ART AND ART HISTORY

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Associate Chair for Studio Art, Director of Studio Art Program, and Principal Adviser to Undergraduate Studio Majors: Kristina Branch
Principal Adviser to Undergraduate Art History Majors: Jody Maxmin
Director of Graduate Studies in Studio Art: David Hannah
Director of Graduate Studies in Art History: Melinda Takeuchi
Professors: Wanda M. Corn (American Art), Elliot Eisner (Art Education), David Hannah (Painting/Drawing), Matthew S. Kahn (Design), Richard Randell (Sculpture; on leave Autumn), Melinda Takeuchi (Japanese Art), Paul V. Turner (Architectural History)
Associate Professors: Kristina Branch (Painting/Drawing), Michael Marrinan (18th- and 19th-century European Art), Jody Maxmin (Ancient Art), Richard Vinograd (Chinese Art)
Assistant Professors: Paolo Berdini (Renaissance Art, on leave 2001-02), Scott Bukatman (Film Studies, on leave 2001-02), Enrique Chagoya (Painting/Drawing/Printmaking), Paul DeMarinis, Leah Dickerman (Modern Art; on leave Autumn), Pamela Lee (Contemporary Art)
Affiliated Professor: John H. Merryman (Art and Art History, Law; emeritus)
Senior Lecturer: Joel Leivick (Photography)

The department offers courses of study in: (1) the history of art, and (2) the practice of art (studio), with major concentrations in painting and drawing, sculpture, design, and photography. The undergraduate program of the department is designed to introduce students to the humanistic study of the visual arts. The courses are intended to increase an understanding of the meaning and purpose of the arts, their historical development, their role in society, and their relationship to other humanistic disciplines such as literature, music, and philosophy. The work in classroom and studio is designed to intensify visual perception of the formal and expressive means of art and to encourage insight into a variety of technical processes.

The Iris and B. Gerald Cantor Center for Visual Arts at Stanford University is a major resource for the department. The center offers a 22,000 object collection on view in rotating installations in 18 galleries and the Rodin Sculpture Garden, and a diverse schedule of special exhibitions, educational programs, and events. Through collaborations with the teaching program, student internships, and a range of student activities, the center provides a rich resource for Stanford students.

ART HISTORY

Over the past two decades the study of Art History has changed dramatically to include the study of art forms made far afield from the traditional core of Western Europe and to re-examine its objects in light of new critical frameworks. The Art History program promotes a plurality of approaches to the study of art by encouraging majors to construct a program of study drawn from the broad offerings of the Art History curriculum and the university-at-large.

UNDERGRADUATE PROGRAMS

BACHELOR OF ARTS

Requirements for the Art History major at Stanford depend upon a simplified chronological framework not linked directly to the time periods usually employed in the description of events in the history of Europe. The chronological categories for the major in Art History at Stanford are: preclassical, classical, medieval, premodern, and modern. At the same time, the faculty has recognized the need to describe geographically the field of inquiry appropriate to Art History. To that end, it has divided the Art History major into four large regions: European; Post-Columbian American; Asian; and the native arts of Africa, Oceania, and the Americas (AOA).

The requirements for the major in Art History introduce students to the general methods of the field (Foundation), help them become familiar with a broad cross-section of its contents (Proficiency and Overview), and encourage them to concentrate in an area where they will develop sharp critical skills and the good habits of sound scholarship (Concentration and Research).

All courses for the major in Art History must be taken for a letter grade.

FOUNDATION COURSES

Foundation courses introduce the specialized vocabulary, forms of analysis, and principal themes of Art History. To this end, Introduction to the Visual Arts (Art History 1) is essential and should be taken early in the student's career. This course also fulfills Stanford's Writing in the Major requirement (WIM). Other foundation-level courses introduce the broad, but nonetheless specialized, concerns of Asian Art (Art History 2), Architecture (Art History 3), and Film (Art History 4). For the major in Art History, students are required to take Art History 1 and at least one other foundation-level course. Interested students can elect to take more than two Foundation Courses, but no more than three count towards fulfillment of the bachelor's degree.

PROFICIENCY REQUIREMENTS

The history and criticism of works of art are written in many languages and published in many cultures. Majors in Art History are expected to be able to access some of this work, and in accordance with the University's language requirements for the bachelor's degree, students must complete one year of college-level study (or the equivalent) in a foreign language. However, students planning to pursue the study of Art History in graduate school are strongly encouraged to master at least a reading-level proficiency in a second foreign language, and should consult with their adviser about planning this part of their program.

Works of art, by their nature, are material things rather than words, and in this way Art History differs from most of the other humanistic disciplines. In the belief that one cannot understand the physical qualities of works of art without some direct experience with the materials, majors in Art History are required to complete at least one introductory course in Studio Art using the "traditional" materials of painting, sculpture, drawing, photography, or printmaking.

OVERVIEW

Because works of art are not simply made and used, but distributed and discussed over wide areas and long periods of time, majors are required to become familiar with a broad spectrum of the overall field of Art History. In the best possible scenario, majors would fulfill this requirement by the middle of their junior year.

Majors are required to take five courses of overview for a total of 20 units, and all must be taken for a letter grade. These courses must be in three different chronological periods *and* at least three different geographical areas (see above). So, a sample program might include three courses in Asian art (medieval, premodern, and modern), one course in European art, and another in AOA. To aid the student's selection of overview courses, every Art History offering in the catalogue carries a tag that identifies its chronological and geographic focus (such as CL-EUR for "classical European"). Questions about the overview requirement should be directed to the student's adviser.

CONCENTRATION

Most students of Art History have a favorite period, artist, or type of art that has drawn them to the major, and the faculty wants to encourage students to explore this interest in the widest possible manner. By the Winter Quarter of their junior year, majors are expected to file a statement with the Director of Undergraduate Studies, signed by their academic adviser, which describes the area of concentrated study and lists the courses to be taken over the next five quarters to complete the proposed concentration. If a student plans to attend an Overseas Study campus, care must be taken to ensure that any courses intended to contribute to the Art History concentration are approved in advance by their adviser.

A concentration can be defined in several ways: by a specific time period (medieval art in Europe); by a specific medium (the history of

photography); or tied together by a single theme (such as art and technology, or issues of gender and visual culture).

Concentrations are individual programs of study worked out in discussions between a student and his or her adviser. In general, they are comprised of at least four courses in Art History, of which three must be in addition to courses fulfilling the Overview Requirements (see above).

CONTEXT

Because works of art are produced for many complex reasons, and their forms are affected by a wide range of cultural forces, majors in Art History are encouraged to explore parallel or contemporary developments in literature, history, philosophy, as well as science and the other performing arts. As part of defining their area of concentration (see above), students and their advisers identify several upper-division courses in other departments, whose subject matter is directly related to their area of concentration and thus appropriate as context courses. To satisfy the context requirement for the bachelor's degree in Art History, at least two such context courses, approved in advance by one's adviser, must be taken for a letter grade.

RESEARCH

An essential component of the Art History major consists of helping students become familiar with works of art and with writing about them. This entails a familiarity with techniques of library research, a facility with the mechanics of art historical scholarship, practice in focusing research on clearly defined problems, and the experience of presenting one's findings in written or oral form. Research requirements are designed to ensure that all majors in Art History leave Stanford having mastered these essential skills.

All majors are required to attend an orientation session presented by the professional staff of the Art Library, which introduce the many tools of research and reference available on campus or through the internet. This requirement should be completed no later than the quarter following the major declaration. In addition, majors are allowed the special privilege of placing materials on reserve in the Art Library to facilitate their research for seminars or other projects, such as the honors theses (see below).

All majors are required to include within their program of study at least two research-oriented seminars that entail preparation of a research paper, a formal presentation, or both. In some cases, students are allowed to substitute a colloquium for one of these seminars, although in such cases it is understood that the course requirements must include a substantial research component.

CAPSTONE EXPERIENCE

The faculty are committed to offering every major a culminating (or capstone) experience to their investment of time and energy in the study of Art History. The most intense and sustained kind of capstone experience consists of exploring in depth, across several quarters of study, and in close collaboration with several professors, a single topic of great interest to the student. The most conducive vehicle for this kind of scholarly experience is writing an honors thesis. However, not every student wants to undertake such a personal commitment nor should they; but every major is required to elect at least one of the capstone options.

HONORS THESIS

The minimum requirements for admission to the honors program in the department is a GPA of 3.5 overall, and at least 3.5 in Art History courses. Students wishing to write an honors thesis must announce their intention by the middle of their junior year, and enlist at least one member of the faculty to serve as thesis adviser. It is imperative that the thesis adviser be committed to being on campus and in residence during the candidate's senior year.

In concert with this adviser (who need not be the student's academic adviser), candidates for the honors program must submit for consideration by the entire faculty a short (five page) thesis proposal, along with at least one completed paper that demonstrates his or her ability to conceptualize issues and to write about them. This material must be submitted to the department no later than the third week of Spring Quarter of the candidate's junior year so that it can be read, discussed, and voted upon at the faculty's regular meeting in early May. A candidate is accepted into the honors program by a simple majority.

Once admitted to the honors program, a student works with his or her thesis adviser to define the scope of the study, to establish a research and writing timetable, and to enlist one other faculty member to serve as the thesis reading committee. To aid the process of research and writing, students preparing an honors thesis are paired with a graduate student mentor. The summer between junior and senior years is usually devoted to refining the topic and pursuing any off-campus research. During the student's senior year, it is customary to register for up to 8 units of "Individual Work in Art History" (Art History 240) while research and writing of the thesis is advanced. Students should be aware that they can apply for GRO research grants to help finance trips or expenses relative to preparing the research for their honors thesis.

Students and thesis advisers should plan their schedule of work so that a complete and final manuscript is in the hands of each member of the thesis reading committee by the seventh week of the student's final quarter at Stanford. Although the thesis adviser assigns a letter grade to the completed work, both faculty readers must approve the thesis for honors before the student is qualified to graduate with that distinction.

SENIOR SEMINAR:

The department offers once a year, usually in the Spring Quarter, an advanced 5-unit seminar reserved for graduating seniors. However, students electing to write an honors thesis in Art History may petition to take the senior seminar in their junior year. Majors who might not be in residence during the Spring Quarter of their senior year may also petition to enroll in the senior seminar during their junior year. Although the specific topic varies from year to year, the idea is that this seminar will be an opportunity for seniors to synthesize their experience of prior courses in Art History, work closely and at a high level with a faculty member in the setting of a small group, and be encouraged to engage large issues related to the field that they might not otherwise be able to explore. This course must be taken for a letter grade, and does not count as one of the two seminars described under Research Requirements (see above).

SUMMARY OF REQUIREMENTS

Courses Required	*in Art History*	*Other*
Foundation:		
Art History 1 and one other Introductory level course, either Art History 2, 3 or 4	2	
Proficiency:		
One year of college-level study in a foreign language		0-3
One introductory course in Studio Art		1
Overview:		
Five art history courses taken in three different chronological periods (Preclassical, Classical, Medieval, Premodern and Modern) and at least three different geographical areas (America, Europe, Asia, and AOA)	5	
Concentration:		
Four art history courses that form an area of concentration within the field to be approved by the student's adviser. Three of these courses must be taken in addition to those counted for overview requirements	3	
Context:		
Two upper-division courses in other departments related to the student's area of concentration and to be approved by the adviser		2
Research:		
Two research-oriented courses, either two seminars or one seminar and one colloquium	2	
Capstone:		
The Senior Seminar, an advanced 5-unit course	1	
Total number of courses	13	3-6

MINORS

ART HISTORY

A student declaring a minor in Art History must complete 25 units of course work in one of the following four tracks: Open, Modern, Asian, or Architecture. Upon declaring the minor, students are assigned an adviser with whom they plan their course of study and electives. A proposed course of study must be approved by the adviser and placed in the student's departmental file. Only one class may be taken for credit outside of the Stanford campus (this includes the Stanford Overseas Studies Programs). All minors are required to attend an orientation session presented by the professional staff of the Art Library, which introduces the many tools of research and reference available on campus or through the Internet. This requirement should be completed no later than the quarter following the minor declaration.

Requirements for the Open Track: Art History 1 plus five lecture courses, colloquia or seminars in any field.

Requirements for the Modern Track: Art History 1 plus five lecture courses, colloquia, or seminars in any aspect of 19th- to 20th-century art.

Requirements for the Asian Track: Art History 2 plus five lecture courses, colloquia, or seminars in Asian art (Art 1 may be one of the five courses.)

Requirements for the Architecture track: Art History 3 plus five lecture courses, colloquia or seminars in architectural history (Art History 1 may be one of the five courses.)

FILM

A minor in Film Studies requires four core courses and three additional courses (electives) for a total of seven courses. The required core courses are comprised of Introduction to Film Study (Art History 4), Film Theory and Formal Analysis (Art History 263), and either History of World Cinema I *or* II (Communication 141A or B), and a fourth course in a national cinema or film history. These introduce concepts and contexts fundamental to an understanding of the medium. Electives can be selected from courses in other departments approved for the Film Studies minor by the coordinator and core faculty for their stress on methods of film analysis. These may include courses in national cinemas, film genres, experimental and documentary film, or film theory. Courses in which film study is not a central focus may not be eligible for credit in the minor.

Upon declaring the minor, students are assigned an adviser with whom they plan their course of study and electives. A proposed course of study must be approved by the adviser and placed in the student's departmental file. Only one class may be taken for credit outside of the Stanford campus (this includes the Stanford Overseas Studies Programs). All minors are required to attend an orientation session presented by the professional staff of the Art Library, which introduces the many tools of research and reference available on campus or through the Internet. This requirement should be completed no later than the quarter following the minor declaration.

GRADUATE PROGRAMS

MASTER OF ARTS

The Department of Art and Art History offers M.A. and Ph.D. degrees. The M.A. is granted as a step toward fulfilling requirements for the Ph.D. The department does not admit students who wish to work only toward the master's degree.

The University's basic requirements for the master's degree are set forth in the "Graduate Degrees" section of this bulletin.

Completing the University's requirements for a B.A. degree in the History of Art, or equivalent training, is required of students entering a program of study for the M.A. The required curriculum for entering students is determined by the Director of Graduate Studies through an evaluation of transcripts and records during an individual meeting scheduled with each student prior to the opening of Autumn Quarter to discuss course deficiencies.

Requirements for the Degree—The requirements for the M.A. degree in the History of Art are:

1. *Residence:* completing a minimum of three full-tuition quarters or the equivalent in partial-tuition quarters of graduate registration.
2. *Units:* completing a total of at least 36 units of graduate work in the history of art in courses at the 200 level, including a seminar in art historiography/visual theory.
3. *Languages:* reading knowledge of two foreign languages, preferably German and French or Italian. Students in Chinese and Japanese art are ordinarily expected to demonstrate reading competence in modern and classical Chinese or Japanese depending on the student's area of focus. Final determination is made in consultation with the student's primary adviser.
4. *Papers*: submission for consideration by the faculty of two term papers from among those written during the year.
5. *Area Coverage*: demonstration to the faculty, by course work and/or examination, that the student has adequate knowledge of the major areas of the history of art.

DOCTOR OF PHILOSOPHY

The University's basic requirements for the Ph.D. degree are set forth in the "Graduate Degrees" section of this bulletin. An expanded explanation of department requirements is given in the Art History Graduate Student Handbook.

Residence—To be eligible for the doctoral degree, the student must complete three years of full-time graduate work in the history of art, at least two years of which must be in residence at Stanford.

Unit Requirements—To be eligible for the doctoral degree, the student must complete 135 units. Of these 135, the student must complete at least 100 units of graduate course work at the 300 level or above, including all required courses, with a minimum of 62 units in art history lecture courses and seminars.

Collateral Studies—The student is required to take at least three courses in supporting fields of study (such as anthropology, classics, history, literature, or philosophy), determined in consultation with the department advisers. These courses are intended to strengthen the students' interdisciplinary study of art history.

Graduate Student Teaching—As a required part of their training, all graduate students in Art History, regardless of their source of funding, must participate in the department's teaching program. At least two one-quarter assignments in Art History 1, 2, 3 or 4 are required, with concurrent registration in the Seminar in Teaching Praxis (Art History 610). Students receiving financial aid are required to serve as a teaching assistant for four quarters. Further opportunities for teaching may be available.

Admission to Candidacy—A graduate student's progress is formally reviewed at the end of Spring Quarter of the second year. The applicant for candidacy must put together a candidacy file showing that he/she has completed the requirements governing the M.A. program in the History of Art (see above), and at least an additional 18-24 units by the end of Winter Quarter of the second year. The graduate student does not become a formal candidate for the Ph.D. degree until he or she has fully satisfied these requirements and has been accepted as a candidate by the department.

All graduate students conceptualize an Area Core and bibliography in consultation with their primary adviser and two other Stanford faculty members, one of whom is drawn from a field other than art history, or, if in art history, has expertise outside of the student's main area of interdisciplinary concentration. Students are required to pass an Area Core Examination, in either written or oral form, sometime in the third year of study. To prepare for the exam, students may enroll for up to three five-unit reading courses (Art 620), no more than one per quarter.

Reading Committee—After passing the Area Core Examination, each student is responsible for the formation of a Dissertation Reading Committee consisting of a principle adviser and three readers. Normally, at least two of the three readers are drawn from the department and one may come from outside the department.

Dissertation Proposal—By the beginning of the fourth year, students should have defined a dissertation subject and written a proposal in consultation with their principal adviser. To prepare the proposal students may take one five-unit independent study course (Art 640) and apply for a funded Summer Quarter to research and write the proposal. The proposal is submitted to the art history faculty at the beginning of the fourth year for comments. The student then meets with the adviser to discuss the proposal and faculty comments no later than 30 days after the submission of the proposal, at which time necessary revisions are determined.

Dissertation—A member of the Art History faculty acts as the student's dissertation adviser and as chair of the Reading Committee. The final draft of the dissertation must be in all the readers' hands at least four weeks before the date of the Oral Defense. The dissertation must be completed within five years from the date of the student's admission to the candidacy for the Ph.D. degree. A candidate taking more than five years must apply for an extension of candidacy.

Oral Defense Examination—Each student arranges an oral examination with the four members of the Reading Committee and a chair chosen from outside the department. The oral examination consists mainly of a defense of the dissertation but may range, at the committee's discretion, over a wider field. The student is required to discuss research methods and findings at some length and to answer all questions and criticisms put by members of the examining committee. At the end of the defense, the committee votes to pass or fail the student on the defense. The committee also makes recommendations for changes in the dissertation manuscript before it is submitted to the University as the final requirement for the granting of the Ph.D. degree in the History of Art. After incorporating the changes, the manuscript is given a final review and approval by the student's principle adviser.

Ph.D. MINOR

For a minor in History of Art, a candidate is required to complete 24 units of graduate-level art history courses (200 level or above), in consultation with a department adviser.

JOINT Ph.D. IN ART HISTORY AND HUMANITIES

The department participates in the Graduate Program in Humanities leading to the joint Ph.D. in Art History and Humanities. For a description of this program, see the "Interdisciplinary Studies in Humanities" section of this bulletin.

PRACTICE OF ART (STUDIO)

UNDERGRADUATE PROGRAMS

BACHELOR OF ARTS

The studio program is designed to develop in-depth skills in more than one area. It emphasizes the expressive potential of an integration of media, often via a cross-disciplinary, interactive path. Through collaboration and connections with scientists, engineers, and humanities scholars, the program addresses a breadth of topical and artistic concerns central to a vital undergraduate education.

Medium-based courses in digital art, drawing, painting, photography, and sculpture, along with a basic design course, introduce students to visual fundamentals. The student is required to take courses at Level 1 before moving to the intermediate Level 2 where investigations of content are emphasized. At this level, the student focuses on a range of subject matter from historical motifs (figure, still life, landscape) to contemporary ideas in design. After fulfilling Level 2 requirements, the student selects courses at Level 3, which feature combined practices. Level 3 courses are designed to stretch the student's understanding of materials and techniques. Experimental and challenging in nature, these courses cross area boundaries. Level 4 courses comprise a senior capstone experience. The Advanced Undergraduate Seminar emphasizes the investigation of visual concepts interpreted by a single medium, by cross-practices, or by collaboration among students working in a variety of materials. This seminar gives the student an opportunity to be exposed to the work of other majors in a critique-based forum directed by a visiting artist or critic. Advanced courses with a particular focus such as design, photography, or painting are offered on a rotational basis. Independent study supervised by a member of the permanent faculty is also available to the advanced student.

Students are encouraged to move through the requirements for the major in the sequence outlined. Levels 1, 2, 3, and 4 describe a sequence of course choices, not to be confused with the years freshman, sophomore, junior, and senior. Students are exposed to a range of practices early in their development in order to have a good basis of comparison if they choose to concentrate on a particular medium. This sequence of courses also broadens the students' skills and enables them to combine materials and methods.

The major program in the Practice of Art (Studio) must total 65 units and include the following:

1. Four Level 1 courses (12-13 units) from Art (Studio) 50, 51, 60, 70, 130, 140, 145, 173. Two courses are to be completed before moving to Level 2.
2. Two Level 2 courses from Art (Studio) 131, 141, 146, 160, 170, 175 (6 units) are to be completed before taking Level 3 courses.
3. Two to three Level 3 courses (6-9 units) from Art (Studio) 132, 148, 149, 152, 169, 172, 174, 175A, 176, 271 are to be completed before taking Level 4 courses.
4. Two to three Level 4 courses (6-9 units) from Art (Studio) 133, 142, 147, 153, 175B, 248, 249, 268, 269, 270.
5. Five art history courses (21 units). Art History 1 is taken as the basic course, followed by four additional courses. At least one of the courses must be in the modern art series, Art History 140-159.
6. Electives, any level (7-11 units). As many as 6 elective units may be earned from workshops, internships, and independent study projects, supervised by a member of the permanent faculty. All units must be approved by the adviser prior to taking the workshop, internship, or independent study.
7. Total units: 65. All required course work must be taken for a letter grade; courses may not be taken satisfactory/no credit. University units earned by placement tests or advanced placement work in secondary school are not counted within the 65 units.
8. Majors are required to spend one quarter or summer pursuing studio interests at a site off campus. This requirement may be fulfilled in a number of ways including, but not limited to, Overseas Studies Programs, independent study sponsored by URO grants, the Haas Center, and so on. Students must meet with the Director of the Studio Art Program to discuss how the requirement will be met.
9. Each undergraduate major is required to attend an Art Library orientation session no later than the quarter following the major declaration. Majors are to consult with the Art Library staff for scheduling information.
10. Studio majors are required to meet with both their adviser and the department's undergraduate curriculum adviser during the first two weeks of each quarter to have course work approved and to make certain they are meeting degree requirements. The adviser's role is important both in regard to guiding the student's decisions within the program as well as in discussing plans for summer study and graduate work. An adviser is chosen by the student or assigned by the department.

Transfer Credit Evaluation—Upon declaring a Studio Art major, a student transferring from another school must have his or her work evaluated by a Department of Art and Art History adviser. A maximum of 13 transfer units are applied toward the 65 total units required for the Studio Art major. A student wishing to have more than 13 units applied toward the major must submit a petition to the adviser and then have his or her work reviewed by a studio committee.

MINORS

The minor program in the Practice of Art (Studio) must include the following:

1. Two Level 1 courses (6-7 units) from Art (Studio) 50, 60, 70, 140, 145, 173 before taking Level 2 courses.
2. Two Level 2 courses (6 units) from Art (Studio) 141, 146, 160, 170, 175 before taking Level 3 courses.
3. Two Level 3 and/or Level 4 courses (6 units) from Art (Studio) 142, 147, 148, 149, 152, 153, 169, 172, 174, 175A, 175B, 176, 248, 249, 268, 269, 270, 271.
4. Three art history courses (13 units), including Art History 1 and one course from the modern art series Art History 140-159.
5. Total units: 31. All required course work must be taken for a letter grade; courses may not be taken satisfactory/no credit. University units earned by placement tests or advanced placement work in secondary school are not counted within the 31 units.
7. Each undergraduate minor is required to attend an Art Library orientation session no later than the quarter following the minor declaration. Minors are to consult with the Art Library staff for scheduling information.
8. Minors are required to meet with both their adviser and the department's undergraduate curriculum adviser during the first two weeks of each quarter to have course work approved and to make certain they are meeting degree requirements.

OVERSEAS CAMPUS CREDIT

A minimum of 52 of the 65 units required for the Studio Art major and a minimum of 21 of the 31 units required for the Studio Art minor must be taken at the Stanford campus. In all cases, a student should meet with his or her adviser before planning an overseas campus program.

GRADUATE PROGRAMS

MASTER OF FINE ARTS

Programs for the M.F.A. degree are offered in painting, sculpture, new genres, photography, and product or graphic design.

PROGRAM IN PAINTING, SCULPTURE, NEW GENRES, AND PHOTOGRAPHY

The program provides a rigorous and demanding course of study designed to challenge and encourage advanced students. Participants are chosen for the program on the basis of work that indicates artistic individuality, achievement, and promise. Candidates should embody the intellectual curiosity and broad interests appropriate to, and best served by, work and study within a university context.

Admission Requirements—

1. Applicants must have a B.A. or B.S. from an accredited school. It is expected that the applicant have a strong background in studio art, either an undergraduate degree or at least three years of independent studio practice.
2. Applications and portfolios for the studio program must be submitted by January 15. Students accepted to the program are admitted for the beginning of the following Autumn Quarter. No applicants for mid-year entrance are considered.
3. Portfolio Specifications: 20 slides of creative work. Some of these can be drawings if relevant to the overall project. Send in a Kodak Universal carousel; no actual work is accepted. All slides must be labeled with the applicant's name and an accompanying slide list must be included indicating the size, date, and medium of each work. If the applicant wants the portfolio returned, a stamped, self-addressed container must be included.

Requirements for the M.F.A. Degree—

1. Completing a minimum of two years (six quarters) of graduate work in residence or its equivalent at Stanford.
2. Completing 48 units of study. Students must discuss their programs of study with the department's senior administrator to ensure that the most favorable registration arrangement is made.
3. Six quarters of the Master's Project, which includes two weekly seminars (the Object Seminar and the Concept Seminar) and Studio Practice, which is an individual tutorial with a selected member of the faculty. In addition, three courses of academic electives are required in the first year. These courses can be chosen from a large variety of disciplines in consultation with the faculty adviser.
4. The student is expected to pass three faculty reviews: (1) at the end of the first quarter (anyone judged to be making inadequate progress is placed on probation and will require an additional review at the end of the second quarter), (2) at the end of the third quarter, and (3) at the time of the M.F.A. exhibition. The purpose of these reviews is to evaluate development and to assess the progress of the student.
5. During the final quarter in the program, students must write a thesis paper addressing the development of their work over the two-year period at Stanford. Participation in the M.F.A. exhibition at the end of the year is required.
6. All students, regardless of their source of funding, are required to assist with the department's teaching program for a minimum of eight hours per week over the period of six quarters; the particulars of this assignment are at the department's convenience.

The studio faculty reserve the right to make use of graduate paintings, sculpture, and photographs in exhibitions serving the interests of the graduate program.

Graduate students must remain in residence at Stanford for the duration of the program.

THE GRADUATE PROGRAM IN DESIGN

Working jointly, the departments of Art and Art History, and Mechanical Engineering offer graduate degrees in product and visual design. A large new physical environment, the Design Yard, provides professional caliber studio space and well equipped shops. Flexible programs may include graduate courses in fields ranging from graphic to engineering design, typography to biotechnology, marketing to microcomputers. The program centers on a master's project and may also include work in advanced art and design. The program is structured to balance independent concentration with rich utilization of the University and the community, and personal interaction with the students and faculty of the graduate Design program. Cross-disciplinary interaction is encouraged by a four-person graduate Design faculty.

Admission—The M.F.A. degree program requires:

1. Applicants must have a B.A. or B.S. from an accredited school. It is expected that the applicant will have a strong background in studio art, either an undergraduate degree or at least three years of independent studio practice.
2. *Portfolio Specifications:* twelve slides or photographs of creative work. All slides must be labeled with the applicant's name. If a carousel is sent, an accompanying slide list must be included indicating the size, date, and medium of each work; otherwise, slides should be labeled with the same information and sent in the standard cardboard box received from processing. If applicants want portfolios returned, a stamped, self-addressed container must be included.

Requirements for the Degree—The M.F.A. degree with a specialization in design requires:

1. Completing a minimum of two years (six quarters) of graduate work in residence or its equivalent at Stanford.
2. Completing preferably 54 units of course work chosen in consultation with an adviser. At least 18 of the 54 units must be in Art (Studio) 360A,B,C and Mechanical Engineering 211A,B,C.
3. Participating in a weekly seminar in which the student's work is criticized and discussed in detail.
4. As a part of their training for the M.F.A. degree, all students, regardless of their source of funding, are required to assist with the department's teaching program for a minimum of eight hours per week over the period of six quarters; the percentage of work assigned in a given quarter is at the department's convenience.

Graduate students must remain in residence at Stanford for the duration of the program.

ART EDUCATION

Information concerning the M.A. in Teaching, Doctor of Education, Ph.D. in Education, and Teaching Credential (Single Subject-Secondary) degrees and programs may be secured from the Office of the Dean of the School of Education.

COURSES

(WIM) indicates that the course meets the Writing in the Major requirements.

HISTORY OF ART

BASIC

1. Introduction to the Visual Arts—Introduction to the critical problems of understanding, analyzing, and writing about the visual arts. The approach is multicultural and topical rather than historical. Discussion sections. GER:3a (WIM)

5 units, Aut (Lee)
Spr (Corn)

2. Art and Culture in Asia—The religious and philosophical ideas and social attitudes of India, China, and Japan and how they are expressed in the architecture, painting, woodblock prints, sculpture, and in such forms as garden design and urban planning. Discussion sections. GER:3a,4a

5 units, Spr (Takeuchi)

3. Introduction to the History of Architecture—Selective survey of architecture from antiquity to the 20th century; mostly Western with some non-Western topics. For each period, specific buildings and general principles relevant to the study of architecture are examined. GER:3a

5 units, Win (Turner)

4. Introduction to Film Study—Develops basic aesthetic and conceptual analytic skills with relevance to cinema, studying formal, historical, and cultural issues. Familiar models of narrative cinema are mixed with alternative structures, documentary, and experimental forms. Issues of cinematic "language" and visual perception, representations of gender, ethnicity and sexuality. Weekly screenings. GER:3a

5 units, Aut (Staff)

STANFORD INTRODUCTORY SEMINAR

80N. The Horse in Art from the Parthenon to Buffalo Bill—Beyond horses' pragmatic value, how horses have been invested with social, economic, and mythological meanings. Horses in myth and legend (Pegasus); equestrian portraiture (Napoleon on his white charger; the statue of Marcus Aurelius); portraits of notable horses (racehorses; Alexander's Bucephalus); realism based on postmortem anatomical studies (Stubbs, Bonheur); attempts to analyze and depict equine movement (Muybridge, Degas); as symbols of freedom/nostalgia (Remington, Buffalo Bill); women and horses (Amazons; women performers; Freud); fantastic horses (unicorns, centaurs); film (Trigger, Silver, Ben-Hur). Weekly readings and a paper based on original research.

4 units, Aut (Takeuchi)

OVERVIEW COURSES

THE CLASSICAL WORLD

101/301. Archaic Greek Art—(Same as Classics 101/201.) The development of Greek art from Protogeometric beginnings to the decades preceding the age of Pericles. (PC-EU) GER:3a

4 units, Aut (Maxmin)

102/302. Classical and 4th Century Art—(Same as Classics 102/202.) The formation, in 5th-century Athens, of the classical ideal and its development and diffusion in the following centuries. (CL-EU) GER:3a

4 units, Win (Maxmin)

103/303. Greek Painting—Introduction to the study and appreciation of Greek vases and their painters, especially the masters of Athenian black and red figure who flourished in the culturally rich and volatile era of the tyrant Peisistratos and his sons. (CL-EU)

4 units (Maxmin) not given 2001-02

104/304. Etruscan and Roman Art—(Same as Classics 103/204.) Introduction to the rich and varied art and architecture of Rome from the Etruscans to the Late Empire. (CL-EU) GER:3a

4 units, Spr (Maxmin)

THE MEDIEVAL WORLD

105/305. Sites and Images of Power in 12th-Century Europe—Romanesque art and architecture in Western Europe, 1095 to 1200: structuring a new visual discourse to shape and respond to the experiences of political, spiritual, and intellectual expansion resulting from the Crusades, pilgrimage, and new learning in the schools. How spatial environments were built and systems of visual discourse designed within the ideological contexts generated by monastic and feudal institutions in centers such as Cluny, Citeaux, Moissac, Mont Saint-Michel, Vézelay, Winchester, Canterbury, Durham, Santiago de Compostela, and Monreale. (MED-EU)

4 units (Lewis) not given 2001-02

107/307. Age of Cathedrals—Gothic art and architecture in Western Europe, 1150 to 1500. The structuring of a modern visual discourse within the ideological framework of a new monarchical Church and State, emerging towns and universities, the rise of literacy, the cultivation of self, and the consequent shifts in patterns of art patronage, practice, and reception in Chartres, Paris, Bourges, Strasbourg, Canterbury, London, Oxford, and Cambridge. (MED-EU)

4 units (Lewis)

107B/307B. Introduction to Russian Orthodox Christianity and Iconography—(Enroll in Religious Studies 107B.)

4 units, Aut (Kollmann)

108/308. Late Medieval "Realism": 15th-Century French and Netherlandish Painting—Restructuring representation and reception in the art of the Limbourg brothers, Van Eyck, Van der Weyden, Van der Goes, Fouquet, and Bosch. The shift from court patronage to entrepreneurial art markets; the new status of the image, artist, viewer, and self; the problematical premodern context of the end of the Middle Ages. (MED-EU)

4 units (Lewis)

109/309. Apocalypse: Reading Medieval Images—The multilayered relationships between textual images and their reader-viewers in medieval illuminated Apocalypse manuscripts, and how their production and dissemination provided critical cultural mechanisms for the creation of new technologies of the self. Within this framework of subjectivity, medieval theories of vision invested images with the power to articulate and activate dominant ideological positions regarding the self, society, and the "other." The medieval Apocalypse became a powerful paradigm for the definition of such problematic medieval experiences as the Crusades, anti-Judaism, and expectations of the world's end. (MED-EU) GER:3a

4 units, Aut (Lewis)

EUROPE 1400-1900

110/310. Renaissance Painting—Survey of 15th- and 16th-century painting in Rome and Florence in light of the artistic practices and cultural attitudes that characterized the visual culture of the Renaissance. The circumstances of patronage, secular and religious, set the framework through which important artistic episodes of Renaissance imagery, from the revival of antiquity to Christian neoplatonism, find historical explanation. Works by Masaccio, Masolino, Beato Angelico, Filippo Lippi, Paolo Uccello, Ghirlandaio, Piero di Soximo, Mantegna, Piero della Francesco, Botticelli, and Leonardo. (EM-EU) GER:3a

4 units (Berdini) not given 2001-02

110A/310A. Introduction to the Italian Renaissance—Using examples of painting, sculpture, and architecture, from Florence, Rome, Milan, and the Veneto, an introduction to the art of the Italian Renaissance. Focus is on genre and examples of city squires, churches, chapels, palaces, and libraries as well as their painted and sculptural decoration (e.g., altarpieces, narrative cycles, devotional painting, portraits, etc.)

4 units, Aut (Evers)

112/312. The Venetian Renaissance—Venetian painting of the Renaissance in light of the exchange between the center and periphery that characterizes Venice's visual culture. After the acquisition of land dominions, the terraferma, in the first half of the 15th century, Venice, the center, promoted forms of interaction (social, political, and cultural) among the diverse regions of the periphery. By renewing, absorbing, and valorizing the characteristics of the local schools of painting, Venice realized its own Renaissance. The pictorial genre of the *pastoral* is a typical reception between the urban center and the agrarian periphery. Focus is on the works of Carpaccio, Bellini, Giorgione, Savoldo, Lotto, Titian, Veronese, Bassano, and Tintoretto. (EM-EU)

4 units (Berdini) not given 2001-02

112A/312A. The Art of Renaissance Venice, 1400-1600—A selective survey of the major developments in Venetian Renaissance painting, sculpture and architecture, organized by genre. Particular attention will be paid to the unique situation of Venice, known as the "Myth of Venice," as well as to the relation between art and religion and propaganda. Issues of patronage, function, status of the artist, and gender.

4 units, Win (Evers)

114/314. Renaissance Women—The ways in which models of feminine beauty were constructed and processed in the literary and visual culture of the Renaissance. Whether, in the guise of goddesses, courtesans, or others, the feminine image partook of a discursive arena in which its social, mythological, and erotic valencies required readers and beholders to evolve new forms of response. Reception theory and gender studies offer the theoretical framework for discussing artistic forms from Titian's paintings to Petrarchan poetry. (EM-EU)

4 units (Berdini) not given 2001-02

115/315. Renaissance Architecture, 1420-1580—Established first in Florence with Brunelleschi's buildings and Alberti's theory, Renaissance architecture produced a variety of typological and decorative innovations throughout Italy. The circumstances of patronage and context, physical or cultural, are examined to address the formal and iconographical novelties of a highly theoretical architecture. Context and theory are the privileged criteria according to which works by Brunelleschi, Michelozzo, Francesco di Giorgio, Bramante, Peruzzi, Raphael, Sangallo, Giulio Romano, Michelangelo, Alessi, Sanmicheli, Sansovino, Palladio, and Vignola are studied. (EM-EU)

4 units (Berdini) not given 2001-02

116/316. Baroque Architecture—Survey of European architecture in the 17th and 18th centuries. The transformation of Classicism by Bernini, Borromini, and others in Italy, France, Central Europe, England, and Spain. Adaptations of the Baroque in the New World. (EM-EU) GER:3a

4 units, Spr (Turner)

117/317. Baroque Painting—The visual culture of Italy, France, and Spain, 1590-1660, focusing on the works and legacies of Carracci, Caravaggio, Guercino, Guido Reni, Poussin, and Velasquez. Theoretical issues (e.g., Naturalism). Emphasis is on what constitutes a Baroque image and what are the conditions of its beholding. (EM-EU)

4 units (Berdini) not given 2001-02

120/320. Art and Culture of Northern Europe in the 17th Century—GER:3a

4 units, Spr (Marrinan)

121/321. 18th-Century Art in Europe, ca. 1660-1780—The major developments in painting across Europe from the High Baroque illusionism of Bernini (Rome) and the founding of the French Academy (Paris) to the international revival of antiquity during the 1760s, with parallel developments in Venice, Naples, Madrid, Bavaria, and London. Lectures situate shifts in themes and styles amidst the emergence of new viewing publics. Artists: the Tiepolos, Giordano, Batoni, and Mengs; Ricci, Pellegrini, and Thornhill; Watteau and Boucher; Chardin and Longhi; Reynolds and West; Hogarth and Greuze; Vien, Fragonard, and the first works by David. Additional hour discussion each week for graduate students. (EM-EU)

4 units (Marrinan) not given 2001-02

122/322. Painting in the Age of Revolution—Survey of painting in Europe within the context of the French Revolution and its aftermath. Lectures align ruptures in the traditions of representation with respect to shifting social formations and political events. Artists: David and his students; Gros and the painters of Napoleon; Gericault; Blake, Fuseli, and Goya; Turner and Constable; Friedrich, Runge, and the Nazarenes; Ingres and Delacroix. Additional hour discussion each week for graduate students. (M-EU) GER:3a

4 units (Marrinan) not given 2001-02

124/324. The Age of Naturalism, ca. 1830-1874—The origins, development, and triumph of naturalist painting in Europe. Lectures underscore the creative tensions between the traditional ambitions of painting and the challenge of new "modern" subjects and the emerging practice of working in the open air. Artists: Corot, Rousseau, and the painters of Barbizon; Courbet, Millet, and Daumier; the pre-Raphaelites; Manet and his circle; the early works of Monet, Renoir, Degas, and friends. Additional hour discussion each week for graduate students. (M-EU) GER:3a

4 units (Marrinan) not given 2001-02

126/326. Post-Naturalist Painting—How conceptual models from language, literature, new technologies, and scientific theory affected picture making following the collapse of the radical naturalism that characterized European painting of the 1860s and early '70s. Bracketed in France by the first Impressionist exhibition (1874) and the first public acclamation of major canvases by Matisse and Picasso (1905), the related developments in England, Germany, and Austria. Artists: the Impressionists and Cezanne; Moreau, Redon, and Rops; Van Gogh and the Fauves; Gauguin, Les XX, and Munch; Seurat and Signac; Puvis de Chavannes, Burne-Jones, Whistler and Klimt; Horta, van de Velde and Guimard; Beardsley, Vallotton, and Toulouse-Lautrec. Additional hour discussion each week for graduate students. Recommended: some prior experience with 19th-century art. (M-EU) GER:3a

4 units, Aut (Marrinan)

BRITAIN AND AMERICA 1600-1900

131/331. American Art and Culture, 1670-1860—The development of portraiture and history painting in the colonies and of landscape and genre painting in the new nation. The difficulties of establishing artistic communities and patronage in a new society, the exchange and interaction with Europe, and the search for a uniquely American expression. Focus is on Copley, Peale, West, Trumbull, Stuart, Mount, Bingham, and the Hudson River School. (EM-AM)

4 units (Corn) not given 2001-02

131A/331A. Art, Architecture, and Design in America: 1600-1865—Art and its social context over the first two and a half centuries in what is now the U.S. The major issues in painting and architecture (with some attention to photography, sculpture, decorative arts, and city planning) to the Civil War. The relationship between courtly and vernacular traditions; the impact of new technologies and marketing developments; shifting views of the body, the family, and the state; patronage, audience, and the education of the artist; how visual culture incorporates and responds to narratives of personal, community, and national identity. John S. Copley, Thomas Jefferson, Thomas Cole, and Mathew Brady.

4 units, Aut (Lovell)

133/333. American Art and Culture in the Gilded Age, 1865-1910—Interdisciplinary study of art, literature, patronage, and cultural institutions of the late 19th century. Aestheticism, conspicuous consumption, the grand tour, and the expatriate experience. The period's great collectors, taste makers, and artists: Thomas Eakins, Winslow Homer, Mary Cassatt, James Whistler, John Singer Sargent, Albert Pinkham Ryder, William Harnett, and John Peto. (MOD-AM)

4 units (Corn) not given 2001-02

MODERN EUROPE

140/340. Theories of Architecture—The tradition of theory in Western architecture from Antiquity to the present. Various kinds of theory, their cultural contexts, and their roles in the practice of architecture. Authors: Vitruvius, Alberti, Perrault, Ruskin, Viollet-le-duc, Frank Lloyd Wright, Le Corbusier, et al. Limited enrollment. Prerequisite: some previous study of architectural history. (EM-EU)

4 units (Berdini, Turner) not given 2001-02

141/341. The Invention of Modern Architecture—The creation and development of new architectural forms and theories, from the late 18th to the early 20th centuries, mainly in Europe but also in America. Emphasis is on the responses to new materials, technologies, and social conditions, and how they shaped the architecture of our own time. Recommended as preparation for 142. GER:3a

4 units (Turner) not given 2001-02

142/342. Varieties of Modern Architecture—The development of competing versions of modern and postmodern architecture and design in Europe and America, from the early 20th century to the present. Recommended: 141. GER:3a

4 units (Turner) not given 2001-02

143/343. A History of Photography—Surveys photography from its invention in the 19th century to the present. Working from images in the collection of the Stanford Museum, the San Francisco Museum of Modern Art, and important primary and critical texts, the focus is on the nature of photographic representation and the changing status of photography as an artistic and social practice. (MOD-EU/AM)

4 units (Dickerman) not given 2001-02

143A/343A. History of Photography: The 19th Century—The history of photography, from its origins in the Enlightenment through the end of the Victorian period. Examination of its major figures (e.g., Talbot, Nadar, Julia Margaret Cameron) and technological innovations to understand the rise of photography in its international artistic and cultural context.

4 units, Win (Nickel)

143B/343B. History of Photography: The 20th Century—The story of photography, both its advent as a medium of personal expression in the early 20th century and its proliferation as a technology of mass communication. The careers of figures such as Alfred Stieglitz, Edward Weston, and Diane Arbus. Prerequisite: 143A/343A.

4 units, Spr (Nickel)

144/344. Modernism and Abstraction—The various histories, ideologies, and meanings of abstraction in 20th-century art, Cubism, German Expressionism, Suprematism, Constructivism, Neo-Plasticism, Abstract Expressionism, Brutalism, hard-edge abstraction, Minimalism, and process art. (MOD-EU)

4 units (Dickerman, Lee) not given 2001-02

145/345. Making the Modern: European Art, 1890-1914—What is modernism? The avant-garde practice, 1890-1914, as a spectrum of complex responses to issues of modernization (the growth of the metropolis, industrialization, and emergence of modern forms of subjectivity) which radically transformed the nature of the art object itself. Readings emphasize the work of contemporary theorists and critics: Rainer Maria Rilke and Georg Simmel. Movements include: art nouveau, Viennese art and design, German Expressionism, Fauvism, Cubism. Artists: Auguste Rodin, Gustav Klimt, Adolf Loos, Vasily Kandinsky, Henri Matisse, and Pablo Picasso. Sections mandatory. GER:3a

4 units (Dickerman) not given 2001-02

146/346. Rebellion, Revolution, and Reaction: European Art between the Wars (1918-1939)—Historical avant-garde movements (Dada, Russian Constructivism, and Surrealism) are examined in conjunction with important anti-modernist tendencies such as Socialist Realism and Nazi Art. Issues: artistic responses to wartime trauma; attempts to develop the progressive potential of technology and the political utility of art; and attempts to reorder relations between the body and the machine, the art object and the commodity, and private and public life. Artists: Richter, Heartfield, Höch, Tzara, Rodchenko, Tatlin, Bellmer, Man Ray, and Ernst. Readings: the modern subject, mass culture, the modernism/anti-modernism debates of the 1930s, and the uses of art in totalitarian regimes. (MOD-EU)

4 units (Dickerman) not given 2001-02

147/347. The Bauhaus—The Bauhaus was an artistic idea, a school, and a social project. Its original curriculum was conceived by architect Walter Gropius in Weimar, Germany, at a time when architecture, painting, sculpture, and the applied arts were theorized and practiced under a common aesthetic and social agenda. Throughout its brief, intense life (1919-1933), the Bauhaus promoted a variety of artistic experiences that explored in different media the relationship between form and technique. Avant-garde and institutional, the Bauhaus constructed a unique visual culture of modernity grounded in experiment and rationality. The pedagogic principles, artistic theory, and practical activity of the school's individual laboratories (architecture, design, photography, graphics, tapestry). (MOD-EU)

4 units (Berdini) not given 2001-02

148/348. Art under Hitler and Stalin—The role of the visual arts (architecture, exhibition design, painting, sculpture, photography) in Nazi Germany and Stalinist Russia. The relationship between art and totalitarianism, the uses of new systems of mass media, the similarities and distinctions between the two regimes, and the possibilities for critical resistance in the visual arts. (MOD-EU)

4 units (Dickerman) not given 2001-02

MODERN AMERICA

150/350. American Architecture and Urbanism—The development of architecture and city planning in the U.S. since colonial times, concentrating on those characteristics and problems that are distinctively American. (MOD-AM)

4 units (Turner) not given 2001-02

151/351. Transatlantic Modernism: Paris and New York in the Early 20th Century—Modernism in the American arts at home and abroad, emphasizing transatlantic expatriation, cultural politics, and creative alliances. Painters and sculptors are the focus. The literary figures who interacted with artists (Gertrude Stein, William Carlos Williams, and Langston Hughes). Topics and artists: the Armory Show, Marcel Duchamp, Francis Picabia, Futurism, Fernand Léger, Alfred Stieglitz, Charles Demuth, Georgia O'Keeffe, Gerald Murphy, the Harlem Renaissance, John Storrs, and Florine Stettheimer. Discussion sections. (MOD-AM) GER:3a

5 units, Win (Corn)

151A. Modern Women in the Arts, 1850-1950—Art schools in Europe and America ceded to pressures to admit women in the second half of the 19th century. Women have since pursued careers in the visual arts (as in other traditionally male-dominated professional spheres) in unprecedented numbers. Artists, decorators, designers, architects, and performers whose careers dramatize the challenges that women confronted within specific cultural and historical contexts. Given the correspondence of this period with feminist activism, emphasis is on issues of political, social, and artistic self-expression.

4 units, Aut (Latimer)

153/353. Regionalisms—Comparative study of four cultural regionalisms of the 1920s and '30s: New York City (especially Harlem), the South, the Midwest, and the West (particularly the Southwest). The meanings artists attached to place, the invention of rhetoric and sign systems that stood for geographic districts, and the cultural politics of regional rivalry. Topics: Harlem Renaissance; Southern Agrarians; Midwestern Triumvirate (Thomas Benton, Grant Wood, and John Curry); the artist colonies of Taos and Santa Fe. (MOD-AM)

4 units (Corn) not given 2001-02

155/355. American Art since 1945—Introduces the major figures, movements, and concepts of American art (with examples from Europe) from WW II to the present. Topics: the ideology and aesthetics of high modernism, the relationship between art and popular culture, the "death of painting," the question of postmodernism. Artists: Pollock, Newman, Stella, Johns, Warhol, Andre, Rainer, Smithson, Hesse, Serra, Kruger, Sherman. (MOD-AM)

4 units (Lee) not given 2001-02

FILM STUDIES

160/360. Cinema and the City—The 20th-century's ideas of The City are closely tied to the modernist medium of film. Cinema and the city both offer utopian built environments of perceptual and experiential richness; both are products of the same industrial and social transformations. Changing understandings of urban space (including cyberspace) are seen in a range of films from European and American narrative traditions, industrial films, experimental cinema, documentaries, and musical sequences. Emphasis is on the crime film, science fiction, and the "city symphonies" of the '20s. Weekly screenings required. Recommended: 4 or its equivalent. (MOD-EU/AM) GER:3a

4 units (Bukatman) not given 2001-02

162/362. Cyborgs and Synthetic Humans—The synthetic human has a long history in world mythology: fairy tales and children's stories; and in contemporary genres of horror and science fiction. Stories of artificially created life, living statues, clockwork automata, alien body snatchers, robots, cyborgs, and electronic simulations direct our attention to assumed definitions of the human and the self. Synthetic human narratives in film, fiction, and comics. The meaning of labor, gender, sexuality, death, emotion, rationality, bodies, consumerism, cosmetic surgery, and reproductive technologies. (MOD-EU/AM)

4 units (Bukatman) not given 2001-02

163/363. Science Fiction Cinema—Science fiction film's sense of wonder depends upon the development and revelation of new ways of seeing. If cinema is a privileged site of technological representation, then science fiction, the genre most obsessively concerned with technology and its deployment, takes on new relevance. The American science fiction film's emphasis on the fundamental activity of human perception and its exploration of other worlds, new cities, and other modes of being. Science fiction as the Hollywood genre most directly concerned with the essence of cinema itself, and such new technological spaces as the cyberspaces of the information age. (MOD-AM)

4 units (Bukatman) not given 2001-02

167/367. The Hollywood Musical—The liberation that arises in the film musical, a liberation that is reality and illusion and which can be physical, emotional, aesthetic, and social, all at once. Performance is central to the genre. Musicals connect cinema to other arts. The interplay among song, stage, and screen; and the interplay of cultural identities (regional, racial, gender, and sexual). Musicals provide a place for the staging of issues of identity: sexuality and ethnicity are emphasized onscreen and off. The impact of African American and Jewish culture on the genre; issues of gay reception and interpretation. The history of the American stage musical. (MOD-AM)

4 units (Bukatman) not given 2001-02

168/368. Subjectivity and Gender in Contemporary European Film—Cinematic reflexivity, gendering film authorship, self-imaging masculine as feminine, modernism/postmodernism, narrative/anti-narrative, sexuality and difference, and allegories of spectatorship and voyeurism are centered on the works of Godard, Beineix, Besson, Bertolucci, Pasolini, Fassbinder, Wenders, and others. (MOD-EU)

4 units (Lewis) not given 2001-02

CONTEMPORARY EUROPE AND AMERICA

170/370. The '60s: America and Europe—Focus is on the major figures, movements, and critical issues in the U.S. and Europe, with forays into Japan and S. America. Topics: the viability of abstraction after Abstract Expressionism (hard edge abstraction, minimalism, and Process Art); the role of commodity and popular culture in artistic production (Warhol and Pop Art in America, the Independent Group in Great Britain, the Situationist International in France); the emergence of performance art and other new art forms (Fluxus, the Happenings, Earth Art, Video, Kinetic Art); the function of language and the nature of art-as-idea in Conceptual Art; and the relationship between art and political activism in regards to the anti-war movement, feminism, and civil rights. Recommended: some knowledge of 20th-century art history. (MOD-EU/AM)

4 units (Lee) not given 2001-02

172/372. Art and Technology—Introduction to the thematic of technology as it has been treated through modern art. The relationship between technology, industrialization, mass culture, communication, and social engineering and control from the invention of photography to recent visual practices. Emphasis is placed less on "machine aesthetics" than the issue of technological rationality, e.g., the art of the last 30 years (kinetic art, video, digital photography, etc.). Recommended: some familiarity with modern art. (MOD-EU) GER:3a

4 units, Spr (Lee)

174/374. Object after Minimalism—Object-based art from the 1960s to the present. Minimalism, process art, earth and land art, installation and site-specific work, body art, work that comments upon the museum and gallery, new media sculpture and environments (e.g., video, digital technologies). (MOD-AM)

4 units (Lee) not given 2001-02

176/376. The Feminist Legacy in Contemporary Art—The impact of second wave feminism on art making and art historical practice in the 1970s, and its reiteration and transformation in contemporary feminist work. Topics: sexism and art history, feminist studio programs in the '70s, essentialism and self-representation, themes of domesticity, the body in feminist art making, Bad Girls, the exclusion of women of color and lesbians from the art historical mainstream, notions of performativity. (MOD-AM)

4 units (Lee) not given 2001-02

ASIA

180/380. Chinese Art and Culture—Recent discoveries and new interpretations of art and archaeology in China, from the neolithic period to contemporary art. Emphasis is on artistic production within contexts and structures of ritual, ideology, technology, politics, society, patronage, and art theories. (CL-AS) GER:3a

4 units, Win (Vinograd)

185/385. Art in China's Modern Era—Topics in the arts of China's long modern era, from ca. 1550 to the present: urban centers of artistic production; arts of memory and desire; the rise of woodblock print publishing; cultures of collecting; art and ideology at the Qing imperial court; international art economies; new modes of art marketing and artistic community; painting for the new nation; art institutions and education; art and 20th-century politics; contemporary transnational and multimedia arts of the body, city, language, and identity. (MOD-AS) GER:3a

4 units, Spr (Vinograd)

186/386. Theme and Style in Japanese Art—Selected monuments of traditional Japanese architecture, sculpture, garden design, painting, and pots are presented in a chronological framework representing the intersection of art and society from protohistoric times through the early 19th century. (CL-AS) GER:3a

4 units (Takeuchi) not given 2001-02

187/387. Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868—Narratives of conflict, pacification, orthodoxy, nostalgia, and novelty are viewed through the visual culture during the change of episteme from medieval to premodern, i.e., the 16th through early 19th centuries. The rhetorical messages of castles, teahouses, gardens, ceramics, paintings, and prints; the influence of Dutch and Chinese visuality; transformation in the roles of art and artist; tensions between the old and the new leading to the modernization of Japan. (EM-AS) GER:3a

4 units (Takeuchi) not given 2001-02

188/388. Painting in Late Medieval and Early Modern Japan, 1500-1868—Questions of subject and subjectivity, the role of tradition/ideology vs. innovation/resistance, responses to the Other, developing art discourse, and transformation in notions of artist, art making, and viewer response at different levels of Japanese society. (MED/EM-AS)

4 units (Takeuchi) not given 2001-02

189A/389A. Introduction to South Asian Art and Architecture

4 units, Win (Listopad)

SEMINARS AND COLLOQUIA

200. Undergraduate Colloquium: Greek Vases—Prerequisite: 100A or equivalent.

5 units, Aut (Maxmin)

201. Colloquium: Aspects of Later Greek Art

5 units (Maxmin) not given 2001-02

202. Colloquium: Power of Image as Icon—Late Roman and Byzantine Art and Architecture—The formation of a new visual discourse from Constantine (4th century) to the Turkish conquest of Constantinople (1452). Artistic traditions (mosaics, icons, manuscript illumination) and building types centered on patterns of reception, ideology, and patronage in Rome, Ravenna, Istanbul, Mt. Sinai, the Balkans, and Sicily.

5 units (Lewis) not given 2001-02

205. Seminar: Medieval Narrative—Visual and intertextual strategies and structures in some major medieval narrative cycles in mural and manuscript illustration, within the context of current critical theory.

5 units (Lewis) not given 2001-02

206. Seminar: Manuscript Illumination—Readings, discussion, and critical analyses centered on the production and consumption of the illustrated book in the Middle Ages, within the framework of textually generated concepts of visual perception and experience. Topics: genres of texts, literacy and reader response, semiotics, pictorial exegesis, ownership and patronage, codicology, paleography, and the role of the artist vs. the designer of the book.

5 units (Lewis) not given 2001-02

207. Colloquium: Multiculturalism and Image Appropriation—Early Medieval Art and Architecture—W. Europe from ca. 700 to 1095 centered on the Celtic, Anglo-Saxon, Carolingian, Ottonia, and Spanish Mozarabic phases of hybrid cultural formation and the creation of such works as the Book of Kells, the Sutton Hoo treasure, and the plan of St. Gall. In a period of social upheaval and political fragmentation, new modes of visual discourse emerged, and remnants of the late classical tradition survived within larger ideological patterns of assimilation and change.

5 unit (Lewis) not given 2001-02

207A. Living at the Edge of the World: Marginality and Marginal Art in Anglo-Saxon England—The Anglo-Saxons saw themselves as existing at the edge of the world. They considered the center of the world, and of the Christian universe, to be Jerusalem, from which they were as far away as possible. Surrounding them, in the forests and hills of the countryside, they saw all manner of dangers, from ogres and elves to Vikings and devils. Consequently, in their art there is a great emphasis on the fringe, the borders. Marginalia as a popular element in manuscript illumination and in architectural sculpture. The connections and relations between the constructed identities of the Anglo-Saxons and their image making practices. Weekly meetings will focus on specific media and themes relevant to the topic.

5 units, Win (Mittman)

210. Seminar: The Pastoral Vision in the Renaissance—Whether secular or profane, nostalgic or premonitory, the encounter with the other offered by the voluntary retreat into the countryside fostered an artistic genre that only could be accomplished by the combined representational naturalism and classical revival of letters pursued during the Renaissance. As a multimedia discursive field, the pastoral offered a hermeneutic experience that exposes and continues to expose the social, gender, and ideological prerogatives of readers and beholders. The cultural and phenomenological implications of images like Giorgione's *Tempest*. Critical and art-historical models of interpretation are tested from iconology to semiotics.

5 units (Berdini) not given 2001-02

211. Seminar: Humanistic Discourse on Art—The linguistic and literary modes devised by the humanists of the 15th century to account for visual experience. How the humanist form of attention, constructed on an important, limited ensemble of classical disciplines (grammar, rhetoric, poetry, history, and moral philosophy) provided a bridge between the visual and the verbal, establishing the first coherent discourse on art. Readings/discussion survey the range and main themes of humanistic theory and art criticism (mimesis, perspective, composition, emphasis, color structure, etc.) elucidating the emergence of two distinctive modes which condition subsequent discourse on art: the narrative and the descriptive. Texts by Cennini, Alberti, Guarino, Ficino, Fazio, and Leonardo, and the contemporary reception of Pliny the Elder, Philostratus, Cicero, Quintillian, and Horace.

5 units (Berdini) not given 2001-02

212. Seminar: Michelangelo and the Aesthetics of the Unfinished—Michelangelo's sculptures were often left in a state prior to completion, so as to reveal the process and the results of their making. It was left to the beholders to complete these works in their imagination, and in this regard the artist's sonnets, letters, and Neoplatonic conceptions offered critical instruction. For the reader-beholder, Michelangelo's poetry, sculpture, and related drawings constitute a complex aesthetic unity. Readings from Michelangelo's sonnets and letters, art theory, and Platonic and Neoplatonic works.

5 units (Berdini, Harrison) not given 2001-02

213. Undergraduate Major Seminar: Renaissance Rome—Art and Ideology in the Age of Julius II (1503-13)—The role played by Bramante's, Michelangelo's, and Raphael's art in shaping Julian Rome. The papal attempt to revise the dual foundation of Rome, i.e., classical antiquity and Early Christianity. Architecture, painting, and sculpture contributed toward construction of a new visual culture for a New Rome, a city destined to be the center of Christianity and the capital of an absolutist state. Antiquarian studies, monarchic ideologies, humanistic discourses, and the new artistic practices were experimented with throughout Italy in the previous century, and shaped a pontifical project which succeeded artistically but failed ideologically, as the subsequent divisions within Christendom demonstrated.

5 units (Berdini) not given 2001-02

215. Seminar: Modified Expectations—Caravaggio and the Beholder—Contrary to academic theory, in which an image should present the beholder with an experience of higher moral value, Caravaggio's paintings, religious or profane, offer no edifying exempla. They modified the beholder's expectations, and were perceived as a betrayal of artistic ethics. To the classicist Poussin, Caravaggio had destroyed painting. Yet, in the process of defying the ideals of painting, Caravaggio's work discloses dimensions of beholding, and of the beholder. Interpretive strategies from reception theory to psychoanalysis. The historical and theoretical circumstances of beholding Caravaggio's images.

5 units (Berdini) not given 2001-02

221. Undergraduate Seminar: Eugène Delacroix—Born in 1798, scorned by the art establishment in his early years, heralded by the critical avant-garde (Baudelaire) in mid-life, Delacroix died in 1863 as one of the old masters of the French tradition, important to young painters (Manet and Degas) as a role model. Delacroix painted in every format (small easel pictures, large-scale architectural ensembles, lithographic works, drawings, and illustrated notebooks), and left critical writings in the form of letters and journals. Delacroix's life and art are the means for understanding the historical person and the culture of 19th-century France. Student group reports on general topics and individual presentations on specific works by Delacroix. Enrollment limited to 16. Prerequisite: consent of instructor. Recommended: reading knowledge of French.

5 units (Marrinan) not given 2001-02

223. Seminar: Aspects of Realism in 19th-Century Painting

5 units, Aut (Marrinan)

225. Seminar: Paul Cézanne

5 units (Marrinan) not given 2001-02

232. Colloquium: Readings in 19th-Century American Popular Culture—Preference given to graduate students. Recent American studies on sentimental literature, the dime store novel, panoramas, chromolithographs, atlases, stereographs, and magazine illustrations. Projects on materials in Special Collections and the Stanford Museum.

5 units (W. Corn) not given 2001-02

241. Seminar: Collage/Montage—Case studies in collage and montage practice (including Cubist collage, the films of Dziga Vertov and Sergei Eisenstein, the photomontages of Hannah Höch and John Heartfield, and the early work of Robert Rauschenberg) and the historigraphical problems that this work engenders. Important 20th-century theories of fragmentation and recombination including Walter Benjamin's conception of allegory; Claude Levi-Strauss on bricolage and Jacques Derrida's reworking of this term; and Frederic Jameson and Rosalind Krauss on pastiche.

5 units (Dickerman) not given 2001-02

251. Seminar: Frank Lloyd Wright—Examination of this most influential American architect, whose work transformed domestic architecture in particular. Students choose research subjects dealing with specific designs or aspects of Wright's career. Field trips to Wright's buildings in the Bay Area. Prerequisites: 141, 142, or 150.

5 units (Turner) not given 2001-02

253. Seminar: Le Corbusier—A study of this controversial figure in modern architecture and city planning, whose designs and writings shaped much of the contemporary environment throughout the world. Students conduct research on selected aspects of Le Corbusier's work, theory, influence, or connection with related subjects. Prerequisite: 141 or 142.

5 units (Turner) not given 2001-02

254. Seminar: Utopia and Reality in Modern Urban Planning—Primarily for Urban Studies majors, but others may be admitted. Utopian urbanist thinkers (Ebenezer Howard, Le Corbusier, Frank Lloyd Wright, etc.) who established the conceptual groundwork of contemporary urban planning practice. Student participation and research-oriented term paper required.

5 units, Spr (Stout, Turner)

255. Seminar: The American College Campus—The college and university campus is a distinctively American type of environmental planning. The historical development of the campus, its spaces and architecture. Focus is on issues relating to Stanford and other Bay Area campuses. Prerequisites: 141, 142 or 150.

5 units (Turner) not given 2001-02

259. Seminar: The Art Museum—History and Practices—Workshop on contemporary museum culture, with emphasis on the collecting and exhibiting practices of art museums. Selected readings, field trips, and discussions with museum professionals. Each student creates a detailed proposal for a museum exhibition and presents it to a panel of faculty and curators.

5 units (Corn) not given 2001-02

261. Seminar: Theories of the Moving Image—Cinema and Models of Perception—A continuing tradition in film theory has emphasized cinema in relation to human perception. What are the implications of a visual medium that is so similar to, but equally distinct from, the operations of the eye? The question becomes fully relevant in an increasingly technologized and mediated world. Theorists: Benjamin, Kracauer, Epstein, Vertov, Eisenstein, Bazin, Münsterberg, Deren, Brakhage, Baudry, Mulvey and Deleuze. Weekly screenings required. Recommended: 4.

5 units (Bukatman) not given 2001-02

263. Undergraduate Seminar: Film Theory and Formal Analysis

5 units (Bukatman) not given 2001-02

264A. Sexuality in Film and Video—Representations of sexualities in films and video works. Critical perspectives through which we might read them. Focus is not limited to films that might be termed gay or lesbian; rather, "queer" perspective on all the sexualities we consider, including heterosexuality. Hollywood classics to contemporary experimental video works, and film theory and other critical work. Two main threads: sexualities as they intersect with race and location; and questions of youth and sexuality.

5 units, Win (Limbrick)

265. Seminar: French New Wave Film (1958-68)—Theory and Practice—Exploration of a radical paradigmatic shift in cinematic modernism in the works of Godard, Resnais, Truffaut, Varda, etc. New visual narratives of existentialist freedom, eroticism, and reflexivity.

5 units (Lewis) not given 2001-02

267. Seminar: Beyond the New Wave—French Film (1968-1998)—Postmodernism, narrative/anti-narrative, spectatorship and voyeurism, auteurism and cinematic reflexivity, America as problematic intertext, social and sexual politics, crises in gendered identity, and the "New History." The later works of Godard, Chabrol, Renais, Rivette, Tanner, Truffaut, and Varda, and younger filmmakers, Assayas, Beineix, Besson, Carax, Kaplan, Kurys, and Sautet.

5 units (Lewis) not given 2001-02

271. Seminar: Site Specific and Installation Art—Drawing on precedents in early 20th-century art (De Stijl, the Bauhaus, the Russian and Soviet Avant-Garde, Schwitters), considers the thematic of place in the production and reception of site-specific work, art made for, and bound to, a particular place. Topics: the legacy of the Gesamtkunstwerk, the notion of community and the public sphere, the viewer of art as phenomenological body, the body as site, the politics of liminal space, and the critique of the museum and gallery as institutions. Artists: Smithson, Heizer, Morris, Serra, Situationist International, Antin, Piper, Asher, Buren, Matta-Clark, Broodthaers, Haacke, Wilke, Gonzalez-Torres, Holzer, Green, Wodiczko, the Border Arts Collective, Wilson, Luna, Mendieta.

5 units (Lee) not given 2001-02

280. Seminar: Mapping Urban Visual Culture in 17th-Century Nanjing—Early urban visual modernity in China is considered through a discussion of aristocratic, religious, literati, commercial, and leisure culture spaces in 17th-century Nanjing. Problems in mapping physical, social, and cultural spaces of production and consumption; discourses of taste and value; and networks of relationship.

5 units (Vinograd) not given 2001-02

281. Picturing History in China—Studies in modes and genres of historical depiction in Chinese pictorial art of the late imperial and modern eras, with an emphasis on underlying conceptions of history and the social functionality of depictions. Topics may include: court-centered history painting; popular or vernacular documentary painting; woodblock print illustrations of fictional histories. For the modern era, topics may include historical propaganda in painting prints, and posters; filmic historical narratives; contemporary installation art; and embedded museological narratives.

5 units, Win (Vinograd)

282. Seminar: Re-Viewing the Visual Arts in 19th-Century China—An assessment of the historiography of 19th-century Chinese pictorial arts and visual culture. Issues of post-literati painting; urban centers of production and emerging modern institutions; gendered representations and identities; art publications and new visual technologies.

5 units (Vinograd) not given 2001-02

283. Seminar: Court and City—Pictorial Art in Qianlong Period China—Painting and printmaking in later 18th-century China, focusing on the Qianlong era (1736-95). Topics: court patronage and collecting, political and ideological functions of art making, and the contemporary urban visual cultures of the Yangzhou-Hangzhou region in the southeast.

5 units (Vinograd) not given 2001-02

283A. Seminar: Modern Chinese Art

5 units, Win (Andrews)

285. Seminar: Japanese Discourse on Painting and Its Chinese Antecedents—Primarily for graduate students in Asian art and Asian languages. The information explosion of the 17th century, brought about by advanced technologies of printing, made accessible to the Japanese the vast body of Chinese literature on painting theory. The major texts and their influence in Japan. Material is in English; some texts are read in the original to understand key aesthetic terms.

5 units (Takeuchi) not given 2001-02

286. Seminar: Conformity and Rebellion in 18th-Century Japanese Painting—The rise of new styles and artistic revivals, the extraordinary number of "eccentric" painters, influences from China and the West, the proliferation of art-historical treatises, and the redefinition of the role of the artist in Japanese society. Prerequisites: 2, 186, 187, 188.

5 units (Takeuchi) not given 2001-02

287. Colloquium: "Pictures of the Floating World"—Images from Japanese Popular Culture—Examines printed objects produced during the Edo period (1600-1868), including the famous Ukiyo-e ("pictures of the floating world") and lesser-studied genres like printed books *(ehon)*, and popular broadsheets *(kawaraban)*. How a society constructs itself through images; questions concerning the borders of the acceptable/censorship; theatricality, spectacle, and slippage; the construction of play, set in conflict against the dominant neo-Confucian ideology of fixed social roles. Prerequisites: 2, 186, 187, 188.

5 units (Takeuchi) not given 2001-02

288. Seminar: Warrior Culture of Japan—The ethos and cultural legacy of the Japanese warrior: how those in power stay in power; the "tools of the trade;" how the image of the warrior was constructed in literature and in the visual arts; and the relationship between visual ideology and codes of legitimacy.

5 units (Takeuchi) not given 2001-02

288A. Seminar: Nostalgia in Japanese Art—Revivals, Reformations, Representations—The foundations of classical court culture in Japan as a sphere discourse, and its various afterlives: major themes, interpretations, text-image relationships, and the ideological uses to which the classical past was put throughout traditional Japanese culture.

5 units (Takeuchi) not given 2001-02

289. Colloquium: Arts of Zen Buddhism—Primarily for seniors. Since its introduction to Japan in the medieval period, Zen and its attendant arts have produced reams of discourse, despite the well publicized Zen distrust of the intellect. The arts produced in the Zen milieu in the context of this literature, and the myths perpetrated about Zen art in the modern era. Prerequisite: familiarity with Japanese art and culture.

5 units (Takeuchi) not given 2001-02

297. Undergraduate Major Seminar: Methods of Art Historical Research—The historiography and methodology of the discipline of art history.

5 units (Lee) not given 2001-02

298. Independent Study: Art History—Reserved for approved independent research with individual faculty members. Letter grades only.

any quarter (Staff)

299. Honors Thesis Research in Art History

any quarter (Staff)

GRADUATE SEMINARS

HISTORICAL STUDIES

400. Greek Vase Painting

5 units (Maxmin) not given 2001-02

401. Political Iconography—Study of 6th-century painters and the extent to which their work can be seen to reflect the history and political shenanigans of their age. Prerequisite: 100A or 102.

5 units (Maxmin) not given 2001-02

420. Crossroads of the Enlightenment—The Artistic Culture of Rome in the mid-18th Century—Rome, as a long privileged site for training young artists, acquired new importance following the discovery of ruins at Herculaneum and Pompeii (1730-80). Roman artistic culture, as the arena where international artists and critics, dealers, and dilettantes met and were visited by wealthy young people making the Grand Tour, became the center of the contemporary art in Europe. Students research topics and presentations on any relevant aspect of artistic life in Rome at this time: patronage and patterns of collecting, monographs on artists or writers working in the city, art practices characteristic to Rome (e.g., copying antiquities), or constructions of the "mythic" Rome in visual renderings or written accounts. Prerequisite: working knowledge of at least one non-English language.

5 units (Marrinan) not given 2001-02

435. Women and the Arts 1860-1930: Issues of Class and Gender—Qualified upper class undergraduates may enroll with consent of the instructor. Research seminar examining the advent of the professional woman artist, patron, and collector and all-female art clubs and educational institutions. Cultural comparisons are encouraged: women in high society with women in bohemia; women in Europe with those in the Americas; mature women with those of younger generations.

5 units (Corn) not given 2001-02

440. Dada—Case studies in the various Dadaist movements based in Zurich, Cologne, Hanover, Paris, and New York. Artistic strategies in relation to contemporary theory and historical and social issues. Artists: Marcel Duchamp, Max Ernst, John Heartfield, Hannah Hoch, Raoul Hulsenbeck, Francis Picabia, Kurt Schwitters, Tristan Tzara.

5 units (Dickerman) not given 2001-02

442. Russian Avant-Garde—The work of key avant-garde figures in the wake of the Bolshevik Revolution (Kazimir Malevich, Vladimir Tatlin, El Lissitzky, Liubov Popova, Varvara Stepanova, Aleksandr Rodchenko, and Gustav Klutsis) as shifting responses to the question of "How is one to be an artist in the new society?" Focus is on the relation of avant-garde work to the simultaneous phenomena of revolution and the rise of a new media culture. Issues of new media, the relationship between public and private, the body and technology, the development of the model of socialist realism and avant-garde collaboration with the Stalinist regime. Commentary on this period by Soviet works from the 1980s to the present.

5 units (Dickerman) not given 2001-02

450. World Fairs and Theme Parks—World Fairs and theme parks as communications media and social discourse. From the 1851 Crystal Palace Exhibition in London, to expositions in Paris, Philadelphia, Chicago, New York, etc., fairs had been a fascinating and conflicted site of meaning. Technological and ideological utopianism were supported by nationalist discourse, capitalist enterprise, anthropological exhibition, and varied modes of popular address. The issues that recur across the history of the fairs: display culture; utopian space; sensory immersion; technological trauma; the place of nature, art, and design; urban planning; and virtual realities. The importance of fairs in understanding the contradictory foundations of American self-definition (e.g., moral uplift vs. popular entertainment). Amusement parks, contemporary themed entertainment sites, and the 1996 Internet World's Fair.

5 units (Bukatman) not given 2001-02

455. Gender, Modernism, and Art History—Revisionist scholarship of gender and sexuality in Impressionism, Dada and Surrealism, abstraction, and pop art. Students elect their own topics for research and interpretation.

5 units (Corn) not given 2001-02

460. Experimental Cinemas—Against the background of film's novelty in the early 20th century and the ponderous movements towards an "art" derivative of literature and theater, the avant-garde has located cinematic art in spatio-temporal experiment. Beginning with Futurism, the avant-gardes of Europe, the U.S.S.R., and the U.S. celebrated and produced films that opposed narrative cinematic conventions. Through a reflexive engagement with the medium's metamorphic fluidity, film could produce abstraction, political argument, an entry into the rhetoric of the unconscious and the realm of cognition, refusals of meaning, and explorations of perception. Films from the '20s through the '70s through historical context and formal operations.

5 units (Bukatman) not given 2001-02

474. Conceptual Art—Issues surrounding conceptual art from the '60s to the mid-'70s. Topics: the end of the work of art and the notion of "art as idea" or philosophical proposition; the relationship between art, language, and the document; ephemerality and dematerialization; body art performativity and the public sphere. Artists: Sol Lewitt, Joseph Kosuth, Hans Haacke, Adrian Piper, Vito Acconci. Art and language: Joan Jonas, Chris Burden, Dan Graham, Bruce Nauman, Lawrence Weiner, Hannah Darboven, Danien Buren.

5 units (Lee) not given 2001-02

486. Methods and Historiography in Japanese Art—Introduces graduate students in Asian art and other disciplines to issues of historiography, research techniques, dictionaries for deciphering script styles, and other tools for advanced work in Japanese art.

5 units (Takeuchi) not given 2001-02

487. Chinese and Japanese Painting Discourse—The relationship between the large body of Chinese painting treatises and their rearticulated roles in Japan: subjectivity and ideology, realism/idealism; legitimacy; visuality; social formations. Prerequisite: knowledge of Chinese or Japanese.

5 units (Takeuchi) not given 2001-02

488. Problematizing the Japanese Landscape of Travel—The cultural construction of landscape in medieval and premodern Japan. The representation of landscapes, seen and imagined, in painting, literature, religion, and social practice. Topics: religious visions and ritual fields (mandalas, sacred mountains), sites of cult and cult of sight (Fuji, Kumano), narratives of itinerary (travel diaries, illustrated hand scrolls), and topographic taxonomies (Meisho, Shinkeizu, guidebooks).

5 units (Takeuchi) not given 2001-02

488A. Horses in Chinese, Mongolian, and Japanese Art

5 units, Aut (Takeuchi)

CRITICAL STUDIES

500. Methods and Historiography of Art History—Close analysis of key art historical and methodological texts, providing a graduate-level introduction to the writing, history, and interpretative approaches of the discipline of art history. Authors: Berensen, Mirelli, Wölfflin, Riegl, Panofsky, Fry, Greenberg, Schapiro, Clark, Krauss, Bois.

5 units (Dickerman) not given 2001-02

501. The Vision of Art History

5 units (Marrinan) not given 2001-02

502. Visual Theory—Introduction to some major theoretical approaches in the contemporary praxis of art history and film studies. Readings/discussion are centered on the problematics of poststructuralism, semiotics, narratology, phenomenology, reception theory, issues of gender, context, and the new Marxism.

5 units (Lewis) not given 2001-02

503. Notions of "The Public" in Art Historical Discourse

5 units (Marrinan) not given 2001-02

504. Photography and Visuality—Using various case studies in 19th- and 20th-century photographic practice, explores the intersection of issues of social context, technology, and vision in the definition of historical modes of perception. Weekly meetings at San Francisco Museum of Modern Art or other collections.

5 units (Dickerman) not given 2001-02

505. Phenomenology of Film—Film and phenomenology are 20th-century developments historically and conceptually interdependent. Phenomenology investigates consciously experienced phenomena, apart from causality or presupposition. Embodied subjectivity is central to the intensely experiential medium of cinema. The ways that film foregrounds, distills, and recasts aspects of phenomenological process. The analysis of the embodiment of vision replaces the decoding of narrative or symbolic systems, and the easy link between cinematic illusion and ideological duplicity is replaced by an exploration of visual knowledge and subjective development. Writers and filmmakers shared the task of mapping a phenomenology of film. Authors: Bazin, Cavell, Michelson, Deleuze, Sobchack, Gunning. Filmmakers: Brakhage, Warhol, Snow, Kubrick, Gehr. Screenings emphasize experimental cinema, often an interrogation of these very issues. The historical movement away from, and the return to, phenomenology in film analysis.

5 units (Bukatman) not given 2001-02

510. Theories of the Sublime and Art—For graduate students and advanced art history majors only. The notion of the sublime through the terms of art and art history. Readings in philosophy and literary criticism (Kant, Burke, De Man, Lacoue-Labarthe, Lyotard, Nancy, Weiskel, etc.) and art historical case studies (European Romanticism, American landscape, modernist abstraction, earth work, and recent video).

5 units (Lee) not given 2001-02

512. The Time of the Object—How artists, art historians, philosophers, and critics have theorized the temporality of the art object. Topics: the origin of the work of art, duration, repetition, entropy, kineticism, the monument, the end of death of art, schizophrenia. Writers: Bergson, Deleuze, Focillon, Fried, Hegel, Heidegger, Jameson, Kubler, Krauss, Riegl.
5 units (Lee) not given 2001-02

514. Psychoanalytic Perspectives on Art and Literature—Experiments with and critiques of psychoanalytic perspectives on a broad spectrum of visual images and literary texts. Book illustration, advertising, and the cartoon strip; and conventional media such as theater, novel, painting, and sculpture. Topics: symbolism, play, dreams, madness, the biography of the artist, fetishism, trauma. Texts: Freud, Lacan, Melanie Klein, and Winnicott.
5 units (Spitz) not given 2001-02

516. Narrative Theory and Visual Forms
5 units (Marrinan) not given 2001-02

518. Scopophilia: On Visual Pleasure—What kind of images give pleasure and why? The modalities of attention and expectation in the visual experience that resolve in what psychologists call scopophilia are analyzed within a historical horizon which moves from the neo-Platonic legitimation of aesthetic pleasure during the Renaissance (including its reconciliation with Christian faith) to the modernist emancipation of visual pleasure from mimetic representation. Readings focus on the structure and modifications of the language of appreciation as it relates to understanding, from the early theories of Leonardo, to the criticism of Diderot, modern connoisseurship, the psychoanalytic theories of Freud and Lacan, and contemporary forms of reception such as Derrida's notion of the Gift.
5 units (Berdini) not given 2001-02

519. Looking at Violence—Violence in the media and its effect upon viewers, especially the young, is an issue of national concern that has produced legislation for the ratings of movies, television shows, and computer and video games. V-chips can be programmed to censor electronically what TV programs they play. These are political and legal fixes. Why do we watch violence in the first place? Why are images of violence compelling? Texts of aesthetics, psychology, and moral philosophy help develop detailed analysis for specific examples of visual media (painting and sculpture, film, and video). Preliminary ideas about a history of our desire to look at images of violence.
5 units (Marrinan) not given 2001-02

RESEARCH

600. Art History Bibliography and Library Methods—Primarily for art history graduate students; upper-class undergraduate majors who plan to continue in art history on the graduate level may enroll with the consent of the instructor. Introduction to reference works and library techniques essential to the study of architectural and art history. Sources of artistic, historical, and cultural information in their printed and automated forms.
3 unit, Aut (Ross)

601. Graduate Proseminar: Graduate Studies in Art History—For first-year art history graduate students only. Introduction to fields, issues, and practices in art history.
2 units, Aut (Staff)

610. Teaching Praxis
1-5 units, any quarter (Staff)

620. Core Area Exam Preparation—For Art History Ph.D. candidates. Prerequisite: consent of instructor.
4 units, any quarter (Staff)

630. Core Area Examination
any quarter (Staff)

640. Dissertation Proposal Preparation
any quarter (Staff)

650. Dissertation Research
any quarter (Staff

660. Independent Study—Reserved for approved independent research project with individual faculty members (for graduate students only).
any quarter (Staff)

PRACTICE OF ART

14. Drawing for Nonmajors
2 units, Aut, Win (Staff)

15. Printmaking for Nonmajors
2 units, Aut (Staff)

16. Sculpture for Nonmajors
2 units, Win (Staff)

17. Photography for Nonmajors
2 units, Spr (Staff)

50. Clay Modeling—Entry level. The representational ideas and techniques of Rodin, Picasso, Medardo Rosso, Segal, and Duane Hanson, and the irrational approach of Jean Arp, Dubuffet, and Giacometti. Students work from the life model: library readings and slide lectures.
3 units, Aut, Win, Spr (Randell)

51. Sculpture: Process and Concept—A historical overview and introduction to contemporary concepts and techniques used in sculpture. Students develop a conceptual and critical framework for their work, begin to master a variety of materials, and become familiar with sculpture vocabulary such as mass, volume, and scale.
3 units, Aut (Finn)

60. Design I: Fundamental Visual Language—Formal elements of visual expression (color, composition, space, and process) are experienced analytically and intuitively through hands-on projects. Mediums vary and are two- and three-dimensional. Originality and inventiveness are emphasized within the constraints of each assignment. Content is realized abstractly. Centered in design, but relevant to all visual art study and meaningful to the general university student who seeking to develop visual perception.
3 units, Aut (Kahn)

70. Photography I—The critical, theoretical, and practical aspects of creative photography are addressed through basic camera and lab techniques. Lecture/discussion, viewing of slides, and field work. Stanford Museum and Art Gallery viewing are scheduled according to current exhibitions. 35mm camera required.
4 units, Aut, Win, Spr (Leivick, Staff)

117. History and Philosophy of Design—(Enroll in Mechanical Engineering 120.)
3-4 units, Spr (Katz)

130. Inscription Technology—The basics of sensors, processors, and actuators needed to create artworks that interact, record, and communicate. Emphasis is on the sculpture and interactive dimensions.
3 units, Aut, Spr (DeMarinis)

131. Sound Art I—Acoustic, digital and analog approaches to sound art. Familiarization with techniques of listening, recording, digital processing and production. Required listening and readings in the history and contemporary practice of sound art.
3 units, Aut (DeMarinis)

132. Sound Art II—Advanced sound production techniques, emphasizing presentation, including performance and interactive sound installation. Prerequisite: 130 or 131, or consent of the instructor.
3 units, Win (DeMarinis)

133. Phenomena Art—Focus is on the creation of works of art that have natural or unnatural phenomena at their root: the movements of light and water, the chaos of living and computing systems, and the response characteristics of the human sensory apparatus.
3 units, Win (DeMarinis)

140. Drawing I—Introduction to functional anatomy and perspective as these apply to problems of drawing the form in space. Individual and group instruction as student's work from still life set-ups, nature, and the model. Emphasis is on the development of critical skills and perceptual drawing techniques for those with little or no previous experience with pastels, inks, charcoal, conte, and pencil. Lectures alternate with studio work in the investigation of drawing fundamentals.
3 units, Aut, Win, Spr (Staff)

141. Drawing II—Intermediate/advanced drawing. Observation, invention, and construction. Development of conceptual and material strategies, with attention to process and purpose. May be repeated for credit. Prerequisite: 40 or 140, or consent of instructor.
3 units, Aut, Win, Spr (Staff)

142. Drawing III—Advanced drawing. Emphasis is on student initiative with respect to composition, color, and use of a variety of drawing materials. Work from imagination, still life, and model. May be repeated for credit. Prerequisite: 40 or 140, or consent of instructor.
3 units, Aut, Win, Spr (Staff)

145. Painting I—Introduction to techniques, materials, and vocabulary in oil painting. Still life, landscape, and figure are used as subject matter. Painting and drawing directly from life is emphasized.
3 units, Aut, Win, Spr (Staff)

146. Painting II: **The Self-Portrait in Painting**—Symbolic, narrative, and representational self-portraits. Introduction to the pictorial strategies, painting methods, and psychological imperatives of Durer, Rembrandt, Cezanne, Kahlo, Beckmann, Schiele, and Munch. Students paint from life, memory, reproductions, and objects of personal significance to create a world in which they describe themselves. Prerequisites: 140, 145, or consent of instructor.
3 units, Aut, Win, Spr (Staff)

147. Painting III—Advanced painting with emphasis on the individual point of view. May be repeated for credit. Prerequisites: three quarters of 145, 146, or equivalent, or consent of instructor.
3 or more units, Aut, Win, Spr (Staff)

148. Printmaking—Introduction to printmaking using monotype, a graphic art medium used by such artists as Blake, Degas, Gauguin, Pendergast, etc. May be repeated for credit. Prerequisite: 40 or 140.
3 units, Aut, Win, Spr (Chagoya, Colburn)

149. Collage—The generative principles of this most characteristic 20th-century art form. Along with assemblage (its three dimensional equivalent) and montage (its counterpart in photography, film, and video), collage has introduced many of the crucial aesthetic issues of the modern and postmodern eras. Typically, collage creates an expressive visual language through juxtaposition and displacement, and through sheer materiality, difference, and event. Issues of location (where it happens), object (what it is), process (how it is realized), and purpose (why it is). Prerequisites: 140, 145, or consent of the instructor.
3 units, Win (Hannah)

152. Constructed Art—The non-objective inventions of the Russian constructivists are the departure point which parallels the development of non-representational sculpture beginning in the early 20th century. Found art, welded sculpture, assemblage, and kinetic art projects direct the students' attention to the continuing evolution of art ideas. Lectures, readings, and projects culminate in sculptures concerning art of the 1960s and '70s: minimalism, earth works, and process art.
3 units, Spr (Randell)

153. Recent Sculpture Concepts and Projects—Study and practice of the art of recent decades, emphasizing current post-abstract procedures. Various materials and nonmaterials. Prerequisite: any one of 50, 60, or 70.
3 units (Randell) not given 2001-02

160. Design II: The Bridge—The historical spectrum of design, from practical to ritual, while maintaining contact with the basic values and the conceptual orientation of visual fundamentals. Two- and three-dimensional projects are sequentially grouped to relate design theory to application, balancing imaginative and responsible thinking. Prerequisite: 60.
3 or more units, Win, Spr (Kahn, Staff)

168A. Introduction to Urban Design—(Enroll in Urban Studies 170.)
5 units, Win (Gast)

169. Professional Design Exploration—Six to eight mature projects are stimulated by weekly field trips into significant areas of design activity or need.
3 or more units (Kahn) not given 2001-02

170. Photography II—Students individually pursue a topic of their own definition. Class sessions meet for individual and group critiques, lab demonstration, discussions, and slide lectures.
3 units, Aut, Win, Spr (Staff)

172. Alternative Processes—Priority to advanced students. Technical procedures and the uses of primitive and hand-made photographic emulsions. Enrollment limited to 10. Prerequisites: 70, 170, 270, or consent of instructor.
3 units, Aut (Leivick)

173. Digital Narratives—Focus is on developing visual narrative skills based on digital production and distribution media. Topics: digital imagemaking, storyboarding, dramatic structure, image manipulation, image sequencing, manipulation of virtual time and space, quicktime movie production and interactive web authoring. Prerequisite: working knowledge of Macintosh and hypertext.
3 units (Staff) not given 2001-02

174. Digital Art in Public Spaces—The relationship between digital art, public policy, and community action. Large-scale works are produced for installation in Bay Area public spaces using digital art media. Final project is a collaborative effort between student artists, community administrators, and the public involving issues of public concern, communication strategies, fundraising, and interacting with the press. For further information and additional Stanford University Digital Art Center (SUDAC) courses, see http://www.stanford.edu/dept/art/SUDAC/. Prerequisites: 60 or 145, 70; working knowledge of Photoshop and Illustrator.
3 units, Spr (Staff)

175. Motion Studies: An Introduction to Animation, Cartoon Physics, and Funny Walks—Hands-on animation, providing a foundation for future work in computer graphics, digital art, and animation. The techniques, tools, principles, and methods of traditional animation. Through lectures, hands-on exercises, motion analysis, and screenings, students learn a variety of animation techniques and gain a background of timing, spacing, weight, and expressive motion.
3 units, Aut (Loeb)

175A. The Virtual Object—Introduction to modeling, shading, and lighting in Maya, a high-end 3D modeling and animation application. For further information and additional Stanford University Digital Art Center (SUDAC) courses, see http://www.stanford.edu/dept/art/SUDAC/. Prerequisite: 173 and/or 175.

3 units (Staff) not given 2001-02

175B. Digital Narrative Production—Third in a year-long sequence to produce full screen, multiple character, short animation. For further information and additional Stanford University Digital Art Center (SUDAC) courses, see http://www.stanford.edu/dept/art/SUDAC/.

3 units (Staff) not given 2001-02

176. The Illusion of Life—The analysis of visual and temporal perceptions of reality provides the basis for advanced modeling, shading, and lighting exercises for virtual 3D environments. For further information and additional Stanford University Digital Art Center (SUDAC) courses, see http://www.stanford.edu/dept/art/SUDAC/.

3 units (Staff)

177. Experimental Video—Screenings and readings introduce the history of experimental video since the '70s, how it has been influenced by experimental film which preceded it, and by minimalism, conceptual art, and performance art. Projects emphasize creating challenging relationships between author and viewer, specifically by planning and documenting artist performances and ways of guiding the viewer's experience of space, time, and memory through the use of camera movement, editing techniques, and formal qualities of the screen. Technical aspects: camera movement, lighting, non-linear digital editing. For further information and additional Stanford University Digital Art Center (SUDAC) courses, see http://www.stanford.edu/dept/art/SUDAC/.

3 units, Aut (Dean)

178. Re-presenting Sensation–Exploring how various electronic media, particularly interactive media, engage our senses of vision, hearing, and touch. Topics: links between scientific rationalization of the senses and current electronic media; how rationalization has tended to isolate the senses from one another, and ways multisensory media have attempted to reintegrate them (the sound-film, virtual reality); reexamining the promises of interactivity; how art works that are used complicate traditional conceptions of beholding art objects. Students create interactive sculptural devices, web-based projects, and responsive installations which represent abstract relationships as directly perceivable phenomena, translate sensation from one modality to another, e.g., sound to vision, and electronically reconfigure cause and effect relationships.

3 units, Spr (Dean)

200. The Work of Art and the Creation of Mind—(Enroll in Education 200.)

4 units (Eisner, Rehm, Ross, Sano) not given 2001-02

246. Individual Work: Drawing and Painting—Prerequisites: at least two quarters of painting or drawing and consent of instructor.

Aut, Win, Spr (Staff)

248. Advanced Monotype—Continuation of monotype, dealing with advanced technical and aesthetic problems in the medium. Prerequisite: 148.

3 or more units, Aut, Win, Spr (Chagoya)

249. Advanced Undergraduate Seminar—Interdisciplinary concepts, engaging in collaborative projects using a variety of materials and techniques. This capstone experience for the major and minor in Art involves an exhibition open to the public or a final project review to which visiting critics may be invited. Taught by visiting artists.

3 units, Win, Spr (Staff)

250. Individual Work: Sculpture

any quarter (Randell)

260. Individual Work: Design

any quarter (Kahn)

268. Design Synthesis—Mature semi-elective problems in composite and multimedia design areas. Prerequisites: any two design courses above 160.

4 or more units (Kahn)

269. Advanced Creative Studies—Seminar based on elective design projects in areas of individual specialization. Prerequisite: consent of instructor.

3 or more units, Aut, Win (Kahn)

270. Photography III—Student continues with own work, showing it in weekly seminar critiques.

Aut, Win, Spr (Leivick, Staff)

271. The View Camera, its Uses and Techniques—Designed for serious students of photography who wish to gain greater control and refine skills in image making. 4 x 5 view cameras are provided. Enrollment limited to 8.

3 units, Win, Spr (Leivick)

272. Individual Work: Photography—Student continues with own work, showing it in weekly seminar critiques.

any quarter (Leivick, Staff)

273. Individual Work: Digital Media

any quarter (Niemeyer)

310A,B,C. Directed Reading: Studio

3 units, any quarter (Staff)

342. Master's Project—Two weekly seminars and studio practice (individual tutorial). The Object Seminar is a forum in which student work is critiqued on issues of identity, presentation, and the development of coherent critical language. The Concept Seminar explores various modes of conceptualization to broaden the base of cognitive and generative processes. Readings, discussions, writing.

any quarter (Staff)

360A,B,C. Master's Project (Seminar): Design

Aut, Win Spr (Kahn)

AFFILIATED DEPARTMENT OFFERINGS

See respective department listings for course descriptions and General Education Requirements (GER) information.

ENGLISH

379A. Seminar: Alternative Modernisms and Their Legacies—T. S. Eliot and Marcel Duchamp

FRENCH AND ITALIAN

226E. The Situationist International

LATIN AMERICAN STUDIES

181A/281A. El Nuevo Cine Latinoamericano I: The Seeds

181B/281B. El Nuevo Cine Latinoamericano II: The Humus

181C/281C. El Nuevo Cine Latinoamericano III: The Flower and the Fruits

OVERSEAS STUDIES

The following courses are approved for the Art and Art History major and taught overseas at the campus indicated below. Students should discuss with their major advisers on campus which courses would best meet their educational needs. Course descriptions can be found in the "Overseas Section" section of this bulletin or in the Overseas Studies Program office, 126 Sweet Hall.

BERLIN

110Y. Architecture and the City, 1871-1990: Berlin as a Nucleus of Modernity—(Same as Overseas Studies 143U.)
4 units, Spr (Neckenig)

141Y. The Industrial Revolution and its Impact on Art, Architecture, and Theory—(Same as Overseas Studies 117V.)
5 units, Aut (Neckenig)

FLORENCE

111Y. From Giotto to Michelangelo: Introduction to the Renaissance in Florence
4 units, Win (Verdon)

112Y. High Renaissance and *Maniera*—(Same as Overseas Studies 150F.)
5 units, Spr (Verdon)

115Y. The Duomo and Palazzo della Signoria: Symbols of a Civilization
4 units, Aut (Verdon)

160Y. The Cinema Goes to War: Fascism and WW II as Represented in Italian and European Cinema—(Overseas Studies 53.)
4-5 units, Win (Campani)

OXFORD

176Y. Architecture in Britain and Europe, 1800-Present
4-5 units, Win (Tyack)

221Y. Art and Society in Britain
5 units, Aut (Tyack)

PARIS

107Y. The Age of Cathedrals: Religious Art and Architecture in Medieval France
4 units, Aut (Deremble)

123Y. French Painting from 1780-1900
4 units, Win (Halevi)

PUEBLA

50Y. Clay Modeling
3 units, Win (Staff)

143Y. Paper Making
3 units, Win (Staff)

145Y. Painting
3 units, Win (Staff)

190Y. Popular Mexican Art
4 units, Win (Staff)