

# Course Schedule

## Undergraduate : Spring 2022 : Art and Technology

### Course Schedule

AT-220Q-01 Data Sonification for Sound Art Min Credits: 3 Max Credits: 0 Location: ONL Cristobal Martinez

M W 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-STU1

Some of the most pressing questions in technology today have to do with processing, interpreting, and communicating the overwhelming stores of information that exist within today's digital archives, as well as the staggering stream of real-time data flowing throughout the world at this very moment. Within practices of sound art, there have always existed a variety of interests in translating, understanding, and expressing data through sound. Some of these meaning-making practices range from understanding relationships to telling stories. During this course students will develop computer-programing skills and techniques using Max7, and they will apply these skills for developing multi-channel sound art installations that utilize large student identified and selected sets of data. For example, data sets can be environmental, political, statistical, scientific, economic, social, etc. In this course students will be required to title their installations, create artist statements, and write brief essays on all of their assigned sound projects. Through practice and experimentation, the aspirational goal of students will be to acquire technical and literacies skills for creating auditory situations that legibly engage with current social, political, economic, and cultural discourses.

Prerequisite: Any 100-Level AT or NG course

Satisfies: AT Digital Media Distribution, AT Interactivity & Social Media Distribution, Art & Technology Elective, New Genres Elective, Sculpture Elective, Studio Elective



# Course Schedule

## Undergraduate : Spring 2022 : Art, Place, and Public Studies

### Course Schedule

APPS-302-01 Critical Theory B: Creative Practices and Spatial Contestations Min Credits: 3 Max Credits: 0 Location: HYB Eddie Yuen

W 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: MCR

W 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: ONL-USM1

This course will consider the creative interventions made by artists and communities in response to the increasing inequality, displacement, and environmental degradation that characterize life in the twenty-first century. The class will examine a range of conflicts, social mobilizations and debates over various kinds of territories, including the gentrification of neighborhoods from a regional perspective, the occupation of indigenous lands, and the global enclosure of the commons. The role of art and design in the production of democratic spaces will be examined historically, with particular attention to the ways in which civic identity has been reshaped by urban restructuring in recent years. We will examine the debates around the commodification of culture as a constitutive feature of neoliberal speculation in cities, as well as the ways in which artists and communities have sought to occupy and reclaim contested spaces. The increasing militarization and surveillance of global society, including cities, rural extraction zones, and national borders, will be explored through a range of artistic, political and cultural interventions.

Prerequisite: Take 2, 200-level HUMN courses

Satisfies: Critical Theory B, Critical Studies Elective, APPS Core Requirement, APPS Elective, Humanities Elective, Global Cultures, Liberal Arts elective



# Course Schedule

## Undergraduate : Spring 2022 : Critical Studies

### Course Schedule

CS-302-01 Critical Theory B: Creative Practices and Spatial Contestations Min Credits: 3 Max Credits: 0 Location: HYB Eddie Yuen

W 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: MCR

W 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: ONL-USM1

This course will consider the creative interventions made by artists and communities in response to the increasing inequality, displacement, and environmental degradation that characterize life in the twenty-first century. The class will examine a range of conflicts, social mobilizations and debates over various kinds of territories, including the gentrification of neighborhoods from a regional perspective, the occupation of indigenous lands, and the global enclosure of the commons. The role of art and design in the production of democratic spaces will be examined historically, with particular attention to the ways in which civic identity has been reshaped by urban restructuring in recent years. We will examine the debates around the commodification of culture as a constitutive feature of neoliberal speculation in cities, as well as the ways in which artists and communities have sought to occupy and reclaim contested spaces. The increasing militarization and surveillance of global society, including cities, rural extraction zones, and national borders, will be explored through a range of artistic, political and cultural interventions.

Prerequisite: Take 2, 200-level HUMN courses

Satisfies: Critical Theory B, Critical Studies Elective, APPS Core Requirement, APPS Elective, Humanities Elective, Global Cultures, Liberal Arts elective



# Course Schedule

## Undergraduate : Spring 2022 : Drawing

### Course Schedule

DR-220N-01 Thelements of Drawing: Historic and Contemporary Practices Min Credits: 3 Max Credits: 0 Location: MAIN Jeremy Morgan

M W 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: 13

Drawing can be considered as among the most primary of visual processes adapted by painters, photographers, filmmakers, musicians and many other creative thinkers. It also reflects perhaps the most subjective of experiences in that drawing can function as expressive, analytical, schematic or generally (or indeed specifically) in multiple ways as forms of visual exploration and communication. This class will focus upon the art and practice of Drawing. It will include an historical overview of techniques going back to pre-architectural art and through an exploration of both the perceived intentions about mark making in general and trans culturally to the contemporary moment. Attention will be paid to the vital role of technical methods and approaches. The class will introduce students to traditional drawing techniques including quill, silverpoint and transfer techniques in conjunction there will be demonstrations that will explore traditional tools (wet and dry media and "low tech" processes available to artists such as transfer techniques using "lazer-trans", acrylic gel transfer and other processes (including lazer cutting). These which explore the varieties and possibilities of graphic expression relating them to other disciplines such as painting, filmmaking, photography and time-based art.

Prerequisite: DR-100 or PA-100

Satisfies: Drawing Elective, Studio Elective

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

M 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: 13

M 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-TUT1

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

Prerequisite: Junior standing

Satisfies: Drawing Elective, Studio Elective



# Course Schedule

## Undergraduate : Spring 2022 : Filmmaking

### Course Schedule

FM-220R-01 Project Coyote Min Credits: 0 Max Credits: 3 Location: ONL Christopher Coppola, Katalina Prince

Tu Th 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: ONL-STU1

The Coyote has a very sacred place for Indigenous people, yet each Indigenous culture views the Coyote slightly differently. Great Indigenous cultures like the Navajo, Pueblo, Hopi, Zuni, Apache, Ohlone have different stories, legends, sacred rituals and symbols of the Coyote--the trickster, the healer, the riddler, the destroyer, the free thinker, the guide to human consciousness and the arts. The Coyote is a colorful, entertaining character, often the outsider looking in, but also very dangerous if we are not paying attention. It will do what needs to be done to survive. The Coyote makes change happen to retain balance. We will look at today's world through a Coyote lens to discover what's out of balance, what's in harmony and why. With the guidance and wisdom of Indigenous scholars and artists from different Indigenous cultures on Coyote stories, rituals and symbols, San Francisco Art Institute students will collaborate with the Institute of American Indian Arts film students in Santa Fe, New Mexico to make a series of short art films honoring the Indigenous Coyote Spirit and what it can teach us today. Note: there is a possibility for travel to Santa Fe so SFAI students can join IAIA students to film on location as well as IAIA students to join SFAI students to film on location in San Francisco. Travel will depend on if sufficient funds are raised to cover travel costs.

Prerequisite: Introduction to Film

Satisfies: Film Elective, Studio Elective, Media Breadth

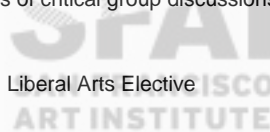
FM-240J-01 The Mediated Self Min Credits: 3 Max Credits: 0 Location: ONL Nicholas Gamso

Tu 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-USM1

In today's world, we are constantly at work consuming and producing media forms. Human consciousness seems to exist in continuity with an endless scroll of image, text, and video-some of it personal, much of it pertaining to external social and political phenomena. This course offers a critical history of cinema and photo works that reflect and at times contest this modern condition. Examples are organized in loose chronological order (from the 1960s to the present) but play off one another across period, genre, and medium. We will pay special attention to questions of identity formation (i.e. gender, race, and sexuality, and generational difference). Students will write individual and group papers engaging on course readings and examples, and will create two creative works (broadly conceived to encompass an array of media and formal practices) reflecting course themes. We will workshop these projects via a series of critical group discussions.

Prerequisite: HTCA-101

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



# Course Schedule

## Undergraduate : Spring 2022 : History & Theory Contemp. Art

### Course Schedule

HTCA-106-01 Topics and Foundations in Contemporary Art Min Credits: 3 Max Credits: 0 Location: ONL Nancy Elkus

F 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-USM1

This survey traces pivotal topics in contemporary art to consider how art history gets produced to include and exclude events, venues and even cultures in response to social, political and philosophical events. We will study how major themes and figures in contemporary art actively respond in subject matter, media and in their formal, artistic choices. Initially, we will situate ourselves post World War II, amidst the "Cold War," and changing global models. In the United States we view the opening of Andy Warhol's Factory in New York, the emergence of Arte Povera in Italy and the advent of Tropicalia in Brazil. As the course reviews artists of continuing influence from Marina Abramovic to Isaac Julien to Rirkrit Tiravanija, it tracks the development of art forms including video, social practice, digital media and technology, to begin. Theories and movements such as critical race theory, gender studies, and intersectionality are encountered through the work of artists such as Gordon Matta-Clark, Mary Kelly and Lorna Simpson. The course takes equally into account artists focused on long-established media including Gerhard Richter, Lubaina Himid, and Cai Guo-Qiang plus artists such as Ian Cheng, Shigeo Kubota, Hiwa K, Raqs Media Collective and Mika Rottenberg. By taking a holistic view of contemporary art while familiarizing students with well-known figures and themes, the course helps students identify predecessors and critically parse art discourses most relevant to their own practices.

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

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

HTCA-220S-01 African Art, Myth, and Ritual in Context Min Credits: 3 Max Credits: 0 Location: ONL Dewey Crumpler

M 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-USM1

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.

Prerequisite: HTCA-101 or HTCA-105

Satisfies: Art History Elective, Social Science Elective, APPS Elective, Global Cultures, Liberal Arts Elective

HTCA-240A-01 Past Is Present Is Future Min Credits: 3 Max Credits: 0 Location: ONL Danielle Lawrence

W 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: ONL-USM1

Painting, like the Ouroboros has a story of a perpetual cycle of rebirth. It is a story of continuous resurgence and recentering as a critical player in the development of human consciousness, culture and visual language. Painting is a medium, a subject and a field that has a specific language and semiotic system. Radicals and counterculture movements have used painting as a vessel extending its reach and influence into representational freedoms, interdisciplinary modes and liberated cultural production. In post and post-post-modernist discourses we see it shapeshift from politically strategic attitudes that move it beyond the frame and Cartesian dualistic thinking into a digitized atemporal narcissism. From the medium-specific to hybrid practices, this course examines how contemporary painting functions within its own field and its relationship to and within larger political and economic frameworks. This class consists of lectures, reading discussions, individual presentations and conversations with painters. Assignments include in-class presentations about artists and a final paper about a contemporary painter or subject. Students will gain working knowledge of contemporary painting with a thorough understanding of modernist, post-modernist and contemporary painting trajectories. Students will also develop and grow their ability to read, write and speak about contemporary painting in relationship to their own work and conceptual interests.

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

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

# Course Schedule

## Undergraduate : Spring 2022 : Humanities

### Course Schedule

HUMN-220E-01 Patriarchy in Greek and Roman Antiquity Min Credits: 3 Max Credits: 0 Location: HYB Dale Carrico

Th 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: MCR

Th 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: ONL-USM1

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

Prerequisite: ENGL-101 (English Composition B)

Satisfies: Humanities, Liberal Arts Elective



# Course Schedule

## Undergraduate : Spring 2022 : Interdisciplinary

Course Schedule	
IN-383-01	<p>Writing Tutorial Min Credits: 3 Max Credits: 0 Location: ONL Hilton Als</p> <p>F</p> <p>This writing group will consist of those artists, writers, and thinkers, who are interested in narrative. This can take many forms. By narrative I mean storytelling technically, but stories come in many forms. There are narrative fragments, and memoirs, autobiographical fiction, and poems that tell stories in part and criticism that describes the thing under review, and how it's affected the consciousness of the writer. The point of our group will have each writer define what narrative means to them, through their work. The only requirement is that each person must write a new piece for every session. This tutorial will begin in February. First class meeting is TBD. Prerequisite: By instructor permission. Interested students should email <a href="mailto:academicaffairs@sfai.edu">academicaffairs@sfai.edu</a> with at least one writing sample in PDF or Word format.</p> <p>Prerequisite: none</p> <p>Satisfies: General Elective, MFA Elective</p>
IN-390-01	<p>Senior Review Seminar Min Credits: 3 Max Credits: 0 Location: MAIN John De Fazio</p> <p>M 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: MCR</p> <p>This course in the context of an interdisciplinary seminar format is a capstone review of studio work that takes place in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar from all undergraduate majors and areas of study. Critical discourses during the review seminar foster 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 &amp; SPRING.</p> <p>Prerequisite: Final Semester Senior Standing</p> <p>Satisfies: Senior Review Seminar Requirement for the BFA</p>
IN-397-01	<p>BFA Exhibition Min Credits: 0 Max Credits: 0 Location: MAIN John De Fazio, Diana Vasquez</p> <p>TBD Room: R-TBA</p> <p>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 &amp; SPRING.</p> <p>Prerequisite: Final Semester Senior Standing</p> <p>Satisfies: BFA Exhibition Requirement</p>
IN-398-01	<p>Directed Study Min Credits: 0 Max Credits: 6 Location: null Josef Jacques</p> <p>TBD</p> <p>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.</p> <p>Prerequisite: Junior Standing</p> <p>Satisfies: Studio Elective</p>
IN-398-02	<p>Directed Study Min Credits: 0 Max Credits: 6 Location: null Jeremy Morgan</p> <p>TBD</p> <p>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.</p> <p>Prerequisite: Junior Standing</p> <p>Satisfies: Studio Elective</p>



# Course Schedule

## Course Schedule

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

TBD

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

Prerequisite: Junior Standing

Satisfies: Photography - Conceptual Elective

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

TBD

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

Prerequisite: Junior Standing and 3.5 GPA.

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



# Course Schedule

## Undergraduate : Spring 2022 : Mathematics

### Course Schedule

MATH-126A-01 Systems of Investigation: Evolution Min Credits: 3 Max Credits: 0 Location: ONL Meredith Tromble

W 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-USM1

Courses in the Systems of Investigation series look at a topic through the lenses of both science and art, building an awareness of the complex interactions of cultural understandings. This term we consider evolution. The changes in living beings that we call "evolution" could be thought of as a continuous conversation between life and its environments; the study of this process has new urgency in a time of accelerating environmental change. In addition to introducing the contemporary science of evolution, we will consider the history, ideas, and politics of evolutionary science, including artists' contributions to the cultural dialog on evolution and scientists' proposals regarding the evolutionary significance of art. Throughout we will trace the complexities of making meaning with images, exploring popular culture and scientific images as well as art and covering a variety of creative and scientific thinkers, ranging from the Germans Johann Wolfgang von Goethe and Ernst Haeckel-near-contemporaries of Darwin-to 20th century figures such as Piet Mondrian and E.E. Just, and current figures such as Marco Brambilla, Marta de Menezes, and Banu Subramaniam.

Prerequisite: none

Satisfies: Math/Science, Critical Studies, Liberal Arts Elective



# Course Schedule

## Undergraduate : Spring 2022 : New Genres

### Course Schedule

NG-200-01 New Genres II Min Credits: 3 Max Credits: 0 Location: ONL Tony Labat

M W 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: ONL-STU2

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.

Prerequisite: New Genres I (NG-100)

Satisfies: New Genres II Requirement; New Genres Elective; Film elective; Studio Elective;

NG-206-01 Keeping Records - Photoworks Min Credits: 3 Max Credits: 0 Location: MAIN Lindsey White

Tu Th 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: 16A

Documentation is an indispensable component of art-making and in some cases paramount to how a work is perceived and experienced. How do we consider and discuss something once the moment is behind us and what's left for us to look at? The complexity of these questions will serve as the springboard for this course and are meant to inspire conversation and new work. We will study how photography and video can function as a documentary tool for performance and sculpture, focusing on how images can provoke and engage complex ideas. Throughout this semester students will be introduced to historical conceptual works and performances to examine how both documentation and ephemera residue function. Throughout the course, there will be different assignments and presentations that address a broad range of approaches that encourage students to push and investigate new directions within their work. Since this course originated as Photoworks, a class that emphasized the camera's role in documentation, this course will continue to focus on photography and video as tools to document. We will also look at what it means for the artist to work in a directorial mode, whether with people, objects, or materials, paying close attention to the evolution of the constructed photograph from the conceptual 1970s and into the present.

Prerequisite: Any 100-level New Genres or Photography course

Satisfies: Keeping Record/Photoworks, Photo Elective, Photo Conceptual Elective, New Genres Elective, Studio Elective

NG-310-01 Advanced Video Min Credits: 3 Max Credits: 0 Location: ONL Mads Lynnerup

M W 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-STU2

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

Prerequisite: none

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

NG-317-01 Installation II Min Credits: 3 Max Credits: 0 Location: MAIN Maria Elena Gonzalez

Tu Th 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: 105

Through a series of self-directed projects, installations will be created, implemented and critiqued throughout the semester. Relevant contemporary methods using research based, time based and site-specific methods will be the bases for exploration and execution. Politicized spaces in relationship to ideas surrounding architectural spaces and social practice will also be explored and utilized as directions and content in relationship to site-specific works. Permanence and temporality/ephemerality are explored as possibilities for realizing effective outcomes. Proposals for a "commission" will be a requirement for site-specific projects, whether in exhibition spaces or the urban environment. Mediums and disciplines are all welcomed as "materials." Sculpture, performance, video, photography, painting, drawing, print, sound and light, are among the possibilities from which to articulate ideas of space.

Prerequisite: Take CE-100 or SC-100

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

# Course Schedule

## Course Schedule

NG-380-01 Undergraduate Tutorial Min Credits: 3 Max Credits: 0 Location: HYB Jennifer Locke

Th 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: 9

Th 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-TUT1

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

Prerequisite: Junior Standing

Satisfies: New Genres Elective, Studio Elective



# Course Schedule

## Undergraduate : Spring 2022 : Painting

### Course Schedule

PA-220AX-01 Viscous to Solid Min Credits: 3 Max Credits: 0 Location: MAIN Brett Reichman, John De Fazio

Tu Th 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: 106

Tu Th 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: 115

Viscous to Solid is a team-taught studio class combining both painting and ceramics in an interdisciplinary synchronicity of surface and process. Students will create hybrid forms that exemplify the slippage between 2D and 3D space, conveying meaning through the evidence of improvisation, touch, and juxtaposition. By hands-on experimentation with a variety of approaches like bricolage and installation, students will be exposed to the potentials of mixed media, exploring the oozing, messy materiality that painting and ceramics share in common. The class will explore a fluidity of approaches, including figuration, narrative art, and abstraction. Weekly demonstrations of ceramic techniques will cover the basic principles of what goes into the making of a ceramic object from wet clay, to kiln firing and multiple glaze firings including oil based china paints. Painting will provide the stage that ceramic objects situate themselves against, or vice versa. Boundary-pushing artists with formative cross-disciplinary painting and ceramic practices will be presented, such as Picasso, Betty Woodman, and Viola Frey, alongside contemporary artists including Yayoi Kusama, Grayson Perry, Gerardo Monterrubio, Ruby Neri, Joanne Greenbaum, Roberto Lugo, Rashid Johnson, Diego Romero, and Allison Schulnick.

Prerequisite: Take CE-100 or SC-100

Satisfies: Painting Elective, Sculpture Elective, Studio Elective

PA-240A-01 Past Is Present Is Future Min Credits: 3 Max Credits: 0 Location: ONL Danielle Lawrence

W 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: ONL-USM1

Painting, like the Ouroboros has a story of a perpetual cycle of rebirth. It is a story of continuous resurgence and recentering as a critical player in the development of human consciousness, culture and visual language. Painting is a medium, a subject and a field that has a specific language and semiotic system. Radicals and counterculture movements have used painting as a vessel extending its reach and influence into representational freedoms, interdisciplinary modes and liberated cultural production. In post and post-post-modernist discourses we see it shapeshift from politically strategic attitudes that move it beyond the frame and Cartesian dualistic thinking into a digitized atemporal narcissism. From the medium-specific to hybrid practices, this course examines how contemporary painting functions within its own field and its relationship to and within larger political and economic frameworks. This class consists of lectures, reading discussions, individual presentations and conversations with painters. Assignments include in-class presentations about artists and a final paper about a contemporary painter or subject. Students will gain working knowledge of contemporary painting with a thorough understanding of modernist, post-modernist and contemporary painting trajectories. Students will also develop and grow their ability to read, write and speak about contemporary painting in relationship to their own work and conceptual interests.

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-300-01 Advanced Topics and Projects Min Credits: 3 Max Credits: 0 Location: MAIN Dewey Crumpler

Tu Th 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: 115

This course provides advanced instruction in painting by way of student project proposals for the semester. 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.

Prerequisite: PA-101

Satisfies: Painting Elective, Studio Elective

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

M 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: 13

M 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-TUT1

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 2022 : Photography

### Course Schedule

PH-101-01 Contemporary Tools and Practices Min Credits: 3 Max Credits: 0 Location: MAIN Ivan Iannoli

Tu Th 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: 16A

This course is an investigation of the inherent characteristics of the photograph, introducing students to a broad range of contemporary practices, manners, and approaches to the medium. Specifically, the class will start with advanced techniques in the darkroom using medium, large format, and DSLR cameras, then expand into complimentary digital techniques and lighting, experimentations in video, sculpture, and exhibition design. 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, and experimental photography -- this course will assess how materiality effects meaning. We will also explore effective strategies for production and dissemination from a technical, methodological, and philosophical perspective. Students enrolled in this course are expected to work both independently and collaboratively on assignments to define their own projects and to realize goals they have established for themselves. We will look into artistic motivation and the manifestation of conceptual ideas by researching the importance of the photographic image. This class is designed for students who wish to expand their ability to problem solve in the studio and in the classroom, pushing their visual curiosities into extraordinary dimensions.

Prerequisite: Introduction to Photography or Digital Photo I

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

PH-206-01 Keeping Records - Photoworks Min Credits: 3 Max Credits: 0 Location: MAIN Lindsey White

Tu Th 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: 16A

Documentation is an indispensable component of art-making and in some cases paramount to how a work is perceived and experienced. How do we consider and discuss something once the moment is behind us and what's left for us to look at? The complexity of these questions will serve as the springboard for this course and are meant to inspire conversation and new work. We will study how photography and video can function as a documentary tool for performance and sculpture, focusing on how images can provoke and engage complex ideas. Throughout this semester students will be introduced to historical conceptual works and performances to examine how both documentation and ephemera residue function. Throughout the course, there will be different assignments and presentations that address a broad range of approaches that encourage students to push and investigate new directions within their work. Since this course originated as Photoworks, a class that emphasized the camera's role in documentation, this course will continue to focus on photography and video as tools to document. We will also look at what it means for the artist to work in a directorial mode, whether with people, objects, or materials, paying close attention to the evolution of the constructed photograph from the conceptual 1970s and into the present.

Prerequisite: Any 100-level New Genres or Photography course

Satisfies: Keeping Record/Photoworks, Photo Elective, Photo Conceptual Elective, New Genres Elective, Studio Elective

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

F 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: 16A

F 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: DMS2

This course introduces students to a more advanced level of the conceptual and technical aspects of digital photography and printing. 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, 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 while equipping students with a solid digital work flow and organization skills. Students will learn about digital tethering and lighting techniques as well.

Prerequisite: Digital Photo I (PH-120)

Satisfies: Digital Photography II, PH Tech Elective, Photography Elective, Studio Elective, Media Breadth

PH-319-01 Collage / Altered Books Min Credits: 3 Max Credits: 0 Location: MAIN Linda Connor

M W 1:00PM - 3:45PM 01/24/22 - 05/13/22 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: none

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

# Course Schedule

## Course Schedule

PH-330-01 Sacred and Profane Min Credits: 3 Max Credits: 0 Location: MAIN Linda Connor

M W 4:15PM - 7:00PM 01/24/22 - 05/13/22 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.

Prerequisite: Take Photo I

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



# Course Schedule

## Undergraduate : Spring 2022 : Printmaking

### Course Schedule

PR-306-01 Alchemy to Image Min Credits: 3 Max Credits: 0 Location: MAIN Timothy Berry

M W 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: 1

M W 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: 2

"History is merely a list of surprises. It can only prepare us to be surprised once again." Kurt Vonnegut The definition of the term Alchemy has transformed itself through its engagement with history. Originally it meant the transformation of natural base materials, i.e., metals, stone, acids, pigments, and oils into more valuable substances. Today its definition involves the transformative life process with which people constantly engage. This class will honor both definitions as we learn and examine the history of two of printmaking's oldest Alchemy based processes: Intaglio (etching) 1430AD (CE) and lithography 1796AD (CE). These processes will be used by individual class participants to produce work, which both examines and reflects their own individual studio investigations. How the historical and the contemporary can both live in the same space will be explored. Process and idea will be given equal weight with the understanding that both can communicate, when combined, an individuals best artistic wishes.

Prerequisite: Any 200-level Printmaking course

Satisfies: Advanced Printmaking, Printmaking Elective, Studio Elective

PR-310-01 Multiplicity Min Credits: 3 Max Credits: 0 Location: MAIN Timothy Berry

M W 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: 1

M W 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: 2

M W 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: MCR

Traditional technologies in printmaking were developed as a direct reaction to the need for more widespread distribution of information. Individual approaches developed as artists engaged these technologies and began to emphasize their individual attributes as a means of expression while still paying homage to their primary property-the ability to reflect "multiplicity." Contemporary artists are now examining these individual attributes as part of a larger language and are concerned with how they can be combined with other media. In this class contemporary issues in printmaking will be examined through the use of a two-fold approach. The first section of the semester will involve an examination of the history and evolution of these issues. Slides, articles, and discussions will be our primary avenues of investigation. During this section, class participants will be developing a proposal for an extended studio project reflecting these new definitions of printmaking. Class participants will then begin to execute these projects. Class time will then be spent on individual and class critiques (at least two each) of these projects as they develop. The final two days of the semester will involve every class member presenting his or her finished project for the final critique.

Prerequisite: Any PR-200-level class

Satisfies: Advanced Printmaking Requirement, Printmaking Elective, Studio Elective

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# Course Schedule

## Undergraduate : Spring 2022 : Science

### Course Schedule

SCIE-108A-01 Systems of Investigation: Evolution Min Credits: 3 Max Credits: 0 Location: ONL Meredith Tromble

W 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-USM1

Courses in the Systems of Investigation series look at a topic through the lenses of both science and art, building an awareness of the complex interactions of cultural understandings. This term we consider evolution. The changes in living beings that we call "evolution" could be thought of as a continuous conversation between life and its environments; the study of this process has new urgency in a time of accelerating environmental change. In addition to introducing the contemporary science of evolution, we will consider the history, ideas, and politics of evolutionary science, including artists' contributions to the cultural dialog on evolution and scientists' proposals regarding the evolutionary significance of art. Throughout we will trace the complexities of making meaning with images, exploring popular culture and scientific images as well as art and covering a variety of creative and scientific thinkers, ranging from the Germans Johann Wolfgang von Goethe and Ernst Haeckel-near-contemporaries of Darwin-to 20th century figures such as Piet Mondrian and E.E. Just, and current figures such as Marco Brambilla, Marta de Menezes, and Banu Subramaniam.

Prerequisite: none

Satisfies: Math/Science, Critical Studies, Liberal Arts Elective



# Course Schedule

## Undergraduate : Spring 2022 : Sculpture

### Course Schedule

SC-220AX-01 Viscous to Solid Min Credits: 3 Max Credits: 0 Location: MAIN Brett Reichman, John De Fazio

Tu Th 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: 106

Tu Th 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: 115

Viscous to Solid is a team-taught studio class combining both painting and ceramics in an interdisciplinary synchronicity of surface and process. Students will create hybrid forms that exemplify the slippage between 2D and 3D space, conveying meaning through the evidence of improvisation, touch, and juxtaposition. By hands-on experimentation with a variety of approaches like bricolage and installation, students will be exposed to the potentials of mixed media, exploring the oozing, messy materiality that painting and ceramics share in common. The class will explore a fluidity of approaches, including figuration, narrative art, and abstraction. Weekly demonstrations of ceramic techniques will cover the basic principles of what goes into the making of a ceramic object from wet clay, to kiln firing and multiple glaze firings including oil based china paints. Painting will provide the stage that ceramic objects situate themselves against, or vice versa. Boundary-pushing artists with formative cross-disciplinary painting and ceramic practices will be presented, such as Picasso, Betty Woodman, and Viola Frey, alongside contemporary artists including Yayoi Kusama, Grayson Perry, Gerardo Monterrubio, Ruby Neri, Joanne Greenbaum, Roberto Lugo, Rashid Johnson, Diego Romero, and Allison Schulnick.

Prerequisite: Take CE-100 or SC-100

Satisfies: Painting Elective, Sculpture Elective, Studio Elective

SC-317-01 Installation II Min Credits: 3 Max Credits: 0 Location: MAIN Maria Elena Gonzalez

Tu Th 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: 105

Through a series of self-directed projects, installations will be created, implemented and critiqued throughout the semester. Relevant contemporary methods using research based, time based and site-specific methods will be the bases for exploration and execution. Politicized spaces in relationship to ideas surrounding architectural spaces and social practice will also be explored and utilized as directions and content in relationship to site-specific works. Permanence and temporality/ephemerality are explored as possibilities for realizing effective outcomes. Proposals for a "commission" will be a requirement for site-specific projects, whether in exhibition spaces or the urban environment. Mediums and disciplines are all welcomed as "materials." Sculpture, performance, video, photography, painting, drawing, print, sound and light, are among the possibilities from which to articulate ideas of space.

Prerequisite: Take CE-100 or SC-100

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

SC-380-01 Undergraduate Tutorial Min Credits: 3 Max Credits: 0 Location: HYB Maria Elena Gonzalez

W 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: 105

W 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: ONL-TUT1

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 2022 : Social Science

### Course Schedule

SOCS-119-01 African Art, Myth, and Ritual in Context Min Credits: 3 Max Credits: 0 Location: ONL Dewey Crumpler

M 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-USM1

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.

Prerequisite: HTCA-101 or HTCA-105

Satisfies: Art History Elective, Social Science Elective, APPS Elective, Global Cultures, Liberal Arts Elective



# Course Schedule

## Graduate : Spring 2022 : Art, Place, and Public Studies

### Course Schedule

APPS-504-01 Research & Writing Colloquium Min Credits: 3 Max Credits: 0 Location: null Andrea Dooley

M 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: 25  
M 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: ONL-GSM1

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 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.

Prerequisite: MA/Dual Degree only

Satisfies: MA Research & Writing Colloquium

APPS-520Q-01 Outside Worlds, Or Art Beyond the Gallery Min Credits: 3 Max Credits: 0 Location: HYB Frank Smigiel

W 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: 25  
W 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: ONL-GSM1

If the white cube space of the gallery has often been framed as a limit to artists & post-studio practice, the world outside of its walls can suggest more expansive possibilities for art making & assembly. From the epic visions of the los tres grandes muralists - José Clemente Orozco, Diego Rivera, David Alfaro Siqueiros - to the choreographed actions of Trisha Brown, Joan Jonas, and Senga Nengudi, the urban fabric of the street has proved a rich environment for experiments in form and engagement. Distance from the city has also proved enticing, as the Land Art monuments of Michael Heizer, Nancy Holt, and Robert Smithson continue to frame art in terms of pilgrimage. Between the street and the desert, parks and parades suggest idyllic or celebratory ways artists can bring communities together outside of everyday economies and daily concerns. This course takes up the history of art located outside, from aristocratic enclosures and outsider shrines to the institutional sculpture centers and site-specific works of global biennial culture. We'll examine the key traditions and necessary infrastructures that move art from well lit places to the landscapes all around us.

Prerequisite: none

Satisfies: Exhibition and Museum Studies Seminar Elective, Critical Studies Seminar Elective, APPS Elective

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# Course Schedule

## Graduate : Spring 2022 : Critical Studies

### Course Schedule

CS-520AE-01 Art, Metaphor, and Social Linguistics Min Credits: 3 Max Credits: 0 Location: ONL Cristobal Martinez

Tu 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-GSM1

In this course students will consider the emergence of discourse in art through the study of aesthetics, metaphor, social linguistics, and literacy. In this seminar course, students will theorize relationships between art, language, and meaning. Furthermore, students will consider how we use art with language to communicate values, beliefs, knowledge, and actions. Lastly, students will be asked to consider the ways they are disciplined by discourses, and to think critically about the potential implications of their art within varying contexts. This seminar course is reading intensive and requires strong attendance and class participation.

Prerequisite: none

Satisfies: Critical Studies Seminar Elective, APPS Elective

CS-525-01 Kitsch Min Credits: 3 Max Credits: 0 Location: HYB John De Fazio

Th 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-GSM1

Kitsch continues to be the dominant universal perception of art for the masses. Much of the usefulness of Kitsch is its ability to distill a historic stylistic period into a superficial facsimile that is understandable and marketable to a mass culture. The recognition of this sensibility and its contrast to a pure art for art sake practice is at the core of this investigation. Our 16 on-line class meetings will cover 16 decades of Kitsch from the Industrial Revolution to our current Virtual Reality. Research topics will range from Victorian post cards, Art Nouveau posters, The Circus, Art Deco ceramics, Hollywood sets, WWII Propaganda, 1950's Suburbia, 60's Pop Art Culture, Psychedelic Art, MTV, Las Vegas, Comic-Con and on-line shopping sites. This critical studies class will cover the history and permutations of Kitsch and it's influence on global culture and art practice.

Prerequisite: none

Satisfies: Graduate Critical Studies Elective, Graduate Art History Elective, APPS Elective



# Course Schedule

## Graduate : Spring 2022 : Exhibition and Museum Studies

### Course Schedule

EMS-504-01 Research &Writing Colloquium Min Credits: 3 Max Credits: 0 Location: HYB Andrea Dooley

M 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: 25  
M 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: ONL-GSM1

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.

Prerequisite: MA/Dual Degree only

Satisfies: MA Research &Writing Colloquium

EMS-520Q-01 Outside Worlds, Or Art Beyond the Gallery Min Credits: 3 Max Credits: 0 Location: HYB Frank Smigiel

W 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: 25  
W 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: ONL-GSM1

If the white cube space of the gallery has often been framed as a limit to artists &post-studio practice, the world outside of its walls can suggest more expansive possibilities for art making &assembly. From the epic visions of the los tres grandes muralists - José Clemente Orozco, Diego Rivera, David Alfaro Siqueiros - to the choreographed actions of Trisha Brown, Joan Jonas, and Senga Nengudi, the urban fabric of the street has proved a rich environment for experiments in form and engagement. Distance from the city has also proved enticing, as the Land Art monuments of Michael Heizer, Nancy Holt, and Robert Smithson continue to frame art in terms of pilgrimage. Between the street and the desert, parks and parades suggest idyllic or celebratory ways artists can bring communities together outside of everyday economies and daily concerns. This course takes up the history of art located outside, from aristocratic enclosures and outsider shrines to the institutional sculpture centers and site-specific works of global biennial culture. We'll examine the key traditions and necessary infrastructures that move art from well lighted places to the landscapes all around us.

Prerequisite: none

Satisfies: Exhibition and Museum Studies Seminar Elective, Critical Studies Seminar Elective, APPS Elective

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# Course Schedule

## Graduate : Spring 2022 : Graduate - Any Subject

Course Schedule	
GR-500-01	<p>Graduate Critique Seminar Min Credits: 3 Max Credits: 0 Location: ONL Tony Labat</p> <p>Th 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: ONL-CRT1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-02	<p>Graduate Critique Seminar Min Credits: 3 Max Credits: 0 Location: MAIN Brett Reichman</p> <p>Tu 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: 10</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-03	<p>Graduate Critique Seminar Min Credits: 3 Max Credits: 0 Location: ONL Orit Ben-Shitrit</p> <p>W 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-CRT1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-04	<p>Graduate Critique Seminar Min Credits: 3 Max Credits: 0 Location: MAIN Lindsey White</p> <p>Th 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: 9 Th 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: 10</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-502-01	<p>Graduate Lecture Series (GLS) Min Credits: 0 Max Credits: 0 Location: ONL Claire Daigle, Tony Labat, Zeina Barakeh</p> <p>Th 12:00PM - 1:00PM 01/24/22 - 05/13/22 Room: ONL-LEC1</p> <p>The Graduate Lecture Series works in conjunction with the Visiting Artists and Scholars Lecture Series in support of the MFA, MA, Dual Degree, and Post-Baccalaureate programs. The lecture series provides exposure to, and engagement with, diverse trajectories, styles, approaches, and career paths offered by emerging and established artists, curators, critics, theorists, and historians working in a wide variety of disciplines in both local and global contemporary art communities. As an investigation of the contemporary issues relevant to the development of graduate students' full education and experience at SFAI, the lecture series provides the entire graduate body with a common interdisciplinary foundation and plays a crucial role in defining individual praxis and the meanings of "success" within the current and future landscape of contemporary art. These lectures will occur in the Lecture Hall at the 800 Chestnut Street campus on Friday afternoons from 4:30-6:00 pm. Students will also have the opportunity to meet with some of the guests for individual critiques, small group colloquia, and informal gatherings after the lectures. Presentations by SFAI graduate faculty will comprise an additional component of the series to be held in the regular time block during weeks when visitors are not scheduled. FALL &amp; SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Lecture Series Requirement for Graduate Students</p>

# Course Schedule

## Course Schedule

GR-550AT-01 Weather Stories Min Credits: 3 Max Credits: 0 Location: ONL Meredith Tromble

M 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: ONL-GSM1

Story-telling, shaping accounts of real or imagined happenings, is one of the primary ways humans make sense of their experiences. In this topic seminar, we analyze various modes of story creation in contemporary art, performance, and literature, and their impact, in relationship to stories about the weather and climate. Living in a time of rapid shifts in the physical climate conditions fundamental to our existence, we are also in the midst of psychological and social changes linked with those shifts, and in urgent need of new stories about the weather. Our exploration will touch on story-telling forms from everyday conversation to contemporary art, storyboards for film, dramatic performance, and short fiction. Stories of Earth's climate history and our environment, grounded by geology, evolutionary theory, and meteorological history, will support our exploration of story as a mediating form between individuals, their cultures, and their environments. Students fulfill course requirements with choices of written or artwork responses.

Prerequisite: none

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

GR-550AU-01 Painting Practices: Mind Matter & Materials Min Credits: 3 Max Credits: 0 Location: MAIN Jeremy Morgan

Tu 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: 13

This class will focus attention upon the practice(s) of painting combining elements of seminar, lectures and tutorials to allow each student to focus upon their individual practice and to be given information on both historic and contemporary approaches to the creation of paintings. Attention will be upon the process of transforming concept and perception into the processes of painting. The intention of the class is to inform and encourage exploration concerning one of the most seminal visual processes which has a long and varied evolution and which can exist in its individual terms and equally can be fused with other processes and mediums. Ideas of the concept of image, pictorial structure and aspects of abstraction and the dialogue between photography and reprographic process shall be explored and are intended to provide an expanded basis to offer individuals an experience of painting in a variety of ways. This will be a studio focused class that will be augmented by keynote presentations and will introduce both the fundamentals of painting (substrate/surface and surface preparation basic chemistry and use of Mineral and Modern (carbon based) colour and and the possibilities of synthesising multiple painting approaches (watercolour/inks gouache, acrylic and oil. At the first class meeting a detailed schedule will be provided.

Prerequisite: none

Satisfies: MFA Topic Seminar, MFA Studio Elective, Topic Seminar emphasis in Painting

GR-550AV-01 Journey Into Italian Neorealism Min Credits: 3 Max Credits: 0 Location: HYB Christopher Coppola

F 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: MCR

F 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-GSM1

Ordinary people, the outcast, the downtrodden, the compassionate, emotions rather than abstract ideas, the avoidance of moral judgements are all part of the Italian Neorealism movement in cinema. "Non-actors," characters conversing rather than talking, real locations, the weighty shadow of World War II on everyday life, the blend between Catholicism and Marxism, the simplicity of cinematography, lighting, mise-en-scene, and film editing, all make up the Italian Neorealism manifesto. I grew up watching the early masterpieces of Italian Neorealism by Rossellini, De Sica, Visconti and Fellini and listening to the elder artists of my Italian family discussing the 1940's Italian Neorealism cinema at the dinner table. Those were magical, enlightening days for me. I even made several Long Beach, California Neorealism Super 8 films back then because I was so moved by what I saw on the screen. Through screenings, casual discussions between myself and Michele Diomà, the founder of the New York Neorealism Factory, on Italian Neorealism history, style, and influence, we will recreate my Italian Neorealism experience at the family table as a boy. The course will culminate with the making of self-portraits embracing the Italian Neorealism manifesto in cinematic style.

Prerequisite: none

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

GR-580-01 Graduate Tutorial Min Credits: 3 Max Credits: 0 Location: HYB Maria Elena Gonzalez

W 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: 105

W 1:00PM - 3:45PM 01/24/22 - 05/13/22 Room: ONL-TUT1

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective



# Course Schedule

## Course Schedule

GR-580-02 Graduate Tutorial Min Credits: 3 Max Credits: 0 Location: HYB Jeremy Morgan

M 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: 13  
M 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-TUT1

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

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

Th 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: 9  
Th 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-TUT1

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

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-587-01 Graduate Assistantship Min Credits: 0 Max Credits: 0 Location: null Zeina Barakeh

TBD

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

Prerequisite: none

GR-592-01 MFA Intermediate Review Min Credits: 0 Max Credits: 0 Location: HYB 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 Min Credits: 0 Max Credits: 0 Location: HYB Tony Labat, Zeina Barakeh

TBD

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

Prerequisite: none

# Course Schedule

## Course Schedule

GR-597-01 Teaching Assistantship Min Credits: 0 Max Credits: 0 Location: null Zeina Barakeh

TBD

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

Prerequisite: none

GR-598-01 Directed Study Min Credits: 3 Max Credits: 6 Location: HYB Jennifer Locke

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-598HCA-01 Directed Study: HTCA Min Credits: 3 Max Credits: 6 Location: null Frank Smigiel

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 Art History

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

TBD

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

Prerequisite: none

Satisfies: Graduate Topic Seminar

GR-598TS-02 Directed Study: Topic Seminar Min Credits: 3 Max Credits: 6 Location: null 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 Topic Seminar

# Course Schedule

## Course Schedule

GR-599-01 MFA Exhibition Min Credits: 0 Max Credits: 0 Location: HYB 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 2022 : History & Theory Contemp. Art

### Course Schedule

HTCA-504-01 Research & Writing Colloquium Min Credits: 3 Max Credits: 0 Location: HYB Andrea Dooley

M 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: 25  
M 4:15PM - 7:00PM 01/24/22 - 05/13/22 Room: ONL-GSM1

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 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.

Prerequisite: MA/Dual Degree only

Satisfies: MA Research & Writing Colloquium

HTCA-525-01 Kitsch Min Credits: 3 Max Credits: 0 Location: HYB John De Fazio

Th 9:00AM - 11:45AM 01/24/22 - 05/13/22 Room: ONL-GSM1

Kitsch continues to be the dominant universal perception of art for the masses. Much of the usefulness of Kitsch is its ability to distill a historic stylistic period into a superficial facsimile that is understandable and marketable to a mass culture. The recognition of this sensibility and its contrast to a pure art for art sake practice is at the core of this investigation. Our 15 class meetings will cover 15 decades of Kitsch from the Industrial Revolution to our current Virtual Reality. Research topics will range from Victorian post cards, Art Nouveau posters, The Circus, Art Deco ceramics, Hollywood sets, WWII Propaganda, 1950's Suburbia, 60's Pop Art Culture, Psychedelic Art, MTV, Las Vegas, Comic-Con and on-line shopping sites. This critical studies class will cover the history and permutations of Kitsch and its influence on global culture and art practice.

Prerequisite: none

Satisfies: Graduate Critical Studies Elective, Graduate Art History Elective, APPS Elective



# Course Schedule

## Graduate : Spring 2022 : Interdisciplinary

### Course Schedule

IN-583-01 Writing Tutorial Min Credits: 3 Max Credits: 0 Location: ONL Hilton Als

F

This writing group will consist of those artists, writers, and thinkers, who are interested in narrative. This can take many forms. By narrative I mean storytelling technically, but stories come in many forms. There are narrative fragments, and memoirs, autobiographical fiction, and poems that tell stories in part and criticism that describes the thing under review, and how it's affected the consciousness of the writer. The point of our group will have each writer define what narrative means to them, through their work. The only requirement is that each person must write a new piece for every session. This tutorial will begin in February. First class meeting is TBD. Prerequisite: By instructor permission. Interested students should email [academicaffairs@sfai.edu](mailto:academicaffairs@sfai.edu) with at least one writing sample in PDF or Word format.

Prerequisite: none

Satisfies: General Elective, MFA Elective



# Course Schedule

## Graduate : Spring 2022 : Master of Arts

### Course Schedule

MA-594-01 MA Final Review Min Credits: 0 Max Credits: 0 Location: HYB 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 Min Credits: 0 Max Credits: 0 Location: HYB 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

