

Course Schedule

Undergraduate : Spring 2018 : Art and Technology

Course Schedule	
AT-102-01	Games Artists Play Credits: 3 Chris Kubick
M	4:15PM - 7:00PM Room: 25
W	4:15PM - 7:00PM Room: DMS2
<p>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.</p>	
Prerequisite: none	
Satisfies: Art &Technology Elective, Studio Elective, Media Breadth	
AT-105-01	Structural Drawing / Design Visualization Credits: 3 Ebitenyefa Baralaye
F	9:00AM - 11:45AM Room: 105
F	1:00PM - 3:45PM Room: 105
F	9:00AM - 11:45AM Room: DMS2
<p>Drawing and 3D studies are essential tools for the formation and development of sculptural concepts, objects, and projects. As a companion to other beginning courses in sculpture and ceramics that emphasize materials, fabrication, and shop techniques, this course will employ a range of methods-structural drawing, sketching, drafting, models, and experimental strategies-to help students conceptualize and explore pattern, design, structure, composition, narrative, image, and other concepts applicable to a wide range of sculptural expression. Visualization systems such as perspective, orthographic projection, plan/elevation/section, pattern development, rendering, and writing will be examined with an emphasis on their application to sculpture, installation, planning, and problem solving. The class is primarily hands-on but will include an introduction to basic 2D computer drawing and programmable machine activation. Drawing as a sculptural expression, performative action, and as artwork in itself will also be explored using a range of traditional and experimental media. The work of artists such as Leonardo da Vinci, Matthew Barney, Sol LeWitt, Claes Oldenburg, Rebecca Horn, Giuseppe Penone, Hanne Darboven, Mark Lombardi, Alice Aycock, Richard Shaw, Eva Hesse, and Fred Sandback will be examined in this context.</p>	
Prerequisite: none	
Satisfies: AT Digital Media Distribution, Art &Technology Elective, Beginning Sculpture, Sculpture Elective, Studio Elective, Drawing Elective, Drawing Breadth, Media Breadth, DT Distribution for Designed Objects, Design &Technology Elective	
AT-113-01	Introduction to Image and Video Software And Augmented Reality and Augmented Rea Credits: 3 David Bayus
Tu Th	4:15PM - 7:00PM Room: DMS2
<p>This course provides both a practical and conceptual introduction to two-dimensional art practices and basic video editing through the study of basic compositional elements, layout, and organization of ideas as actualized in various media. Principles will be investigated through the materiality of physical media (print, photography), as well as the digital media of computer, web, and mobile interfaces. Students will explore foundational layout and composition, as well as conceptual brainstorming strategies through a series of weekly studio and take-home assignments. This course also will get students deep into three of the most popular and in-demand 2D creative applications today: Photoshop, Illustrator, and InDesign, as well as basic video editing in Premiere. Students will learn to import high-resolution data, correct images, and create, modify, and composite images. Illustrator, a vector-based drawing program, is an essential tool for expressing and formatting one's ideas in the graphic arts, including layout and typography. InDesign is an electronic publishing and page layout application, the industry standard in print publishing, which allows for the creation of sophisticated and elegant multipage documents such as books, magazines, and brochures. Students will learn the process of setting up a publication through working with type, layout, artwork, and styles.</p>	
Prerequisite: none	
Satisfies: AT Digital Media Distribution, AT Intro to Art &Technology II, Art &Technology Elective, Studio Elective, Media Breadth DT Conceptual Design &Practice Distribution, DT Communications Design Distribution, Design &Technology Elective	

Course Schedule

Course Schedule

AT-119-01 Radical Software: an Introduction to Programming for the Artist Credits: 3 Lasse Scherffig

F 9:00AM - 11:45AM Room: 25
F 1:00PM - 3:45PM Room: 25

The course introduces basic skills for taking control of computers in all forms: laptops, smartphones, interactive websites, and computer-controlled installations. It focuses on learning the simple yet versatile principles of programming and how to turn these into powerful tools for art making. In a series of experiments, computer graphics, interaction, electronics and robotics (with Arduino and Raspberry Pi), Web and App development are introduced. Hands-on learning is accompanied by a discussion of art projects that creatively and radically challenge the closed world of consumer software. The course is open for artists with no prior knowledge who want to become capable of using and mis-using code for art-making in all genres.

Prerequisite: none

Satisfies: AT Interactivity & Social Media Distribution, AT Electronic Distribution, Art & Technology Elective, Studio Elective, Media Breadth DT Communications Design Distribution, DT Designed Objects Distribution, Design & Technology Elective

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

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

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

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

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

AT-220K-01 Robotics Credits: 3 Kal Spelletich

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

Students will design and fabricate working robotic machine systems preparing students for an interdisciplinary future as technology and robotic artists. We will explore Human-Robot Interaction with a desire to disruptively redefine how communities and individuals can make sense of their context through the use of robotic technologies. This class is a hands-on approach to learning using technology as inspiration. We will survey, research and examine robotic art and its historic and interdisciplinary issues.

Prerequisite: Any 100-level AT course

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

AT-240C-01 New Tools, New Visions: the Century of Art and Technology Credits: 3 Meredith Tromble

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

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

Prerequisite: HTCA-101

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

Course Schedule

Course Schedule

AT-301A-01 Portfolio & the Strategic Self Credits: 3 Genevieve Quick

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

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.

Prerequisite: One 200-level course from AT, FM, NG, PH, SC or DT

Satisfies: AT Advanced Projects, Art & Technology Elective, Studio Elective Design & Technology Elective Satisfies: Art and Technology Advanced Projects; Art and Technology Elective; Studio Elective; Design and Technology Elective Off Campus;



Course Schedule

Undergraduate : Spring 2018 : Ceramic Sculpture

Course Schedule

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

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

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

Prerequisite: none

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

CE-200-01 Surfaces: Illusions + Abstractions Credits: 3 John De Fazio

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

This course will offer students an array of methods, techniques, and visual strategies associated with ceramic surfaces, including glazing methodologies, underglaze painting, China paints, firing techniques, and fired decals. Alternative and experimental processes such as raw clay, non-fired surfaces, sandblasting, and ancient finishing procedures will also be examined. The course will investigate visual strategies for illusionistic, abstract, and narrative surface/form relationships from sources such as contemporary painting, pattern design, architecture, digital media, and historical and contemporary global ceramics in order to explore the links between conceptual processes and formal languages. Firing techniques as related to surface will also be investigated.

Prerequisite: CE-100

Satisfies: Sculpture Elective, Painting Elective, 3D Materials/Practice Distribution



Course Schedule

Undergraduate : Spring 2018 : Contemporary Practice

Course Schedule

CP-100-01 Contemporary Practice Credits: 3 Ebitenyefa Baralaye

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

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

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

Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

CP-100-02 Contemporary Practice Credits: 3 Deshawn Dumas

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

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

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

Prerequisite: none

Satisfies: Contemporary Practice Requirement for BA and BFA

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Course Schedule

Undergraduate : Spring 2018 : Creative Writing

Course Schedule

CRWR-200B-01 The Document: Poetry Writing Between the Arts Credits: 3 Jasper Bernes

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

This is a creative writing course in which students will explore, as writers and readers, the intersections between poetry and visual, performance, and conceptual art. We will pay particular attention to documentary poetry and documentary art, working with practices of collage, collection, writing-through, erasure, and contextualization, to explore the many facets of a particular issue, area, or subject. Though we will spend some time workshopping our productions, most class periods will be spent discussing poetry and art, engaging in exercises and experiments, and strategizing about approach. Students will work toward a final project that might be entirely textual or include other media.

Prerequisite: English-101

Satisfies: Liberal Arts Elective, Studies in Global Cultures



Course Schedule

Undergraduate : Spring 2018 : Critical Studies

Course Schedule

CS-230-01 Systems of Investigation: Animal/Human Credits: 3 Meredith Tromble

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

In this course we will investigate the many questions - metaphoric, philosophical, and practical - raised by artists and scientists working at the interface between "animal" and "human." They may be seeking to communicate across species boundaries, perceive nonhuman aesthetic expressions, or work with animals as a metaphor or route to answering human questions. As we cover a variety of artworks and issues we will also explore an overarching theme: the ways in which human systems of investigation such as "art" or "science" produce knowledge. For example, one of the 20th century's most famous performances, in which the German artist Joseph Beuys spent several days in a room with a coyote, might be considered in a network of material including an urban coyote research program and the controversy over coywolves. Among the many artists who work is addressed are Celeste Boursier-Mougenot, Tania Bruguera, Em'kal Eyongakpa, Carsten Höller, Paul Kos, Miya Masaoka, Jim Nollman, Diana Thater, and Gail Wight; theorists and scientists include Franz de Waal, Temple Grandin, Donna Haraway, Sarah Bluffer Hrdy, John Lilly, and Thomas Sebeok.

Prerequisite: ENGL-101

Satisfies: Critical Studies Elective, Liberal Arts Elective

CS-300-01 Critical Theory A Credits: 3 Robin Balliger

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

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

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

Satisfies: Critical Theory A Requirement, Liberal Arts Elective

CS-301AA-01 Critical Theory B: Art, the Market, and Technological Sovereignty Credits: 3 Cristobal Martinez

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

This media theory course is offered through the lens of indigenous self-determination and sovereignty. Throughout the history of indigenous studies, scholars have diversified notions of native sovereignty ranging from the social, political, cultural, and economic. Within this range, there is only a small body of research investigating the combined role of art and technology in relation to indigenous self-determination and sovereignty, excepting the colonial implications of guns, germs, film, and literacy. To overcome this knowledge gap, students will consider working-examples of indigenous art through which they will develop a knowledge capacity to complicate, extend, and de-center western-centric media theory. Also, by connecting shared indigenous theories and practices of self-determination to media theory, students will build the critical media literacy skills to decode, comprehend, and imagine the human implications of emergent media and its associated dilemmas within the context of politics, capitalism, surveillance, and speed.

Prerequisite: Critical Studies A (CS-300)

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

CS-301Z-01 Critical Theory B: Apocalypse How? Climate Change, Zombies, Endtimes and The Politics & Aesthetics of Catastrophe Credits: 3 Eddie Yuen

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

We live in catastrophic times. The world is reeling from the deepest economic crisis since the Great Depression, millenarian religious movements are in ascendancy world wide, zombie apocalypse is ubiquitous in popular culture, and the dire consequences of climate change are becoming more evident each day. This course will consider the material evidence for catastrophic tendencies in the current world system, with a rigorous analysis of the ecological, geo-political, sociological and economic aspects of the current crisis. With this grounding in the concrete dimensions of the crisis, we will critically examine the various political, cultural, and artistic narratives of apocalypse. We will consider such themes as "overpopulation", resource scarcity, the enclosure of "commons", warfare and counterinsurgency, "failed states" and environmental "sacrifice zones," the emergence of right wing populism and authoritarian politics, and the uneven geography of catastrophe in the current world system. Throughout the course we will examine specific apocalyptic narratives and the ways in which they resonate with current events and contemporary climate and environmental sciences. We will employ a range of theoretical approaches to unpacking the political and media frames through which the very real catastrophes afflicting the world are often presented to us.

Prerequisite: Critical Studies A (CS-300)

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

Course Schedule

Undergraduate : Spring 2018 : Drawing

Course Schedule

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

Tu Th 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 Jeremy Morgan

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

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

Prerequisite: Drawing I

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

DR-101-02 Drawing II Credits: 3 Josephine Taylor-Tobin

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-209-01 Art on Paper Credits: 3 Frances McCormack

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

Art on Paper is an intermediate drawing class that will allow the student to become further acquainted with the variety of artists working primarily on paper and a variety of approaches to using paper in a body of work. There will be a class on the history and properties of paper, slide talks/videos, at least one class trip, and plenty of time to work. After the first meeting, and with individual consultation with the instructor, students will be expected to focus and work in depth on an individual project or projects. Approaches can include refined drawings, collages, prints, cataloguing ideas for other work, watercolor, acrylic, books, journals, documenting random processes, etc. Any dry or water media is acceptable. Students may also use film, photography, printmaking, or three dimensional/installation approaches. We will look at examples of illuminated manuscripts and miniatures, along with the work of Vija Celmins, Shahzia Sikander, Kerry James Marshall, Ed Ruscha, William Kentridge, Henry Darger, Vince Fecteau, Chuck Close, Lee Bontecou, John Cage, Josephine Taylor, Kara Walker, Walton Ford, Jacob El Hanani, Dominic DiMare, and Miya Hannan, among others.

Prerequisite: DR-100 or PA-100

Satisfies: Drawing Elective; Painting Elective; Studio Elective

Course Schedule

Course Schedule

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

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

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

Prerequisite: Drawing II

Satisfies: Drawing Elective, Studio Elective

DR-220I-01 Contemporary Printmaking Credits: 3 Timothy Berry

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

Definitions of printmaking have constantly been evolving ever since man first reached his 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. 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. These insights will be investigated through drawing and printmaking projects. Printmaking processes involved in our explorations will include drypoint and hardground etching as well as monotypes/monoprints. These projects will be based on the collaborations between traditional understandings and of their applications to printmaking, investigating ideas such as transferal, layering, and transformation. Seven projects (from which class participants will choose four) will involve moving back and forth between the drawing/ painting studio and the printmaking lab. All work will be examined through both individual and group critiques.

Prerequisite: DR-100 and any PR course

Satisfies: Intermediate Printmaking, Printmaking Elective, Drawing Elective, Studio Elective



Course Schedule

Undergraduate : Spring 2018 : English

Course Schedule

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

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

Based on Writing Placement Exam Score This course is designed to support non-native speakers of English in their studies at SFAI. Students will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language, and learn how to structure and edit essays in English. Students will also study listening and speaking, with a focus on vocabulary and participation in classroom discourse and critiques at SFAI. Customized grammar and pronunciation lessons will be provided for students based on their needs. FALL & SPRING. Required for students based on TOEFL score and results of the Writing Placement Exam

Prerequisite: Based on Writing Placement Exam Score

ENGL-095-01 Seeing and Writing: The Art of the Written Word Credits: 3 Eugenia-Alana Mitsanas

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

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

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

ENGL-100-01 English Composition A: Investigation and Writing Credits: 3 Miah Jeffra

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

Eligibility to take this course is based on a Writing Placement Exam Score, or the successful completion of ENGL-095. Zora Neale Hurston once said, "Research is formalized curiosity. It is poking and prying with a purpose." Research is a crucial part of our creative process. In English Composition A, students will bring their creativity into contact with critical thinking and take their research cue from Zora Neale Hurston, exploring what it means to formalize their curiosity through writing. To this end, students will learn how to read closely and how to interpret while engaging with many different kinds of texts, from poems, essays, stories, and films to their own prose. Students will consider point of view in works of literature and cinema as a formal construction-that is, as an accomplishment of the imagination at once strategically and aesthetically made-as well as a social necessity. Students will also look at the role of the artist in society, and consider how point of view connects with creative vision. Throughout the course, students will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something. FALL & SPRING.

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

Satisfies: English Composition A Requirement

ENGL-101AJ-01 English Comp B: Borderlands in America Credits: 3 Carolyn Duffey

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

This course will focus on perhaps the most broadly contentious issue in the first volatile year of the Trump presidency in this country: the increasingly rigid borders between those in this American society. Immigrant travel bans, incarceration, gendered violence, racialized attacks, urban and rural divisions emphasizing class and constant social media anger all underscore a vision of an America of intractable difference. Using insights from Gloria Anzaldúa's influential text *Borderlands/La Frontera: The New Mestiza* in which she sees a concept of "borderlands" or in-betweenness as creating a kind of powerful resistant space to the inequities of difference in this country, we'll read and analyze works of current writers, including poets, short story writers and essayists, along with viewing work of contemporary filmmakers to look for and interrogate such "borderlands" in America.

Prerequisite: ENGL-100

Satisfies: English Comp B, Liberal Arts Elective, Studies in Global Cultures

Course Schedule

Course Schedule

ENGL-101R-01 English Comp B: Ecopoetics Credits: 3 Genine Lentine

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

In this writing course, which satisfies the English Comp B requirement, we'll read the work of writers who conceptually and formally engage with questions of self and landscape, writers who take the "out" out of going "out" into "Nature." We'll consider the notion of "nature" from a critical perspective, especially in relationship to where that term places human involvement. In the first issue of the journal, *Ecopoetics*, in 2001, editor Jonathan Skinner wrote: "the "Eco" here signals-no more, no less-the house we share with several million other species, our planet Earth." He continues, 'Poetics' is used as poesis or making, not necessarily to emphasize the critical over the creative act (nor vice versa). Thus: ecopoetics, a house making.'" Over the semester, we'll consider the wide range of literary works that fall within this "house," including nature poetry, environmental poetry, and field essays. Students will develop analytical and critical skills in reading and writing about literary works, and in thinking in an interdisciplinary way about environmental concerns. The course includes a semester-long interdisciplinary class project in the SFAI meadow.

Prerequisite: ENGL-100

Satisfies: English Comp B Requirement; Liberal Arts Elective

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

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

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

Prerequisite: ENGL-100

Satisfies: English Comp B Requirement; Liberal Arts Elective.

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

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

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

Prerequisite: ENGL-100

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

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 2018 : Filmmaking

Course Schedule

FM-100-01 Introduction to Film Credits: 3 Kerry Laitala

Tu Th 9:00AM - 11:45AM Room: 26

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

Prerequisite: none

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

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

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

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

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

Tu 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 Digital Editing: Editing and Post Production Credits: 3 Marian Wallace

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

Class will meet in Studio 8 Monday 1:00 - 3:45pm for screenings, lecture and discussion. The students will work on their projects in the digital lab or elsewhere Wednesday 1:00 - 3:45pm and on their own time as needed. Workstations in the digital lab will be reserved for class members at this time. 1. The class will learn about the art of editing through viewing and studying films of the great masters of long-form narrative and short experimental film. We will study a sequence, break down the montage, and discuss the editing techniques of Classic greats: The French Connection (quick cuts in car chase), Apocalypse Now (superimpositions and dissolves of montages), A Movie (Bruce Conner's 1958 madcap experimental film), and/or others. The students will then spend their lab day creating their own sequences and films using what they have learned. Each student will each edit his/her own project. 2. We will go over the technical skills of picture editing basics: straight cuts, fades and dissolves, as well as more advanced editing techniques: speed variation, superimposition, how to set up the keyboard and mouse for more intuitive editing, green screen, and subtitles. The class will use Adobe Premiere and AfterEffects, and comparisons to celluloid editing will be pointed out (that the digital tools are fashioned after original analog/ physical tools). 3. The language of editing will be studied through the ideas and examples of: Eisenstein (5 types of montage), Maya Deren (the poetry of film, vertical and horizontal editing), narrative vocabulary (cross cutting, the close-up, 2-shot, medium- and establishing-shots, zooms, pans, matching eye level, etc), dreams/ surrealism (speeding up, slowing down, and reversing the perception of time, freeze frames and other techniques), and Structural film (Brakkage, Gehr, Sharits, Conrad and others). 4. The class will be introduced to dialogue, music and sound effects editing. Each student will incorporate sound into his/her project. 5. Post production workflow will be covered-from rough cut to final output.

Prerequisite: FM-101 for Film majors or FM-100 for non-Film majors; Sophomore standing

Satisfies: Film Production / Post Production II, 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 Christopher Coppola

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

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

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

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

Course Schedule

Undergraduate : Spring 2018 : History & Theory Contemp. Art

Course Schedule	
HTCA-101-01	<p>Modernity & Modernism Credits: 3 Laura Richard</p> <p>M 1:00PM - 3:45PM Room: LH</p> <p>This course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material will be organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions is what constitutes the many ways of defining "the modern" and the related terms "modernism" and "modernity." This course will pose possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism; changing patronage for art in an emerging system of commodity relations; the rise of urban centers; new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.); visual technologies and their theorization; and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's Art History, Volume II and local museums as primary resources, this course will cover art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).</p> <p>Prerequisite: HTCA-100 Global Art History</p> <p>Satisfies: Modernity & Modernism requirement</p>
HTCA-220S-01	<p>African Art, Myth, and Ritual in Context Credits: 3 Dewey Crumpler</p> <p>M 4:15PM - 7:00PM Room: MCR</p> <p>This course focuses on the interrelationship between art and culture in Africa as a reflection of social values and religious processes. The course evaluates the effects of social change on art and religion as well as new cultural patterns established by modern cultural diffusion. Students will be asked to consider and trace the sculpture, architecture, dance, decorative arts, myth, and religions of various African cultures, spanning the continent, from prehistoric and ancient times through the rise of modern artistic practices. This will be accomplished through slide lectures, video and music presentations, and historical readings.</p> <p>Prerequisite: Art Since 1945 (HTCA-102)</p> <p>Satisfies: Art History Elective, Studies in Global Cultures, Liberal Arts Elective</p>
HTCA-240A-01	<p>History of Painting: Shifting Centers of Of Experience Credits: 3 Mark Van Proyen</p> <p>Tu 4:15PM - 7:00PM Room: LH</p> <p>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.</p> <p>Prerequisite: Modernity and Modernism (HTCA-101) or Topics and Foundations in Global Visual Culture (HTCA-105)</p> <p>Satisfies: History of Painting, Art History Elective, Liberal Arts Elective</p>
HTCA-240C-01	<p>New Tools, New Visions: the Century of Art and Technology Credits: 3 Meredith Tromble</p> <p>M 1:00PM - 3:45PM Room: MCR</p> <p>This survey class covers a century of artists and works that are influential in art and technology today, from the early filmmaker Georges Méliès to mid-century figures such as John Cage, Nam June Paik, and Lillian Schwartz, and current artists such as Seiko Mikami, Antonio Muntadas, and Hito Steyerl. Class participants will illuminate motifs in art and technology by pairing historic and contemporary works. Students will consider themes such as codes, embodiment, interactivity, networks, scale, simulation, surveillance, and telepresence tracing the historical pattern of artistic exploration following on new technology. In the process, art history is reframed in terms of the mutual, reciprocal influence of tools and meanings with each other. Just as painters investigated electric light, sculptors tried plastic, and filmmakers dove into video, contemporary artists such as Sterling Crispin, Eduardo Kac, and Kristin Lucas use biological and digital technologies to prompt new questions and manifest new meanings.</p> <p>Prerequisite: HTCA-101</p> <p>Satisfies: History of Art & Technology, Art & Technology Elective, Art History Elective, Liberal Arts Elective History of Design & Technology</p>

Course Schedule

Course Schedule

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

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

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 Rachel Schreiber

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

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 Frank Smigiel

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

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 2018 : Humanities

Course Schedule

HUMN-243-01 Time in Fiction Credits: 3 Meredith Martinez

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

Although fiction usually does not unfold in real time, it is very much about time. Characters in stories and novels move through the hours, days, weeks, months, and years of their lives. Plot is typically governed by a clock that counts down to a decision, action, revelation, instance of stillness, or other qualitative or dynamic shift. Stories are set during specific temporal instances, and are colored and mediated by facets of those instances. The fact of mortality often overhangs entire narratives. Formally, every narrative establishes its own fictional time and systems for making it legible to the reader: how fast time goes, and with what qualities; if the narrating consciousness moves linearly or in circles, loops, or other pathways; if the orientation to time is monochronometric (focused on either the past, present, or future) or polychronometric (moving among different times); how powerfully time as an instrument of pressure exerts force on the characters and action; and how the construction of fictional time relates to the culture and practices from which the narrative arises. This class will focus the relationship between the organization of time and meaning in literary fiction, and will entail critical analysis of literary and theoretical works.

Prerequisite: ENGL-101

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

HUMN-244-01 The Golden Record Credits: 3 Megan Bayles

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

"This is a present from a small distant world, a token of our sounds, our science, our images, our music, our thoughts, and our feelings. We are attempting to survive our time so we may live into yours. We hope some day, having solved the problems we face, to join a community of galactic civilizations. This record represents our hope and our determination and our goodwill in a vast and awesome universe." This was President Jimmy Carter's official statement, placed on the Voyager spacecrafts before they departed in opposite directions into space in 1977. The Golden Record included 115 images; greetings in 55 languages; sound recordings; music; and a recording of the brainwaves. This course will take the contents of the Golden Record as our primary texts to consider what image of life on Earth it conveys, and consider what image we'd like to convey today.

Prerequisite: ENGL-101

Satisfies: 3-Units of Humanities, Liberal Arts Elective



HUMN-245-01 Feminism With a Capital "F" Credits: 3 Rachel Schreiber

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

Feminism--the word itself provokes strong feelings. For some, it conjures images of separatist, didactic bra burners. Others proudly take on this identity, proclaiming it on t-shirts, banners, badges, and more. This course will explore "Feminism" and "feminisms" in U.S. history. Since this country's earliest days, movements have sought to address what was described in the 19th century as "the woman question." Later in the century, second wave feminists revived the fight for women's rights alongside the civil rights movement, student anti-war protests, and a so-called "sexual revolution." Beginning in the 1990s, third wave feminists sought to expand the movement's purview to more adequately address race, class, and more. We will study the successes and failures of these "waves," as well as the current manifestations in intersectional feminism and the broader movement for gender equity. Taking a cultural history approach, the topic will be explored and discussed through historical analysis and readings of cultural documents--print culture, creative writing, film, television, visual arts, and more.

Prerequisite: ENGL-101

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

Course Schedule

Undergraduate : Spring 2018 : Interdisciplinary

Course Schedule

IN-113-01 Introduction to Image and Video Software And Augmented Reality Credits: 3 David Bayus

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

This course provides both a practical and conceptual introduction to two-dimensional art practices and basic video editing through the study of basic compositional elements, layout, and organization of ideas as actualized in various media. Principles will be investigated through the materiality of physical media (print, photography), as well as the digital media of computer, web, and mobile interfaces. Students will explore foundational layout and composition, as well as conceptual brainstorming strategies through a series of weekly studio and take-home assignments. This course also will get students deep into three of the most popular and in-demand 2D creative applications today: Photoshop, Illustrator, and InDesign, as well as basic video editing in Premiere. Students will learn to import high-resolution data, correct images, and create, modify, and composite images. Illustrator, a vector-based drawing program, is an essential tool for expressing and formatting one's ideas in the graphic arts, including layout and typography. InDesign is an electronic publishing and page layout application, the industry standard in print publishing, which allows for the creation of sophisticated and elegant multipage documents such as books, magazines, and brochures. Students will learn the process of setting up a publication through working with type, layout, artwork, and styles.

Prerequisite: none

Satisfies: AT Digital Media Distribution, AT Intro to Art &Technology II, Art &Technology Elective, Studio Elective, Media Breadth DT Conceptual Design &Practice Distribution, DT Communications Design Distribution, Design &Technology Elective

IN-114-01 Collage Credits: 3 Dewey Crumpler

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

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

Prerequisite: none

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

IN-301A-01 Portfolio &the Strategic Self Credits: 3 Genevieve Quick

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

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.

Prerequisite: One 200-level course from AT, FM, NG, PH, SC or DT

Satisfies: AT Advanced Projects, Art &Technology Elective, Studio Elective Design &Technology Elective Satisfies: Art and Technology Advanced Projects; Art and Technology Elective; Studio Elective; Design and Technology Elective Off Campus;

Course Schedule

Course Schedule

IN-307-01 Acoustic Phenomenology: An Intensive Seminar on Listening As Art Credits: 3 Bill Fontana

F 4:15PM - 7:00PM Room: 10
 M Tu W Th F 10:00AM - 5:00PM Room: R-TBA
 M Tu W Th F 10:00AM - 5:00PM Room: 16C

"What do I point to by the inner activity of listening? To the sound that comes to my ears, and to the silence when I hear nothing? Listening as it were looks for an auditory impression and hence can't point to it, but only to the place where it is looking for it." - Ludwig Wittgenstein This will be an intensive seminar that meticulously records acoustic phenomena in the physical environments of Fort Mason, the San Francisco Waterfront and other situations in the Bay Area. Sound will be explored and recorded with hybrid listening technologies of accelerometers, hydrophones as well as microphones. Each class will consist of going to a recording site and installing an array of multiple listening instruments to reveal and record the complex living sound patterns in these situations. When the recordings are setup students will be able to collectively listen through a multiple headphone amp to the in-progress recording. Returning to SFAI we will then listen to the recordings outside of their original context and discuss what we discovered and what it means as a potential Musical/Sonic Language. INSTRUCTOR BIO: Bill Fontana is an American composer and media artist who has developed an international reputation for his pioneering experiments in sound. Since the early 70's Fontana has used sound as a sculptural medium to interact with and transform our perceptions of visual and architectural spaces. He has realized sound sculptures and radio projects for museums and broadcast organizations around the world. His work has been exhibited at the Whitney Museum of American Art, the San Francisco Museum of Modern Art, the Museum Ludwig, Cologne, the Post Museum in Frankfurt, the Art History and Natural History Museums in Vienna, both Tate Modern and Tate Britain in London, the 48th Venice Biennale, the National Gallery of Victoria in Melbourne, the Art Gallery of NSW in Sydney, MAXXI in Rome and MAAT in Lisbon. He has done major radio sound art projects for the BBC, the European Broadcast Union, the Australian Broadcasting Corporation, National Public Radio, West German Radio (WDR), Swedish Radio, Radio France and the Austrian State Radio. He is currently working on new commissions for the Kunsthau Graz, the International Renewable Energy Agency, and the 2018 Venice Architecture Biennale. This class is a Spring Intensive with the following schedule: 3/9 at Room 10 from 4:15-7pm; 3/12-3/16 Off Site or 10 from 10am-5pm.

Prerequisite: Junior Standing or higher

Satisfies: Art & Technology Elective, New Genres Elective, Studio Elective, Off-Campus Study

IN-390-01 Senior Review Seminar Credits: 3 Meredith Tromble

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

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

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA

IN-390-02 Senior Review Seminar Credits: 3 Frances McCormack

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

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

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA

IN-390-03 Senior Review Seminar Credits: 3 Brett Reichman

Th 1:00PM - 3:45PM Room: 16A
 Th 1:00PM - 3:45PM Room: SR1

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

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA

Course Schedule

Course Schedule

IN-390-04 Senior Review Seminar Credits: 3 Ivan Iannoli

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

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

Prerequisite: Final Semester Senior Standing

Satisfies: Senior Review Seminar Requirement for the BFA

IN-391-00 Honors Interdisciplinary Studio Credits: 0 Sherry Knutson

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-01 Honors Interdisciplinary Studio Credits: 3 Josef Jacques

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-02 Honors Interdisciplinary Studio Credits: 3 Kerry Laitala

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-05 Honors Interdisciplinary Studio Credits: 3 Lindsey White

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

Course Schedule

Course Schedule

IN-391-06 Honors Interdisciplinary Studio Credits: 3 Maria Elena Gonzalez

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-391-07 Honors Interdisciplinary Studio Credits: 3 Timothy Berry

TBD

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

Prerequisite: Senior Standing. Application Required.

Satisfies: Studio Elective Requirement

IN-392AT-01 Study Abroad-Art &Technology Credits: 0 To be Announced

TBD

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

Prerequisite: none

Satisfies: Off-Campus Study Requirement, Major Elective

IN-392G-01 Study Abroad-General Elective Credits: 0 To be Announced

TBD

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

Prerequisite: none

Satisfies: Off-Campus Study Requirement, General Elective

IN-392H-01 Study Abroad-HTCA Electives Credits: 0 To be Announced

TBD

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

Prerequisite: none

Satisfies: Off-Campus Study Requirement, HTCA Elective

Course Schedule

Course Schedule

IN-392MH-01 Study Abroad History in the Major Credits: 3 To be Announced

TBD

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

Prerequisite: none

Satisfies: Off-Campus Study Requirement, History of the Major

IN-392PA-01 Study Abroad-Painting Credits: 0 To be Announced

TBD

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

Prerequisite: none

Satisfies: Off-Campus Study Requirement, Major Elective

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

TBD

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

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

Satisfies: Studio Elective Off-Campus Study Requirement

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

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 SFAI Registrar

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-397-01 BFA Exhibition Credits: 0 Meredith Tromble, Frances McCormack, B (more)

TBD

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

Prerequisite: Final Semester Senior Standing

Satisfies: BFA Exhibition Requirement

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

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-398AT-01 Directed Study Credits: 3 Lasse Scherffig

TBD

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

Prerequisite: Junior Standing

Satisfies: Art & Technology Elective

IN-398AT-02 Directed Study Credits: 3 Lasse Scherffig

TBD

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

Prerequisite: Junior Standing

Satisfies: Art & Technology Elective

Course Schedule

Course Schedule

IN-398AT-03 Directed Study Credits: 1 Lasse Scherffig

TBD

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

Prerequisite: Junior Standing

Satisfies: Art & Technology Elective

IN-398FM-01 Directed Study Film Credits: 3 Kerry Laitala

TBD

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

Prerequisite: Junior Standing

Satisfies: Film Elective

IN-398FM-02 Directed Study Film 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. Junior Standing. By application only.

Prerequisite: Junior Standing

Satisfies: Film Elective

IN-398HTCA-01 Directed Study Credits: 3 Ashley Clarke

TBD

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

Prerequisite: Junior Standing

Satisfies: History & Theory of Contemporary Art Elective

IN-398HTCA-02 Directed Study Credits: 3 Andrea Dooley

TBD

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

Prerequisite: Junior Standing

Satisfies: History & Theory of Contemporary Art Elective

Course Schedule

Course Schedule

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

TBD

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

Prerequisite: Junior Standing

Satisfies: New Genres Elective

IN-398NG-02 Directed Study Credits: 3 Cristobal Martinez

TBD

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

Prerequisite: Junior Standing

Satisfies: New Genres Elective

IN-398PA-01 Directed Study Credits: 3 Danielle Lawrence

TBD

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

Prerequisite: Junior Standing

Satisfies: Painting Elective

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

TBD

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

Prerequisite: Junior Standing

Satisfies: Painting Elective

IN-398PA-03 Directed Study Credits: 3 Felicita Norris

TBD

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

Prerequisite: Junior Standing

Satisfies: Painting Elective

Course Schedule

Course Schedule

IN-398PA-04 Directed Study Credits: 3 Luke Butler

TBD

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

Prerequisite: Junior Standing

Satisfies: Painting Elective

IN-398PA-05 Directed Study Credits: 3 Jeremy Morgan

TBD

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

Prerequisite: Junior Standing

Satisfies: Painting Elective

IN-398PA-06 Directed Study Credits: 3 Caitlin Mitchell-Dayton

TBD

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

Prerequisite: Junior Standing

Satisfies: Painting Elective

IN-398PH-01 Directed Study Credits: 3 Ivan Iannoli

TBD

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

Prerequisite: Junior Standing

Satisfies: Photography Elective

IN-398PH-02 Directed Study Credits: 3 Miah Jeffra

TBD

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

Prerequisite: Junior Standing

Satisfies: Photography Elective

Course Schedule

Course Schedule

IN-398PH-03 Directed Study Credits: 3 Lindsey White

TBD

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

Prerequisite: Junior Standing

Satisfies: Photography Elective

IN-398PH-04 Directed Study Credits: 3 Megan Bayles

TBD

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

Prerequisite: Junior Standing

Satisfies: Photography Elective

IN-398PH-05 Directed Study Credits: 3 Mark Van Proyen

TBD

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

Prerequisite: Junior Standing

Satisfies: Photography Elective

IN-398PH-06 Directed Study Credits: 3 Josef Jacques

TBD

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

Prerequisite: Junior Standing

Satisfies: Photography Elective

IN-398PH-07 Directed Study Credits: 3 Linda Connor

TBD

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

Prerequisite: Junior Standing

Satisfies: Photography Elective

Course Schedule

Course Schedule

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

TBD

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

Prerequisite: Junior Standing

Satisfies: Printmaking Elective

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

TBD

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

Prerequisite: Junior Standing

Satisfies: Printmaking Elective

IN-398SC-01 Directed Study Credits: 3 Ebitenyefa Baralaye

TBD

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

Prerequisite: Junior Standing

Satisfies: Sculpture Elective

Course Schedule

Undergraduate : Spring 2018 : Mathematics

Course Schedule

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

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

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

Prerequisite: none

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



Course Schedule

Undergraduate : Spring 2018 : New Genres

Course Schedule	
<p>NG-100-01 New Genres I Credits: 3 Mads Lynnerup</p> <p>M W 9:00AM - 11:45AM 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-115-01 Beginning Performance/Video Credits: 3 Mads Lynnerup</p> <p>M W 1:00PM - 3:45PM Room: 9</p> <p>This course introduces the intersection of live performance and video through the exploration of human actions as art. This course introduces the rich and corporeal practice of visual artists using their bodies, time, and space as a medium for their work. Performance art is the act of doing and action not through representation but with the live and real as an experiment in art and life. It occupies space and time temporarily. Video is critical to witnessing the live event through documentation and also exists as a work of art itself. The video component of the class draws upon a wide range of methods and styles- documentary, performance, and experimental video to assess how video captures the meaning and presentation of performance art and explores effective strategies for production and dissemination from technical, methodological, and philosophical perspectives. Students enrolled in this course are expected to work both independently and collaboratively to define their own projects. FALL ONLY.</p> <p>Prerequisite: none</p> <p>Satisfies: NG Video Distribution, New Genres Elective, Studio Elective, Media Breadth</p>	
<p>NG-200-01 New Genres II Credits: 3 Whitney Lynn</p> <p>F 9:00AM - 11:45AM Room: 10 F 1:00PM - 3:45PM 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-206-01 Photoworks: Conceptual Photography Credits: 3 Lindsey White</p> <p>Tu Th 9:00AM - 11:45AM Room: 16A</p> <p>Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today, contemporary artists use photography widely in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This course is not aimed at addressing technical or darkroom issues or conventions of photography, but instead at the use of the still camera as a tool for idea-based image-making. Inclusive of all approaches, scales, executions, and techniques, the course will challenge students to address all aspects of their decision-making process in critiques. This is a combination critique/seminar class, and will also include regular lectures on the historical developments of the role of photography in performance and conceptual art.</p> <p>Prerequisite: New Genres I (NG-100) or Contemporary Tools and Practices (PH-101)</p> <p>Satisfies: Photography Conceptual Elective; Photoworks Requirement for New Genres; Photography Elective; New Genres Elective; Studio Elective</p>	

Course Schedule

Course Schedule

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

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

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

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

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

NG-241A-01 Issues in Contemporary Art: Politics of Representation Credits: 3 Whitney Lynn

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

This course is an investigation of representation as it relates to the creation, production and exhibition of conceptually-driven art. Among the topics to be confronted are the relationship of representation to ideological values, historical memory, objectification and appropriation. Through examining institutional structures, we will also consider alternative contexts for audience engagement and issues of exhibiting unconventional materials or ephemeral approaches. Open to students working in any medium, the class will provide an opportunity to share ideas, raise questions, and critically engage with the material. We will approach these issues through discussions, lectures, screenings, readings, and excursions to galleries, museums and/or artists' studios. Students will also have the opportunity to present the issues relevant to their work and its production.

Prerequisite: HTCA-101 and NG-100

Satisfies: NG Issues in Contemporary Art, New Genres Elective, Off-Campus Study

NG-318-01 What's Cooking? Credits: 3 Tony Labat

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

"What's Cooking" is a class in which dialogue and discussion is prioritized and meant to stimulate, provoke, and essentially be incorporated into the students work. Beyond the students presenting their own work the class is also structured around different social components such as the class cooking together, exchanging ideas and viewpoints. Throughout the semester students will furthermore spend time examining current artistic practices and cultural events as well as debating other topics such as politics, sports, philosophy, etc. in order expand and assist the student's in understanding and establish their position within their own work and the work being made around them.

Prerequisite: NG-100 and any 200-level NG course

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



Course Schedule

Undergraduate : Spring 2018 : Painting

Course Schedule

PA-100-01 Painting I: Materials and Methods Credits: 3 Dewey Crumpler

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

Contemporary painting embraces both traditional and interdisciplinary approaches. This course will provide students with an introduction to the materials, processes and purposes of painting in order to provide students with the foundational support to recognize the range of painting's potential. Projects will emphasize the development of competency in color manipulation and the basic organization of spatial illusions. It will feature instruction designed to optimize student's use and understanding of a range of supports, techniques and painting media (including oil and acrylic). Assignments will be designed to give students an opportunity to develop distinctive personal responses to various problems that have proven to be crucial to the history of painting, and at the end of the semester, students will have the option of initiating and developing a self-directed project. Instructional methods will include practical demonstrations, slide lectures, field trips and group and/or individual critiques. FALL & SPRING.

Prerequisite: none

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

PA-100-02 Painting I: Materials and Methods Credits: 3 Taravat Talepasand

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

Contemporary painting embraces both traditional and interdisciplinary approaches. This course will provide students with an introduction to the materials, processes and purposes of painting in order to provide students with the foundational support to recognize the range of painting's potential. Projects will emphasize the development of competency in color manipulation and the basic organization of spatial illusions. It will feature instruction designed to optimize student's use and understanding of a range of supports, techniques and painting media (including oil and acrylic). Assignments will be designed to give students an opportunity to develop distinctive personal responses to various problems that have proven to be crucial to the history of painting, and at the end of the semester, students will have the option of initiating and developing a self-directed project. Instructional methods will include practical demonstrations, slide lectures, field trips and group and/or individual critiques. FALL & SPRING.

Prerequisite: none

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

PA-101-01 Painting II Credits: 3 Jeremy Morgan

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

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

Prerequisite: Painting I

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

PA-101-02 Painting II Credits: 3 Deshawn Dumas

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

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

Prerequisite: Painting I

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



Course Schedule

Course Schedule

PA-101-03 Painting II Credits: 3 Brad Brown

M W 4:15PM - 7:00PM Room: SUITE26

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

Prerequisite: Painting I

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

PA-114-01 Collage Credits: 3 Dewey Crumpler

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

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

Prerequisite: none

Satisfies: Drawing Elective; Painting Elective; Studio Elective

PA-209-01 Art on Paper Credits: 3 Frances McCormack

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

Art on Paper is an intermediate drawing class that will acquaint students with the variety of artists working primarily on paper and the many possible approaches to using paper in a body of work. There will be a class on the history and properties of paper, slide talks/videos, at least one class trip, and plenty of time to work. After the first meeting, and with individual consultation with the instructor, students will focus and work in-depth on an individual project or projects. Approaches can include refined drawings, collages, prints, cataloguing ideas for other work, watercolor, acrylic, books, journals, documenting random processes, etc. Any dry or water media is acceptable. Students may also use film, photography, printmaking, or three dimensional/installation approaches. We will look at examples of illuminated manuscripts and miniatures, along with the work of Vija Celmins, Shahzia Sikander, Kerry James Marshall, Ed Ruscha, William Kentridge, Henry Darger, Vince Fecteau, Chuck Close, Lee Bontecou, John Cage, Josephine Taylor, Kara Walker, Walton Ford, Jacob El Hanani, Dominic DiMare, and Miya Hannan, among others.

Prerequisite: DR-100 or PA-100

Satisfies: Drawing Elective, Painting Elective, Studio Elective

PA-220AH-01 In Memory Credits: 3 Luke Butler

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

Memorials help us accommodate loss, and shape things for posterity. But memorials are very much products of their times, and are not necessarily to be taken at face value. Who and what get memorialized? Can you trust what you see? Is a statue in a public place telling you the truth? As artists and critical thinkers, we can consider the forms and subjects of the memorial, and use them to our own ends. Starting with structured exercises, and concluding with independent, individually determined projects, the goal of this class will be to explore the uses and possibilities of the memorial, in personal, subjective terms, and in cultural terms as well. We will explore memoir, obituary, requiem and monument as vehicles for our work. As we consider what it means to shape memory, we must observe both the necessity of truth and the power of lies.

Prerequisite: PA-101

Satisfies: Painting Elective, Studio Elective

Course Schedule

Course Schedule

PA-220AI-01 Merging Worlds of Painting&social Media Credits: 3 Taravat Talepasand

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

The ability to merge imagery from various sources is an essential skill for contemporary painters. In a series of projects, students will gather sketches, drawings, photographs, and combine them to exist solidly and convincingly together in space. We will discuss the importance of lighting, color, and value increasing a believable scene, and explore the methods and techniques used by artists, specifically painters past and present. Class time will be divided between the computer lab (where students will manipulate their images using {photoshop and other tools) and the studio, where painting will be completed using a variety of media, iclyding pen and ink, watercolor, gouache, acrylic and oil.

Prerequisite: Sophomore Standing; PA-101

Satisfies: Painting Elective, Studio Elective

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

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

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

Prerequisite: Painting II and Sophomore Standing

Satisfies: Painting Elective Studio Elective

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

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

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

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

Satisfies: History of Painting, Art History Elective, Liberal Arts Elective

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

Tu Th 9:00AM - 11:45AM Room: SUITE26

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

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

Satisfies: Painting Elective; Studio Elective



Course Schedule

Course Schedule

PA-380-01 Undergraduate Tutorial Credits: 3 Terry Powers

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

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 2018 : Photography

Course Schedule	
PH-100-01	Introduction to Photography and the Darkroom Credits: 3 Elizabeth Bernstein Tu Th 9:00AM - 11:45AM Room: 21 Tu Th 9:00AM - 11:45AM Room: PGL This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making. FALL & SPRING. Prerequisite: none Satisfies: Introduction to Photography and the Darkroom Requirement, Photography Elective, Studio Elective, Media Breadth Requirement
PH-100-02	Introduction to Photography and the Darkroom Credits: 3 Josef Jacques Tu Th 4:15PM - 7:00PM Room: 21 Tu Th 4:15PM - 7:00PM Room: PGL This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making. FALL & SPRING. Prerequisite: none Satisfies: Introduction to Photography and the Darkroom Requirement, Photography Elective, Studio Elective, Media Breadth Requirement
PH-120-01	Introduction to Photography As the Digital Medium Credits: 3 Ivan Iannoli Tu Th 9:00AM - 11:45AM Room: 20A This course fully covers the workflow of digital photography: film and digital camera usage, placement into the computer, adjusting and finalizing the desired digital positive, and distribution of the finished image via print or electronic media. Students will practice the primary tools of Photoshop, scanning, color management and theory, proofing, and printing. The use of a digital camera, image management, and the development of a personal aesthetic will be emphasized. Areas of exploration include Photoshop, Adobe Bridge, Adobe Lightroom, RAW Developer, exposure, curves, and the relationship of digital photography to analog photography. FALL & SPRING. Prerequisite: none Satisfies: Digital Photography I Requirement, Photography Elective, Studio Elective, Media Breadth Requirement
PH-200-01	Contemporary Tools & Practice Credits: 3 Erica Molesworth M W 1:00PM - 3:45PM Room: 21 M W 1:00PM - 3:45PM Room: PGL M W 1:00PM - 3:45PM Room: 20A 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. Prerequisite: PH-100 Intro to Photo PH-120 Digital Photo I Satisfies: PH Contemporary Tools & Practices, Photography Elective, Studio Elective, Media Breadth

Course Schedule

Course Schedule

PH-206-01 Photoworks: Keeping Record Credits: 3 Lindsey White

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

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today photography is used widely by contemporary artists in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. The class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution, and technique, the course challenges students to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.

Prerequisite: New Genres I (NG-100) or Contemporary Tools and Practices (PH-200)

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

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

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

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

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

Prerequisite: PH-100

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

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

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

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

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

Prerequisite: Digital Photo I (PH-120)

Satisfies: Digital Photography II, Photography Elective, Studio Elective

PH-241A-01 Photography Since 1950 Credits: 3 Rachel Schreiber

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

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

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-323-01 Visual Translations Credits: 3 John Priola

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

This course is an examination of the visual language and how meaning is constructed in work through methodology, theory and practice. Look at two main areas, the constructed image and Still Life, the study of historical and contemporary effects used in these genres will inform artistic practice. We'll look at works by artists ranging from Jean-Baptiste-Siméon Chardin and Marcel Proust to Laura Letinsky, Olivia Parker, Thomas Demand and Gregory Crewdson. Discussing topics such as falsification/sincerity, fiction, truth and transformation and specifically the role of the 2D and 3D form. Students will develop technical skills through fundamental exercises in lighting and setup, but self-generated projects addressed in critique will be the focus. The goal is to connect personal meaning with conceptual understandings and producing work with particular intention. Requirements for this course include a strong technical skill base in at least one medium. Camera/darkroom or digital photo experience is highly recommended, but students with painting, printmaking, or other expertise are also encouraged.

Prerequisite: PH-101 and any 200-level course

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

PH-380-01 Undergraduate Tutorial Credits: 3 John Priola

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

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

Prerequisite: Junior Standing

Satisfies: Photography Elective, Studio Elective

Course Schedule

Undergraduate : Spring 2018 : Printmaking

Course Schedule

PR-104-01 Lithography I Credits: 3 James Claussen

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

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

Prerequisite: none

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

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

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

This is an introductory course exploring relief printing techniques in linoleum, wood and Medium Density Fiberboard (MDF). Students will learn a range of techniques from black and white printing to multiple block color printing. The class will focus on a variety of cutting tools and techniques as well as printing both by hand and with the press. Processes covered include, black and white, multiple block, reduction and various other color techniques. Demonstrations, discussions and presentations of historical and contemporary relief prints will broaden the understanding of what is possible with this versatile media. FALL ONLY.

Prerequisite: none

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

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

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

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

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

Prerequisite: none

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

PR-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-220F-01 Serial Credits: 3 Asuka Ohsawa

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

How does an artist build a cohesive body of work? One of the strategies to achieve this goal is to work in a series. Working in a series provides an experimental playground in which a single idea can be investigated and expressed in a wide array of conceptual and aesthetic ways. In this intermediate/advanced-level screenprinting class, students will focus on a single theme and generate a suite of prints (or multiple suites of prints) that are designed to explore the theme in depth. The main emphasis will be placed on the creation of prints that are visually and conceptually uniform, rather than the creation of multiples/editions. The class will also examine a variety of ways with which a set of prints can be presented, including a portfolio, books, and installation.

Prerequisite: PR-111

Satisfies: Intermediate Printmaking, Printmaking Elective, Studio Elective

PR-220I-01 Contemporary Printmaking Credits: 3 Timothy Berry

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

Definitions of printmaking have constantly been evolving ever since man first reached his 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. 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. These insights will be investigated through drawing and printmaking projects. Printmaking processes involved in our explorations will include drypoint and hardground etching as well as monotypes/monoprints. These projects will be based on the collaborations between traditional understandings and of their applications to printmaking, investigating ideas such as transferal, layering, and transformation. Seven projects (from which class participants will choose four) will involve moving back and forth between the drawing/ painting studio and the printmaking lab. All work will be examined through both individual and group critiques.

Prerequisite: DR-100 and any PR course

Satisfies: Intermediate Printmaking, Printmaking Elective, Drawing Elective, Studio Elective

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

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

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-310-01 Multiplicity Credits: 3 Timothy Berry

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

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

Prerequisite: One 200-level PR class

Satisfies: Advanced Printmaking Requirement; Printmaking Elective; Studio Elective

Course Schedule

Undergraduate : Spring 2018 : Science

Course Schedule

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

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

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

Prerequisite: none

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



Course Schedule

Undergraduate : Spring 2018 : Sculpture

Course Schedule

SC-100-01 3D Strategies I: Beginning Sculpture Credits: 3 Laura Faw

Tu Th 9:00AM - 11:45AM 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-105-01 Structural Drawing / Design Visualizations Credits: 3 Ebitenyefa Baralaye

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

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

F 9:00AM - 11:45AM Room: DMS2

Drawing and 3D studies are essential tools for the formation and development of sculptural concepts, objects, and projects. As a companion to other beginning courses in sculpture and ceramics that emphasize materials, fabrication, and shop techniques, this course will employ a range of methods-structural drawing, sketching, drafting, models, and experimental strategies-to help students conceptualize and explore pattern, design, structure, composition, narrative, image, and other concepts applicable to a wide range of sculptural expression. Visualization systems such as perspective, orthographic projection, plan/elevation/section, pattern development, rendering, and writing will be examined with an emphasis on their application to sculpture, installation, planning, and problem solving. The class is primarily hands-on but will include an introduction to basic 2D computer drawing and programmable machine activation. Drawing as a sculptural expression, performative action, and as artwork in itself will also be explored using a range of traditional and experimental media. The work of artists such as Leonardo da Vinci, Matthew Barney, Sol LeWitt, Claes Oldenburg, Rebecca Horn, Giuseppe Penone, Hanne Darboven, Mark Lombardi, Alice Aycock, Richard Shaw, Eva Hesse, and Fred Sandback will be examined in this context.

Prerequisite: none

Satisfies: AT Digital Media Distribution, Art & Technology Elective, Beginning Sculpture, Sculpture Elective, Studio Elective, Drawing Elective, Drawing Breadth, Media Breadth DT Distribution for Designed Objects, Design & Technology Elective

SC-217-01 Constructed Fictions Credits: 3 Laura Faw

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

A course for students interested in projects that investigate the use and construction of 3D elements and staging in the production of paintings, film, photo, video, installation and performance projects as well as 3D constructions as works in themselves. This course will engage the conceptualization, design, building and use of sets, props, dioramas and other fictive constructions and animations. Considering the interest in contemporary art in fictional and constructed space in the work of such artists as: Thomas Demand, Katie Skogland, James Casebere, Stan Douglas, Fischli & Weiss, Gregory Crewsdon, Mathew Barney and Sam Taylor Wood among others, this course attempts to give students from multiple disciplines the opportunity to develop and construct their own meta/media-realities. This course is part of the 3D Materials/Practice Emphasis in Sculpture.

Prerequisite: CE-100 or SC-100

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

SC-240-01 History of Sculpture Credits: 3 Maria Elena Gonzalez

Tu 1:00PM - 3:45PM 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

Course Schedule

Course Schedule

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

M 1:00PM - 3:45PM 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 2018 : Social Science

Course Schedule

SOCS-129-01 Place & Dislocation in San Francisco's "civic" Center: a Workshop in Urban Ethnography Credits: 3 Thor Anderson

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

What does it mean to live in our city? How do social networks limit and define our experience? This course uses the tools and insights of inner-city ethnography to explore our urban environment, focusing on a single case study, United Nations Plaza in San Francisco's Civic Center. Recent urban development on the Market Street corridor make this an opportune time to investigate this pivotal public space, both in real time and in the public's imagination. Research tools include site mapping, physical inventories, in-depth conversations, and making field notes. Through building on the relationships and understandings of the people with whom we work, the delicate tasks of analysis and interpretation can commence—all within a framework that is at once supportive, ethical, and relevant to the community. Final projects include a written description of the fieldwork experience and a creative project (photographs, audio, drawings, etc.) done in collaboration with street-side collaborators.

Prerequisite: none

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

SOCS-245-01 Feminism With a Capital "F" Credits: 3 Rachel Schreiber

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

Feminism--the word itself provokes strong feelings. For some, it conjures images of separatist, didactic bra burners. Others proudly take on this identity, proclaiming it on t-shirts, banners, badges, and more. This course will explore "Feminism" and "feminisms" in U.S. history. Since this country's earliest days, movements have sought to address what was described in the 19th century as "the woman question." Later in the century, second wave feminists revived the fight for women's rights alongside the civil rights movement, student anti-war protests, and a so-called "sexual revolution." Beginning in the 1990s, third wave feminists sought to expand the movement's purview to more adequately address race, class, and more. We will study the successes and failures of these "waves," as well as the current manifestations in intersectional feminism and the broader movement for gender equity. Taking a cultural history approach, the topic will be explored and discussed through historical analysis and readings of cultural documents—print culture, creative writing, film, television, visual arts, and more.

Prerequisite: ENGL-101

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



Course Schedule

Post-Baccalaureate : Spring 2018 : Post-Baccalaureate

Course Schedule

PB-400-01 Post-Baccalaureate Seminar Credits: 3 Frances McCormack

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

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

Prerequisite: none

Satisfies: Post-Baccalaureate Seminar Requirement



Course Schedule

Graduate : Spring 2018 : Critical Studies

Course Schedule

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

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

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-520D-01 Harald Szeemann: Visionary Exhibition Maker Credits: 3 Betti-Sue Hertz

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

Harald Szeemann (b. 1933 - d. 2005), a central figure in the European avant-garde in the second half of the 20th century, was a visionary pioneer of independent curatorial practice who promoted himself as an exhibition maker and creative free agent. An ardent advocate of conceptualism, postminimalism, happenings, and performance, his projects include the landmark exhibition, Live in Your Head: When Attitudes Become Form (1969) and directorship of various European biennales. During Szeemann's 48-year career-spanning over 200 exhibitions-he consistently devised new structures and concepts for both modern and contemporary art., often breaking down barriers between the art forms. Known for theatricality and precision, Szeemann likened his exhibitions to "temporary worlds," radically changing the rules and dynamics to favor artists' needs rather than those of the institution. We will study his major exhibitions, philosophy on art, curatorial methodologies and processes, as well as writing, interviews and legacy, including materials from the Getty Research Institute's extensive archive of Fabbrica rosa, Szeemann's think tank and creative hub in Switzerland.

Prerequisite: none

Satisfies: EMS Seminar Elective, Critical Studies Seminar Elective

CS-520E-01 The Sensorium: Perception/Sensation/Cognition Credits: 3 Thor Anderson

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

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 the human sensorium. Beginning with seminal texts (Mauss, Sartre, and Merleau-Ponty), together with contemporary theorists (Hughes, Lock, Sacks, Seremetakis), we 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. An inventory of the senses provides a framework for anatomical review, cross-cultural studies, and medical case histories. This course encourages experimentation, practical applications, and student projects in concert with studio course work.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective

Course Schedule

Graduate : Spring 2018 : Exhibition and Museum Studies

Course Schedule	
EMS-504-01	<p>Research &Writing Colloquium Credits: 3 Andrea Dooley</p> <p>M 4:15PM - 7:00PM Room: SR1</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 methodolo- gies 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 theses ideas. By the end of the semester, each student will have prepared an individual bibliography related to a prospective thesis topic, as well as a 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-520D-01	<p>Harald Szeemann: Visionary Exhibition Maker Credits: 3 Betti-Sue Hertz</p> <p>Th 4:15PM - 7:00PM Room: SR1</p> <p>Harald Szeemann (b. 1933 - d. 2005), a central figure in the European avant-garde in the second half of the 20th century, was a visionary pioneer of independent curatorial practice who promoted himself as an exhibition maker and creative free agent. An ardent advocate of conceptualism, postminimalism, happenings, and performance, his projects include the landmark exhibition, <i>Live in Your Head: When Attitudes Become Form</i> (1969) and directorship of various European biennales. During Szeemann's 48-year career-spanning over 200 exhibitions-he consistently devised new structures and concepts for both modern and contemporary art., often breaking down barriers between the art forms. Known for theatricality and precision, Szeemann likened his exhibitions to "temporary worlds," radically changing the rules and dynamics to favor artists' needs rather than those of the institution. We will study his major exhibitions, philosophy on art, curatorial methodologies and processes, as well as writing, interviews and legacy, including materials from the Getty Research Institute's extensive archive of Fabbrica rosa, Szeemann's think tank and creative hub in Switzerland.</p> <p>Prerequisite: none</p> <p>Satisfies: EMS Seminar Elective, Critical Studies Seminar Elective</p>
EMS-590-01	<p>Thesis Credits: 3 Frank Smigiel</p> <p>M 4:15PM - 7:00PM Room: SR2</p> <p>In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor. Course open to MA and Dual Degree student only.</p> <p>Prerequisite: MA &Dual-Degree Students Only</p> <p>Satisfies: Thesis Requirement</p>
EMS-591D-01	<p>Collaborative Project Credits: 3 Cristobal Martinez</p> <p>W 4:15PM - 7:00PM Room: SR2</p> <p>The Collaborative Project provides a forum for students to connect their work to a public-and to collaborate professionally with their peers on the development of an exhibition, symposium, site-responsive project, or any form chosen by the group while in conversation with Postcommodity artist and Distinguished Visiting Faculty, Cristóbal Martínez. Throughout the Collaborative Project, students will be mentored in accordance with a set of interdisciplinary methods and methodologies for public engagement that are used by Martínez while in the field.</p> <p>Prerequisite: none</p> <p>Satisfies: MA &Dual-Degree Collaborative Projects; General Elective for MFA</p>

Course Schedule

Graduate : Spring 2018 : Graduate - Any Subject

Course Schedule	
GR-500-01	<p>Graduate Critique Seminar Credits: 3 Linda Connor</p> <p>Tu 1:00PM - 3:45PM Room: INST4</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-02	<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-500-03	<p>Graduate Critique Seminar Credits: 3 Tony Labat</p> <p>W 9:00AM - 11:45AM Room: INST4</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester. FALL & 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: 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>

Course Schedule

Course Schedule

GR-500-06 Graduate Critique Seminar Credits: 3 Timothy Berry

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

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

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

GR-500-07 Graduate Critique Seminar Credits: 3 Taravat Talepasand

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

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

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

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

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

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

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA



GR-500-09 Graduate Critique Seminar Credits: 3 Lasse Scherffig

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

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

Prerequisite: none

Satisfies: Graduate Critique Seminar Requirement for MFA

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

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

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

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

Prerequisite: none

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

GR-550K-01 Performance Ecologies Credits: 3 Sebastian Alvarez

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

This graduate topic seminar will offer a dynamic, chronological study of the built and natural environments of theater, music, dance, film/video, and performance art from a macrosociological, global perspective that moves beyond eurocentric and even anthropocentric discourse. Through performative lectures, reenactments, synchronoptic timelines, and mapping exercises, students will be required to think integratively about the role of these spatiotemporal practices in creating and perceiving a social world. In addition, class discussion will be augmented by reading assignments, constructive feedback in the form of "creative responses" as opposed to critiques, and select field trips. The seminar will encourage students to recognize the time period and culture to which they are attached aesthetically and how that impacts their practices. We will explore what it means to be a performance artist today; what constitutes a performance audience; how performance artists communicate with their audiences and why artists choose to communicate through performance.

Prerequisite: none

Satisfies: MFA Studio Elective; Emphasis in NG; MFA Topic Seminar

GR-550Q-01 Strategic Portfolio Credits: 3 Lasse Scherffig

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

This class is an opportunity for students to develop their portfolio for life after SFAI. Geared at students from all disciplines, it introduces digital publishing technologies and platforms for the web (websites, content management systems), strategies for using these with little to no budget, use of social media, and other tools for entering the professional world. The class will be driven by student projects, focusing on their respective conceptual and technological needs depending on the requirements of their intended field of work. Students will analyze their field and propose projects that connect directly to cultural commerce and the professionals within it, creating a bridge from the art academy to the world. Learning and employing the tools and techniques of self-marketing in the age of the Internet will be accompanied by a critical discussion of creative labor in times of the "entreprenariat."

Prerequisite: none

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

GR-550R-01 SFAI Reality Show Credits: 3 Christopher Coppola

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

Students will develop and produce three 30 minute episodes of an "SFAI Reality Show". Students will learn how to write a teleplay, make a shooting schedule, direct both actors and non-actors, use multi-cameras, a-roll/b-roll editing, vfx/graphics and sound mixing. During the course we will also investigate current reality shows and their role in pop culture. What's the psychology behind it? Our goal is to combine art and entertainment, the real/unreal and to illuminate the SFAI experience and the inner-workings that make it a world-renowned art school.

Prerequisite: none

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

Course Schedule

Course Schedule

GR-550S-01 Painting Through New Media Credits: 3 Deshawn Dumas

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

Painting through New Media encourages students to create, print, and paint from / on computer-mediated images. The course provides a basic introduction to digital compositing and computer-editing systems, as well as the Elements of Art and Principles of Design needed for successful representational and abstract painting. Students will be encouraged to compose original and appropriated source materials -- drone footage, virtual realities, live figure models and Instagram -- with narrative structures of feeling and critical theory. Additionally, the painting course will provide lectures that reflect on the history of new media, surveillance art, painting and technology and the "soft power" 21st century Western communication culture.

Prerequisite: none

Satisfies: MFA Topic Seminar, MFA Studio Elective; Emphasis in AT, NG, PA, PH

GR-580-01 Graduate Tutorial Credits: 3 Deshawn Dumas

M 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-580-02 Graduate Tutorial Credits: 3 John Priola

W 1:00PM - 3:45PM Room: INST3

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 Elizabeth Bernstein

Th 1:00PM - 3:45PM Room: INST3

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 William Rogan

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

Course Schedule

Course Schedule

GR-580-05 Graduate Tutorial Credits: 3 Matthew Borruso

W 4:15PM - 7:00PM 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 Michele Carlson

Th 4:15PM - 7:00PM Room: INST3

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-580-07 Graduate Tutorial Credits: 3 Wanxin Zhang

Tu 1:00PM - 3:45PM Room: INST3

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-08 Graduate Tutorial Credits: 3 Sebastian Alvarez

Th 4:15PM - 7:00PM 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-580-09 Graduate Tutorial Credits: 3 Mark Brest Van Kempen

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

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-580-10 Graduate Tutorial Credits: 3 John Priola

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

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-11 Graduate Tutorial Credits: 3 Frances McCormack

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

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

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

TBD

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

Prerequisite: none

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

TBD

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

Prerequisite: none

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

TBD

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

Prerequisite: none

Course Schedule

Course Schedule

GR-598-01 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-598-02 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-598-03 Directed Study Credits: 3 Dale Carrico

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 John De Fazio

TBD

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

Prerequisite: none

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

GR-598-05 Directed Study Credits: 3 Terry Powers

TBD

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

Prerequisite: none

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

Course Schedule

Course Schedule

GR-598-06 Directed Study Credits: 3 Rhiannon Alpers

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 Danielle Lawrence

TBD

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

Prerequisite: none

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

GR-598-08 Directed Study Credits: 3 Rachel Schreiber

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 Ebitenyefa Baralaye

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 Meredith Tromble

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-598-11 Directed Study Credits: 3 Kerry Laitala

TBD

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

Prerequisite: none

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

GR-598-12 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-598-13 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-598PA-01 Directed Study Credits: 3 Taravat Talepasand

TBD

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

Prerequisite: none

GR-598T-01 Directed Study- Graduate Tutorial Credits: 3 Brett Reichman

TBD

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

Prerequisite: none

Satisfies: Graduate Tutorial

Course Schedule

Course Schedule

GR-598T-02 Directed Study- Graduate Tutorial Credits: 3 Kerry Laitala

TBD

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

Prerequisite: none

Satisfies: Graduate Tutorial

GR-598T-03 Directed Study- Graduate Tutorial Credits: 3 Tony Labat

TBD

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

Prerequisite: none

Satisfies: Graduate Tutorial

GR-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 2018 : History & Theory Contemp. Art

Course Schedule

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

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

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-520AG-01 From Fortune Cookies to Flower Drum Songs: Chinatowns As Sites of Communities, Identities, Myths Credits: 3 Michelle Yee

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

Opium dens, fortune cookies and accented Asians breaking out in song and dance in an American musical are some of the Orientalized and stereotyped images of a mythical "Chinatown" that coincides with very real urban ghettos called "Chinatowns" located in various global cities. This course will focus on the art and visual culture that have helped to define and redefine conceptions and realities of Chinatowns around the world. In addition to considering the film, photography, and murals of Chinatown, this course will also consider how these (usually) urban spaces function as witness to the visual representations of race and ethnicity today. What happens when a local spatial site intersects with a particular ethnicity? Why is it that Chinatowns, above all other settler communities, seem to thrive? How have certain aesthetics been deployed insistently to suggest an authenticity of ethnicity? Students will consider intersections of art and race through a global perspective. Through field trips to San Francisco Chinatown and a comparative approach, students will engage with theories of race, ethnicity and art.

Prerequisite: none

Satisfies: Art History Seminar Elective



HTCA-520AH-01 Condition Critical: Renegade Art Writing Credits: 3 Claire Daigle

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

How might we think and theorize about art in renegade ways? The most compelling art writing challenges the defining conventions of art history and art criticism. How might insights located in art's "elsewheres" be applied generatively to various forms of art practice? Which strategies might be gleaned that encourage forms of rebel scholarship? The course is, by design, interdisciplinary and culturally diverse in its concerns. Much of the work we'll read closely is hybrid in both form and content, and mobilizes relationships between words and images in uncommon ways. Writers (and their respective fields) whose work we'll consider include Kodwo Eshun (music), Eva Hayward (science/gender studies), Ben Lerner (fiction), Wayne Koestenbaum (poetry/cultural criticism), Chris Kraus (autofiction), China Miéville (science fiction), and Claudine Rankine (lyric essay/critical race studies).

Prerequisite: none

Satisfies: Art History Seminar Elective Art History Seminar Elective

HTCA-520D-01 Harald Szeemann: Visionary Exhibition Maker Credits: 3 Betti-Sue Hertz

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

Harald Szeemann (b. 1933 - d. 2005), a central figure in the European avant-garde in the second half of the 20th century, was a visionary pioneer of independent curatorial practice who promoted himself as an exhibition maker and creative free agent. An ardent advocate of conceptualism, postminimalism, happenings, and performance, his projects include the landmark exhibition, Live in Your Head: When Attitudes Become Form (1969) and directorship of various European biennales. During Szeemann's 48-year career-spanning over 200 exhibitions-he consistently devised new structures and concepts for both modern and contemporary art., often breaking down barriers between the art forms. Known for theatricality and precision, Szeemann likened his exhibitions to "temporary worlds," radically changing the rules and dynamics to favor artists' needs rather than those of the institution. We will study his major exhibitions, philosophy on art, curatorial methodologies and processes, as well as writing, interviews and legacy, including materials from the Getty Research Institute's extensive archive of Fabbrica rosa, Szeemann's think tank and creative hub in Switzerland.

Prerequisite: none

Satisfies: EMS Seminar Elective, Critical Studies Seminar Elective

Course Schedule

Course Schedule

HTCA-590-01 Thesis Credits: 3 Frank Smigiel

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

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

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

Satisfies: Thesis Requirement

HTCA-591D-01 Collaborative Project Credits: 3 Cristobal Martinez

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

The Collaborative Project provides a forum for students to connect their work to a public-and to collaborate professionally with their peers on the development of an exhibition, symposium, site-responsive project, or any form chosen by the group while in conversation with Postcommodity artist and Distinguished Visiting Faculty, Cristóbal Martínez. Throughout the Collaborative Project, students will be mentored in accordance with a set of interdisciplinary methods and methodologies for public engagement that are used by Martínez while in the field.

Prerequisite: none

Satisfies: MA & Dual-Degree Collaborative Projects; General Elective for MFA



Course Schedule

Graduate : Spring 2018 : 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 2018 : Summer Graduate Program

Course Schedule

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

TBD

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

Prerequisite: none

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

TBD

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

Prerequisite: none

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

TBD

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

Prerequisite: none

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

