ARTh 3010 01 Engagement of Landscape

This is a topics-based exploration of artistic engagement with the landscape of the Americas, from the Pre-Columbian to the present day, from Cahokia and the Nazca lines to Robert Smithson’s Spiral Jetty and later. The course will analyze contemporary land art including perspectives such as intent, reception, ethical considerations, and as a critique of the economics of the gallery system in the later twentieth century.
Prerequisites: ARTH 1001 or ARTH 1002 or instructor permission.

NOTE: All students, other than Studio Art, may use this class to fulfill their Humanities distributive core requirement.

ARTh 3600/3601/3602 01 ST: Contemporary Native American Art

The course Contemporary Native Art will explore arts from across the United States and Canada produced since 2000. These arts include painting, architecture, printmaking, and photography as well as historic forms such as beadwork, mask carving, and ceramics. Lectures, reading assignments, classroom presentations and individual research assignments will address the work of individual artists, changing patronage systems, the use of newly available materials, and changing attitude of the United States government toward the production of Native art forms. The course will provide a historical background for the work and also address the critical issues around which they were made. The study of Native American art history raised many questions, such as: identity, both legally and culturally; legal issues including repatriation and the 1990 Native American Graves Protection and Repatriation Act, or NAGPRA; the rise of the tourist market and the creation of souvenirs; and the different modes of display for the art at museums, art fairs, and in galleries.
Prerequisites: ENGL 1050 and ENGL 1051 or Instructor permission.

NOTE: If you are a Studio Art student and want this class to fulfill a departmental requirement, please sign up for ARTH 3600 01.
If you are any other department’s student and want this class to fulfill your Humanities distributive core requirement, please sign up for ARTH 3601 01.
If you are any other department’s student and want this class to fulfill your Junior Cultural Diversity core requirement, please sign up for ARTH 3602 01.

ARTh 4003/4601/4602 01 ST: The Anthropology of Art

This course will present anthropological approaches to objects we call “art” as well as other examples of material culture in global societies, ancient to contemporary. Students will address arts in cultural context, focusing on production, use, meaning, distribution, consumption, materiality, and agency. The course will also address ethnography and the anthropology of some kinds of contemporary art practices, such as installation, performance, and street art, from Joseph Beuys to Banksy.

NOTE: If you are a Studio Art student and want this class to fulfill a departmental requirement, please sign up for ARTH 4003 01.
If you are any other department’s student and want this class to fulfill your Humanities distributive core requirement, please sign up for ARTH 4601 01.
If you are any other department’s student and want this class to fulfill your Junior Cultural Diversity core requirement, please sign up for ARTH 4602 01.

ARTS 2105/3600 01 ST: Material Drawing

This course shapes engaged experimentation with various media through exercises and projects that are individual/collaborative, representative/abstract, intimate/monumental, material/ephemeral, flat/spatial.
Prerequisite: ARTS 1101 or Instructor Permission
Interdisciplinary Arts Collective

Students in this course create at the intersection of collaborative art-making, social practice, and interdisciplinary production. Students in the class choose whether they will function as a single collective, generate individual projects for the campus community, or produce works that interact with the broader community of Santa Fe. The goal of the course is to foster artistic endeavors which transcend the boundaries of traditional disciplines and individual capability: through student-run group shows, immersive installation and performance, event production, or students’ other particular interests.

ARTS/GRDN 3600 10  ST: Book Arts I

This course is an introductory process-oriented bookbinding course that emphasizes book arts as a crossroads of other artistic media. Emphasis is given to technical mastery of tools, familiarity with materials, and creative problem-solving. The course also provides a foundation in technique and explores various crafts and structures specific to book arts.

Prerequisite: None

ARTS 4401 & DART/FILM/GRDN/MUSI/PHOT 3600 0 ST: Social Practice: Food Justice

This interdisciplinary course presents thematic issues in conjunction with the Santa Fe Art Institute residency program. The theme for the 2014-2015 year is Food Justice. This program encourages creative minds to come together and examine the territory of food justice. Together, we will ask how can we use diverse creative practices to confront inherent social, cultural and economic problems in our food system. Further, how can we bring together insights from creative fields, environmental sciences, sustainable agriculture, critical theory, and food (SFAI website).

Prerequisite: Junior/Senior standing.

ENGL 1050 01/09  WR1: Writing with the Senses

Sight, hearing, taste, touch, smell—the senses not only make our lives more vivid, but they also help us create writing that speaks to our readers on a more complex level. Through both narrative and expository writing we will deepen our understanding of how we perceive the world as well as sharpen our ability to convey our ideas with a clear focus and the sensory details that bring writing to life.

ENGL 1050 02/12  WR1: Feminism & Post-Apocalyptic Literature

What do our stories about “The End” reveal about fear of the future of human life and civilization? Writers of the ’60s and ’70s (Feminist or otherwise) seized upon the science-fiction genre to create post-apocalyptic dystopias whose dark outcomes were fueled by visions of increased gender inequity and technological slavery. Whether these constructions of hellish future worlds are successful as literary productions, social critiques, or blueprints for humanity’s future, they raise fascinating questions about women’s roles in society, gender construction, reproduction, ecology and the environment, and genre writing. Readings include Margaret Atwood, Octavia Butler, Cormac McCarthy, Charlotte Perkins Gillman and Monique Wittig.

ENGL 1050 03  WR1: Performing the Self

In this class we will read, write and perform memoirs and narratives of self. In this course, students will learn about various narrative forms and literary genres, including: non-fiction, narrative fiction, memoir writing and essays. Students will write a variety of essays and will study writing mechanics, while developing a performance piece, or monologue based on one of their essays.

ENGL 1050 04  WR1: Writing About Art

In this course we will learn to write persuasively and analytically about art—your own art and others’. This topic-driven writing course focuses on analyzing and synthesizing ideas while remaining aware of rhetorical concepts like audience, purpose, situation, and voice. The course emphasizes the development of college language skills, including the developing of a thesis and argument, demonstration of expository writing, and critical analysis of written texts.

ENGL 1050 05/08  WR1: Social Movement/Social Action

This course will focus on how people use collective measures to produce social change. The course is guided by the following questions: What motivates people to act collectively and sometimes illegally to challenge the laws and values of society? What drives people to sometimes risk their lives to participate in social movements? What is the relationship between movement goals and the tactics selected to achieve them? (i.e., why do some movements use violent means while
others use peaceful actions?) How do we know if a movement is successful? What are the major changes in society that are directly attributable to social movements?

**ENGL 1050 06  WR1: Use Your Voice**

This course examines how we utilize and integrate both reason and feeling in our writing. Students explore how we use our voices to convey our ideas in powerful and expressive ways, by examining diverse writings of contemporary artists in music, literature, and film. The course is designed to enhance analytical reading skills and organizational skills in writing academic essays that are both critical and creative.

**ENGL 1050 07  WR1: Young Female Super Heroines**

Violence, aggression, power – these forces are typically attributed to the male heroes of popular culture. But what happens when a woman wields righteous violence, when “one girl in all the world” must save the day? In this course, we will examine a variety of texts that feature a female heroine, specifically a superheroine, and analyze issues such as gender politics and performance, the intersection of sexualization and violence, and the implications the portrayals of warrior women have for women’s equality.

**ENGL 1050 10/11/13  WR1: Identity in America**

This course looks at the growth and power of identity culture in America, with a focus on the social movements that have taken root through communities of identity. In this course we will explore identity through historical and literary sources, examining how identity culture has become so privileged in US society and asking the question: is there another way to see ourselves? In this course we will explore, Conservative vs. Liberal, as well as Chicana/o, African American, Asian, LGBTQI, Native American and immigrant identities in America, while viewing the social movements and writings that each of these groups has produced. Finally we will ask ourselves: How do I identify? And how else can I see myself?

**ENGL 1051 01  WR2: The Drawn Self – Autobiographical Graphic Novels**

While we are familiar with comic books and graphic novels filled with colorful, violent, and over the top heroes, there are many artists using the medium to explore their personal experiences. In this course we will look at how graphic novels are used to explore the artists’ own background, whether it’s to better understand their family history or their place within the community. We will look at how the artist renders their own experiences in both a written and visual medium to explore not just the world around them but also their own feelings and thoughts.

**ENGL 1051 02  WR2: Queer Writing, Art and Culture**

This course will explore Queer Theory and LGBTQI Art and Culture through the lens of writing. In this course we will ask what it means to be Lesbian, Gay, Bisexual, Queer, Transgender or Gender-queer, Transsexual and Intersex and we will study writings, performances and artworks from these different groups. We will also encounter Queer Theory and ask: what can Queer experience and culture bring to art and performance?

**CWRT 2601/2716 01  ST: 20th Century American Poetry**

American Poetry rose to international prominence and went through radical changes during the course of the 20th Century. Starting with the Modernist revolution and Imagism through the Confessionalists and the Beats to the poetries of social movements, we’ll track these changes as they evolve towards post-modernist aesthetics. Historical, cultural, aesthetic, and biographical context will play a large role in how we engage poems by T.S. Eliot, William Carlos Williams, Gertrude Stein, Sylvia Plath, John Berryman, Ntozake Shange, Ai, John Ashbery, Louise Gluck, Anne Carson and many more. Prerequisites: ENGL 1050 and ENGL 1051 or Instructor permission.

**NOTE:** If you are a Creative Writing student and want this class to fulfill ENGL 3108 Contemporary Poetry requirement, please sign up for CWRT 2716 01.

If you are any other department’s student and want this class to fulfill your Humanities distributive core requirement, please sign up for CWRT 2601 01.

**CWRT 3600 01  ST: Keep It Short – Mixed Genre Writing Workshop**

Some of the most interesting work today in contemporary literature engages short forms. In this course, we will read, discuss, generate and revise creative writing in short form, in poetry, fiction and non-fiction. Readings and writing assignments will
revolve around flash fiction and non-fiction, the prose poem, Japanese forms such as haibun and haiku (not your 5rd grade assignment kind of haiku), the uses of aphorism, the six-word memoir, the six-word story, the uses of short sentences, the uses of enjambment and short lines in poetry, as well as works that defy easy categorization (except that they're, well, short). In an age of shortening attention spans, writing short might save us all. Writers examined may include Mary Ruefle, Raymond Carver, Emily Kendal Frey, Hemingway, William Carlos Williams, Danielle Cadena Deulen, the Japanese Haiku masters, as well as the work of visual artist Jenny Holzer.

Prerequisites: completion of ENGL 2210, 2220, and 2230 (TCW: Poetry, TCW: Fiction, and TCW: Non-Fiction) or Instructor Permission.

NOTE: If you are a Creative Writing student, you may use this class to fulfill the “one additional genre elective” requirement.

CWRT 3600/3601/3602/3603 02 ST: ST: Sexuality & Literature

In "A Backwards Glance o’er Traveled Roads," Walt Whitman writes: “...it has become, in my opinion, imperative to achieve a shifted attitude… towards the thought and fact of sexuality, as an element in character, personality, the emotions, and a theme in literature. I’m not going to argue the question by itself; it does not stand by itself.” Indeed, this course will consider issues of sexuality and gender, and the ways in which these “categories” may or may not be important in the context of other questions of personal identity in literature. The course will also consider the role sexuality plays in Western literature, as well as the importance of constructed identities. Using texts from authors such as John O’Hara, Willa Cather, Freud, Kate Chopin, Virginia Woolf, Armistead Maupin, Patricia Highsmith and others, students will examine how varied authors integrate the role of sexuality in society within literature confines. This course will involve significant reading and classroom discussions.

NOTE: If you are a Creative Writing student and want this class to fulfill one of your American/British Literature course requirements, please sign up for CWRT 3600 02.
If you are any other department’s student and want this class to fulfill your Humanities distributive core requirement, please sign up for CWRT 3601 02.
If you are any other department’s student and want this class to fulfill your Junior Cultural Diversity core requirement, please sign up for CWRT 3602 02.
If you are any other department’s student and want this class to fulfill your Junior Ethical Responsibility core requirement, please sign up for CWRT 3603 02.

CWRT 3601/3817 01 ST: Science Fiction

British novelist J.G. Ballard regarded Science Fiction as the pre-eminent literature of the twentieth century, and this course examines Ballard’s proposition through intense study of some of the most important and enduring works in the genre, from the ‘scientific romance’ and the humanist adventures of the early SF magazines, to post-humanist ambivalence of the present. The history of Science Fiction will be understood as an avant-garde and as a site for literary experimentation. Students will explore the internal distinctions of SF - space opera, cyberpunk, hard SF etc - in terms of conceptual, stylistic and thematic innovations.
Prerequisites: ENGL 1050 and ENGL 1051 or equivalent.

NOTE: If you are a Creative Writing student and want this class to fulfill one of your American/British Literature course requirements, please sign up for CWRT 3601 01.
If you are any other department’s student and want this class to fulfill your Humanities distributive core requirement, please sign up for CWRT 3601 01.

FILM 2220/PHOT 2220 01/02/03 Micro Cinema for Non-Majors

This course introduces students to some essential techniques of creating, shooting, editing, and uploading independent digital films to the Internet. Students are exposed to the practical and theoretical fundamentals of independent digital film production. Topics discussed in this course include: narrative story structure, directing actors for the camera, shooting digital motion pictures, techniques of lighting, digital editing, and output of finished work to the Internet.

FILM 2405 01 Capturing Excellent Sound

Capturing Great Sound introduces the equipment, techniques, practices, and procedures used in on-set recording for film and television. Students in this initial course explore professional audio field recording workflow, including sound editing, sound mixing, and on-set etiquette.
Prerequisites: FILM 1103 and FILM 1104 or instructor permission.
FILM 3600 01/03  ST: Macro Cinema

This course covers the mechanics and aesthetics of digital video production. Emphasis is given to the ways in which the techniques of filmmaking, whether it be fiction or non-fiction, can be applied to tell a story and propel narrative. This class explores and develops creative expression, personal vision and critique skills through conceptualizing, planning, shooting, editing and presenting short films in digital video.

FILM 3600 02  ST: Shoot the Stars Leadership

This course is necessary for students interested in key on-set positions for Shoot the Stars! (STS) films and promotional media (EPK), including director, producer, director of photography, 1st AD, and production designer. The course prepares students for: managing teams; developing schedule and budget; managing pre-production workflow; casting; working with faculty, mentors and cast; cooperating with promotional and marketing demands of STS; and post-production management and workflow. (NOTE: Acceptance into this class is not a guarantee of any position with STS.)
Prerequisite: junior or senior standing, and permission of instructor.

FRYE 1025 01  LAS: All of Me – Living a Holistic, Integrative Life

What is needed to live a balanced, healthy life? From the perspective of the artist, who often lives from one extreme to another, this course examines ideals of the holistic life—balance, integration, and synthesis. Students will explore their individual life, assessing mind, body, spirit, and the emotional, social nature of college life.

FRYE 1025 02  LAS: Religion and Image

This course examines the similarity of the artistic and religious quest for the depth dimension and spiritual meaning underlying the appearances of empirical reality. The focus is on the reciprocal relation of religion and art forms. Topics include the nature and interpretation of art, the ethical responsibility of artists, and the interplay of religion and art in various art forms from different cultures.

FRYE 1025 03/08  LAS: Who Are We?

This seminar leads an exploration of our social system from an interdisciplinary social sciences perspective, drawing upon the academic disciplines of sociology, psychology, history, economics, anthropology and political science. Emphasis is placed on individual and shared human experience in society. How do variables such as culture, gender, our biological inheritance, the history and structure of the society in which we find ourselves today, shape our unique individuality? And conversely, how do the choices we make concerning our unique identities shape this society? We will examine the nature of individual and group identity. We will explore how our identities seek expression.

FRYE 1025 04  LAS: The Art of Creativity

This course explores the ideas, work and lives of selected artists, musicians, writers, philosophers and scientists as inspiration to deepen the student's own experience and practice in their creative lives. Students will delve into their own creative process by producing a work of their own as a semester project. We will do this by exploring a wide range of artists such psychiatrist Rollo May and his work, The Courage to Create, screenwriter Julia Cameron and her book The Artist's Way, sociologist Robert Nisbet's in his exploration of creativity in scholarly activity work, Sociology as an Art Form. We will also focus on the creative lives of such masters as Pablo Picasso, Bob Dylan, Duke Ellington, Charles Mingus, Claude Debussy, Arnold Schoenberg, Albert Camus and more.

FRYE 1025 05  LAS: Transformation and Healing through Artistic Expression

Throughout human history artistic expression has been used as a means of healing both individuals and communities. The contemporary field of expressive therapies continues the tradition through using the arts to mend personal and societal ills. In this course, students will study a diverse range of cultural artistic traditions that have been used for transformation and/or healing. These ceremonial traditions will be compared and contrasted to the contemporary use of expressive therapies. A wide range of artistic disciplines including: music, visual arts, drama, dance and movement, play, sand tray, written poems and prose, and integrative arts will be explored through readings, discussions and class projects.
FRYE 1025 06/07  LAS: Gender and Sexuality

The goal of the seminar is to consider multiple perspectives on personal, social and philosophical issues relating to gender and sexuality via reading, discussion, and writing activities. Our guiding theme is the concept of culture and how gender roles, identities, and sexualities are shaped through the process of socialization. Although we will examine themes from a variety of interdisciplinary perspectives, our approach will be grounded in the anthropological method of cultural comparison.

GRDN 3600 01  ST: 21st Century Design Entrepreneur

Explore how the world of e-commerce opens new opportunities for graphic designers. Focus will be on creating designs to sell online using production methods that don't rely on big budgets and large production runs. Projects will balance student's evolving personal design aesthetic with an understanding of how to create finished products with limited means and how to sell those products to a global consumer base.
Prerequisites: GRDN 2100 (Graphic Design II)

GRDN 3600 02  ST: Creating Comics

A comic's combination of word and image is like no other medium — a unique experience for the reader and a singular challenge for the creator. Learn the language of comics and what it takes to design and execute a successful sequential narrative. Explore the range of genres and storytelling styles and the innovators of the past and present. Critically analyze the structure of a comic, study the tools of the format and use those as a foundation to plan and produce your own. This will not be a drawing class. Although drawing may be explored and applied, students will develop an understanding of the storytelling process as is applicable to various medias and areas of study. This class is open to students from all departments and any major.
Prerequisites: None

GRDN 3600 03  ST: Design for Music

This is an advanced studio focusing on graphic design for the music industry. Projects will include package design (CD, Vinyl, and MP3s), event posters, digital flyers & banners, and experimental exercises that explore the visual expression of sound. Although the majority of in-class time will be spent in the studio, discussions and presentations will explore graphic designers who have revolutionized design in the music industry through the development of individual style.
Prerequisites: GRDN 2100 (Graphic Design II)

GRDN/ARTS 3600 10  ST: Book Arts I

This course is an introductory process-oriented bookbinding course that emphasizes book arts as a crossroads of other artistic media. Emphasis is given to technical mastery of tools, familiarity with materials, and creative problem-solving. The course also provides a foundation in technique and explores various crafts and structures specific to book arts.
Prerequisites: None

HIST 3016 01  History of the Southwest

The Southwest United States is the same as Northwest Mexico, especially from an historical perspective. The history of this place is the history of Latin America, but with a special twist—when the U.S. conquered it we didn’t give it back. Does that make this area a unique part of the United States? Or have enough Anglos colonized it to make that history moot? The thing is, unlike California or Texas, a large percentage of the people are still here, including the indigenous, the new indigenous, and older pre-Anglo Europeans. But the history is not just about people, it is about the land, and consider that just as people transform the land, so has the land shaped the people. Culture and history are shaped by the geological shapes that surround us.

MUSI 3600 01  ST: Max/MSP Workshop

This course provides an introduction to and practical work with the Max/MSP music and sound programming environment. Primary emphasis is on learning to use Max/MSP and similar applications for creative work in music composition, performance, and sound art. Secondary emphasis is given to understanding the aesthetic and historical contexts of the sound art and electroacoustic music forms.
Prerequisite: MUSI 1030 or 1031 or instructor permission.
PHOT 2220/FILM 2220 01/02/03  Micro Cinema for Non-Majors

This course introduces students to some essential techniques of creating, shooting, editing, and uploading independent digital films to the Internet. Students are exposed to the practical and theoretical fundamentals of independent digital film production. Topics discussed in this course include: narrative story structure, directing actors for the camera, shooting digital motion pictures, techniques of lighting, digital editing, and output of finished work to the Internet.

PHSC 2601 01  ST: Art and Science in Nature

Science: an objective and rational pursuit of natural truths. Art: a subjective and emotional pursuit of human creativity. We are often taught that these two categories, with their associated practices, artifacts, and institutions, are opposites. But how are they really intertwined in the same endeavor, understanding and representing the world around us? We will ask: How does science use art in order to illustrate, teach, or convince, and does art use science to the same ends? What craft or community and institutional practices do they have in common? And how might we fruitfully explore these interdisciplinary relationships as scientists, artists, or as producers and consumers of designed artifacts? Accessible to students from all disciplines, this course provides an introduction to the interdisciplinary and growing field of science and technology studies, which explores the role that science and technology play in our society.

PHSC 2601 02  ST: The Art of Sustainable Cities

In this class, we will begin our exploration of how cities evolved and what ideas shaped this evolution. We will look at the basic design of cities before we delve into sustainability. What is sustainability? Why is it important? How sustainable are you? Plan on touring many cities around the globe, as we study their regenerative and conservation activities. Finally, we shall bring it home and evaluate our own city different.

PHSC 2601 03  ST: Aquatic Science

This course introduces concepts of water chemistry, ecology, ecosystem interrelationships between aquatic systems and climate and weather, fluid dynamics, nutrient cycles, and human impacts on marine and freshwater aquatic ecosystems. Students examine the interrelated complexities of the human impact on the planet and suggest sustainable strategies to mitigate adverse environmental impacts to biodiversity, conservation, population, pollution, and climate change. Materials for the course will aid in the understanding of scientific principles, quantitative and qualitative reasoning, creative thinking, analytical investigation, and critical analysis of current data.

PHSC 2601/3603 04  ST: Climate Change – Global and Local Implications

Climate Change. Global Warming and the Greenhouse effect are the biggest issues we face in the world today. This course considers the rate of climate change, and what we must do to adapt our philosophies, economics, and lifestyle to reduce carbon emissions. At the end of the day it is about taking responsibility and looking after the Earth which sustains our very lives.

NOTE: If you want this class to fulfill your Science/Math distributive core requirement, please sign up for PHSC 2601 04. If you want this class to fulfill your Junior Ethical Responsibility core requirement, please sign up for PHSC 3603 04.

POLI 3601/3603 01  ST: Social Movements for Civil Rights

This course examines three major social movements of the 20th century whose demands for civil rights restructured the political economy and changed the fabric of society. The Civil Rights movement of the 1950’s; the Women’s Liberation movement of the 1970’s and the LGBT movement of the 1990’s will be our focus during the semester. Students will learn how processes initiated by these historical movements continue to redefine social relations in the US today.

NOTE: If you want this class to fulfill your Social Science distributive core requirement, please sign up for POLI 3601 01. If you want this class to fulfill your Junior Ethical Responsibility core requirement, please sign up for POLI 3603 01.

PSYC 3015 01  Psychology of Women / Women’s Voices, Feminist Visions

This course introduces artists to the interdisciplinary field of feminist scholarship and women’s psychology. After tracing the historical emergence of feminist critiques, the course surveys contemporary women’s issues, particularly health and sexuality, creativity, spirituality and politics. Each section draws on historical analysis and illustrates the wide variations of women’s experiences relating to systems of privilege and gender expression. We will explore, in-depth, the process of women
confronting and creating culture in digital technologies, television, the movies, contemporary music and music videos, print media, and the arts.
Prerequisite: ENGL 1050 and ENGL 1051.

SOYE 2050 01 SYE: The Nut House – Theory and Literature

Have you ever wondered, “Why did I do that?” Perhaps you’ve mused to yourself, “I must be nuts.” According to Aristotle, “all human actions have one or more of these seven causes: chance, nature, compulsion, habit, reason, passion, and desire.”

Freud’s pleasure principle is based on...other things. This course utilizes contemporary literature theory to determine the motivation behind human impulses and why we all, at one time or another, stray from the beaten path. Drawing from texts such as Freud’s Pleasure Principle, Jung’s Psychology of the Unconscious (dream analysis), Lacan’s Mirror Stage, Saussure’s Theory of the Sign as well as others, we will take a theoretical approach toward analyzing literary works such as Mark Danielewski’s agoraphobic masterpiece House of Leaves. Our investigation may be bolstered by films such as Ingmar Bergman’s Persona.

SOYE 2050 02 SYE: Dragons/Whores/Songs

This course explores the symbols, structure, and message of the biblical Book of Revelation in its cultural context and its relevance in addressing contemporary intercultural and ethical issues. The Book of Revelation offers a passionate critique of the oppressive political, economic, social, and religious realities of its time, and unveils a vision of justice and peace challenging ethical responsibility relevant to the modern-day situation in our time culture.

SOYE 2050 03 SYE: What is Beauty?

The idea of beauty has been pondered and discussed by philosopher, poets, artists, religious thinkers since time immemorial. It is also something that most of us have a vested interest in, since it often is connected to experiences of pleasure, delight, or inspiration. When we say something is beautiful, what do we really mean? What informs our own sense of beauty? Why does beauty matter, and what kind of assumptions and ways of understanding the world inform our perceptions of beauty? Who determines what is considered beautiful? Is beauty a recognizable and understood quality, or is it all in the eye of the beholder? In this course we will personally, experientially, and critically explore the concept of beauty through discussion, experimental activities, and reflective critical writing.

SOYE 2050 04 SYE: The Poetics and Paradoxes of Eros

The Greek word Eros dates back to the 14th century and was originally used to describe romantic love or desire. In the classical and literary world, Eros is often associated with madness, longing, and ecstasy. For Plato, Eros was neither human nor divine, but was the mechanism that propelled human beings toward wholeness. In Freudian psychoanalytic thought, Eros is associated solely with sexual energy and the generative parts of ourselves. This course takes an interdisciplinary look at Eros, focusing on the ways in which it has been described and interpreted through a mythological, psychological, literary, artistic, and philosophical lens. Beginning with an exploration of the Greco-Roman story of Eros and Psyche, this course will feature a close reading of historical and contemporary texts written by authors whose ideas have significantly shaped our thinking about desire, romance, sexual bodies, and sexual practice. Such authors include Sappho, Simone de Beauvoir, the Marquis de Sade, Sigmund Freud, Richard von Krafft-Ebing, Alfred Kinsey, Michel Foucault, Judith Butler, Eve Kosofsky Sedgwick, and Gayle Rubin. Students will be given the opportunity to explore their own relationship with Eros through visual art and written word.

SOYE 2050 05 SYE: Art as Experience

This seminar will examine the profound relation of art and culture, and the capacity of the arts to inform our understanding of the world and help shape our response to it. The seminar’s assertion that art is an experience will start with a fundamental inquiry into what constitutes an experience (versus an interaction that is inchoate or incomplete), and what constitutes an art experience. The course will proceed to examine critical approaches to pivotal art periods and to the cultures which gave rise to them, and explore the student’s own engagement with, and practice of art, its place in their own life and its role in shaping their experience of contemporary cultures.

SOYE 2050 06 SYE: Reel Food: The Food Movement (PENDING)

This course utilizes history, sociology, literature, and film to examine the social issue of the worldwide food movement. Multicultural and international issues will be addressed as they relate to the food movement.
NEW ART COURSE DESCRIPTIONS FOR 2014 FALL

ARTS 2105  Material Drawing (formerly Mixed Media Drawing)
This course shapes engaged experimentation with various media through exercises and projects that are individual/collaborative, representative/abstract, intimate/monumental, material/ephemeral, flat/spatial.
Prerequisite: ARTS 1101 or Instructor Permission

ARTS 2301  Construct/Deconstruct (formerly Sophomore Sculpture Studio)
This Sophomore Sculpture class will focus on sculpture and related practices such as video and installation. In this class we will introduce new skills and build on previous skills needed for making sculptural objects. We will continue to advance our knowledge of concepts, equipment, materials, techniques and technology while producing a body of 3-Dimensional and time-based artworks. All students will produce multiple artworks over the semester.
Prerequisite: ARTS 1301 or Instructor Permission

ARTS 2305  Finding Center: Beginning Ceramics
Develop your skills in Pottery and Ceramic Sculpture as you learn how to make pots on the potter’s wheel and create hand built sculpture and pottery. For students of all levels, this class will focus on the basics of craftsmanship and form. Students will create ceramic sculpture using slab, coil, modeling and molds. Beginners will learn the fundamentals of throwing, trimming and glazing while making bowls, mugs and pitchers. More advanced students will increase the scale of their work while learning how to make covered jars, teapots and matching sets. The class allows for students of all levels of experience. Critical analysis, PowerPoint presentations, and an investigation of both historical and contemporary ceramic sculpture and pottery will also be an integral part of the class.

ARTS 2505  The Art Practice
An effective art practice provides a sustainable structure, a supportive environment, challenges for growth and outlets for success. It is a flexible container of creativity that can be sealed for focus or flung open for inspiration. It houses the capacity to vibrantly respond to change and to recover from “failure.” It provides, anticipates, questions and dreams. This course is a collaboration between Santa Fe University of Art and Design and the Georgia O’Keeffe Museum, in which O’Keeffe’s art practice is used as a lens through which to see, evaluate, shape and enhance your individual practice.
Prerequisite: ARTS 1001 or ARTS 1002

ARTS 3301  Intermediate/Advanced Pottery & Sculpture
Further develop your skills in pottery making or sculpture. Sculpture students will investigate form and content, increasing scale when appropriate and addressing sculptural issues such as site specificity and installation. Pottery students will advance their throwing skills learning to make a variety of forms. Focus will be placed on increasing scale and making matching sets. Glaze chemistry and formulation and mold making will also be addressed. Critical analysis, PowerPoint presentations, and an investigation of both historical and contemporary ceramic sculpture and pottery will also be an integral part of the class.
Prerequisite: beginning ceramics class

ARTS 3310  Authorship and Authenticity: Don’t Do It Yourself (DIY)
This Advanced Sculpture class will explore the methods, practices and ethics of art production implemented by artists historically and in contemporary art. In this class we will test our abilities to create (directions) and follow direction. We will do this by employing assistants from our in class "production team", creating chance circumstances and utilizing contemporary methods such as 3D printing. This class will be a cooperative environment that takes each of us out of our comfort zone and into a communicative practice.
Prerequisites: ARTS 1201, 2201 or 2202 or 2203; or Instructor Permission

ARTS 3403  Installation Art
Create Installation Art using a variety of media including drawing, painting, performance, sculpture, video and sound. Make installations that are site-specific, immersive and interactive. Travel to Marfa, Texas and experience Installation Art made by artists from throughout the world.
Pre-requisite: ARTS 1301 or Instructor Permission