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MASTER OF FINE ARTS IN STUDIO ART

The MFA program at San Francisco State University is an intensive three-year program that immerses students in the practice, theory, and criticism of contemporary art. The interdisciplinary program supports diverse approaches to artistic medium and process, while stressing technical and conceptual rigor in all aspects of studio practice. The small scale of the program provides students wide access to one-on-one interaction with all faculty. We support art practice as visual research and encourage experimentation across media in the department, and within the larger university community. Coursework, including critique-seminars, studio electives, and classes in art history and theory, grounds students in the language and critical frameworks for art making in the 21st century. Visiting artists’ lectures, internships, and teaching assistantships, and multiple opportunities for on campus exhibitions enhance the curriculum and prepare students for professional careers and teaching at the college level.

MASTER OF ARTS IN ART HISTORY

The San Francisco State University Master of Arts in Art History is a rigorous two-year degree designed to develop professional competencies in art history. The only terminal art history masters program in the Bay Area, it offers students the opportunity to work closely with renowned faculty amidst the cultural vibrancy of San Francisco. Students are introduced to various methodological approaches and gain a broad foundation in the theory and history of art, as well as more specialized topics within the field. Our faculty have expertise in areas including Modern and Contemporary, New Media, Artists’ Publications, History of Prints South Asian, Islamic, Asian American, Contemporary Asian Renaissance and Baroque, Arts of Spain, and Queer Art History. Under the guidance of a faculty advisor, students write a thesis in which they undertake original research in a specific area of inquiry. Our M.A. program prepares candidates for careers in museums, galleries, and nonprofit art spaces, or for further study in a Ph.D. program. Coursework is enhanced by opportunities for teaching assistant-

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San Francisco State University Campus and Romberg Tiburon Center

The main University Campus is located on the west side of the city of San Francisco, near Lake Merced and the shore of the Pacific Ocean visible from the taller buildings. The Fine Arts buildings nestled between the Creative Arts Theatres, the Student Union and Humanities Buildings. Facilities in the Fine Arts buildings include the gallery, digital labs, painting, printmaking, ceramics, sculpture and textiles studios as well as photography darkrooms. Specific graduate studios are located in multiple areas within the facility.

The Romberg Center is a multi-use facility that marries science and art. It is a thirty minute drive from the main University campus in Tiburon, California along the shore of China Bay. Like the Headlands Center for the Arts in Sausalito, the MFA studios are located in former barracks rooms that have amazing views of water and mountains. The studios are quiet sanctuaries from the bustling city.
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Tibron studios overlook China Bay to the North. Facility was once a Navy base that manufactured submarine nets during World War II. It is now embraced in a park-like setting that is mixed with labs, conference center and workshops.
San Francisco State University Campus and Romberg Tiburon Center
San Francisco State University Campus
and Romberg Tiburon Center

Master of Fine Arts Students can work from the main San Francisco City Campus, the facilities at Romberg Tiburon Center or from their own established studios. Individual areas have graduate specific spaces and resources listed below.

Romberg Tiburon Center
This former Navy building on the north side of Tiburon overlooks scenic China Bay and beautiful watershed area. Students apply for and use open studio space with large window areas, computers, printers, a printmaking area and a convenience lounge space. There are also kilns and pit firing areas on the Tiburon Romberg Center grounds along the bay. This space is the opposite of most urban studio spaces, quiet, surrounded by nature, science labs and meeting space, the Tiburon studios are unique in the CSU system for MFA studio space.

Ceramics at SFSU campus
Ceramics area has dedicated graduate spaces and shares other equipment with undergraduate areas. Some of the resources are 21 Brent electric wheels, Brent slab roller, glaze making chemicals, scales and spray booths, gas kilns, Raku kiln, electric kilns, clay mixing machine, ball mill, pug mill. At the Romberg Center there is a classroom with Brent wheels and two soft brick closing door soda kilns, four Raku kilns including outdoor area with numerous fire pit kilns and related equipment.

Conceptual and Information Arts at SFSU Campus
The CIA area has two large flexible working studio areas that can be reserved for special projects and research. A computer lab that utilizes Apple Macintosh equipment is loaded with professional software in image processing, video edition, web creation and specialized programs in Max/Jitter, Processing and Arduino. Graduates also have access to the colleges CACL lab which includes software ProTools and After Effects. There is a CIA graduate studio space available to MFA students on a semester rotating basis. The Physical Computing Workshop is an open area coordinated by a student manager hosting workshops related to physical computing and electronics. MFA students have access to video cameras, audio recorders; additional equipment available through the University Department of Academic Technology.

Photography at SFSU Campus
Graduate students have a dedicated digital photography printing area with two 44” Epson Printers and one 24” Epson printer, with large display tables, storage and dedicated work stations. Adjoining this area is a dedicated graduate chemical darkroom and more storage. A shared studio space with softbox, strobe lighting gear and large electrically operated skylight are available for use including the undergraduate digital and darkroom areas. Access to cameras, lighting gear and other specialty equipment also available.
Painting and Drawing at SFSU Campus
In addition to studios at Tiburon, the painting area has graduate studio spaces on campus. Each has a sink and storage, and abundant wall space. The area also has a critique room.

Printmaking at SFSU Campus
Graduate students have access to SFSU’s extensive print collection for study purposes. Four 30” x 50” Charles Brand lithographic presses, three Griffin intaglio presses, two Vandercook presses (Sp20 and 4T), a large stone library, a screenprinting exposure unit, and numerous related tools, sinks and work areas. The Digital Print Center is equipped with Apple Macintosh computers, two Epson 24” printers and scanners.

Sculpture at SFSU Campus
A fully equipped wood shop allows for the processing of wood and some plastics. Workbenches and assembly tables. There is a metal fabrication shop with band saws, drill presses, benders, rollers, shears and punches. Arc welders, MIG welders, oxy-acetylene, plasma cutters, bench grinders and snaders as well as a horizontal metal cutting band saw with an integrated compressed air system for air tools. There is a walk in tool crib with a large variety of hand tools. In this immediate area are spaces for MFA studios.

Textiles at the SFSU Campus
Today, textile techniques, materials and traditions are ubiquitous in contemporary fine arts. From the resurgence of needle crafts to the use of repeat pattern conventions - textiles, and the principles of the discipline, are at the center of much of the most exciting art and design of the day. The Textiles area strives to bring a modern vocabulary to a centuries-old language. In addition to a strong emphasis on technique and craftsmanship, the Textiles area stresses the importance of process and research in the development of creative work. The textile facility consists of two large studios and a dye lab. The area has padded print table plus more that 20 Gilmore four and eight harness floor looms and 4 AVL sixteen harness laptop interfaced dobby looms. The dye lab is spacious, well-ventilated, and thoroughly equipped with vertical steamer for large scale projects. The area also has a laser cutter engraver dedicated to fiber material studies and textile techniques.
The MFA program at San Francisco State University is an intensive three-year program that immerses students in the practice, theory, and criticism of contemporary art. The interdisciplinary program supports diverse approaches to artistic medium and process, while stressing technical and conceptual rigor in all aspects of studio practice. The small scale of the program provides students wide access to one-on-one interaction with all faculty. We support art practice as visual research and encourage experimentation across media in the department, and within the larger university community. In each year of the program, students can apply for a variety of department, college and university-based scholarships, as well as compete for local opportunities like the Murphy and Cadogan Award for Contemporary Art.

Experimentation is the hallmark of the first year of the program. Students are encouraged to critically examine their practices and break down the conceptual, material, and contextual assumptions they developed before entering graduate study. The individual’s advisor, coursework in critical theory and contemporary art, critique seminars, and studio electives, supports this activity. New mediums, new approaches, and new ideas should initiate work that is diverse, abundant, and challenges their previous ways of thinking. At the end of the first year, faculty committees review all students individually, assessing the quality of the work and the student’s capacity to articulate the shifts they’ve initiated. In conversation with the student, the committee and their advisor, students are prepared to enter the next phase of their development.

Development is the theme in the second year. Students are expected to narrow their focus to the more promising areas of research they discovered in the first year and delve more deeply into the underlying issues that the work presents. Once again, critique seminars and the advisor play pivotal roles, so do independent studio work, supervised by faculty of the student’s choice. In addition, during the second year, student’s take the Visiting Artist class where, they attend public lectures and have individual critiques of their work with the six artists. Students are reviewed in the middle of their second year by faculty committees. This review is meant to determine whether the student has been able to clarify their area of research and to ensure each is able to pursue a body of work for the thesis show in their third year.

The third year represents the conclusion of study. Based on previous experiences working with faculty, students select a thesis committee and begin putting together the work for their thesis exhibition and research and writing a thesis report. Each student gives a gallery talk to fellow students, graduate and undergraduate, and the public. The final review of the program – the culminating experience -  takes places in the gallery in front of the student’s work.
The San Francisco State University MA program is a rigorous two-year degree designed to develop professional competencies in art history. The only terminal art history masters program in the Bay Area, it offers students the opportunity to work closely with accomplished faculty amidst the cultural vibrancy of San Francisco. Faculty have expertise in areas including Modern and Contemporary, New Media, Artists’ Publications, History of Prints South Asian, Islamic, Asian American, Contemporary Asian, Renaissance and Baroque, Arts of Spain, and Queer Art History.

The first year in the program introduces students to various methodological approaches and they gain a broad foundation in the theory and history of art, as well as more specialized topics within the field.

During their second year, under the guidance of a faculty advisor, students write a thesis in which they undertake original research in a specific area of inquiry.
Every spring MFA third year candidates are expected to create an exhibition that is displayed in the University Art Gallery. The expectations of this exhibition is a finely crafted project that is attended by a written thesis. This thesis is reviewed by a committee of the student’s choosing. The exhibition allows a professional venue for the presentation of this project. Members of the art community outside the SFSU campus attend this exhibition in large numbers and hundreds of specially printed MFA catalogs are produced and distributed.

Presented here is the MFA exhibition from the 2012 graduating class.
An impassioned environmentalist, A. Gaul Culley often stimulates our awareness of “hidden wonders” in the midst of urban settings, as she has in her current project on Lake Merced. Working with immense respect for the heritage of print media, she has created inspiring and imaginative panoramic vistas, which interweave dream and reality. Culley not only has created sculptural effects through her handling of woodcuts, but she also has expanded her expression to encompass sculpture, in the form of the intriguing door-like panels in her current project.
In “Vaudeville,” Dan Herrera creates beautiful images, which engage us in mysterious narratives – at once futuristic and nostalgic. The series combines his childhood love of building dioramas with his fascination with contemporary science fiction. Herrera initiates each image by constructing a miniature set of found objects. Through a series of laborious and anachronistic processes, he combines photographs of these carefully lighted sets with digital images of people and life-size props. In the final development steps, he adds gestural effects, which enrich his explorations of distinctions between photographic “realism” and painterly illusion.
Working in print media, Nif Hodgson also utilizes labor-intensive techniques as she investigates “shifting frames of reference” in observation of everyday environments. Exemplifying her commitment to the traditions of print art is her ongoing exploration of differing effects of inking in varied impressions on handmade papers. Her exquisite etched lines subtly recall the pioneering landscape print artist Altdorfer. However, the fragmented architectural elements in her prints clearly belong to the modern world. Although poetically evocative, her prints engage contemporary philosophical debates on the meaning of representation.
Paula Moran’s monumentally scaled ceramic installation recreates an American middle class living room of the 1970s – complete with such standard fixtures of the era as a magazine rack stuffed with copies of National Geographic. In producing this ensemble, Moran had to overcome considerable physical and technical challenges, to convey significant narrative subtexts through the most subtle detail.
Kanako Namura’s current project provides an elegant and abstract – but nevertheless profound – record of her life. Every day from the beginning of 2012 until the day of her commencement, Kanako repeatedly wrinkled and folded a sheet of tarlatan, a heavily starched, coarse woven fabric, commonly used by printmakers to wipe excess ink from intaglio plates. Utilizing a permanent marked, she recorded the folds with lines, deliberately blurred with rubbing alcohol. While Kanako’s project was largely “generated by properties inherent in the materials themselves.” It also eloquently conveys her constant struggle to balance the controllable and uncontrollable in her life.
Building upon the achievements of his earlier zines (including, most notably, “Perv [local organic],” “The gods sure are queer,” and “Birds of America”), Billy Ocallaghan’s “Owed to Plants” demonstrates the increasing sophistication of his drawing and collage techniques. Like his earlier zines, “Owed to Plants” is meticulously crafted and produced in limited editions on high-quality paper, but it also pays tribute to the popular origins of the medium through deliberately naïve styles of drawing and handwriting. In “Owed to Plants,” Ocallaghan explores the diverse services provided by plants – including toilet paper, medicine, shelter, and money. Through witty commentary and playful combinations of drawings and photographs, he engages viewers in the contemplation of profound social and ecological issues.
Since his youth, when he accompanied his father to work on Hollywood back lots, Jordan Perkins-Lewis has been fascinated with the ways that industrially produced illusions impact our lives. In “Everyman Series,” he explores how our personal and collective identities are both shaped and distorted by digital technology. In this project, he adds a new component of interactivity into his work. For instance, in “Criminal Everywwman,” gallery visitors utilize a fingerprint scanner to create an image of a “criminal” from a wide selection of mugshots.
For “Objecthood of Place,” Kim Snyder collected and catalogued a wide variety of natural and manufactured objects from sites, located on outdated USGS topographic maps. Each item is exhibited with a tag, recording the name, longitude and latitude of the place where it was found. The display calls our attention to the visual allures of a whole host of banal objects, which we almost certainly otherwise would ignore. In addition, the exhibit makes us aware of the arbitrariness of categories and definitions. A professional photographer, Snyder also intends the project to reveal her investigation of “the shift between 3-dimensional space and 2-dimensional representation.”
Beginning as a painter, Matt Thompson has become a provocative video, sound, and installation artist. His current project consists of two large sheets of paper, on which he projects a video composite of five documentaries on diverse topics by diverse agencies (indicated in parentheses): locating resources in landscape images (US government); Iraqi prisoners of US military (Iraqi government); Middle Eastern politics (British Petroleum); and Israeli-Palestinian relations (Palestinian authority). The disconcerting impact of this combination of material is enhanced by Thompson’s soundtrack, which combines elements from the films with sounds from the artist’s studio. At varying intervals, white light reveals the sheets of paper to be just that. The installation raises questions about the possibility of deciphering and interpreting contentious political issues and the artist’s “inability to communicate, as if the work’s destination, the gallery, were censuring speech.”
The faculty at San Francisco State University is a diverse group of professionals exhibiting, writing and participating in international contemporary visual culture and beyond. Their dedication to the graduate program makes for a lively, eclectic base of discussion, debate and critique. Besides seminars and academic courses, faculty are accessible to the MFA and MA students for studio visits, academic advising and discussion of written material.
Associate Professor Gwen Allen specializes in modern and contemporary art history, criticism, and visual culture in a global context. Her research interests include art and media, identity politics, graphic design, and artists’ publications. Her book Artists’ Magazines: An Alternative Space for Art was published by MIT Press in 2011 and received an American Publishers Professional and Scholarly Excellence (PROSE) Honorable Mention Award.

She is a regular contributor to Artforum, where she is a Bay Area correspondent, and has also published in journals including Bookforum, Art Journal, East of Bourneo, and Art New England. She has contributed essays to numerous books, monographs, and exhibition catalogs, including Power of the People: The Graphic Design of Radical Press and the Rise of the Counter-Culture, 1964-1974 (University of Chicago Press, 2013); “From Distribution to Dispersion: Conceptual Writing in the Age of the Internet,” in Postscript: Writing After Conceptual Art, (University of Chicago Press, 2014); Gary Simmons: Paradise (Metro Pictures and Damiani Editore, 2012); and When Attitudes Become Form. Bern 1969/Venice 2013 (The Prada Foundation, 2013).

Before coming to SFSU in 2007, she taught at the Maine College of Art. She teaches classes on modern and contemporary art, theory, and criticism including special topics classes on new media art, art and politics, feminist art, artists’ writings, and the archive.

She received her B.A. in Art History from Smith College in 1994, and her M.A. and Ph.D. in Art History from Stanford University in 1999 and 2004, respectively.
Michael Arcega received his BFA from the San Francisco Art Institute in 1999 and his MFA from Stanford University in 2009.

Arcega is an interdisciplinary artist working primarily in sculpture and installation. Though visual, his art revolves largely around language. Directly informed by research, material significance, and the format of jokes, his subject matter deals with sociopolitical circumstances where power relations are unbalanced.

His work has been exhibited at venues including the Museum of Contemporary Art in San Diego, the de Young Museum in San Francisco, Yerba Buena Center for the Arts, the Orange County Museum of Art, The Contemporary Museum in Honolulu, the Museum of Fine Arts in Houston, Cue Arts Foundation, and the Asia Society in NY among many others. Michael was an Artist In Residence at Al Riwaq Art Space in Bahrain, Bemis Center for Contemporary Art (NE), Montalvo Arts Center (CA), Headlands Center for the Arts (CA), the Fountainhead Residency (FL), and the Artadia Residency at the International Studio and Curatorial Program (NY). He was awarded a 2012 Guggenheim Fellowship in Fine Arts.

He teaches in the Sculpture area at SFSU.
Susan Belau received her B.A. in Studio Art from University of California, Santa Cruz (1993), and M.F.A. in Printmaking from University of Nebraska-Lincoln (1999). She has studied printmaking at Santa Reparata in Florence, Italy, and trained as a master printer at Paulson-Bott Press in Berkeley, California.

Her work utilizes traditional and digital printmaking media to examine memory, the experience of time, and the relationship between the mutability of observed drawing and the mutability that comes with repetition in printmaking. Her prints include drawings of natural forms and are distinguished by thin veils of color, lyrical and meditative notations of landscape.

She has received the Phelan Award for Excellence in Printmaking and been awarded fellowships at Kala Art Institute, Berkeley, California and Women’s Studio Workshop, Rosendale, New York. Her work has been exhibited nationally and internationally including exhibitions at The Print Center, Philadelphia, the Galerie municipale d’art contemporain, Chamalieres, France, and Chung-shan National Gallery, Taipei, Taiwan. Her work is in private and public collections throughout the United States, including University of the Arts, Philadelphia, the Ford Foundation, and the Fine Arts Museums of San Francisco.

Ms. Belau teaches printmaking, drawing, and graduate seminar courses at San Francisco State University.
Gail Dawson’s work explores the tension between the precariousness of the world and the way our perception of it tends to fill in the gaps. To this end she uses abstract and figurative visual languages as a means to simultaneously depict and destabilize form in painting, drawing, and stop motion animation.

Dawson has had solo exhibitions in Dallas, Austin, and Houston, Texas; as well as in Los Angeles, California. Her work has been included in group shows nationally in Brooklyn, New York; Los Angeles and San Francisco, California, among others; and internationally, in Skarham, Sweden. Her work was selected for publication in the 2006 and 2011 editions of New American Paintings. She has received grants from the Dedalus Foundation and the Dallas Museum of Art.

Gail Dawson has a BA in Art History from the University of California at Berkeley; and a BFA and an MFA in Painting from the University of Texas at Austin. In addition to teaching undergraduate courses in color theory, painting, and drawing, Dawson coordinated the MA in Art History and MFA in Fine Arts programs for six years. She continues to work with individual graduate students in all media, teach graduate seminars, and serve as an advisor and member of thesis committees in both programs.
Vic De La Rosa received a BA from San Francisco State University in 1999, a MFA from the University of California, Davis in 2002 and MFA in Textiles from the Rhode Island School of Design in 2004.

His current specialty and studio practice centers on computer-interfaced technology utilizing jacquard power looms, digital fabric printers and laser cutters. De La Rosa works in and across a variety of media real and virtual – fiber, film, digital – and has been exhibited internationally. His filmmaking and film curatorial work has had international film festival screenings in Berlin, London, Sydney, Hong Kong, and Tokyo among others and throughout the United States. His work has been covered in publications such as the Surface Design Journal and Fiberarts.

Regional, national and international fine art exhibitions include the Border Art Biennial / Bienal Fronteriza de Arte 2010 held concurrently at Museo de Arte INBA de Ciudad Juarez, Ciudad Juarez, Chihuahua, Mexico and in the U.S. at the El Paso Museum of Art, El Paso, TX. He participated in Zero 1 technology festival in San Jose and the Third European Textile and Fibre Art Triennial in Riga, Latvia. De La Rosa is a 2013 ReGen Artist Fund award winner that culminated in a solo show, “La Gente En Tu Barrio” at Galería de la Raza in San Francisco.
Lewis deSoto is known for his installations, sculpture and public art that engages cosmological questions, notions of self, and plays with inherent phenomena. He was educated at UC Riverside and Claremont Graduate University. He taught at Otis Art Institute in Los Angeles, Cornish College of the Arts in Seattle, WA., served as well as the Director of Graduate Studies at California College of Arts and Crafts.

His work has been exhibited in Japan, Europe and the United States. His work is in the collections of the Seattle Art Museum, the Museum of Modern Art in New York and the Museum of Contemporary Art in Los Angeles as well as many private collections.

His exhibition, “Paranirvana” travelled from 2003-4 in the United States, organized by Bucknell University in Lewisburg, PA. and curated by Dan Mills, the Director of the Samek Art Center. The subject of the exhibition is now owned by the Museum of Contemporary Art, San Diego.

A version of the same piece is part of “The Missing Peace,” a multi-part exhibition about Buddhism and the influence of the Dalai Lama on contemporary culture has traveled to a number of institutions in the United States, Asia and Europe. That work was recently purchased by the Columbus Museum of Art.

His installations vary in theme and choice of materials. Since 1991 has used sound elements in interior and exterior situations. In 2002 he began working with mezzo-soprano Erin Neff and produced a work for the Hudson River locale called “Haunt (Cantus)” an intonation of Latin bird species names. They have collaborated on a new work, “Klage (Lament)” for the San Jose Institute of Contemporary Art in February 2009. He and Neff have also completed an installation work, “Tahquiz,” for the Culver Center for the Arts in Riverside in 2012. Art OMI International Art Center his large scale sculpture “Imperial America, deSoto’s 1956 Chrysler Imperial in the Summer of 2012.

He has taught all aspects of photography at SFSU. He works with graduate students in all media and teaches various courses within the curriculum.
Jeff Downing studied music composition at the State University of New York at Purchase (1982). Drawn to the spirit of experimentation and nonconformity that characterizes ceramic art in California, Downing, moved to San Francisco in 1983 where he attended the Academy of Art and later earned his graduate degree from San Francisco State University (1992). He has taught at College of Marin in Kentfield, CA and Merritt College in Oakland, as well as many workshops across the United States.

Downing is known for his figurative dog sculptures and large-scale public art projects. His work is highly articulated with coat patterns and colors that help abstract their figuration, imparting the sculptures with a sense of the emblematic. The loose, expressive gestures that generate from Downing’s working process further bolster this notion so that the figures succeed in pointing outside of themselves to broader concepts relating to human thought and emotion. Despite its ability to convey emotional states both uplifting and solemn, however, Downing’s work doesn’t refrain from exuding a sense of humor.

His work has been exhibited in Brazil, Europe and the United States. His work is in museum collections, public art venues, wineries, and private collections throughout the country. Downing has received several awards for his work including Marion Stevens Award, Sculpture Key West, Fort Zachary Taylor Historic State Park, Key West, Florida, selected by Mary Ceruti, Executive Director of the Sculpture Center in New York City; Best of Show, Seventh Annual Florida Outdoor Sculpture Competition, Polk Museum of Art, Lakeland, Florida, selected by Glen Gentele, Director of Laumier Sculpture Park in Minneapolis, Minnesota; and the Martin and Doris Rosen Award, Rosen Outdoor Sculpture Competition, Boone, North Carolina, selected by Michael Klein Executive Director, International Sculpture Center (ISC), Hamilton, New Jersey.

In 2002 Downing invented an innovative short-firing atmospheric kiln system that significantly reduces fuel costs and saves hours of production time. The first of its kind in the country, this kiln design has transformed the sodium firing process making it much more desirable and accessible for student research.

Downing teaches all aspect of ceramics with a specialized knowledge in atmospheric firing processes and ceramic kiln theory and design. He works with graduate students across disciplines teaching a variety of courses and technical skills.
Chris Finley’s disfigured and distorted portraits of world record holders, politicians, and celebrity entrepreneurs paradoxically recall the Futurists’ glorification of speed and technology while ultimately critiquing our current mediated experience. His sculptures and installations often solicit viewers to perform prescriptive rituals that unearth hidden layers of narrative content within stacks and groupings of everyday objects.

He was educated at the Art Center College of Design in Pasadena (1993). He taught at UCLA in Los Angeles, The San Francisco Art Institute and The California College of the Arts in Oakland and San Francisco. His work is in the permanent collections of the Museum of Modern Art in New York, the Los Angeles County Museum in Los Angeles, the Museum of Contemporary Art in Los Angeles, the San Francisco Museum of Modern Art in San Francisco, the Orange County Museum of Art in Newport Beach, the Columbus Museum of Art in Columbus Ohio, and the Madison Museum of Contemporary Art in Madison Wisconsin. His work has been included in national and international Museum exhibitions including, 01.01.01: Art in Technological Times, San Francisco Museum of Modern Art, San Francisco; Game Show, MASS MOCA, North Adams, MA; 2002 Orange County Museum of Art Biennial, Orange County Museum of Art, Newport Beach, CA; Twisted. Urban and Visionary Landscapes in Contemporary Painting, Van Abbe Museum, Eindhoven, The Netherlands; Just Past: The Contemporary in MOCA’s Permanent Collection, 1975-1996, Museum of Contemporary Art, Los Angeles, CA; and Defining The Nineties, Museum of Contemporary Art, Miami, FL. His exhibitions have been reviewed in Artforum, Art in America, Flash Art, Frieze, Tema Celeste, Art Issues, Forbes, Art and Auction, The New York Times, and The Los Angeles Times. His work is included in the book “Painting Abstraction: New Elements in Abstract Painting”, by Bob Nikas. PHAIDON publishing.

He teaches all aspects of painting and drawing at SFSU and works with graduate students in all media.
Mark Dean Johnson (b. 1953) is Professor of Art and Gallery Director. He received his undergraduate degree from Yale University, where he worked as a studio assistant to Josef Albers, and his MFA at the University of California at Berkeley. Trained as a painter, he exhibited paintings and created painted architectural environments at several California galleries, but is now principally involved with art history and curatorial research. He teaches Exhibition Design, which plans and mounts exhibitions at the Fine Arts Gallery on the SFSU campus, as well as in museums, both in the Bay Area and internationally. Examples of curatorial projects include AT WORK: The Art of California Labor (2003, traveled to 15 venues), and MEXICO: Politica y Poetica (2011; traveled to Sweden’s Nordic Watercolor Museum).


The Fine Arts Gallery also presents two annual exhibitions of student work. These alternate between focusing on the work of graduate students in the SFSU MFA program, and the work of undergraduates enrolled in the BA program. Other student exhibitions include the annual Senior Art Expo, and various opportunities in the Martin Wong Gallery.
Santhi Kavuri-Bauer received her PhD in art history from UCLA in 2002. She specializes in the study of historical monuments, South Asian and Islamic art history. Her book, Monumental Matters: The Power, Subjectivity and Space of India’s Mughal Architecture (Duke University Press, 2011), traces the shifting meanings of Mughal monuments from the British colonial period to the present. Professor Kavuri-Bauer’s other research interests include psychoanalysis, postcolonial studies, semiotics and spatial theory. She curated an exhibition in 2011 for the SFSU Fine Art Gallery titled Picturing Parallax: Photography and Video from the South Asian Diaspora. It featured artists who critically explored the condition of diaspora through the filters of memory, history, ritual and multiple locations. In 2012 Professor Kavuri-Bauer participated in the NEH Summer Institute “Re-envisioning American Art History: Asian American Art, Research, and Teaching.”

Professor Kavuri-Bauer teaches both graduate and undergraduate courses in the areas of Islamic art and architecture, and the art of South Asia, Contemporary Asian Art and Asian American Art. Her graduate students have written theses on contemporary Asian American art, contemporary Islamic art and Mughal painting. Several of her graduate students have gone on to PhD programs and museum work.
Mario Laplante is French Canadian/US dual citizenship and has been living in the US for the past 25 years. He was trained as a printmaker and a book artist at the University of Wisconsin where he graduated with an MFA in 1989.

Laplante works in a variety of media: object making, printmedia, and artist’s books. His professional career as an artist and art educator began in the US in 1989 at Ohio State University. He started teaching at San Francisco State University in 1996 where he is head of the printmaking area.

His books and prints have been included in national and international art exhibitions. His most recent accomplishments includes a two person exhibitions at Les Beaux Arts des Ameriques Gallery in Montreal, Quebec. Curators have acquired his work for several artist book collection including: the Bibliotheque National du Canada, Museum of Modern Art in New York, the Library of Congress, Yale University, the New York Library, the Tate Gallery in London, the Victoria and Albert Museum in London and the Iraq National Library, Baghdad, Iraq.

Each project Mario Laplante is involved with corresponds to a restoration. His goal is to transform the material he uses into a new definition with layers from which meaning can be revived. Laplante’s work often seems to belong to the past. The end result references the sculptural and the studied centering. These characteristics combine to revive the spirit of a bygone time. However, these allusions are only attached to the surface and refer only to appearances and recollections.

Laplante is intrigued by Art’s manipulative possibilities. Perhaps by mixing the aesthetic of a found object of the past with an intimated handling of the material, he asks the viewer to engage in a play of dichotomies. In the accumulation of vestiges, of parts, and of opposing experiences, the work conveys a feeling once possessed with a significance that is still evident and potent.
Paula Levine graduated from Emily Carr College of Art & Design (now Emily Carr University) in Vancouver, British Columbia, Canada, where she studied video and photography, and received her M.F.A. from the San Francisco Art Institute in New Genres. She is head of the Conceptual and Information Arts Area. Levine is a Canadian-American artist whose current work uses locative and mobile media, video, sound, cartography and the web to create relationships and interventions between global and local. Her current work is informed by spatial theory, urbanism, global networks and their impact on public and private space. Her research explores our changing relationships to, and understandings of local and global, and global citizenship. She uses a wide range of media, including digital imaging, digital video and sound, as well as mapping and locative media, showing in various forms and venues such as public space, the web, projections, installations, single channel works, online, in galleries and museums. Working in collaborations and independently, her research interests include experimental narrative, experimental documentary, interactive video and sound, open source software, new cartographic tools and science fiction.

Her work has shown at the SF Museum of Modern Art, NY Museum of Modern Art, the Canadian National Gallery New York’s Lincoln Center and the Getty Center. She been an artist in residence at The Banff Centre for the Arts, the Experimental Television Center and the Djerassi Foundation, and has been the recipient of many awards and grants including the Canadian Council for the Arts, Art Matters, Inc., CanWest Global Award, the Western Regional Media Arts Award Fellowship and SECA (Society for the Encouragement of Contemporary Art). In 2012, she was awarded a Zero1 fellowship working on a research project supported by Google, Inc. Paula Levine is a Professor at San Francisco State University where she is the head Conceptual Information Arts, an area that focuses on digital and emerging technologies. Her contributions to the graduate program include conceptual strategies to expand ideas and studio work through experimental approaches in traditional and non-traditional media, such as electronic, interactive or emerging technologies.
Matt Lipps was born and raised in Northern California in 1975. He received his MFA in Studio Art from University of California, Irvine in 2004, and his BFA from California State University, Long Beach. After living in Southern California for 18 years, he returned to the Bay Area in the Fall of 2010 to join SFSU as Assistant Professor of Art where he teaches in all facets of the photography area. His approach with both undergraduate and graduate students working in all media is to facilitate a successful marriage of concept and craft with aim to maximize critical and social engagement between the artwork and broader public.

For over 10 years Lipps’ practice has critically examined photographs from both high and low sources in an attempt to reveal ways in which photographic images have reflected and shaped culture and our understanding of it. To that end, Lipps describes his practice as being “in, with, and alongside photography,” as he encounters found, historical, and popular images and appropriates them into three-dimensional compositions to be re-photographed and redeployed. Using collage strategies, sculptural tropes and theatrical staging and lighting, photography acts as both the medium and the message in Lipps’ work.

Lipps has had solo exhibitions at the California Museum of Photography at University of California, Riverside, Marc Selwyn Fine Art (Los Angeles, CA), Jessica Silverman Gallery (San Francisco, CA), and Josh Lilley Gallery (London, UK). His work has also been featured in national and international group exhibitions including Out of Focus: Photography at The Saatchi Gallery (London); The 2012 Daegu Photography Biennale: Photography is Magic! curated by Charlotte Cotton (Daegu, South Korea); the Museum of Photographic Arts 2013 triennial exhibition Staking Claim: A California Invitational (San Diego, CA); among others. In addition, his work has received critical acclaim in the New York Times, Los Angeles Times, and international art magazines Artforum, Art in America, and Aperture.

Lipps’ work is held in the permanent collections of Los Angeles County Museum of Art, The Hammer Museum, the Museum of Contemporary Art, Los Angeles, the Pilara Foundation Collection, San Francisco, and The Saatchi Collection, London.
Richard Mann received his Ph.D. in Art History from the Institute of Fine Arts of New York University in 1982. He also earned an MA degree in Art History from the University of Minnesota, Minneapolis and a BA in Philosophy and Art History from Kalamazoo College. He previously taught at University of Oregon, Eugene; State University of New York, Purchase; and Canterbury University, Christchurch, New Zealand. He also worked as a Research Librarian at the Frick Art Reference Library, New York City.

Mann is an internationally recognized expert in the diverse fields of Spanish art and Queer Art History. His strong commitment to analyzing an artist’s work in its social context is exemplified by El Greco y sus patronos, regarded as the primary reference source on the interactions of El Greco with the individuals and institutions that funded and supported his work. Through collaborative projects with Francesca Casadio and other leading scientific conservators in the United States and Europe, Mann has gained expertise in incorporating technical data into his analyses of art works. Mann’s publications include scholarly collection catalogs, such as Northern European and Spanish Paintings before 1600 in the Art Institute of Chicago and Spanish Paintings of the Fifteenth through Nineteenth Centuries (National Gallery of Art, Washington DC). He also has published numerous scholarly studies on diverse facets of queer art, literature, film, and politics.

He has been awarded grants from the Graham Foundation for Advanced Studies in the Fine Arts; the National Endowment for the Humanities; the Museo del Prado, Madrid; and other organizations. He also was given the Delno C. West Award for Outstanding Scholarly Achievement by the Rocky Mountain Medieval and Renaissance Association.

At San Francisco State, Mann teaches a wide range of courses, including Queer Art History; Art, Literature, and Power in the European Renaissance; Arts of Spain: Case Studies; Dutch Art of the Golden Age; and History of Prints, among other topics. He encourages students to explore ideas in creative and imaginative ways and finds stimulation for his research in their insights.
Julia Marshall is Professor of Art Education. She holds an MFA in sculpture from the University of Wisconsin (1973) and a Doctor of Education (EdD) from the University of San Francisco (1998). Before coming to San Francisco State, Julia was a teaching artist in elementary, middle and secondary schools, and in Bay Area museums.

Julia’s research and practice focus on the intersection of creativity and learning, the uses of contemporary art strategies in pedagogy, and art integration and art-based research as practices with the potential to transform teaching and learning at all levels of schooling, including college. Her writings on these and related topics have been published in Art Education Journal, Studies in Art Education, The International Journal of Arts Education, and multiple art education anthologies. She is presently coauthoring a book with Dr. David Donahue of Mills College on art integration and contemporary art for Teachers College Press. Julia has also been a featured speaker at numerous local, national and international conferences and symposia.

As a specialist in art integrated teaching and learning, Julia develops curriculum and leads local professional development workshops in creativity and art integration for the Integrated learning Specialist Program of the Alameda County Office of Education and the SLANT science/art integration program of the deYoung Museum, the California Academy of Science and the San Francisco Unified School District. She also works directly with the art departments of Lincoln High School in San Francisco and Berkeley High School in Berkeley.

As a studio artist, Julia integrates her artwork with the theory and practice she explores in education. Her present work consists of ‘visual research workbooks’ that record her investigations of the inquiry processes behind her theoretical writings, in particular her explorations of art integration as a systemic transdisciplinary practice.

Julia teaches courses in art education and art and writing at the undergraduate level at San Francisco State. On the graduate level, she teaches a course in curriculum and instruction at the high school level for the Single Subject Credential Program and a course in college teaching in the MFA program. She participates on many MFA committees and is an advisor to MFA candidates with an interest in work as teaching artists in schools, museums, alternative venues and spaces, and cultural and community centers.

Julia Marshall

Meander Maps
Page from Research Workbook
2011
watercolor, pen.
8.5 x 11 inches
Born in Charleston, West Virginia, in 1970, Paul Mullins creates paintings and drawings that consider class, place and masculinity. These are works that can be at once apprehensive and enthusiastic about the imagery they are replete with: Iconography plundered from the cheapest of cultural sources, and associated with ways of life that we should supposedly regard as less successful, if not outright less desirable.

Mullins earned his BFA from Marshall University in Huntington WV (1992) and MFA from Ohio University (1994). His work has been widely exhibited in New York, Miami and Chicago, as well as in San Francisco with Marx & Zavattero.

He teaches all levels of undergraduate painting and drawing courses, and works with graduate students in seminars, thesis review committees and individual critiques.
Francisco Perez was born in Puerto Rico in 1949, spent his formative years in Connecticut, and attended Cranbrook Academy of Art in Michigan (1980), where he studied with sculptor Michael Hall and architect Daniel Libeskind. In 80s, concerned about the degradation of the environment he began to make works to illustrate our connection to these ecological changes. In his sculptures explore the connections of art to nature’s biological systems – to water – and to earth and its plants – often forcing the viewer to interact with the work and become a participant rather than a bystander. He wrote, “Urban culture displaces and binds us to this relationship, distorting our natural identities, alienating human society from the natural systems [that contain and nurture]. I pull my audience into my constructed allegories to make them aware of their relationship with nature, to restore their ‘natural’ sense of self as part of a larger ecology.”

He joined the SFSU faculty in 1986 where he is head of the sculpture area. Perez teaches all levels of sculpture as well as special topics in sculpture, which include Sculptural Installations, Public Art, Art of Place, and has devised courses in which his students moved beyond traditional art – out of the ‘hermetic’ studio mentality “to gain values that contribute to the well being and health of the ecosystem.”

His temporal environmental public sculptures have been installed in many parts of the country; Homage to Highway Guardrails and Bridges, Hartford, CT, Sun Walls Earth Bins, Bloomfield Hills, MI, Urban Runoff, Detroit, MI, Rain Collection Tower, Chicago, IL, Shoot Chute, San Francisco, CA, Rhythms of Life, San Jose, CA. Sistema de Crecimiento Milagroso, San Francisco CA. Since 1999 Perez’s ecological concerns have led him to return to Puerto Rico annually where he has devoted much time and energy to the development of a national park in the central mountains, near the town of Adjuntas. As a result of a massive grass roots effort, 55 square miles of rain forest reserved for mineral exploitation was saved and transformed into a national forest, El Bosque del Pueblo, managed jointly by the University of Puerto Rico and the internationally recognized community group Casa Pueblo --- recipients of The Goldman Prize for Environmental Activism in 2003. Through the years working with Casa Pueblo, Perez has initiated numerous creative strategies and public workshops. He was instrumental in conceiving the Jardin de las Mariposas (Butterfly Garden) which serves as a preserve for many butterfly species as well as an open classroom for the demonstrations of environmentally sound methods of pest control.
Every year visiting artists from around the world visit the San Francisco State Campus and give lectures to the arts community in the Bay Area. These artists engage the graduate students in one on one studio visits to discuss their work in depth. These meetings provide an unbiased view of the arts professional observer outside the faculty and artist community that lead to growth and new perspectives in the studio.
2012-13

Amir Fallah
Tracey Snelling
Travis Somerville
Hong Seon Zhang
Chip Lord
Ligorano/Reese

2011-12

Sant Khalsa
Anna Sew Hoy
Kim Fischer
Katie Grannan
Amanda Hughen
Allan deSouza
Andrew Schoulz

2010-11

Itala Schmeltz
Randy Hussong
Gay Outlaw
Laura Paulini

2009-10

Packard Jennings
Meg Shiffler
Jill Sylvia
Sergio De La Torre
Adriane Colburn

2008-09

Liz Cohen
Ned Kahn
Masami Teraoka
Graduate Studies presents opportunities the foundation for professional accomplishments. Our graduate students have gone on to exhibit, win grants and awards, publish books and become cultural leaders. As one of the oldest arts institutions in the San Francisco Bay Area, our graduates have permeated the international art world and continue to influence new generations of artists, writers and academics.
Shimon Attie received his B.A. from U.C. Berkeley in 1980 and his M.F.A. from San Francisco State University in 1991. He is an internationally renowned visual artist, whose work spans photography, video, site-specific installations, public projects, and new media. Attie’s projects allow us to reflect on the relationship among place, memory and identity. Using a variety of contemporary media, many of his works give visual form to memory by animating public sites with images of their lost histories. More recent projects have involved animating public and private memory through immersive multiple-channel video installations and works on paper. Attie’s work has been exhibited and collected by numerous museums around the world, including NY’s Museum of Modern Art, the Corcoran Gallery of Art, and Centre Pompidou, among many others. In addition, he has received numerous visual artist fellowships and awards, including the Guggenheim Fellowship, the Rome Prize, and from Harvard University’s Radcliffe Institute. Several books have been published on Attie’s work, which has also been the subject of a number of films, which have aired on PBS, BBC, and ARD. Attie is currently working on a permanent Memorial artwork for San Francisco Police Officers who have been killed in the line of duty. Most recently, Attie has been awarded the Lee Krasner Lifetime Achievement Award in Art.

“My years as an MFA student at SFSU were among the best of my life. I felt a sense of total permission to experiment, play and grow as an artist.”
Misty Gamble received her B.A. from California State University, 2004 and (M.F.A.) from San Francisco State University, 2007.

Gamble is currently an Assistant Professor in the School of Foundation at the Kansas City Art Institute.

Misty Gamble’s work is inspired by the human figure and its infinite capacity for communication. This makes sense given that, as a child, Misty was immersed in her father’s world of puppetry and the performing arts. Gamble’s current work, life-size ceramic figurative sculptures and installations of multiple figurative fragments, focuses attention on issues surrounding femininity and challenges conventional standards of morality, normalcy and propriety.

She is the recipient of numerous honors including awards. In 2008, she received an artist grant from the Ruth Chenven Foundation and was honored as a Ceramics Monthly Emerging Artist. Misty has been awarded long-term residencies at Watershed Center for the Ceramic Arts, where she earned the Howard Kottler Fellowship, and the Armory Art Center in West Palm Beach, Florida. Additionally, Gamble was invited to lead an Artist-Invite Artist Residency at Watershed and was an invited artist at Project Art in Cummington, Massachusetts. In 2013, Gamble will be studying in Florence through SACI (Studio Art Centers International) followed by a six-week residency at the Guangxi Arts Institute in Nanning, China supported and funded by a Kansas City Art Institute Faculty Development grant and a Lighton International Artists Exchange Program grant.

“SFSU provided the mentorship and studio space to grow as a young artist. I was exposed to new ways of thinking that lay the groundwork for developing a conceptual practice that involves process and research to make my work.”

Misty Gamble

Decadence and Luxuriant

2012

Ceramic and wallpaper

dimensions variable

(photo credit: EG Schempf)
Christian Maychack was born in Troy, New York in 1973. In 1997 he received a BFA from Ohio University, Athens, Ohio, and from 1999-2002 he attended San Francisco State University, earning an MFA in Studio Arts. More recently, in 2008, Maychack was a participant at the Skowhegan School of Painting and Sculpture, Madison, Maine.

Generally, Maychack’s work is interested in how a viewer physically approaches a work of art and the unconscious expectations they bring to that experience. In the past this has taken the form of site specific installation and sculptures. In its current iteration, the work is exploring the border between painting and sculpture, creating an interdependency between abstract pictorial space and the physical space of an object. This results in a slow oscillation between different modes of interfacing with an object.

Among others, Christian has received fellowships from The Headlands Center for the Arts (2002 & 2006); The MacDowell Colony (2007); The Edward F. Albee Foundation, (2011); and most recently became a New York Foundation for the Arts fellow in painting, (2012). His group exhibitions include, the 2006 California Biennial, Orange County Museum of Art, Newport Beach, CA (2006); Exit Music for a Film, Grimm Rosenfeld Gallery, Munich, Germany (2007); Staging Ground, The Horticultural Society of New York, New York, NY (2010); Dead in August, Site95 at NYCAMS, New York, NY (2012); and Oblique Strategies, Peter Fingesten Gallery, Pace University, New York, NY (2013). Maychack has had three solo shows with Gregory Lind Gallery, San Francisco, CA, and this past September he had his third solo show with Jeff Bailey Gallery, New York, NY.

“Having a three year MFA program was invaluable. Your first year at SF State opens you up so much that it is great to have that extra year to process, and focus on your work in the studio. It makes for a stronger thesis.”
Drawing on the language of sports training and athletic performance, Michael Namkung’s work explores the sensory experiences of drawing under physical strain, often to the point of failure. Through performance, video, installation, and the participation of others, he investigates questions of process, materiality and perception, specifically in terms of their relationship to the body. Namkung holds a 1993 BA and a 1996 MEd from the University of California, Santa Barbara, and an 2009 MFA in Drawing and Painting from San Francisco State University, where he received the College of Creative Arts Master’s Hood. He has performed and exhibited in venues such as the San Francisco Museum of Modern Art, Yerba Buena Center for the Arts, Headlands Center for the Arts, the LAB, Root Division, Kearny Street Workshop, the Richmond Art Center, the POW! Performance Art Festival, and Waterloo Center for the Arts. He is a recent recipient of an Individual Artist Commission Cultural Equity Grant from the San Francisco Arts Commission, an Investing in Artists Grant from the Center for Cultural Innovation, and a Tanne Foundation Award. Namkung is currently Assistant Professor of Drawing at Florida International University.
Born in 1971, Shirley Shor received her BA in Art History and Philosophy from Tel-Aviv University, Israel in 1997. Her BA in Visual Culture, Criticism and Theory Studies from Camera Obscure, School of the Art, Tel-Aviv, Israel in 1998. She received her MFA from San Francisco State University in 2004.

Part of an emerging generation of new media artists, Shor creates work that relates to issues of human experience and fine art environments that alter the experience of concepts and suppositions about reality. She has exhibited nationally and internationally. Among these venues is Bryce Wolkowitz Gallery in New York, the Feinberg Project in Tel-Aviv, Israel, Orange County Museum of Art, Newport Beach, CA., Yeshiva University Museum in New York, The Felix-Nussbaum-Haus, Osnabrück, Germany, CB Collection Roppongi, Tokyo, the Jewish Art Museum in New York and many other galleries and museums.

Her work is in the collection of the San Francisco Museum of Modern Art, San Jose Museum of Art, Berkeley Art Museum, CB Collection, Tokyo, Jewish Art Museum, New York, Hewlett-Packard and the US Embassy in Doha, Qatar.

She lives in New York and Tel-Aviv, Israel.

"SFSU provided the mentorship and studio space to grow as a young artist. I was exposed to new ways of thinking that lay the groundwork for developing a conceptual practice that involves process and research to make my work."
Catherine Wagner received her B.A. from San Francisco State University, 1975 and M.A. (M.F.A.) from San Francisco State University, 1981. For over thirty years she has been observing the built environment as a metaphor for how we construct our cultural identities. She’s examined institutions as various as art museums and science labs, the home and Disneyland. Ms. Wagner’s process involves the investigation of what art critic David Bonetti calls “the systems people create, our love of order, our ambition to shape the world, the value we place on knowledge, and the tokens we display to express ourselves.” While Ms. Wagner has spent her life residing in California, she has also been an active international artist, working photographically, as well as site-specific public art, and lecturing extensively at museums and universities.

Her work is represented in major collections nationally and around the world, in part by Los Angeles County Museum of Art, SFMOMA, The Whitney Museum of American Art, MOMA, MFA Houston, MOCA Los Angeles, Museum Folkwang (Essen, Germany), Victoria and Albert Museum (London, England), Walker Art Center, Yale University Art Gallery. She has also published several monographs, including American Classroom, Home and Other Stories, Art & Science: Investigating Matter, and Cross Sections.

She has received many major awards, including a Guggenheim Fellowship, NEA Fellowships, the Ferguson Award, and the Rome Prize in 2013. In 2001 Ms. Wagner was named one of Time Magazine’s Fine Arts Innovators of the Year.

“SFSU provided the mentorship and studio space to grow as a young artist. I was exposed to new ways of thinking that lay the groundwork for developing a conceptual practice that involves process and research to make my work.”
Applications for the Master of Fine Arts in Art program are accepted November 1 through January 15 for admission the following fall semester. All candidates must apply to both the University and the Department of Art Graduate Program. This is a separate but parallel process. For admissions requirements and application procedures please visit the art department website: http://art.sfsu.edu/graduate/master-fine-arts-art

Applications for the Master Arts in Art History program are accepted November 1 through January 15 for admission the following fall semester. All candidates must apply to both the University and the Department of Art Graduate Program. This is a separate but parallel process. For admissions requirements and application procedures please visit the art department website: http://art.sfsu.edu/graduate/master-arts-art-history