zeina Barakeh

TBD

A limited number of graduate assistantships may be available. Under the supervision of a faculty member teaching a graduate course, Graduate Assistants (GAs) perform the same responsibilities as Teaching Assistants, except their load does not include grading papers. Graduate Assistants are paid on an hourly basis. For additional information and application procedures, students should contact the Graduate Office. FALL & SPRING.

Prerequisite: none

GR-592-01 MFA Intermediate Review Credits: 0 Tony Labat, Zeina Barakeh

TBD

The Intermediate Review takes place at the end of the second semester of the MFA Program, near completion of 30 units. The review is an evaluation of whether or not the student is prepared to advance to MFA candidacy. It is an assessment of the development of the student's ideas and methods throughout the first year of the program and a forum for critical feedback from the student's committee. Students who fail to meet the standards of the review committee will be asked to re-enroll in Intermediate Review and to re-present their work at the beginning of the fourth semester. Students who fail their second Intermediate Review will be dismissed from the MFA program. FALL & SPRING.

Prerequisite: none

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

TBD

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

Prerequisite: none

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

TBD

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

Prerequisite: none

Course Schedule

Course Schedule

GR-598-01 Directed Study Credits: 3 Jeremy Morgan

TBD

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

Prerequisite: none

Satisfies:MFA Studio Elective; Liberal Arts Elective by approval only

GR-598-02 Directed Study Credits: 3 Jeannene Przyblyski

TBD

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

Prerequisite: none

Satisfies:MFA Studio Elective; Liberal Arts Elective by approval only

GR-598-03 Directed Study Credits: 3 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 academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with their faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 3 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: none

Satisfies:MFA Studio Elective; Liberal Arts Elective by approval only

GR-598-04 Directed Study Credits: 3 Dewey Crumpler

TBD

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

Prerequisite: none

Satisfies:MFA Studio Elective; Liberal Arts Elective by approval only

GR-598-05 Directed Study Credits: 3 Kent Long

TBD

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

Prerequisite: none

Satisfies:MFA Studio Elective; Liberal Arts Elective by approval only

Course Schedule

Course Schedule

GR-598-06 Directed Study Credits: 3 Cristobal Martinez

TBD

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

Prerequisite: none

Satisfies:MFA Studio Elective; Liberal Arts Elective by approval only

GR-598-07 Directed Study Credits: 3 Robin Balliger

TBD

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

Prerequisite: none

Satisfies:MFA Studio Elective; Liberal Arts Elective by approval only

GR-598-08 Directed Study Credits: 3 Christopher Coppola

TBD

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

Prerequisite: none

Satisfies:MFA Studio Elective; Liberal Arts Elective by approval only

GR-598-09 Directed Study Credits: 3 Tony Labat

TBD

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

Prerequisite: none

Satisfies:MFA Studio Elective; Liberal Arts Elective by approval only

GR-598-10 Directed Study Credits: 3 Maria Elena Gonzalez

TBD

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

Prerequisite: none

Satisfies:MFA Studio Elective; Liberal Arts Elective by approval only

Course Schedule

Course Schedule

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 2020 : History & Theory Contemp. Art

Course Schedule

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

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

This course will immerse MA students in the History and Theory of Contemporary Art 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 and visual 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 these 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 10 to 15-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 Vice President and Dean for Academic Affairs, and the department chairs. SPRING ONLY.

Prerequisite: MA/Dual Degree only

Satisfies: MA Research & Writing Colloquium

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

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

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

Prerequisite: Low Residency MFA Students Priority

Satisfies: Art History Seminar Elective

HTCA-520AP-01 Advanced Topics in Photo and Film History: Going Places-- Explorations, Expeditions and Getting Lost Credits: 3 Jeannene Przyblyski

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

This seminar will focus on the figure of the explorer as a particular mode of performing photographic/mediated subjectivity and enacting photographic/cinematic subjugation—whether in the service of officially commissioned expeditions or as the productions of self-appointed pilgrims and road-trippers. What motivates the desire to "see for oneself" and what are the dynamics of encounter by which photography and film have been used to both bring the far-off into closer view and keep the "strange" or "foreign" at a distance? How can we understand and critically redirect the operations of perception, investigation, verification and categorization of data, and the beautification or aestheticization of findings that have been historically at work in such productions? What do we make of the accompanying textual/material trappings that have conventionally framed and substantiated the explorer's photographs and films—diaries and journals, field notes, maps, samples and specimens—and the ways that these trappings have been repurposed by contemporary artists? Viewings and discussions will focus on particular case studies from early topographic surveys and photographically illustrated travel accounts to the conceptual quests and psychogeographic dérives of contemporary art, with readings drawn from art history and theory, cultural anthropology, natural history and postcolonial studies, artist writings, journals of exploration and contemporary fiction. There will be an opportunity for students to present work for critique as appropriate and a substantial final project combining words and images is required. While this course focuses primarily on the history of photography and film, students in all disciplines/media are welcome. Students will be required to purchase the following book: Victor Segalen, *Journey to the Land of the Real* (London: Atlas Press, 2016). Other readings will be provided in class.

Prerequisite: none

Satisfies: Graduate Art History Seminar Elective

Course Schedule

Course Schedule

HTCA-520AQ-01 Nearly Not There Credits: 3 Claire Daigle

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

Inspired by Duchamp's notion of the inframince or ultrathin, this seminar considers art practices-in a wide range of media-that venture toward the very edges of human perception. It will explore such diverse phenomena as traces, drones, dust, photographic ghosts, iridescence, "pictures of nothing," and other visual and sonic chimeras. The works under discussion might be characterized as intangible, interstitial, ineffable, conceptual, untranslatable, fictional, beneath notice, hidden, held in potential, ephemeral, impossible, or gone-missing. They challenge the parameters of "art" and flicker between states of presence and absence. The inquiry will take us toward questions about documentation, prosthetic technologies, translation, and the sublime. Readings will address the mechanisms by which the nearly imperceptible might be glimpsed, if sometimes only in theory: Deleuze and Guattari's virtuality, Benjamin's optical unconscious, Barthes' neutral, and Derrida's hauntology.

Prerequisite: none

Satisfies: Graduate Art History Seminar Elective

HTCA-520AR-01 What Now? Some A, B, C's for Contemporary Art Credits: 3 Elizabeth Thomas

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

Organized by Keyword - from the Anthropocene to the Singularity; from Geopolitics to Gender Fluidity; from Climate Crisis to Technological Disruption; from the Experience Economy to Economic Precarity - this seminar presents a primer on what big (or small) ideas circulate and dominate the cultural landscape today. As producers of culture, artists and curators are also necessarily consumers of culture more broadly, as a means to create their own artworks, exhibitions, and experiences and as a means to understand and interpret artworks and exhibitions made by others. Drawing from the humanities, politics, science, history, real-world events, among other sources, this seminar weighs how artists and curators respond to the impossible-to-ignore topics of our moment. Discussion will consider each topic through readings in tandem with visits to current Bay Area exhibitions and projects or consideration of international exhibitions and projects from the past decade.

Prerequisite: none

Satisfies: Exhibition and Museum Studies Seminar Elective, Critical Studies Seminar Elective, Graduate Art History Elective, Art History Seminar Elective

HTCA-520AS-01 Fitting In: Extraordinary, Eccentric & Ecstatic Arts Make the White Cube Credits: 3 Frank Smigiel

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

From the jewel-like jungles of Henri Rousseau's paintings to the complex geometries of Arlonzia Pettway, Annie Mae Young and Mary Lee Bendolph's Gees Bend quilts, some of the most vital artistic productions of the last 150 years have emerged outside of the art world. And from Jean Dubuffet's "Art Brut" collection to the Museum of Modern Art's expansion and rehanging of its permanent collection, where "the Mad Potter of Biloxi" George Ohr's ceramics now share a gallery with Cezanne, the art world has long concerned itself with how to bring these "outsider" artists and art works inside its walls. This seminar looks at the history of bringing extrinsic art works into fine art contexts and frames of mind. We'll move from early Modernism's interest in the works of children, peasants and workers, and the mentally ill; to the collecting of artists working in vernacular or folk traditions; to the incorporation of works extrinsic to or unconcerned with art world protocols - whether comics, video games, or music scores. The seminar occurs on the occasion of exhibitions of work from Burning Man at the Oakland Music of California and of Creativity Explored at SFAI's Fort Mason Main Gallery.

Prerequisite: none

Satisfies: Exhibition and Museum Studies Seminar Elective, Critical Studies Seminar Elective, Graduate Art History Elective, Art History Seminar Elective

HTCA-590-01 Thesis Credits: 3 Frank Smigiel

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

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

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

Satisfies: Thesis Requirement

Course Schedule

Course Schedule

HTCA-591H-01 Collaborative Project: SfaI Archive Collage As Practice Credits: 3 Rashaad Newsome

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

On the occasion of SFAI's 150th anniversary, two "decades" exhibitions (titles TBD) will foreground the creative communities nurtured by the school. From its founding as the San Francisco Art Association, the nascent organization aimed to concentrate and expand the artistic interests in a growing commercial city. Generations of artists and art workers assembled in its classes and developed unique views of American art: eccentric, utopian, porous, and place-based. One of the co-curators of these exhibitions leads the class through the SFAI archive to track several generations of artist circles here, as they make new work. We'll look at this collective work through four key threads: the Northern California landscape and the cultural realities of life in the West; the relationship of art to new technologies like photography, film, and now computer programming; expanding ideas of sculpture in performance and installation, from the Mardi Gras Balls of the 1890s to Funk, New Genres, Punk, and Performance; SFAI as Crossroads, or as a meeting point for U.S., Mexican, Latin American, and Pacific Rim connections, in terms of people, diasporic traditions, and the emerging cultures/counter-cultures in the Bay.

Prerequisite: Prioritized for MA & Dual-Degree Students

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



Course Schedule

Graduate : Spring 2020 : Master of Arts

Course Schedule

MA-594-01 MA Final Review Credits: 0 Claire Daigle

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 Claire Daigle

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 2020 : Summer Graduate Program

Course Schedule	
SGR-594-01	MFA Final Review Credits: 0 John Priola
	TBD
	The Final Review takes place at the end of the fourth semester of the MFA Program, near completion of 60 units, or at the end of the semester in which the student petitions to graduate. The goal is for the student to present an accomplished body of work that exhibits a high standard of excellence. The review-which serves as the student's thesis presentation and defense-is an assessment of the quality of work and a vote to award, or not, the Master of Fine Arts degree. The MFA Graduate Exhibition follows the Final Review and is also required in order to graduate from the program. Students who do not pass the Final Review will not receive their MFA degree.
	Prerequisite: none
SGR-595-01	Guided Study Credits: 3 John Priola
	TBD
	Off-site Guided Study is a required class for all Low-Residency MFA students every fall and spring semester. It is designed so that graduate students continue their studio work under the guidance of a mentor in their community during the fall and spring semesters between the students.
	Prerequisite: none
	Satisfies: Off-Site Guided Study for Low-Residency MFA Students
SGR-595-02	Guided Study Credits: 3 John Priola
	TBD
	Off-site Guided Study is a required class for all Low-Residency MFA students every fall and spring semester. It is designed so that graduate students continue their studio work under the guidance of a mentor in their community during the fall and spring semesters between the students.
	Prerequisite: none
	Satisfies: Off-Site Guided Study for Low-Residency MFA Students
SGR-595-03	Guided Study Credits: 3 John Priola
	TBD
	Off-site Guided Study is a required class for all Low-Residency MFA students every fall and spring semester. It is designed so that graduate students continue their studio work under the guidance of a mentor in their community during the fall and spring semesters between the students.
	Prerequisite: none
	Satisfies: Off-Site Guided Study for Low-Residency MFA Students
SGR-595-04	Guided Study Credits: 3 John Priola
	TBD
	Off-site Guided Study is a required class for all Low-Residency MFA students every fall and spring semester. It is designed so that graduate students continue their studio work under the guidance of a mentor in their community during the fall and spring semesters between the students.
	Prerequisite: none
	Satisfies: Off-Site Guided Study for Low-Residency MFA Students
SGR-595-05	Guided Study Credits: 3 John Priola
	TBD
	Off-site Guided Study is a required class for all Low-Residency MFA students every fall and spring semester. It is designed so that graduate students continue their studio work under the guidance of a mentor in their community during the fall and spring semesters between the students.
	Prerequisite: none
	Satisfies: Off-Site Guided Study for Low-Residency MFA Students