

# REGISTRATION

## **FALL 2014 Registration Schedule**

### **April 9–11, 2014**

Priority registration for continuing MA, MFA, and Post-Baccalaureate students

### **May 12, 2014**

Early registration for new students begins

### **April 14–18, 2014**

Priority registration for continuing BA and BFA students

### **May 19, 2014**

Early registration for nondegree students begins

## **Hours of the Registrar's Office**

The Registrar's Office is open between the hours of 9 am and 5 pm, Monday through Friday, but students must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

## **Holds on Student Accounts**

All student account balances must be resolved before registration. Students should ensure that all holds are cleared prior to their registration appointment. Students will not be permitted to register for classes until all financial holds are resolved.

# ACADEMIC POLICY

## Concurrent Registration

If a student plans to enroll concurrently with another accredited Bay Area college or university, or other institution, written course approval must be obtained, prior to registration with the other institution, from the Registrar's Office in order to ensure transferability. Courses may not be applied to degree requirements or electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate, or immigration status. SFAI's Residency Requirement allows students to transfer in up to 60 credits and students must complete their final 30 units at SFAI. Students on hiatus must also have written course approval prior to registration at another institution. Please consult the Registrar's Office for details.

## College Credit Units and Transcripts

For degree courses, credit is offered as a semester unit. All courses are offered for three units unless otherwise specified.

Undergraduate courses are numbered 090–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate-level courses are available only to students admitted to SFAI's graduate programs.

If an official transcript is required, please complete a Request for an Official Transcript form available in the Registrar's Office or on the SFAI website at [sfai.edu/request-transcript](http://sfai.edu/request-transcript).

## Policy Statement

All students should read the general regulations found both in this course schedule and in the current student handbook. PDFs of both publications may be found at [sfai.edu](http://sfai.edu) under Current Students. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures set out therein. Although every effort has been made to ensure that both this course schedule and the current student handbook are as accurate as possible, students are advised that the information contained in them is subject to change or correction. Students should check for addenda to the course schedule at <http://webadvisor.sfai.edu>. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

## Changes and Additions to the Course Schedule

Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any course because minimum enrollment has not been met, to change instructor(s), and to change the time or place of any course offering.

## Nondiscrimination Policy

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, child-birth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133" or to "Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202." SFAI has a commitment to provide equal educational opportunities for qualified students with disabilities in accordance with state and federal laws and regulations; to provide equality of access for qualified students with disabilities; and to provide accommodations, auxiliary aids, and services that will specifically address those functional limitations of the disability which adversely affects equal educational opportunity. SFAI will assist qualified students with disabilities in securing such appropriate accommodations, auxiliary aids and services. The Accessibility Services Office is located on the Chestnut Street campus in the Student Affairs Office and can be reached at [accessibility@sfai.edu](mailto:accessibility@sfai.edu).

# Undergraduate Curriculum

Core Curriculum

Bachelor of Fine Arts  
Requirements

Bachelor of Arts Requirements

Minor Programs

—  
BFA

**Design and Technology**

**Film**

**New Genres**

**Painting**

**Photography**

**Printmaking**

**Sculpture**

BA

**History and Theory  
of Contemporary Art**

**Urban Studies**

# CORE CURRICULUM

The Core Curriculum at SFAI provides students with a well-informed, multifaceted foundation from which to approach their art practice. Encompassing the First-Year Program, Art History Requirements, and Liberal Arts Requirements, the Core Curriculum helps students build foundational skills in research, critical thinking, and written and visual expression.

## THE FIRST-YEAR PROGRAM AT SFAI

First-year students enroll in a full complement of 100-level studio and academic courses that lay the foundation for advanced study in the major and minor programs available to them at the San Francisco Art Institute.

At SFAI, we immediately embrace the first-year students as artists and thinkers, and invite them into the creative and intellectual community of the school and the broader artistic and cultural resources of the Bay Area. Simultaneously, we challenge them to move beyond their assumptions about what art is and can be within an expanded field of cultural production. Throughout their first year at SFAI we encourage students to consider:

- How do artists translate raw experience into expressive form?
- How does imagination connect with analysis to deepen meaning?
- What historical narratives support creative work?
- How can an artist engage with society beyond the borders of art's conventional spaces of exhibition in the studio, gallery, and museum?
- What are the many ways to address audience and what does the audience bring to art?

The First-Year Program Curriculum	
Fall 2014	Spring 2015
Global Art History (3 units)	Modernity and Modernism (3 units)
English Composition A (Investigation and Writing) (3 units)	English Composition B (Nonfiction Writing) (3 units)
Contemporary Practice (3 units)	100-level elective course (3 units)
100-level elective course (3 units)	100-level elective course (3 units)
100-level elective course (3 units)	100-level elective course (3 units)

### Contemporary Practice: Fall – 3 units

In *Contemporary Practice* students will begin to identify and strengthen their creative voices through collaboration and critique as practiced throughout the SFAI community. Active engagement in *Contemporary Practice* ensures students will have significant experience in establishing a creative dialogue through personal projects and collaboration with their peers. The course emphasizes hands-on experience within a culture of research, creativity, and communication and deepens the first-year students' relationships with and understanding of the multiple and diverse strategies of investigation that produce knowledge and culture.

Facilitating and supporting the first-year students' ongoing engagement with the SFAI community and Bay Area cultural resources are the co-curricular activities embedded into the course, including workshops, public lectures and openings, visits to local museums and galleries, and excursions to local artists' studios.

### History and Theory of Contemporary Art Global Art History: Fall – 3 units

The course surveys global art and architecture from the beginnings of art production in the prehistoric period through the end of the Middle Ages. The material is organized in rough chronology, focusing week-to-week thematically within specific geographical regions and historical periods including the ancient cultures of Egypt, the Near East, Greece, Rome, China, India, Africa, and the Islamic world, among others. Major topics include the origins and development of systems of writing in relation to the visual arts; the multiple and foundational definitions of "art" in various contexts; art's relation to power and propaganda in the defining of empires and nation-states as they develop; and the role of art in relation to myth, religion and ritual. The course also focuses on developing a critical vocabulary and set of concepts for understanding and articulating global visual art in both historical context and in relation to contemporary practices.

### Modernity and Modernism: Spring – 3 units

The 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 is 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. The course poses 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 covers art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

## English

The English requirement at SFAI is designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of the classes allows for close contact with faculty and substantial feedback of writing in progress. Students not transferring in with equivalent "English Composition A" credit, are required to take the Writing Placement Exam before registering. Some students may be required to register for *Seeing and Writing* before *Investigation and Writing*.

### English Composition A (Investigation and Writing)

#### Fall – 3 units

A foundational course to develop critical reading and writing skills necessary for analyzing literary and visual works.

### English Composition B

#### Spring – 3 units

The second course in the writing sequence focuses on continuing development in writing, with emphasis on analysis, honing essay-writing skills, and preparing students for more advanced academic course work. These special topic courses are also geared toward introducing students to a variety of literary genres, spanning a variety of cultures, time periods, and styles.

## 100-Level Electives – 15 units

First-year students are encouraged to range widely among the introductory courses in each department and program, building skills and widening their vision of the creative possibilities of art-making in an interdisciplinary context. Students will choose five 100-level courses across the major departments and programs, including liberal arts and transdisciplinary electives.

## Breadth Requirements

Two of these five elective courses must fulfill the Breadth Requirements for Drawing and Media. Students will investigate these foundational areas of contemporary art practice, developing a familiarity with materials and processes and a historical and conceptual understanding of the trajectories that span the pre-history of cave painting to the postmodern conditions of new media and beyond.

### » *Drawing – 3 units*

One 100-level course chosen across but not limited to Painting, Drawing, Printmaking, and Sculpture that foregrounds the expressive and representational power of line as a mode of making meaning, from the sketch to the schematic, from immediate gesture to attentive rendering, from the scribble on paper to the notational resolution of line into writing on a page.

### » *Media – 3 units*

One 100-level course chosen across but not limited to Design and Technology, Film, New Genres, and Photography that addresses the conditions of reproduction, spectatorship, participation and user interface, social media, performance, and documentation that inform our contemporary relation to technology.

## ART HISTORY REQUIREMENTS

Required art history courses provide students with an in-depth, critical understanding of important ideas, institutions, and discourses surrounding global art and culture.

### Global Foundations in Art History

Taken during the First-Year Program

### Modernity and Modernism

Taken during the First-Year Program

### Reframing the History of Art

SFAI's Core Art History curriculum is uniquely designed to give students ample time to acquaint themselves with the long histories of global arts production, from critically situated, crosscultural perspectives. This seminar-style art history course is intended to supplement the art history curricula that transfer students have been exposed to at other colleges and universities, which usually unfold over one to two semesters, as opposed to three, so as to best prepare students for HTCA-102. The course will be arranged around a series of themes that will offer the opportunity for course participants to deepen their understanding of those key art historical concepts and cultural structures that frame contemporary conversations of art.

### Art Since 1945

A course focused on contemporary art in North America and Europe from 1945 to the present.

### History of the Major (BFA only)

A course focused on the history of the medium in which the student is majoring.

### Art History Elective (BFA only)

Any undergraduate art history course.

BA students majoring in History and Theory of Contemporary Art take additional art history courses to fulfill requirements for the major.

## LIBERAL ARTS REQUIREMENTS

SFAI's liberal arts requirements offer students grounding in the humanities and the social and natural sciences. The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of their practice in light of literature, history, philosophy, criticism, and art history. Some courses taken during the First-Year Program fulfill liberal arts requirements.

Liberal Arts Requirements (units)	33
English Composition A*	3
English Composition B*	3
Humanities	6
Mathematics or Science	3
Social Science	3
Studies in Global Cultures	3
Critical Theory A +	3
Critical Theory B +	3
Elective	6

\* Writing Placement Examination required upon matriculation.

+ Must be taken at SFAI.

Courses that fulfill the distribution requirements are indicated each semester in the course descriptions.

### English

Based on results of the Writing Placement Exam (WPE), administered at new-student orientation, and any transfer or AP credit, students are required to successfully complete the English Requirement. Students will be notified by letter of their writing course placement, which will override any previous registration. Students may need to add or drop courses based on their WPE score as specified in the placement letter. All placements are final.

#### *ENGL-90 English Language Support for Artists*

Designed to support English as a second language (ESL) speakers in their studies at SFAI, this course focuses on academic reading and writing, grammar, and vocabulary development.

#### *ENGL-95 Seeing and Writing*

Reading and composition course focused on building a foundation in analytical thinking and writing. ESL students who need further work will also get assistance with English grammar. To be followed by ENGL-100.

#### *ENGL-100 English Composition A (Investigation and Writing)*

Taken during the First-Year Program

#### *ENGL-101 English Composition B (Nonfiction Writing)*

Taken during the First-Year Program

ENGL-101 students who do not pass the Writing Portfolio may not enroll in Humanities or Critical Theory A and B (CS-300 and CS-301) courses.

### Humanities

Humanities courses develop an understanding of diverse cultures, ideas, and values by emphasizing social context and historical process. Course topics are organized thematically and faculty are drawn from multiple academic disciplines, including literature, philosophy, history, ethnic studies, science and technology studies, American studies, and area studies. Humanities courses aim to develop students' abilities to interpret complex written and visual texts, as a strategy for understanding the philosophical, social, and political issues that have significantly shaped human life.

The liberal arts requirements for humanities are intermediate-level courses that form a bridge between the English Composition sequence (100-level) and the Critical Theory sequence (300-level). These courses enhance analytic skill and develop oral and written expression to prepare students for advanced work. Prerequisites include English Composition A and English Composition B.

### Science

Science courses introduce students to quantitative scientific methodologies as important modes of inquiry in the world, especially for developing environmental and planetary awareness. Many science courses introduce students to areas of art/science intersection and collaboration.

### Mathematics

Rather than teaching math in the abstract, all math courses emphasize student learning through creative projects. Some courses focus on the underlying mathematics of graphics technologies, information visualization, and interactive media. Because art is inherently spatial, other courses emphasize mathematics in relation to design, architecture, and geography.

## Social Science

Social Science electives focus on the social foundations of human experience through multiple thematic approaches, disciplinary perspectives, and regional/area contexts. The social science curriculum includes diverse topics of interest from the disciplines of anthropology, sociology, psychology, political science, ethnic studies, and American studies. Faculty members at the SFAI have expertise in a wide range of geographic areas, including the Americas, Middle East, Eastern Europe, Africa and African Diaspora, and Asia. The social science curriculum includes 100-level and 200-level options for students.

## Studies in Global Cultures

Developing an understanding of diverse cultures, knowledges, and ways of being is crucial for contemporary artistic development and meaningful civic participation, especially considering profound transformations occurring through processes of globalization. The Studies in Global Cultures requirement ensures that students learn about human experiences beyond a dominant Western perspective, and includes courses that focus on diverse cultures, ethnicities, and religions, as well as gender and sexual orientation. Importantly, this liberal arts requirement may be fulfilled through a wide range of courses in the studio fields, as well as in art history, the social sciences, and humanities.

## Critical Theory

Critical Studies courses develop critical, multidisciplinary perspectives on a wide range of contemporary cultural issues. The Critical Theory A (CS-300) and Critical Theory B (CS-301) sequence must be taken at SFAI, and is completed in the junior or senior year.

Critical Theory A provides 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.

Critical Theory B is a special topics course that builds upon the theoretical foundations of Critical Theory A. The topics change each semester; recent courses include *Technoscience and Environmental Justice*; *Theories in Third Cinema*; and *Trauma, Resilience, and Creative Practice*.

## Off-Campus Study Requirement

The San Francisco Bay Area is a nucleus for innovative and renowned art institutions and organizations. The off-campus study requirement ensures SFAI students the opportunity to actively engage with this community. It also helps students to gain important insight, experience, and skills necessary to succeed after graduation, and facilitates the pivotal link between the classroom, the studio, and the world outside the academic institution.

All undergraduate students are required to complete 3 units of off-campus study toward their degree. For second-degree students who transfer in 90 units, the requirement is waived.

## Faculty-Led Programs

Faculty-Led Programs are offered during the spring and summer intensive sessions and take students to a variety of places in the United States and abroad. Through a combination of travel and formal classes, these programs immerse students in the history and culture of a particular place. Faculty-Led Programs range in duration from ten days to three weeks.

## International Partner Exchange

International Partner Exchange programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. SFAI has established exchange programs with the following international schools:

**Bezalel Academy of Arts and Design** – Jerusalem, Israel  
**Chelsea College of Art and Design** – London, England  
**École Nationale Supérieure des Beaux-Arts** – Paris, France  
**Glasgow School of Art** – Glasgow, Scotland  
**Gerrit Rietveld Academy** – Amsterdam, Holland  
**Korea National University of Arts** – Seoul, Korea

### Eligibility Requirements

- English Composition A & B
- 6 units of Humanities 200
- Global Art History, Modernity and Modernism, or Art Since 1945
- 3.0 GPA minimum
- 60–75 units, with 24 units completed at SFAI
- Language skills may be required for certain schools
- Must complete 30 units at SFAI upon return

### Tuition and Fees

While participating in an International Partner Exchange program, students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange (with the exception of work-study) and must maintain health insurance either through SFAI or a private carrier.

### Application Deadlines

- **September 20** to participate in International Partner Exchange for the spring semester
- **April 1** to participate in International Partner Exchange for the fall semester

## AICAD Mobility Program

SFAI partners with the Association of Independent Colleges of Art and Design (AICAD), a consortium of 43 leading art schools in the United States, Canada, Ireland, Japan, and Israel, to offer undergraduate students the opportunity to study for either the spring or fall semester at a participating AICAD school.

The AICAD Mobility program functions much like a study abroad experience. It is a great way to take classes that aren't offered at SFAI, work with new faculty and artists, and live in another part of the country or world.

For more information, contact the Global Programs Office.

### Eligibility Requirements

- English Composition A & B
- 6 units of Humanities 200
- Global Art History, Modernism and Modernity, or Art Since 1945
- 3.0 GPA minimum
- 60–75 units, with 24 units completed at SFAI
- Must complete 30 units at SFAI upon return

### Tuition and Fees

While participating in an AICAD Mobility program, SFAI students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange and must maintain health insurance either through SFAI or a private carrier.

### Application Deadlines

- **September 20** to participate in AICAD Mobility for the spring semester
- **April 1** to participate in AICAD Mobility for the fall semester

## Internships

SFAI students are strongly encouraged to complete an internship during their course of study. Internships provide an opportunity for students to gain professional experience, and to become more familiar and build relationships with arts organizations in the Bay Area. Students who wish to receive credit for an internship must register for IN-396 and complete 90 hours of work with the host organization while enrolled in class.

# BACHELOR OF FINE ARTS REQUIREMENTS

**Total units required for BFA degree: 120**  
**Maximum units accepted in transfer: 60**

No more than 24 units may be transferred into liberal arts and art history combined. No more than 12 units of major studio accepted as transfer credit. Up to 24 units maybe transferred into elective studio. All entering students are required to take a Writing Placement Examination upon matriculating.

<b>Liberal Arts Requirements</b>	<b>33 units</b>	<b>Design and Technology</b>	<b>Film</b>
		<b>Liberal Arts Requirements</b>	<b>Liberal Arts Requirements</b>
		<b>Studio Requirements</b>	<b>Studio Requirements</b>
English Composition A*	3	Contemporary Practice	3
English Composition B*	3	Conceptual Design and Practice	3
Humanities	6	Collaborative Practice in Art, Design and Technology	3
Mathematics or Science	3	Media Techniques Distribution	6
Social Science	3	Communications Design Distribution	3
Studies in Global Cultures	3	Designed Objects Distribution	3
Critical Theory A+	3	Design and Technology Electives	15
Critical Theory B+	3	Senior Review Seminar	3
Elective	6	Electives in any studio discipline	24
		General Electives	9
		BFA Exhibition	0
		<b>Art History Requirements</b>	<b>Art History Requirements</b>
		<b>Total</b>	<b>Total</b>
		Global Art History	3
		Modernity and Modernism	3
		Art Since 1945	3
		History of Design and Technology	3
		Art History Elective	3
		<b>120</b>	<b>120</b>

**All BFA students must complete the liberal arts requirements for their degree.**

\* Writing Placement Examination required upon matriculation for students without English Composition A.

+ Must be taken at SFAI.

Courses that satisfy the distribution requirements are indicated each semester in the course schedule grid and course descriptions.

Courses that satisfy the Off-Campus Study Requirement are indicated each semester in the course schedule grid and course descriptions.

# BACHELOR OF FINE ARTS REQUIREMENTS

**Total units required for BFA degree: 120**  
**Maximum units accepted in transfer: 60**

<b>New Genres</b>		<b>Painting</b>		<b>Photography</b>	
<b>Liberal Arts Requirements</b>	<b>33</b>	<b>Liberal Arts Requirements</b>	<b>33</b>	<b>Liberal Arts Requirements</b>	<b>33</b>
<b>Studio Requirements</b>	<b>72</b>	<b>Studio Requirements</b>	<b>72</b>	<b>Studio Requirements</b>	<b>72</b>
Contemporary Practice	3	Contemporary Practice	3	Contemporary Practice	3
New Genres I	3	Drawing I	3	Introduction to Photography and the Darkroom	3
Issues in Contemporary Art	3	Painting I	3	Tools of the Medium	3
New Genres II	3	Drawing Electives	9	Technical Electives	6
Installation Distribution	3	Painting Electives	18	Digital Photography I	3
Video Distribution	3	Senior Review Seminar	3	Digital Photography II	3
Photoworks	3	Electives in any studio discipline	24	Conceptual Electives	6
New Genres Electives	15	General Electives	9	History of Photography II	3
Senior Review Seminar	3	BFA Exhibition	0	Photography Electives	6
Electives in any studio discipline	24			Senior Review Seminar	3
General Electives	9			Electives in any studio discipline	24
BFA Exhibition	0			General Electives	9
				BFA Exhibition	0
<b>Art History Requirements</b>	<b>15</b>	<b>Art History Requirements</b>	<b>15</b>	<b>Art History Requirements</b>	<b>15</b>
Global Art History	3	Global Art History	3	Global Art History	3
Modernity and Modernism	3	Modernity and Modernism	3	Modernity and Modernism	3
Art Since 1945	3	Art Since 1945	3	Art Since 1945	3
History of New Genres	3	History of Painting	3	History of Photography I	3
Art History Elective	3	Art History Electives	3	Art History Elective	3
<b>Total</b>	<b>120</b>	<b>Total</b>	<b>120</b>	<b>Total</b>	<b>120</b>

# BACHELOR OF FINE ARTS REQUIREMENTS

**Total units required for BFA degree: 120**  
**Maximum units accepted in transfer: 60**

## Printmaking

<b>Liberal Arts Requirements</b>	<b>33</b>
<b>Studio Requirements</b>	<b>72</b>

Contemporary Practice	3
Beginning Printmaking	3
Intermediate Printmaking	6
Advanced Printmaking	6
Printmaking Electives	18
Senior Review Seminar	3
Electives in any studio discipline	24
General Electives	9
BFA Exhibition	0

## Sculpture

<b>Liberal Arts Requirements</b>	<b>33</b>
<b>Studio Requirements</b>	<b>72</b>

Contemporary Practice	3
Beginning Sculpture	6
Drawing	3
Intermediate Sculpture	6
Advanced Sculpture	6
Sculpture Electives	9
Interdisciplinary or New Genres Elective	3
Senior Review Seminar	3
Electives in any studio discipline	24
General Electives	9
BFA Exhibition	0

## Art History Requirements 15

Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Printmaking	3
Art History Elective	3

## **Total 120**

## Art History Requirements 15

Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Sculpture	3
Art History Elective	3

## **Total 120**

# BACHELOR OF ARTS REQUIREMENTS

**Total units required for BA degree: 120**  
**Maximum units accepted in transfer: 60**

## BA History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined. No more than 27 units of liberal arts accepted in transfer. No more than 9 units of art history accepted in transfer.

## BA Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined. No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

<b>Liberal Arts Requirements</b>	<b>33 units</b>
English Composition A*	3
English Composition B*	3
Humanities	6
Mathematics or Science	3
Social Science	3
Studies in Global Culture	3
Critical Theory A+	3
Critical Theory B+	3
Elective	6

**All BA students must complete the liberal arts requirements for their degree.**

\* Writing Placement Examination required upon matriculation for students without English Composition A.

+ Must be taken at SFAI.

*Courses that satisfy the distribution requirements are indicated each semester in the course schedule grid and course descriptions.*

*Courses that satisfy the Off-Campus Study Requirement are indicated each semester in the course schedule grid and course descriptions.*

<b>History and Theory of Contemporary Art</b>	
<b>Liberal Arts Requirements</b>	<b>33</b>
<b>Art History, Theory, and Criticism Requirements</b>	<b>54</b>
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
Dialogues in Contemporary Art	3
Art History Electives	21
Critical Studies Electives	15
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
<b>Studio Requirements</b>	<b>12</b>
Contemporary Practice	3
Elective in any studio discipline	9
<b>General Electives</b>	<b>21</b>
<b>Total</b>	<b>120</b>

<b>Urban Studies</b>	
<b>Liberal Arts Requirements</b>	<b>33</b>
<b>Urban Studies Requirements</b>	<b>45</b>
Media and Cultural Geography	3
Urban Theory	3
Critical Studies Electives	9
City Studio Practicum	3
Urban Studies Electives	21
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
<b>Art History Requirements</b>	<b>9</b>
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
<b>Studio Requirements</b>	<b>12</b>
Contemporary Practice	3
Elective in any studio discipline	9
<b>General Electives</b>	<b>21</b>
<b>Total</b>	<b>120</b>

# MINOR PROGRAMS

SFAI is proud to offer the opportunity for students to pursue a minor emphasis in any of the major programs in the School of Studio Practice and the School of Interdisciplinary Studies at SFAI. Open to enrolled BFA and BA students, a minor enables students to organize their elective coursework in exciting new ways and demonstrate the interdisciplinary character of their studies “on paper,” since a successfully completed minor will be recorded on transcripts.

Students minor in a program other than their major. For example, a Photography major could minor in Urban Studies, a Sculpture major could minor in Painting or Design and Technology, and a History and Theory of Contemporary Art major could minor in Printmaking. Students may also explore specific areas of interest within a minor, such as ceramics, artists' books, issues of sustainability, or experimental cartography, or define their own pathway.

We encourage you to consider a minor emphasis as you select your courses for the 2013–2014 academic year. Please see Susan Martin, Assistant Dean of Academic Success; Peter Blackman, Undergraduate Academic Advisor; or your Department Chair for more information on declaring a minor.

Each minor requires seven courses within an area of study. Please refer to each department-specific matrix for more information. Students may transfer two courses (6 units) into a minor.

## SCHOOL OF INTERDISCIPLINARY STUDIES

### History and Theory of Contemporary Art

HTCA-102 Art Since 1945	3
HTCA-202 Dialogues in Contemporary Art	3
CS-390 Interdisciplinary Research Colloquium	3
Four History and Theory of Contemporary Art Elective courses	12
<b>Total</b>	<b>21 units</b>

### Urban Studies

US-200 Urban Theory	3
US-220 Media and Cultural Geography	3
US-296 City as Studio Practicum	3
CS-390 Interdisciplinary Research Colloquium	3
Three Urban Studies Elective courses	9
<b>Total</b>	<b>21 units</b>

## SCHOOL OF STUDIO PRACTICE

### Design and Technology

DT-113 Conceptual Design and Practice	3
DT-100-level course	3
DT-200-level course	3
DT-300-level course	3
Three Design and Technology Elective courses	9
<b>Total</b>	<b>21 units</b>

### Film

FM-101 Introduction to Film	3
FM-100-level course	3
FM-200-level course	3
FM-300-level course	3
Three Film Elective courses	9
<b>Total</b>	<b>21 units</b>

### New Genres

NG-101 New Genres I	3
NG-200-level course	3
NG-300-level course	3
History of New Genres or Issues in Contemporary Art	3
Three New Genres Elective courses	9
<b>Total</b>	<b>21 units</b>

### Painting

PA-120 Painting I + II	3
PA-200-level course	3
PA-300-level course	3
History of Painting	3
Three Painting Elective courses	9
<b>Total</b>	<b>21 units</b>

### Photography

PH-101 Introduction to Photography and the Darkroom	3
PH-200-level course	3
PH-300-level course	3
History of Photography	3
Three Photography Elective courses	9
<b>Total</b>	<b>21 units</b>

### Printmaking

Printmaking I Requirement	3
PR-200-level course	3
PR-300-level course	3
History of Printmaking	3
Three Printmaking Elective courses	9
<b>Total</b>	<b>21 units</b>

### Sculpture

SC-100 3-D Strategies: Beginning Sculpture	3
CE-100 Ceramics I: Fabrication	3
SC-200-level course	3
SC-300-level course	3
History of Sculpture	3
Two Sculpture Elective courses	6
<b>Total</b>	<b>21 units</b>



# Graduate Curriculum

Full-Time MFA Policies

Studio Space

MFA Requirements

MA Requirements

Dual Degree MA/MFA Requirements

Post-Baccalaureate Requirements

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## MFA IN STUDIO ART

Full-Time and Low-Residency

OPTIONAL EMPHASIS (Full-Time Only)

**Design and Technology**

**Film**

**New Genres**

**Painting**

**Photography**

**Printmaking**

**Sculpture**

## POST-BACCALAUREATE IN STUDIO ART

MA

**Exhibition and  
Museum Studies**

**History and Theory  
of Contemporary Art**

**Urban Studies**

## DUAL DEGREE MA/MFA

**History and Theory of Contemporary  
Art/Studio Art**

(with optional emphasis)

## FULL-TIME MFA POLICIES

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

- MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.
- Full-time status is achieved by enrolling in 12 units during the fall and spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Academic Affairs. To complete the program in two years, students need 15 units each semester.
- MFA students must enroll in at least one Graduate Tutorial (three units) and one Graduate Critique Seminar (three units) per semester.
- No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- The Graduate Lecture Series (GLS) is required for all MFA, MA, Dual Degree and Post-Baccalaureate students.
- MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Exhibition.

Prerequisites: All students must enter the MFA program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be required to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.

Teaching Assistant Stipends: Graduate students who wish to be Teaching Assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

MFA Exhibition: Graduate students must register for the MFA Exhibition in their final semester and pay an MFA Exhibition and Graduate Catalogue fee of \$300. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Exhibition meetings in both the fall and spring semester; for example, fall Graduate Catalogue preparation meetings (dates, times, and meeting rooms to be announced).

## MFA AND POST-BACCALAUREATE STUDIO SPACE

The studios at the SFAI Third Street Graduate Center provide workspace for both the MFA and Post-Baccalaureate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a shared studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students to whom space is allocated may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine units to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open 8 hours a day, Monday through Friday, and on weekends. AV checkout is open from 10 am to 6 pm, and the woodshop is open from 12 to 6 pm. These areas are closed on all holidays and scheduled periods of maintenance.

# REQUIREMENTS

## MFA IN STUDIO ART (WITH AN OPTIONAL EMPHASIS)

### Full-Time MFA

Graduate Tutorial	12
Graduate Critique Seminar	12
Studio Electives	9
Electives (3 units in emphasis with emphasis option)	6
Topics Seminar (in emphasis with emphasis option)	6
Art History Seminar Electives	9
Critical Studies Seminar Electives	6
Intermediate Review	0
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
<b>Total</b>	<b>60</b>

### SAMPLE SCHEDULE

#### Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Studio Elective	3
Graduate Lecture Series	0

#### Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Topics Seminar	3
Studio/Intermediate Review	0
Graduate Lecture Series	0

### Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Studio Electives	6
Graduate Lecture Series	0

### Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Topics Seminar	3
Electives	6
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
<b>Total</b>	<b>60</b>

## MFA IN STUDIO ART

### Low-Residency

Critical Studies Seminar Elective	3
Art History Seminar Electives	9
Tutorials	12
Guided Study	18
Graduate Critique Seminar	9
Electives	9
Winter Reviews	0
Summer Reviews	0
Intermediate Review	0
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
<b>Total</b>	<b>60</b>

### SAMPLE SCHEDULE

#### Year 1

Graduate Critique Seminar	3
Art History Seminar Elective	3
Tutorial	3
Elective	3
Guided Study	6
Summer Review	0
Winter Review	0
Graduate Lecture Series	0

#### Year 2

Graduate Critique Seminar	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Tutorial	3
Electives	3
Guided Study	6
Intermediate Review	0
Winter Review	0
Graduate Lecture Series	0

#### Year 3

Graduate Critique Seminar	3
Art History Seminar Elective	3
Tutorials	6
Electives	3
Guided Study	6
Summer Review	0
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0

**Total 60**

# MA REQUIREMENTS

## History and Theory of Contemporary Art

Methods and Theories of Art History	3
Global Perspectives of Modernity	3
Institutional Critique/Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Art History Seminar Electives	9
Critical Studies Seminar Electives	6
Electives	9
Thesis	6
Collaborative Project	3
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
<b>Total</b>	<b>45</b>

## SAMPLE SCHEDULE

### Semester 1

Global Perspectives of Modernity	3
Methods and Theories of Art History	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Graduate Lecture Series	0

### Semester 2

Institutional Critique/Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Art History Seminar Elective	3
Collaborative Project or Elective	3
Graduate Lecture Series	0

### Semester 3

Art History Seminar Electives or Critical Studies Seminar Electives	6
Thesis	3
MA Intermediate Review	0
Graduate Lecture Series	0

### Semester 4

Art History Seminar Elective or Critical Studies Seminar Elective	3
Elective	3
Thesis	3
Collaborative Project	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
<b>Total</b>	<b>45</b>

# MA REQUIREMENTS

## Exhibition and Museum Studies

Critical Histories of Museums and Exhibitions	3
Global Perspectives of Modernity	3
Institutional Critique/Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Exhibition and Museum Studies Seminar Electives	6
Art History Seminar Electives	6
Electives	6
Critical Studies Seminar Elective	3
Thesis	6
Collaborative Projects	6
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
<b>Total</b>	<b>45</b>

## SAMPLE SCHEDULE

Semester 1		Semester 3	
Critical Histories of Museums and Exhibitions	3	Thesis	3
Global Perspectives of Modernity	3	Collaborative Project	3
CS, EMS, or HTCA Electives	6	CS, EMS, or HTCA Elective	3
Graduate Lecture Series	0	MA Intermediate Review	0
		Graduate Lecture Series	0
Semester 2		Semester 4	
Institutional Critique/Information Technologies Breadth Requirement	3	Thesis	3
Research and Writing Colloquium	3	CS, EMS, or HTCA Elective	3
CS, EMS, or HTCA Elective	3	Elective	3
Elective	3	MA Final Review	0
Collaborative Project	3	MA Thesis Symposium	0
Graduate Lecture Series	0	Graduate Lecture Series	0
		<b>Total</b>	<b>45</b>

# MA REQUIREMENTS

## Urban Studies

Frameworks of Art and Urbanism	3
Global Perspectives of Modernity	3
Institutional Critique/Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Urban Studies Seminar Electives	9
Electives	9
Thesis	6
Collaborative Project	3
CS, EMS, or HTCA Electives	6
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
<b>Total</b>	<b>45</b>

## SAMPLE SCHEDULE

### Semester 1

Frameworks for Art and Urbanism	3
Global Perspectives of Modernity	3
Urban Studies Seminar Elective	3
Elective	3
CS, EMS, or HTCA Elective	3
Graduate Lecture Series	0

### Semester 2

Research and Writing Colloquium	3
Institutional Critique/Information Technologies Breadth Requirement	3
Urban Studies Seminar Elective	3
Collaborative Project or Elective	3
Graduate Lecture Series	0

### Semester 3

Thesis	3
Collaborative Project or Elective	3
Urban Studies Seminar Elective	3
MA Intermediate Review	0
Graduate Lecture Series	0

### Semester 4

Thesis	3
CS, EMS, or HTCA Elective	3
Elective	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
<b>Total</b>	<b>45</b>

# REQUIREMENTS

## DUAL DEGREE MA/MFA IN STUDIO ART

(WITH OPTIONAL EMPHASIS)

Graduate Critique Seminar	12	Institutional Critique/Information Technologies Breadth Requirement	3
Graduate Tutorial	12	Research and Writing Colloquium	3
Studio Electives	6	Collaborative Project	3
Electives (3 units in emphasis with emphasis option)	6	Thesis	6
Topics Seminar (in emphasis with emphasis option)	6	MFA Intermediate Review	0
Art History Seminar Electives	9	MFA Final Review	0
Critical Studies Seminar Electives	6	MA Intermediate Review	0
Methods and Theories of Art History	3	MA Final Review	0
Global Perspectives of Modernity	3	MA Thesis Symposium	0
		MFA Exhibition	0
		Graduate Lecture Series	0
		<b>Total</b>	<b>78</b>

### SAMPLE SCHEDULE

#### Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Studio Elective	3
Graduate Lecture Series	0

#### Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Studio Elective	3
MFA Intermediate Review	0
Graduate Lecture Series	0

#### Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Methods and Theories of Art History	3
Global Perspectives of Modernity	3
Elective	3
Graduate Lecture Series	0

#### Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Research and Writing Colloquium	3
Institutional Critique/Information Technologies Breadth Requirement	3
Elective	3
MFA Final Review	0
MFA Exhibition	0
Graduate Lecture Series	0

#### Semester 5

Thesis	3
Collaborative Project	3
Topics Seminar	3
MA Intermediate Review	0
Graduate Lecture Series	0

#### Semester 6

Thesis	3
Art History Seminar Elective	3
Topics Seminar	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
<b>Total</b>	<b>78</b>

## PB IN STUDIO ART

Post-Baccalaureate Seminar	6
Art History	6
Critical Studies	3
Tutorial	3
Studio Electives	6
Electives	6
Graduate Lecture Series	0

### SAMPLE SCHEDULE

#### Semester 1

Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Critical Studies Seminar (UG or GR)	3
Electives	6
Graduate Lecture Series	0

#### Semester 2

Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Tutorial (UG or GR)	3
Studio Electives	6
Graduate Lecture Series	0

**Total 30**



# Course Schedule

How to Read the Course  
Schedule

Course Listings

# HOW TO READ THE COURSE SCHEDULE

# <sup>1</sup>HTCA-<sup>2</sup>100-<sup>3</sup>01

**1** The letters on the left of the first hyphen indicate the discipline in which the course is offered.

**2** The number between the two hyphens indicates the level of the course (see below).

**000** Skill Development

**100** Beginning to Intermediate

**200** Intermediate

**300** Intermediate to Advanced

**400** Post-Baccalaureate

**500** Graduate

**3** The number on the right of the second hyphen indicates the section of the course.

## Class Times

**Period I** 9:00 am–11:45 am

**Period II** 1:00 pm–3:45 pm

**Period III** 4:15 pm–7:00 pm

**Period IV** 7:30 pm–10:15 pm

## ROOM LOCATIONS AND ABBREVIATIONS

### 800 Chestnut Street Campus

<b>DMS2</b>	Digital Media Studio
<b>MCR</b>	McMillan Conference Room
<b>LH</b>	Lecture Hall
<b>PSR</b>	Photo Seminar Room (above Studio 16A)
<b>1, 2, 3</b>	Printmaking Studios
<b>8, 26</b>	Film Studios
<b>9, 10</b>	New Genres Studios
<b>13, 14</b>	Drawing Studios
<b>16A</b>	Photo Studio (up stairway, past Student Affairs)
<b>16C</b>	Seminar Room (up stairway, past Student Affairs)
<b>105, 106</b>	Sculpture Studios
<b>113</b>	Interdisciplinary Honors Studios
<b>114</b>	Painting Studio
<b>115</b>	Stone Painting Studio
<b>116</b>	Painting Studio
<b>117</b>	Interdisciplinary Studio
<b>18</b>	Seminar Room (beyond Student Affairs)
<b>20A</b>	Digital Media Studio (lower level, near Jones Street Entrance)
<b>20B</b>	Seminar Room (near Jones Street entrance)
<b>21</b>	Interdisciplinary Studio
<b>25</b>	Collaborative Lab

### 2565 Third Street Graduate Center

<b>3FM</b>	Third Street Film Studio
<b>3LG</b>	Third Street Lounge
<b>3LH</b>	Third Street Lecture Hall
<b>3SR1</b>	Third Street Seminar Room #1
<b>3SR2</b>	Third Street Seminar Room #2
<b>3SR3</b>	Third Street Seminar Room #3
<b>3SR4</b>	Third Street Seminar Room #4
<b>3INST A</b>	Third Street Installation Room A
<b>3INST B</b>	Third Street Installation Room B

## SUMMER 2014 UNDERGRADUATE COURSES SCHOOL OF INTERDISCIPLINARY STUDIES

### HISTORY AND THEORY OF CONTEMPORARY ART

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
HTCA-102-1	Art Since 1945	Katie Anania	8-week session	T/TH	9:00–12:00	18	HTCA-101	Art Since 1945 Requirement

### HUMANITIES

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
HUMN-200-1	The Art of Gentrification: Creation, Destruction, Urbanization	Javier Arbona	8-week session	M/W	9:00–12:00	MCR	ENGL-101	HUMN-200; Studies in Global Cultures Requirement

## SUMMER 2014 UNDERGRADUATE COURSES SCHOOL OF STUDIO PRACTICE

### INTENSIVES

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
NG-199A-1	Real Time	Felipe Dulzaides	Intensive; June 2–13	M–F	9:00–6:00	21	None	New Genes Elective
IN-223-1	Photography & Text: A Travel Course to the Canyonlands	Thor Anderson/ Linda Connor	Intensive; June 2–13	Travel			Junior Standing (60 units) and Instructor Permission	Photography Elective

## DESIGN AND TECHNOLOGY

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
DT-220H-1/ FM-220H-1	Digital Rumors or Un-Truthful Reality: Producing the Experimental and FAKE Documentary Film	Jason Fritz	8-week session	T/TH	1:00–6:45	26/8	NG-100 or NG-110 or FM-101 or FM-102 or any 100-level DT	Design and Technology Media Techniques Distribution Requirement, or Design and Technology Elective, or Film Elective

## FILM

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
FM-220H-1/ DT-220H-1	Digital Rumors or Un-Truthful Reality: Producing the Experimental and FAKE Documentary Film	Jason Fritz	8-week session	T/TH	1:00–6:45	26/8	NG-100 or NG-110 or FM-101 or FM-102 or any 100-level DT	Design and Technology Media Techniques Distribution Requirement, or Design and Technology Elective, or Film Elective
FM-380-1/ GR-580-3	Graduate Tutorial	Kerry Laitala	8-week session	TH	9:00–12:00	26	Junior Standing (60 units)	Film Elective

## INTERDISCIPLINARY

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
IN-391-1	In Depth: Summer Studio Residency	Tim Sullivan	8-week session	M/W	9:00–12:00	117	Application Only: Priority Appli- cation Deadline: April 1, 2014	Studio Elective for the BFA

## PAINTING

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
PA-220N-1/ PR-220N-1	Together-ness: Combined Print- making and Painting	Larry Thomas	8-week session	T/TH	1:00-6:45	117/1	PA-120 or any 100-level PR	Printmaking Elective; Painting Elective
PA-380-1/ GR-580-1	Undergraduate Tutorial	Caitlin Mitchell-Dayton	8-week session	T	7:00-10:00	115	Junior Standing (60 Units)	Painting Elective

## PHOTOGRAPHY

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
PH-220J-1	Thresholds: Photography at the Divide	Anthony Aziz	8-week session	M/W	1:00-6:45	21	PH-120	Photography Elective

## PRINTMAKING

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
PR-220N-1/ PA-220N-1	Together-ness: Combined Print- making and Painting	Larry Thomas	8-week session	T/TH	1:00-6:45	117/1	PA-120 or any 100-level PR	Printmaking Elective; Painting Elective

## SCULPTURE/CERAMICS

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
SC-380-1/ GR-580-2	Undergraduate Tutorial	John de Fazio	8-week session	TH	9:00-12:00	105	Junior Standing (60 units)	Sculpture Elective

# SUMMER 2014 GRADUATE COURSES SCHOOL OF INTERDISCIPLINARY STUDIES

## HISTORY AND THEORY OF CONTEMPORARY ART

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
HTCA-508-1	Imagin[ing] Photography	Laura Richard	8-week session	T	9:00–12:00	3LH	None	Art History Seminar Elective

## CRITICAL STUDIES

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
CS-500J-1	Technology, Culture, and Society	Sammy Cucher	8-week session	M/W	7:30–10:30	3LH	None	Critical Studies Seminar Elective

## GRADUATE LECTURE SERIES (GLS)

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
SGR-502-1	Graduate Lecture Series (GLS)	Anthony Aziz/ Sammy Cucher	8-week session	F	6:30–9:30	LH (Chestnut)	None	Requirement for MFA, MA, Dual Degree, and Post-Bac

## GRADUATE ELECTIVE

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
GR-525-1	Tools and Techniques for the 21st-Century Artist	JD Beltran	8-week session	M/W	1:00–6:45	DMS2 and 25	None	Studio Elective for MFA

# SUMMER 2014 GRADUATE COURSES SCHOOL OF STUDIO PRACTICE

## CRITIQUE SEMINARS

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
GR-500F-1	Graduate Critique Seminar	Alicia McCarthy	8-week session	F	10:30-4:30	3SR3	None	Requirement for MFA
GR-500G-1	Graduate Critique Seminar	Anthony Aziz/ Sammy Cucher	8-week session	F	10:30-4:30	3SR1	None	Requirement for MFA

## GRADUATE TUTORIALS

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
GR-580-1/ PA-380-1	Graduate Tutorial	Caitlin Mitchell-Dayton	8-week session	T	7:00-10:00	115	None	Requirement for MFA
GR-580-2/ SC-380-1	Graduate Tutorial	John de Fazio	8-week session	TH	9:00-12:00	105	None	Requirement for MFA
GR-580-3/ FM-380-1	Graduate Tutorial	Kerry Laitala	8-week session	TH	9:00-12:00	26	None	Requirement for MFA

## POST-BACCALAUREATE SEMINAR

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
PB-400-1	Post-Baccalaureate Seminar	Aaron Terry	8-week session	F	10:30-4:30	3SR2	None	Requirement for Post-Bac



# Course Descriptions

SUMMER 2014

Undergraduate Courses

Graduate Courses

## UNDERGRADUATE COURSES

# School of Interdisciplinary Studies

All courses in the School of Interdisciplinary Studies may be used to satisfy the Liberal Arts Elective.

All courses are offered for 3 units unless otherwise specified.

## History and Theory of Contemporary Art

### **HTCA-102-1 Art Since 1945**

***Katie Anania***

**Prerequisite: HTCA-101**

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them, and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object; the relation between art and the political (broadly defined); artists' engagement with the institutional structures of production and display; and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, and consistency gets produced—and at what cost.

*Satisfies Art Since 1945 Requirement*

## Humanities

### **HUMN-200-1 The Art of Gentrification: Creation, Destruction, Urbanization**

***Javier Arbona***

**Prerequisite: ENGL-101**

We will begin, first, with an examination of how the word "gentrification" came into parlance fifty years ago, what it originally described, and how it has been appropriated, sometimes to facilitate the kind of unjust development it initially targeted. The course will continue, in a second part, with a section on the longer history of forced displacement in cities, including the role of artists and art institutions, explored alongside theories of the representation of social class, mobility, labor, and place. Third, the final, concluding portion of the semester will seek to understand the myriad ways in which gentrification has been aestheticized and contested, including theories on place-based sexual, racial, and class identities. We will read selections from Rosalyn Deutsche, Ruth Glass, Georg Simmel, Karl Marx, Neil Smith, Sharon Zukin, TJ Demos, and more. The course will include a walking tour, a research assignment and a final paper.

*Satisfies HUMN-200; Studies in Global Cultures Requirement*

## UNDERGRADUATE COURSES

# School of Studio Practice

All courses are offered for 3 units unless otherwise specified.

### Intensives

#### **NG-199A-1 Real Time**

**Felipe Dulzaides**

**Prerequisite: None**

This “workshop-style” intensive will explore and generate ideas connected to improvisation and its process. To be open to the moment is the essential element taken into consideration during all components of the workshop; attention will be paid to the individuality of each participant, the personality of the group, and creating an open-ended approach within a laboratory context.

Real time: pays attention to the change of velocity and rhythm in the work and production

Real time: means no editing options

Real time: is a situation in which you are alert to every possible situation—the thought process is the work

Real time: is to unlearn the content and the subject of your work, to unlearn the steps you are familiar with, and to allow yourself to be involved completely in the process of the work

The course is inclusive to all mediums, approaches, and styles.

*Satisfies New Genres Elective*

#### **IN-223-1 Photography & Text: A Travel Course to the Canyonlands**

**Thor Anderson/Linda Connor**

**Prerequisite: Junior Standing (60 units) and Instructor Permission**

Across the Canyonlands of southeastern Utah, sculpted desert-rock formations create a stunning landscape of textured stone, light, and open space. Nestled into this stark topography are cliff dwellings, kivas, and petroglyphs of long-vanished peoples—evidence of a vast and complex human history. Home to one of the largest panels of petroglyphs in the West, “Newspaper Rock” is populated by fantastic creatures and mythic heroes—from the local, hunch-backed flautist (Kokopelli) to crudely etched Anglo cowboys on horseback. *Photography & Text: A Travel Course to the Canyonlands* will explore this

landscape with an eye to making photographic and narrative records that address both the head and heart, using the power of images and language to see more deeply into things, while simultaneously doing justice to places both alive with a rich past and facing the complexities of the modern world. Designed for photographers, writers, and artists of other persuasions, the course will take advantage of the phantasmagorical landscape and complex cultural geography of southeastern Utah. Fourteen days in total, the travel course will include hiking, visits to archaeological ruins, and a three-day river trip. Accommodations will be rustic: tepees, a bunkhouse, tents (provided), and (at times) improvised showers. The class will culminate with an exhibition in the Fall 2014 semester.

*Satisfies Photography Elective*

Program course fee (includes meals, lodging, and local transportation): \$2,095

Students are responsible for booking (and associated costs) of train transportation to and from Grand Junction, Colorado, as well as meals en route. Enrolled students pay tuition for 3 units and the program course fee.

Interested students are encouraged to attend an informational session. Applications can be obtained by contacting the Academic Affairs Office: [academicaffairs@sfai.edu](mailto:academicaffairs@sfai.edu). Applications will be reviewed by the program leaders in conjunction with Academic Affairs. Prior to submitting an application, students are required to meet with Financial Aid.

### **DEADLINES**

March 28: Priority application deadline

April 18: Final application deadline to Academic Affairs

April 7: Students notified of acceptance

April 21: \$500 nonrefundable deposit due

May 5: \$1,595 due (remaining program course fee)

## Design and Technology

### **DT-220H-1/FM-220H-1 Digital Rumors or Un-Truthful Reality: Producing the Experimental and FAKE Documentary Film**

**Jason Fritz**

**Prerequisite: NG-100 or NG-110 or FM-101 or FM-102 or any 100-level DT**

How do fake documentaries redesign history and identity, rather than merely mimic and reiterate reality? Fake documentaries are a special breed of parody in that they accomplish something different—something extra—and still manage to link and connect to the real, lived experiences of their subjects and/or makers. They do and undo the normative documentary (truth, rationality, authenticity), and create experiences that have multiple meanings between form, content, style, representation, and the recorded world at large. In our discussion of this history, we will consider how the practice of working with reality can be challenged, even transported, by the aesthetic freedom that comes with alternative modes of visual expression. The course will include an interdisciplinary investigation of cinéma vérité, propaganda films, reality TV, mockumentaries, historical reenactments, ethnographic media, the film essay, media activism, and experimental documentary at large. It will offer both historical and theoretical analyses of these genres as a means to provide a framework for students' own new media projects. Students will be asked to make connections, question what they see and believe as real versus fake, and consider how these various approaches enable a serious critique of social power.

*Satisfies Design and Technology Media Techniques Distribution Requirement, or Design and Technology Elective, or Film Elective*

## Film

### **FM-220H-1/DT-220H-1 Digital Rumors or Un-Truthful Reality: Producing the Experimental and FAKE Documentary Film**

**Jason Fritz**

**Prerequisite: NG-100 or NG-110 or FM-101 or FM-102 or any 100-level DT**

How do fake documentaries redesign history and identity, rather than merely mimic and reiterate reality? Fake documentaries are a special breed of parody in that they accomplish something different—something extra—and still manage to link and connect to the real, lived experiences of their subjects and/or makers. They do and undo the normative documentary (truth, rationality, authenticity), and create experiences that have multiple meanings between form, content, style, representation, and the recorded world at large. In our discussion of this history, we will consider how the practice of working with reality can be challenged, even transported, by the aesthetic freedom that comes with alternative modes of visual expression. The course will include an interdisciplinary investigation of cinéma vérité, propaganda films, reality TV, mockumentaries, historical reenactments, ethnographic media, the film essay, media activism, and experimen-

tal documentary at large. It will offer both historical and theoretical analyses of these genres as a means to provide a framework for students' own new media projects. Students will be asked to make connections, question what they see and believe as real versus fake, and consider how these various approaches enable a serious critique of social power.

*Satisfies Design and Technology Media Techniques Distribution Requirement, or Design and Technology Elective, or Film Elective*

### **FM-380-1/GR-580-3 Graduate Tutorial**

**Kerry Laitala**

**Prerequisite: Junior Standing (60 units)**

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 a minimum of three times per semester.

*Satisfies Film Elective*

## Interdisciplinary

### **IN-391-1 In Depth: Summer Studio Residency**

**Tim Sullivan**

**Prerequisite: Application only. Priority application deadline: April 1, 2014**

SFAI's Summer Studio Residency program combines the benefits of a prestigious artist's residency with the rigor of graduate-level study in the fine arts. Unique for its demanding critique structure, individualized support, and personalized engagement with internationally recognized artists and scholars, the residency is an eight-week intensive specifically designed for undergraduates or recent baccalaureate graduates wishing to advance and refine their work. The location of the program in San Francisco—a vibrant community with world-class museums, a robust emerging artist scene, dynamic food culture, and breathtaking natural resources—offers students an uncommon urban experience. Students who pursue this residency must have significant studio experience and demonstrate a readiness for graduate-level work through their statement of intent, project proposal, and portfolio.

*Satisfies Studio Elective for BFA*

## Painting

### **PA-220N-1/PR-220N-1 Togetherness: Combined Printmaking and Painting**

**Larry Thomas**

**Prerequisite: PA-120 or any 100-level PR**

This course of study in the combined studio areas of painting and printmaking is designed to introduce the student to a broad spectrum of information—technical, practical, historical, and conceptual. Painting and printmaking have long been connected to one another historically, and have provided a broad measure of possibilities within each medium. Most important in this connection is the development of monoprints and monotypes, both of which will be presented and explored during the course, along with alternative methodologies. The painting student can gain greatly from this introduction to new ways of working with color, transparencies, line, texture, stencils, folio formats/book structures, collage, multiplicity, and other graphic means of mark-making. Likewise, the printmaking student will experience new ways of working that incorporate fundamental elements of painting: color mixing, transparencies and hue saturation, color value and intensity, substrate characteristics, image transfers, and digital manipulations, for example. Whether working with carefully executed and highly controlled images, photography-based imagery, or employing loosely structured painterly washes and brush textures, the hybrid methods explored in this course will provide opportunities for unique conceptual and aesthetic exchange, as well as unexpected imagery. By combining painting and printmaking in a single course, the studio experience will be enriched by an expanded visual vocabulary and a broadened studio practice. Individual projects will be discussed with each student, and a completed project will be expected. Studio demonstrations, visual presentations, critiques, and historical references will be presented throughout the course.

*Satisfies Printmaking Elective; Painting Elective*

### **PA-380-1/GR-580-1 Undergraduate Tutorial**

**Caitlin Mitchell-Dayton**

**Prerequisite: Junior Standing (60 Units)**

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 a minimum of three times per semester.

*Satisfies Painting Elective*

## Photography

### **PH-220J-1 Thresholds: Photography at the Divide**

**Anthony Aziz**

**Prerequisite: PH-120**

Due to recent advances in technology, photographic practice today sits solidly between documentation and the imagination, opening up opportunities for new forms of creative expression. Using both digital and analogue approaches, students will be encouraged to experiment rigorously with a variety of tools and strategies and to explore the act of representation itself. The ultimate goal of the course will be to produce a new body of work that reflects prescient issues related to the shifting boundaries between the human and the technological, and the real and the virtual. The course will ask students to grapple with the current state of photography—where it is and where it is going. Students will also explore a variety of imaging outputs including prints, projections, publications, and screens. Additionally, members of the course will collaborate on a curated exhibition in a book using blurb.com.

*Satisfies Photography Elective*

## Printmaking

### **PR-220N-1/PA-220N-1 Togetherness: Combined Printmaking and Painting**

**Larry Thomas**

**Prerequisite: PA-120 or any 100-level PR**

This course of study in the combined studio areas of painting and printmaking is designed to introduce the student to a broad spectrum of information—technical, practical, historical, and conceptual. Painting and printmaking have long been connected to one another historically, and have provided a broad measure of possibilities within each medium. Most important in this connection is the development of monoprints and monotypes, both of which will be presented and explored during the course, along with alternative methodologies. The painting student can gain greatly from this introduction to new ways of working with color, transparencies, line, texture, stencils, folio formats/book structures, collage, multiplicity, and other graphic means of mark-making. Likewise, the printmaking student will experience new ways of working that incorporate fundamental elements of painting: color mixing, transparencies and hue saturation, color value and intensity, substrate characteristics, image transfers, and digital manipulations, for example. Whether working with carefully executed and highly controlled images, photography-based imagery, or employing loosely structured painterly washes and brush textures, the hybrid methods explored in this course will provide opportunities for unique conceptual and aesthetic exchange, as well as unexpected imagery. By combining painting and printmaking in a single course, the studio experience will be enriched by an expanded visual vocabulary and a broadened studio practice. Individual projects will be discussed with each student, and a completed project will be expected. Studio demonstrations, visual presentations, critiques, and historical references will be presented throughout the course.

*Satisfies Printmaking Elective; Painting Elective*

## Sculpture/Ceramics

### **SC-380-1/GR-580-2 Undergraduate Tutorial**

**John de Fazio**

**Prerequisite: Junior Standing (60 units)**

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 a minimum of three times per semester.

*Satisfies Sculpture Elective*

## GRADUATE COURSES

# School of Interdisciplinary Studies

All courses are offered for 3 units unless otherwise specified.

## History and Theory of Contemporary Art

### **HTCA-508-1 Imagin[ing] Photography**

**Laura Richard**

**Prerequisite: None**

This course will consider the rapidly changing role and implications of digitized images as medium and documentation both within the arts and as a social phenomenon. What does it mean to make and frame photographs in a world saturated with instantaneously dispersed images? How has this promiscuity reversed the terms of documentation—driving action rather than simply capturing it? What are the implications for the value of a photograph as material object and the darkroom as a place of craft? A series of online readings and discussions will prepare us for an on-site symposium that will launch the summer session. Students will help organize and actively participate in the symposium and its discussion threads will shape the remaining weekly class meetings.

*Satisfies Art History Seminar Elective*

## Critical Studies

### **CS-500J-1 Technology, Culture, and Society**

**Sammy Cucher**

**Prerequisite: None**

The main goal of this seminar is to create a theoretical framework for the discussion of the role of technology in our lives, its effects upon society and the individual, and, consequently, upon the work that students are developing in the program. We live in a time when many types of technologies have become ubiquitous and virtually indispensable for modern societies to function. Yet, our relationship to technology has always been marked by a sense of ambiguity about its power to transform our lives and our environment, not always with a positive outcome.

Through lectures, readings, and presentations of visual material, the course will focus on the critical examination of three areas of concern:

1. Media culture, spectacle, and art in the age of terror
2. Biotechnology and the post-human/post-natural
3. Digital realms and societies in the virtual world

*Satisfies Critical Studies Seminar Elective*

## Graduate Lecture Series (GLS)

### **SGR-502-1 Graduate Lecture Series**

***Anthony Aziz/Sammy Cucher***

**Prerequisite: None**

The Graduate Lecture Series (GLS) is designed to support the MFA, MA, and Post-Baccalaureate programs by providing exposure and access to artists and scholars in a wide variety of disciplines on a weekly basis. Guest lectures occur on Friday evenings at 6:30 pm in the Lecture Hall at 800 Chestnut Street. In addition to attending the lectures, students have the opportunity to meet with select guests for individual critiques and small group discussions. Attendance is required for all Low-Residency MFA students.

*Satisfies Requirement for all MFA, MA, Dual Degree, and Post-Bac Students*

## Graduate Elective

### **GR-525-1 Tools and Techniques for the 21st-Century Artist**

***JD Beltran***

**Prerequisite: None**

In the last two decades, the presence of individual artistic practices which include expression in a multitude of disciplines has been much more prevalent; artists commonly work simultaneously in two-dimensional forms, sculpture, time-based media, performance, text, and installation, and are not limited to any single configuration or vocabulary. Artwork frequently encompasses and includes work exhibited in a variety of media, including video, projections, sound, photography, sets and installations, live or recorded performance, and public interventions. This studio class will concentrate on providing students with experience in the basic tools and techniques for creating multi- and trans-disciplinary work, exploring and instructing skills in installation, photography, film, video, time-based media, text, sound, and more. Instruction will include creating projects using the Adobe Creative Suite (Photoshop, Illustrator, and InDesign), video and time-based work in Adobe Premiere, and in making and documenting projects, performances, and installations. Special attention will be given to the process of editing time-based and 2D work. Drawing from a wide range of styles and methods, documentary, performance, dramatic narrative, and experimental filmmaking, the course will assess how chosen modes of material and documentation affect meaning and presentation of a work, exploring effective strategies for production and dissemination from a technical, methodological, and philosophical perspective. This class will function as a workshop and an experimental laboratory, focusing on the nature of the work being made by every participant in the class. We will explore the histories of these individual projects and how they are manifested and experienced, using them as instructive models for further learning and developing skills in our own art practices.

*Satisfies Studio Elective for MFA*

## GRADUATE COURSES

# School of Studio Practice

All courses are offered for 3 units unless otherwise specified.

### Critique Seminars

#### **GR-500F-1 Graduate Critique Seminar**

**Alicia McCarthy**

**Prerequisite: None**

Description TBA

*Satisfies Requirement for MFA*

#### **GR-500G-1 Graduate Critique Seminar**

**Anthony Aziz/Sammy Cucher**

**Prerequisite: None**

This interdisciplinary seminar will begin by looking at the early work of Aziz + Cucher, which attempted to represent the anxieties of the body in an age of rapid technological growth during the 1990s. The seminar will then turn to more recent projects that address some of these same concerns today; in particular, *Dissident Futures*, a major exhibition at Yerba Buena Center for the Arts in 2013. Using a variety of media and methods, students will be encouraged to reflect on some of the key questions raised by the exhibition and its accompanying publication.

*Satisfies Requirement for MFA*

### Graduate Tutorials

#### **GR-580-1/PA-380-1 Graduate Tutorial**

**Caitlin Mitchell-Dayton**

**Prerequisite: None**

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 a minimum of three times per semester.

*Satisfies Requirement for MFA*

#### **GR-580-2/SC-380-1 Graduate Tutorial**

**John de Fazio**

**Prerequisite: None**

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 a minimum of three times per semester.

*Satisfies Requirement for MFA*

### **GR-580-3/FM-380-1 Graduate Tutorial**

**Kerry Laitala**

**Prerequisite: None**

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 a minimum of three times per semester.

*Satisfies Requirement for MFA*

## **Post-Baccalaureate Seminar**

### **PB-400-1 Post-Baccalaureate Seminar**

**Aaron Terry**

**Prerequisite: None**

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.

*Satisfies Requirement for Post-Baccalaureate*





