

ART AND ART HISTORY

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Courses given in Art have the subject codes ARTHIST, ARTSTUDI, and FILMSTUD. For a complete list of subject codes, see Appendix.

The department offers courses of study in: (1) the history of art, (2) the practice of art (studio), and (3) film and media studies. The undergraduate program is designed to help students think critically about the visual arts and visual culture. Courses focus on the meaning of images and media, and their historical development, roles in society, and relationships to disciplines such as literature, music, and philosophy. Work performed in the classroom, studio, and screening room is designed to develop a student's powers of perception, capacity for visual analysis, and knowledge 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, the Rodin Sculpture Garden, and special exhibitions, educational programs, and events. Through collaborations with the teaching program, student internships, and 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

Art History majors are defined by a passion for the visual; for traditional fine arts, including painting, sculpture, architecture, prints, and the decorative arts; for the study of everyday objects, including advertisements, billboards, commercial signs, and visual culture; and for film, new media, and computer graphics. They share close observation and curiosity about how society represents itself. Students majoring in Art History pursue the ways in which cultures express themselves through the arts, and acquire the tools for visual analysis and historical understanding. They learn to analyze works of art in many media as they become proficient in cultural analysis and historical interpretation.

Art History majors combine courses in art, film, and visual culture with an area of concentration tailored to individual interests. The requirements are grouped into three clusters: foundation courses introduce students to visual analysis and provide an overview of the fields within Art History; distribution courses acquaint students with the art of different historical periods and geographical regions; individual areas of concentration, developed in consultation with a faculty adviser, allow students to pursue their specific interests. All majors are also required to take the junior seminar, offered each year in Autumn Quarter, in which they investigate methods and theories that have defined art historical scholarship. In their senior year, majors may elect to write an honors thesis, exploring a single topic in depth across several quarters of study in close collaboration with several professors.

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

Foundation Courses—Focus is on visual analysis, introducing students to the specialized vocabulary, forms of analysis, and principal concerns of Art History. ARTHIST 1, Introduction to the Visual Arts, provides training in art analysis and cultural interpretation; this course is required of all majors and should be taken early in a student's career.

Other Foundation courses introduce students to the broad concerns of Asian art (ARTHIST 2), architecture (ARTHIST 3), and film (ARTHIST 4). In addition to ARTHIST 1, History of Art majors are required to take at least one other foundation course.

Majors are also required to complete at least one introductory Studio Art course using the traditional materials of painting, sculpture, drawing, photography, or printmaking.

Distribution Courses—In order for students to acquire a broad overview of different historical periods and different geographic regions, majors must take at least four art history courses distributed among the following categories: ancient and medieval; Renaissance and early modern; modern, contemporary, and the United States; Asia, Africa, and the Americas; and film studies.

Area of Concentration—The department encourages students to pursue their interests by designing an area of concentration tailored to their own intellectual concerns. This area of concentration provides the student with an in-depth understanding of a coherent topic in Art History. It must consist of five courses: two must be seminars or colloquia; four of the five courses must be in a single field or concentration constructed by the student in consultation with a faculty adviser.

There are no pre-defined areas of concentration; students create their own concentration based on individual interests by focusing on topics, questions of genre, or historical or national traditions. Students with a strong interest in topics that cross disciplines may create an interdisciplinary concentration.

Students submit an area of concentration form, signed by their faculty adviser, during the Winter Quarter of the junior year. The form includes a brief statement defining the concentration and a list of the courses to be taken to complete it. Students must consult with their adviser in the Autumn Quarter of senior year to insure that all requirements for the major are being met.

Sample Areas of Concentration—

1. Topical concentrations: art and gender; art, politics, race, and ethnicity; art, science, and technology; urban studies; or any other concentration created by the student and approved by a faculty adviser.

- Genre concentrations: architecture; painting; sculpture; film studies; prints and media; or decorative arts and material culture.
- Historical and national concentrations: ancient and medieval; Renaissance and early modern; modern and contemporary; American; African; Asian; or the Americas.
- Interdisciplinary concentration: students choosing the interdisciplinary concentration must take two upper-division courses outside Art History on topics related to their concentration; these courses are counted with three other courses within Art History to complete the concentration. Sample interdisciplinary areas of concentration include: art and literature, art and history; art and religion; art and economics; or any other interdisciplinary combination designed by the student and approved by a faculty adviser. The two outside courses for the interdisciplinary concentration are counted among the 13 courses required for the major.

Junior Seminar—This course is designed to introduce all majors to methods and theories underlying the practice of Art History. The seminar is offered annually in Autumn Quarter. Students are encouraged to take the seminar at the start of their junior year. The goals of the seminar are: to create a shared intellectual experience among all majors; provide majors with in-depth knowledge of their own discipline; and enrich the understanding that majors bring to other courses in Art History.

Research—An essential component of the major requires that students become familiar with works of art and how to write about them. This entails a familiarity with library research, the mechanics of art historical scholarship, the practice of focusing research on clearly defined problems, and the experience of presenting findings in written or oral form. Research requirements are designed to ensure that all majors in Art History leave Stanford with a mastery of these skills.

All majors are required to attend an orientation session, presented by the professional staff of the Art Library, that introduces the 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 permitted to place materials on reserve in the Art Library to facilitate research for seminars or other projects such as 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.

HONORS THESIS

The purpose of the honors thesis is to extend and deepen work done in an art history class; the topic should have focus and clear parameters. Typically, an honors thesis is not an exploration of a new area that the student has never studied before.

The minimum requirement for admission to the honors program is an overall GPA of 3.5, and at least 3.5 in Art History courses. Students wishing to write an honors thesis must announce their intention by submitting a form signed by the thesis adviser (who need not be the student's academic adviser) by February 1 of their junior year. It is recommended, but not mandatory, that the thesis adviser be on campus and in residence during the candidate's senior year.

Candidates for the honors program must submit to the art history faculty a five-page thesis proposal, including bibliography and illustrations, and one completed paper that demonstrates the student's ability to conceptualize and write about issues. This complete proposal must be submitted to the department's student services administrator 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, students work with their thesis advisers to define the scope of the study, establish a research and writing timetable, and enlist one other faculty member to serve on the thesis reading committee. The summer between junior and senior years is usually devoted to refining the topic and pursuing any off-campus research. Students may

apply for URP research grants to help finance trips or expenses relative to preparing the research for their honors thesis.

During the senior year, students may register for up to 10 units of ARTHIST 297, Honors Thesis Writing, 5 units of which may count towards the student's concentration in Art History. To aid the process of research and writing, students preparing an honors thesis are paired with a graduate student mentor. Students should contact the graduate student mentor in their junior year as soon as they begin to think about writing an honors thesis. Through regular meetings, mentors guide students through the proposal process and the research and writing year.

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

ART HISTORY MAJOR REQUIREMENTS

<i>Foundation:</i>	<i>Number of courses</i>
ARTHIST 1 and one other introductory-level course, either ARTHIST 2, 3, or 4	2
One introductory course in Studio Art	1
<i>Distribution:</i>	
Four Art History courses distributed among the following five categories: ancient and medieval; Renaissance and early modern; modern, contemporary, and the U.S.; Asia, Africa and the Americas; film studies	4
<i>Concentration:</i>	
Five courses, of which two must be seminars or colloquia. At least 4 of the 5 must be in a single field or concentration constructed by the student in consultation with an adviser	5
<i>Junior Seminar:</i>	
A methods and theory seminar to be taken by all majors, preferably in Autumn Quarter of junior year	1
Honors Essay (optional)	—
Total number of courses	13

MINOR IN 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: ARTHIST 1 plus five lecture courses, colloquia or seminars in any field.

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

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

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

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 Art History are:

1. *Units*: completing a total of at least 45 units of graduate work at Stanford in the history of art in courses at the 200 level, including a seminar in art historiography/visual theory.
2. *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.
3. *Papers*: submission for consideration by the faculty of two term papers from among those written during the year.
4. *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* available at <http://www.stanford.edu/group/adgsa/>.

Residence—To be eligible for the doctoral degree, the student must complete three years of full-time graduate work in Art History, 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 200 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 student's 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 ARTHIST 1, 2, 3, or 4 are required, with concurrent registration in the Seminar in Teaching Praxis (ARTHIST 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/she has fully satisfied these requirements and has been accepted as a candidate by the department.

Area Core Examination—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 (ARTHIST 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 Com-

mittee consisting of a principal 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 (ARTHIST 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 principal 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.

FILM AND MEDIA STUDIES

The undergraduate major in Film and Media Studies is designed for Stanford students to develop the critical vocabulary and intellectual framework for understanding the role of cinema and related media within broad cultural and historical contexts.

UNDERGRADUATE PROGRAMS BACHELOR OF ARTS

The Bachelor of Arts in Film and Media Studies provides an introduction to film aesthetics, national cinematic traditions, modes of production in narrative, documentary, and experimental films, the incorporation of moving image media by contemporary artists, and the proliferation of new forms of digital media. After completing a nine-course core that combines the history of cinema with an overview of the theory, techniques, and institutions central to moving images, students pursue a concentration tailored to their interests.

All undergraduate majors complete a minimum of 65 units and 16 courses of 3-5 units each, or 15 courses plus an honors thesis. All courses for the major must be taken for a letter grade.

CORE COURSES

Students considering a major in film and media studies should take ARTHIST 1, Introduction to the Visual Arts, or FILMSTUD 4, Introduction to Film Study, during their freshman or sophomore year. These courses anchor the major through exposure to film language, genre, and visual and narrative structures. Majors are also required to take at least one course in the fundamentals of film and video production and should take a studio course in new media.

AREA OF CONCENTRATION

Advanced undergraduate courses are offered in five fields of concentration: film history; film and culture; film, media, and technology; writing, criticism, and practice; and avant garde aesthetics and performance. Working with a faculty adviser, students select at least six courses in their concentration from course offerings in Art and Art History and other departments across the university.

SENIOR SEMINAR

FILMSTUD 290, Movies and Methods, offered once a year typically in Spring Quarter, represents the culminating intellectual experience for Film Studies majors choosing not to write an honors thesis. (Honors thesis writers may also take the senior seminar. Seniors who may not be in residence in the quarter that the senior seminar is offered may enroll in the junior year. Movies and Methods provides majors with an opportunity to synthesize their previous work in Film Studies and work in an advanced setting with a faculty member. The senior seminar must be taken for a letter grade.

HONORS THESIS

Students who want to write an honors thesis should consult with a potential adviser by the end of junior year. The adviser must be a faculty member in residence during the student's senior year who can oversee the student's progress throughout the project.

Candidates for the honors thesis must have a minimum grade point average (GPA) of 3.5. They must submit a 3-5 page proposal outlining the themes of the thesis, a bibliography, and a tentative schedule for research and writing, by the end of registration period in the Autumn Quarter of their senior year. The proposal requires the approval of the candidate's adviser and the Director of Undergraduate Studies.

Once admitted to the honors program, students work with their thesis advisers to research, organize, and write the thesis, and to enlist one other faculty member to serve on the thesis reading committee.

To aid the process of research and writing, students preparing an honors thesis are paired with a graduate student mentor. Students should contact the graduate student mentor in their junior year as soon as they begin to think about writing an honors thesis. Honors thesis writers may register for up to 8 units of FILMSTUD 299, Independent Study, while working on the thesis. Students may apply for URP 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, final manuscript is in the hands of each member of the thesis reading committee by the beginning of the seventh week of the student's final quarter at Stanford. The thesis adviser assigns a letter grade; both faculty readers must approve the thesis for honors before the student is qualified to graduate with honors.

FILM AND MEDIA STUDIES MAJOR REQUIREMENTS

	<i>Number of courses</i>
<i>Core:</i>	9
ARTHIST 1	
FILMSTUD 4	
FILMSTUD 5 or FILMSTUD 101	
FILMSTUD 100A,B,C	
FILMSTUD 201	
COMM 114	
One course in new media, from a list supplied by the department	
<i>Concentration:</i>	6
Six courses, four of which must be in a single film and media studies concentration developed by the student in consultation with an adviser.	
Concentration areas are: film history; film and culture;	

avant garde aesthetics and performance; film, media, and technology; and writing, criticism, and practice. The remaining two courses must be related, situating the student's concentration in a broader context.

FILMSTUD 290 (Senior Seminar)
Total number of courses

$\frac{1}{16}$

FILM MINOR

A minor in Film Studies requires four core courses and three elective courses for a total of seven courses. The required core courses are: FILMSTUD 4, Introduction to Film Study; FILMSTUD 102, Film Theory; one course from the film history sequence FILMSTUD 100 A,B,C; and either a course in a national cinema or an additional course in film history. 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.

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 the Stanford campus, including Stanford Overseas Studies programs. 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.

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 crossdisciplinary, 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. ARTSTUDI 249, 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 ARTSTUDI 60, 70, 80, 130,

- 140, 145. Two courses must be completed before moving to Level 2.
- Two Level 2 courses from ARTSTUDI 131, 141, 146, 160, 161, 166, 170, 175 (6 units) must be completed before taking Level 3 courses.
 - Two to three Level 3 courses (6-9 units) from ARTSTUDI 132, 148, 149, 169, 172, 174, 176, 271 are to be completed before taking Level 4 courses.
 - Two to three Level 4 courses (6-9 units) from ARTSTUDI 133, 142, 147, 248, 268, 269, 270.
 - Five art history courses (21 units). ARTHIST 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, ARTHIST 140-159.
 - 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.
 - 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.
 - 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 URP grants, and the Haas Center. Students must meet with the Director of the Studio Art Program to discuss how the requirement can be met.
 - 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.
 - 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:

- Two Level 1 courses (6-7 units) from ARTSTUDI 60, 70, 140, 145 before taking Level 2 courses.
- Two Level 2 courses (6 units) from ARTSTUDI 141, 146, 160, 170, 175 before taking Level 3 courses.
- Two Level 3 and/or Level 4 courses (6 units) from ARTSTUDI 142, 147, 148, 149, 169, 172, 174, 176, 248, 268, 269, 270, 271.
- Three art history courses (13 units), including ARTHIST 1 and one course from the modern art series ARTHIST 140-159.
- 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.
- 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.
- 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 visual 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—

- 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.
- Applications and portfolios for the studio program must be submitted by January 18. Students accepted to the program are admitted for the beginning of the following Autumn Quarter. No applicants for mid-year entrance are considered.
- 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—

- Completing a minimum of two years (six quarters) of graduate work in residence or its equivalent at Stanford.
- 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.
- 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.
- 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 requires 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.
- 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.
- 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 physical environment, the Design Yard, provides professional caliber studio space and well equipped shops. Flexible programs may include graduate courses in fields such as engineering design, biotechnology, marketing, microcomputers, or the studio and art history curriculum. 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. Crossdisciplinary interaction is encouraged by a four-person graduate Design faculty.

Admission Requirements for the M.F.A.—

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. Portfolio Specifications: 12 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 54 units of course work chosen in consultation with an adviser. At least 18 of the 54 units must be in ARTSTUDI 360A,B,C and ME 316 A,B,C.
3. Participating in a weekly seminar in which the student's work is criticized and discussed in detail.
4. 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 satisfies the Writing in the Major requirements.

HISTORY OF ART

BASIC

ARTHIST 1. Introduction to the Visual Arts—Understanding, analyzing, and writing about the visual arts. Multicultural and topical approach rather than historical. GER:DB-Hum, WIM

5 units, Aut (Marrinan)

ARTHIST 2. Ideas and Forms in Asian Art—The religious and philosophical ideas and social attitudes of India, China, and Japan and how they are expressed in architecture, painting, woodblock prints, sculpture, and in such forms as garden design and urban planning. GER:DB-Hum, EC-GlobalCom

5 units, Win (Takeuchi)

ARTHIST 3. Introduction to the History of Architecture—From antiquity to the 20th century, mostly Western with some non-Western topics. Buildings and general principles relevant to the study of architecture. GER:DB-Hum

5 units, Spr (Beischer)

ARTHIST 99A. Student Guides at the Cantor Center for the Visual Arts—Open to all Stanford students. Introduction to museum administration; art registration, preparation, and installation; rights and reproductions of images; exhibition planning; and art storage, conservation, and security. Skill building in public speaking, inquiry methods, group dynamics, theme development, and art-related vocabulary. Students research, prepare, and present discussions on art works of their choice.

1 unit, Aut (Young)

OVERVIEW COURSES

THE CLASSICAL WORLD

ARTHIST 101/301. Archaic Greek Art—(Same as CLASSART 101/201.) The development of Greek art and culture from protogeometric beginnings to the Persian Wars, 1000-480 B.C.E. The genesis of a native Greek style; the orientalizing phase during which contact with the Near East and Egypt transformed Greek art; and the synthesis of East and West in the 6th century B.C.E. GER:DB-Hum

4 units, Aut (Maxmin)

ARTHIST 102/302. Classical and 4th-Century Greek Art—(Same as CLASSART 102/202.) The formation of the classical ideal in 5th-century Athenian art, and its transformation and diffusion in the 5th and 4th centuries against changing Greek history, politics, and religion. GER:DB-Hum

4 units, Win (Maxmin)

ARTHIST 103/303. Greek Painting—(Same as CLASSART 103/203.) Greek vases and their painters, emphasizing the masters of Athenian black figure and red figure who flourished in the era of the tyrant Peisistratos and his sons. GER:DB-Hum

4 units, Spr (Maxmin)

ARTHIST 104/304. Etruscan to Early Empire—(Same as CLASSART 104/204.) The art, architecture, and culture of Etruria, the Roman Republic, and the early Roman Empire. GER:DB-Hum

4 units (Maxmin) not given 2005-06

THE MEDIEVAL WORLD

ARTHIST 105/305. Introduction to Medieval Art—Chronological survey of Byzantine and Western Medieval art and architecture from the early Christian period to the Gothic age. Broad art-historical developments and more detailed examinations of individual monuments and works of art. Topics include devotional art, court and monastic culture, relics and the cult of saints, pilgrimage and crusades, and the rise of cities and cathedrals. GER:DB-Hum

4 units (Pentcheva) not given 2005-06

ARTHIST 106/306. Byzantine Art and Architecture, 300-1453 C.E.—Art-historical developments; monuments and works of art. Topics include: the transition from naturalism to abstraction; imperial art and court culture; pilgrimage and cult of saints; and secular art and luxury objects.

4 units (Pentcheva) not given 2005-06

ARTHIST 107/307. Age of Cathedrals—Gothic art and architecture in W. Europe, 1150-1500. 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. GER:DB-Hum

4 units (Pentcheva) not given 2005-06

ARTHIST 108/308. Virginity and Power: Mary in the Middle Ages—The most influential female figure in Christianity whose state cult was connected with the idea of empire. The production and control of images and relics of the Virgin and the development of urban processions and court ceremonies through which political power was legitimized in papal Rome, Byzantium, Carolingian and Ottonian Germany, Tuscany, Gothic France, and Russia.

4 units, Spr (Pentcheva)

EUROPE 1400-1900

ARTHIST 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 promoted forms of social, political, and cultural interaction among the regions of its 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. GER:DB-Hum

4 units, Win (Evers)

ARTHIST 120/320. Art and Culture of Northern Europe in the 17th Century—GER:DB-Hum

4 units (Marrinan) not given 2005-06

ARTHIST 121/321. 18th-Century Art in Europe, ca 1660-1780—Major developments in painting across Europe including the High Baroque illusionism of Bernini, the founding of the French Academy, and the revival of antiquity during the 1760s, with parallel developments in Venice, Naples, Madrid, Bavaria, and London. 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 discussion for graduate students. GER:DB-Hum

4 units (Marrinan) not given 2005-06

ARTHIST 122/322. The Age of Revolution—Painting in Europe during the French Revolution and the Napoleonic conquest. As political events altered social formations, practices in the visual arts were similarly affected by shifts in patronage, public, and the social function of image making. An attempt to align ruptures in the tradition of representation with the unfolding historical situation. The first manifestations of a romantic alternative to the canons of classical beauty and stylistic restraint. GER:DB-Hum

4 units (Marrinan) not given 2005-06

ARTHIST 124/324. The Age of Naturalism, ca 1830-1874—The origins, development, and triumph of naturalist painting in Europe. The creative tensions that emerged between traditional forms of history painting and the challenge of modern subjects drawn from contemporary life. Emphasis is on the development of open-air painting as an alternative to traditional studio practice, and to the rise of new imaging technologies, such as lithography and photography, as popular alternatives to the hand-wrought character and elitist appeal of high art. GER:DB-Hum

4 units (Marrinan) not given 2005-06

ARTHIST 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 of the 1860s and 1870s. 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, Belgium, and Austria. Additional weekly discussion for graduate students. Recommended: some prior experience with 19th-century art. GER:DB-Hum

4 units (Marrinan) not given 2005-06

BRITAIN AND AMERICA 1600-1900

ARTHIST 132/332. American Art and Culture, 1528-1860—The visual arts and literature of the U.S. from the beginnings of European exploration to the Civil War. Focus is on questions of power and its relation to culture from early Spanish exploration to the rise of the middle classes. Cabeza de Vaca, Benjamin Franklin, John Singleton Copley, Phillis Wheatley, Charles Willson Peale, Emerson, Hudson River School, American Genre painters, Melville, Hawthorne and others. GER:DB-Hum

4 units (Wolf) not given 2005-06

ARTHIST 133/333. American Art in the Gilded Age—Interdisciplinary. 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. GER:DB-Hum

4 units (Corn) not given 2005-06

MODERN EUROPE

ARTHIST 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 the present. Recommended as preparation for 142. GER:DB-Hum

4 units, Aut (Turner)

ARTHIST 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:DB-Hum

4 units (Turner) not given 2005-06

ARTHIST 145/345. European Modernism and the International Avant Gardes, 1895-1945—How modern and avant garde artists have interrogated the nature of signification or how form produces meaning; their relationship to revolutionary politics. Fauvism and cubism in Paris, German expressionism, Italian futurism, *pittura metafisica*, Berlin Dada, Mondrian and de Stijl in the Netherlands, suprematism, Russian constructivism, and surrealism. Vocabulary and analytical and visual tools to come to grips with the works and debates in European modernism and the international avant gardes. Readings include manifestos, artists' writings, and art criticism. GER:DB-Hum

4 units, Aut (Gough)

ARTHIST 147/347. Modern Sculptural Practices—The shift from a modernist conception of sculpture as object to one of sculpture as place or situation. Temporality in a medium traditionally assumed to be static. The advent of construction as a mode of sculptural production. Resistance to integral form and the declaration of process as a form of sculptural practice. GER:DB-Hum

4 units (Gough) not given 2005-06

MODERN AMERICA

ARTHIST 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. Literary figures who interacted with artists such as 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'Keefe, Gerald Murphy, the Harlem Renaissance, John Storrs, and Florine Stettheimer. GER:DB-Hum

4 units (Corn) not given 2005-06

ARTHIST 152A/352A. American Art and Visual Culture from Rag-time to Swingtime—From the Progressive era into the early years of the Depression: changes in social and material circumstances. How labor and social class entered American art. How artists negotiate high art, mass culture, and new kinds of leisure. How new roles for women and men inflect the institutions and practices of art. What remains traditional and what is modern within mainstream American art practices. GER:DB-Hum

4 units, Spr (Todd)

ARTHIST 157A/357A. Photography and the North American West—How photography has paralleled the settlement of the American West. Sources include: art, history, landscape perception, literature and poetry, environmental studies, ethnic studies, geography, agriculture, the military, water, urban development, and documentary projects.

4 units, Win (Dawson)

CONTEMPORARY EUROPE AND AMERICA

ARTHIST 178/378. Ethnicity and Dissent in United States Art and Literature—The role of the visual arts of the U.S. in the construction and contesting of racial, class, and gender hierarchies. Focus is on artists and writers from the 18th century to 1990s. How power, domination, and resistance work historically. Topics include: minstrelsy and the invention of race; mass culture and postmodernity; hegemony and language; memory and desire; and the borderlands. GER:DB-Hum, EC-AmerCul

4 units (Wolf) not given 2005-06

ARTHIST 179/379. Spectacle and Surveillance in Contemporary Visual Culture—Artistic practices and theoretical voices invested in spectacle and surveillance; political and ethical parameters of contemporary visual culture. A shared vocabulary: exhibitionism, voyeurism, fetishism, the gaze, power, spectacle, and capital. How spectacle and surveillance are elaborated in film, photography, video, architecture, performance, museum exhibitions, and digital media. Practices and discourses that expose the abuse of power and limitation of individual liberties by systems of surveillance. Complications posed by psychoanalytic and phenomenological accounts. Must the gaze be a force to resist and suspect, or might it ever be desirable, salutary, ethical?

4 units, Win (Meltzer)

ARTHIST 193/393. The Language of Hybridity in the Americas—(Same as ARTSTUDI 193.) Cultural collision, creolization, and birth of hybrid systems of visual language and cultural production in history, theory, and practice. Production of images such as maps, prints, travel books, codices, oral literature, and public art in the Americas. Visual images from the time of cultural encounter between Western and non-Western cultures. The impact of hybridism on modern and contemporary art production.

3-4 units, Win (Chagoya, Martinez-Ruiz)

ASIA

ARTHIST 180/380. Chinese Art and Culture—Recent discoveries and new interpretations in the art and archaeology of China from the late Neolithic period to contemporary art. Major archaeological sites and representative monuments of architecture, painting, calligraphy, sculpture, ceramics, and craft objects. Emphasis is on art production within contexts and structures of ritual, ideology, technology, politics, society, patronage, and art theory. GER:DB-Hum, EC-GlobalCom

4 units (Vinograd) not given 2005-06

ARTHIST 181B/381B. Seeing the Divine: Art and Architecture of South Asia—From prehistory to the present, emphasizing the contexts of Hinduism, Buddhism, Jainism, Islam, and Sikhism. Themes include patronage, urban center versus rural periphery, the relationship between colonialism and archaeology and art history, traditional artisans, and the nature of museums. Artistic traditions of the Himalayas as they relate to Indian sources and the arts of esoteric Buddhism. Interdisciplinary readings from religious studies, literature, history, anthropology, and art history. GER:DB-Hum

4 units, Aut (Youso)

ARTHIST 181C/381C. Arts of Southeast Asia—Indonesia, Cambodia, Burma, Thailand, and Vietnam. Focus is on major monuments and sculpture. Textiles, *wayang*, and mural painting. Relationships to Hindu and Buddhist traditions, and connections to indigenous beliefs and cultures. GER:DB-Hum

4 units, Spr (Reichle)

ARTHIST 184/384. Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting—The changes marking the transition from medieval to early modern Japanese society generated a revolution in visual culture. This paradigm shift as exemplified in subjects deemed fit for representation; how commoners joined elites in pictorializing their world, catalyzed by interactions with the Dutch. GER:DB-Hum

4 units, Aut (Takeuchi)

ARTHIST 185/385. Art in China's Modern Era—From the late Ming period to contemporary arts. Topics: urban arts and print culture; commodification of art; painting theories; self portrayals; court art, collection, and ideological programs; media and modernity in Shanghai; politics and art in the People's Republic; and contemporary avant garde and transnational movements. GER:DB-Hum

4 units, Win (Vinograd)

ARTHIST 187/387. Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868—Narratives of conflict, pacification, orthodoxy, nostalgia, and novelty viewed through visual culture during the change of episteme from medieval to premodern, 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. GER:DB-Hum, EC-GlobalCom

4 units (Takeuchi) not given 2005-06

AFRICA

ARTHIST 190/390. African Art and Writing Traditions—Classic African graphic writings south of the Sahara in historical and social context. What makes an African graphic writing system, and how they are used as visual art, and as markers of identity, religion, and moral philosophy. Civilizations include Mali, Asante, Yoruba, Ejagham, and Kongo.

4 units (Martinez-Ruiz) not given 2005-06

ARTHIST 191/391. Afro-Atlantic Religion, Art, and Philosophy—Afro-American graphic writing and other forms of visual communication including ancient rupestrian art and rock painting in Africa, and present-day forms in the Americas. The diversity of daily life, religion, social organization, politics, and culture with African origin in the diaspora. Focus is on major contemporary Afro-Atlantic religions including: Palo Monte and Abakua in Cuba; Gaga in the Dominican Republic; Revival, Obeah, and Kumina in Jamaica; Vodun in Haiti; and Candomble and Macumba in Brazil.

4 units (Martinez-Ruiz) not given 2005-06

ARTHIST 191A/391A. Art and Divination in Sub-Saharan Africa—Divination as a process in which people attempt to find solutions through divine or spiritual intervention to the problems of others by creating order out of disorder, mending their clients' torn situational realities. Diviners explain that which may seem inexplicable in times of personal or social transition. Focus is on African divination systems and techniques, the socio-religious role of diviners, and art forms and materials employed as revelatory implements. GER:DB-Hum

4 units, Aut (Jordan)

ARTHIST 192/392. Introduction to African Art—Form, space, media, medium, and visual expression in African art. Rock art to contemporary art production. Majors works and art expression in terms of function and historical context. GER:DB-Hum

4 units, Spr (Martinez-Ruiz)

SEMINARS AND COLLOQUIA

ARTHIST 202. Beazley and After—How Beazley's work provided the foundations for studying Greek painted pottery.

5 units (Maxmin) not given 2005-06

ARTHIST 203. Greek Art in Context—The cultural contexts in which art served religious, political, commercial, athletic, sympotic, and erotic needs of Greek life.

5 units, Aut (Maxmin)

ARTHIST 204. Greek Art from Athens to Nashville

5 units (Maxmin) not given 2005-06

ARTHIST 207. Light and Power: Mosaics and Stained-Glass Windows—Painting with light in Byzantium, Norman Sicily, and Gothic France. Imperial and royal patronage. Aesthetics and political messages.

5 units (Pentcheva) not given 2005-06

ARTHIST 222. Chardin and Watteau: An Aesthetics of Touch—These 18th-century painters preferred everyday life subjects, still-lives, and landscape; Watteau invented the *fête galante* as a new picture type. Common to their work is attention to the materials of art: surfaces, textures, and glazes of paint; graphic range of chalk, ink, and pencil; an objectness that signals the artist's creative presence. Readings in contemporary theory and historical criticism frame an aesthetics of touch at odds with the eye-centered bias of Academic theory. Student presentations. Recommended: 121. GER:DB-Hum

5 units (Marrinan) not given 2005-06

ARTHIST 226. Georges Seurat

5 units, Spr (Marrinan)

ARTHIST 231. Landscape and Power

5 units (Wolf) not given 2005-06

ARTHIST 233. The Art Museum: History and Practice—Workshop. Contemporary museum culture emphasizing the collecting and exhibiting practices of art museums. 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, Win (Corn)

ARTHIST 233A. Gender and the American Artist, 1893-1935—

Women artists and their quest for professionalization, interactions with modernism, representational strategies, and negotiations in personal lives as they confront social, cultural, and institutional changes. Case studies.

5 units, Win (Todd)

ARTHIST 233B. Childhood and National Identity in 19th-Century America—

Portrayals of childhood from the Cantor Art Center's American ABC exhibition in February 2006. Sources include: paintings by Winslow Homer, Eastman Johnson, and Thomas Eakins; prints by Currier and Ives; photographs by Jacob Riis; and illustrated primers and textbooks. How 19th-century Americans created a sense of national identity. The emergence of childhood types, including country boys, dutiful young ladies, pickaninnies, and urban ragamuffins, in fine art and popular culture.

5 units, Spr (Perry)

ARTHIST 243A. Photography: Theory and Practice—How photography has been imagined over the past century and a half from the daguerreotype to the digital image. Focus is on photographic practices and critical discourses to understand what André Bazin calls the ontology of the photographic image, and how photographs function within the broader cultural imagination.

5 units, Spr (Meltzer)

ARTHIST 243B. What was Conceptualism, and Why Has It Not Gone Away?—

The conceptual art movement, the legacy of its means and modes, and the hopes that shaped its political and aesthetic stragems. Topics include: dematerialization, invisibility, and the suppression of the beholder; its relation to dada, minimalism, performance, and photography; language as a mode of visual representation; the debt to structuralist linguistics; information and the technological imaginary; intersections with contemporaneous theories of systems and games; notions of the document, idea, and concept; and the persistence of its claims and ways.

5 units (Meltzer) not given 2005-06

ARTHIST 246. The Russian and Soviet Avant Garde

5 units (Gough) not given 2005-06

ARTHIST 247. Italian Art in the Years of Lead: *Arte Povera*—Italian art of the 60s and 70s during the period of student radicalism and terrorism. How the *Arte Povera* artists sought to destroy the traditional dichotomy of art and life by staging events, constructing disjunctive assemblages of found and elemental materials, inventing conceptually oriented procedures and strategies, and foregrounding the physical interaction between object and viewer. How *Arte Povera* manifested the

sociohistorical moment of its production. Artists: Pistoletto, Anselmo, Kounellis, Merz, Paolino, Alighiero e Boetti, and Fabro.

5 units, Win (Gough)

ARTHIST 249. Picasso and Cubism

5 units, Win (Gough)

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

5 units, Spr (Turner)

ARTHIST 254. Utopia and Reality In Modern Urban Planning—(Enroll in URBANST 164.)

5 units, Win (Stout)

ARTHIST 282A. Imagining the Imperial: Images of the Court in Late Ming Dynasty Public Culture—Themes of palace and court life popular in vernacular painting, print illustrated books, and fiction. Dimensions of the imperial palace and court in late Ming public imaginary, including strategies of historical displacement, disguised political critique, commerce in imperial objects, the taste for scandal, and mythologies of court life.

5 units, Win (Vinograd)

ARTHIST 283. Court Art in Ming and Qing Dynasty China—Seminar. Painting and other art production at the Ming and Qing dynasty courts: art institutions, collecting, court ideology and political agendas, thematic programs, and cultural regulation. GER:DB-Hum, EC-GlobalCom

5 units (Vinograd) not given 2005-06

ARTHIST 283A. Paris and Shanghai: Sites of Modernity—Offered in conjunction with the Stanford Humanities Laboratory. Visual perspective. A parallel reading of the two cities in the period 1860-1940 to define parameters of modernity and urbanity. Views of the respective cities including panoptic perspectives of the whole urban fabric to intimate interiors; media including lithography, photography, painting, film, and the printed word, emphasizing media combining word and image such as illustrated books and periodicals, newspaper advertisements, and silent cinema.

5 units, Spr (Vinograd)

ARTHIST 284A. Art Discourses and Art Production in Late Ming China—The interplay of art theory, taste, and collecting with art production, especially painting from 1550-1664, in the context of regional and urban cultures.

5 units (Vinograd) not given 2005-06

ARTHIST 285A. Asian Ceramics—Asian ceramics, jades, and snuff bottles using objects from the Cantor collection. Period, style, materials, and processes. Comparison of ceramics from different cultures but similar technologies. What distinguishes Chinese Longquan celadon from Korean Koreyo dynasty celadon and Thai sawankhalok ware? What are the differences among Vietnamese, Chinese, and Korean blue and white wares? How did these traditions and processes develop, and are they related?

1-5 units (Listopad) not given 2005-06

ARTHIST 286. *Shini-e*: The Performance of Death in Japanese Actor Prints—Memorial prints, *shini-e*, issued upon the death of celebrated kabuki actors to celebrate the actor's life and ask for patron support for his descendants. They often included the actor's own death poem. Intellectual issues include the performative self in traditional Japan, the afterlife, commercialism of the theatrical milieu, lineage, fandom, and death protocols. Sources include a loan collection of more than 400 *shini-e*; students give intellectual shape to this material and present it as an exhibit at the Cantor.

5 units (Guth, Takeuchi) not given 2005-06

ARTHIST 286A. Word Play: Text and Image in Japanese Art—Text-dependent materials including narrative handscrolls such as the *Tale of Genji*, rebus paintings such as the Taira family sutras and pictorial maps, Zen inkplays, and the intertextual nature of literati painting.

5 units (*Guth, Takeuchi*) not given 2005-06

ARTHIST 287. Pictures of the Floating World: Images from Japanese Popular Culture—Printed objects produced during the Edo period (1600-1868), including the *Ukiyo-e* (pictures of the floating world) and lesser-studied genres such as printed books (*ehon*) and popular broadsheets (*kawaraban*). How a society constructs itself through images. The borders of the acceptable and 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, *Spr* (*Takeuchi*)

ARTHIST 290. Mapping Africa: Cartography and Architecture—Visual forms of spatial representation of Africa and implications for understanding the cultures they depict. Examples include early Renaissance cartography and written accounts by explorers, travelers, geographers, and missionaries. African concepts of design, meaning in architecture, and spatial solutions. Case studies of African models.

5 units (*Martinez-Ruiz*) not given 2005-06

ARTHIST 291. African and Afro-Atlantic Graphic Writing Systems—African notions of communication and visual writing informed by Western linguistic and semiotic theory. Examples of African graphic writing systems emphasizing rupestrian art, wall painting, scarification, textiles, furniture, pottery, and metal work. Gestures, music, and oral literature. Negotiations between traditional practices and modernity.

5 units (*Martinez-Ruiz*) not given 2005-06

ARTHIST 292. African Art and Museum Display—African art and its intersection with art concepts, museum politics, art display, and colonialism. African art collections in major institutions around the world. Methodologies. Final class exhibition using art from the Cantor Arts Center collection.

5 units, *Win* (*Martinez-Ruiz*)

ARTHIST 293. Latino American Avant Garde—African contribution to modern art practices in Latino America. Mexico, Brazil, and Cuba as models. Cultural and historical context.

5 units, *Spr* (*Martinez-Ruiz*)

ARTHIST 296. Junior Seminar: The Practice of Art Criticism—Historiography and methodology.

5 units, *Aut* (*Lee*)

ARTHIST 297. Honors Thesis Writing—May be repeated for credit.

1-5 units, *Aut, Win, Spr* (*Staff*)

ARTHIST 298. Individual Work: Art History—For approved independent research with individual faculty members. Letter grades only.

1-15 units, *Aut, Win, Spr* (*Staff*)

ARTHIST 299. Research Project: Art History

1-15 units, *Aut, Win, Spr* (*Staff*)

GRADUATE SEMINARS HISTORICAL STUDIES

ARTHIST 410. Aesthetics of the Icon—The icon as material object: its painted surface, metal revetment, pearls and gemstone decoration, poetic verses written on the frame, and silk cloths covering the panel or draped at its lower border. How the icon was staged in a church or private setting; how it became a magnet for social groups; and how it functioned as a membrane oscillating between the material and divine.

5 units (*Pentcheva*) not given 2005-06

ARTHIST 428. Eakins and Vermeer

5 units (*Wolf*) not given 2005-06

ARTHIST 430A. Modernity and 19th-Century Visual Culture—The relationship between visibility and modernity; the privileged role played by seeing. Sources include paintings and literary texts organized around questions of perception. Topics include: visibility and the public sphere; landscape and depoliticized speech; genre and hegemony; race and identity; post-liberal and postmodern culture.

5 units (*Wolf*) not given 2005-06

ARTHIST 430B. Modernity and 19th-Century Visual Culture—Writing workshop and reading group. The relationship between publication and professionalization. Students submit publishable papers to an appropriate journal. Recommended: 430A.

5 units (*Wolf*) not given 2005-06

ARTHIST 432C. American Art: Theory and Practice—Theoretical writings on historical interpretations of works of art as cultural artifacts. Prerequisite: consent of instructor.

3-5 units, *Aut* (*Corn*)

ARTHIST 432D. American Art: Theory and Practice—Theoretical writings and historical interpretations about works of art as cultural artifacts. Prerequisite: consent of instructor.

3-5 units, *Win* (*Corn*)

ARTHIST 440. El Lissitzky's Permanent Revolution

5 units (*Gough*) not given 2005-06

ARTHIST 441. Constructivism in Circulation

5 units (*Gough*) not given 2005-06

ARTHIST 442A. Psychoanalysis and Art History—Topics include the unconscious, desire and language, identification, narcissism, sexuality, fetishism, the death drive, the bodily ego, the gaze, mimicry. The lacanian registers: imaginary, symbolic, and real. Elaborations, transformations, uses, and abuses of psychoanalysis within art historical texts. How these terms coexist. Psychoanalytic readings include: *The Interpretation of Dreams, Beyond the Pleasure Principle, Leonardo da Vinci and a Memory of his Childhood, The Mirror Stage, and Four Fundamental Concepts of Psychoanalysis*. Art historical readings from Krauss, Foster, Kris, Reff, Silverman, Davis, and Versani.

5 units (*Meltzer*) not given 2005-06

ARTHIST 446. The Russian and Soviet Avant Garde

5 units (*Gough*) not given 2005-06

ARTHIST 447. Extreme Drawing—What happened to drawing in the mass-media-saturated environment of the 20s and beyond? The impact of advances in photolithographic reproduction, film, and radio. The role of drawing in urban environments and social spaces, and transgression of the medium's traditional constraints through the introduction of montage, cut-outs, and unconventional supports. Focus is on the 20s (Le Corbusier, El Lissitzky, Klucis, Vesnin, and Leonidov), and the 50s-60s (Constant, Price, Archigram, Friedman, the NER group, and Superstudio).

5 units, *Aut* (*Gough*)

ARTHIST 448. Theories and Practices of Abstraction—Focus is on Europe and the Americas: movements such as Orphism, Suprematism, Neoplasticism, Constructivism, concrete art, Concretism, Neoconcretismo, Kineticism, Minimalism, op art, and neo-geo. What is the relative significance of form and historical context in the determination of meaning in the abstract work of art? How have abstract artists theorized their struggle against representation in relation to notions of self-reflexivity, universalism, mysticism, socialism, utopia, scientific rationality, furniture and interior design? Readings from artists under study, and Brett, Fer, Bois, Krauss, Wagner, Clark, Fried, Greenberg, Schapiro, Cooper, Lee, Mehring, Leja, Buchloh, and Foster.

5 units (*Gough*) not given 2005-06

ARTHIST 457. New Histories of Photography—Method and cultural history. Image makers such as itinerant, amateur, spirit, postcard, fashion, celebrity, and journalist photographers. Research projects.

5 units (*Corn*) not given 2005-06

ARTHIST 470. Globalization and Contemporary Art

5 units (Lee) not given 2005-06

ARTHIST 473. Minimalism: Seriality, Systems, Repetition—Minimalist or minimal art, primary structures, or ABC art in the 60s. New scholarship on the theories, criticism, and genealogies of minimalism in sculpture, painting, performance, music, and film. Considerations of the afterlife of minimalism in contemporary art.

5 units (Lee) not given 2005-06

ARTHIST 474. Media and Intermedia

5 units (Lee) not given 2005-06

ARTHIST 485. The Situation of the Artist in Traditional Japan—Topics may include: workshop production such as that of the Kano and Tosa families; the meaning of the signature upon objects including ceramics and tea wares; the folk arts movement; craft guilds the ghost painters in China; individualism versus product standardization; and the role of lineage. How works of art were commissioned; institutions supporting artist; did makers purveyed their goods; how artists were recognized by society; the relationship between patrons' desires and artists' modes of production.

5 units (Takeuchi) not given 2005-06

CRITICAL STUDIES

ARTHIST 507. Medieval Image Theory—The Middle Ages saw the development of a theoretical framework on visual representation in response to charges of idolatry. The defenders of religious images drew on the dogma of Incarnation; as the Virgin gave human flesh to the Logos/Christ, the image offered a material manifestation of the divine. Focus is on the change in perception and staging of the image. Early in the period, the icon or relic expressed the presence of the sacred; later in the period, visual representation was designed to trigger an emotional response that led the viewer to a union with the divine.

5 units (Pentcheva) not given 2005-06

ARTHIST 513. Methods and Historiography of Art History

5 units, Aut (Lee)

RESEARCH**ARTHIST 600. Art History Bibliography and Library Methods**

3 units, Aut (Ross)

ARTHIST 601. Graduate Studies in Art History—For first-year art history graduate students only. Fields, issues, and practices in art history.

2 units, Aut (Staff)

ARTHIST 610. Teaching Praxis

1-5 units, Aut, Win, Spr (Staff)

ARTHIST 620. Area Core Examination Preparation—For Art History Ph.D. candidates. Prerequisite: consent of instructor.

5 units, Aut, Win, Spr, Sum (Staff)

ARTHIST 640. Dissertation Proposal Preparation

5 units, Aut, Win, Spr, Sum (Staff)

ARTHIST 650. Dissertation Research

5 units, Aut, Win, Spr, Sum (Staff)

ARTHIST 660. Independent Study—For graduate students only. Reserved for approved independent research project with individual faculty members.

1-15 units, Aut, Win, Spr, Sum (Staff)

ARTHIST 670. Dissertation Seminar—For graduate students writing and researching dissertations and dissertation proposals. How to define research projects, write grant proposals, and organize book-length projects.

5 units, Spr (Staff)

FILM STUDIES**INTRODUCTORY**

FILMSTUD 4. Introduction to Film Study—Aesthetic, conceptual, and analytic skills and formal, historical, and cultural issues relevant to cinema. Models of narrative cinema, alternative structures, documentary, and experimental forms. Cinematic language, visual perception, and representations of gender, ethnicity, and sexuality. GER:DB-Hum

5 units, Aut (Bukatman)

FILMSTUD 5. Introduction to Media Study—GER:DB-Hum

5 units (Staff) not given 2005-06

FILMSTUD 10Q. Comics: A Lively Art—Stanford Introductory Seminar. Preference to sophomores. The history and aesthetics of comics; their relationship to mass media including cinema, and to modernist and postmodernist aesthetic and narrative practices. Innovators; superheroes; undergrounds and independents; political satire and pedagogy; autobiography; European comics and Japanese *manga*. Time, rhythm, and tempo, and panel, sequence, page, and story.

5 units, Win (Bukatman)

FILMSTUD 100A/300A. History of World Cinema I, 1895-1929—

From cinema's precursors to the advent of synchronized sound. GER:DB-Hum

4 units, Aut (Bukatman)

FILMSTUD 100B/300B. History of World Cinema II, 1930-1959—

The impact of sound to the dissolution of Hollywood's studio system. GER:DB-Hum

4 units, Win (Levi)

FILMSTUD 100C/300C. History of World Cinema III, 1960-

Present—From the rise of the French New Wave to the present. GER:DB-Hum

4 units, Spr (Staff)

FILMSTUD 102/302. Film Theory

5 units (Bukatman) not given 2005-06

GENRE

FILMSTUD 110. Science Fiction Cinema—Science fiction film's sense of wonder depends upon the development and revelation of new ways of seeing. 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. GER:DB-Hum

4 units (Bukatman) not given 2005-06

FILMSTUD 111/311. The Body in American Genre Film: From Chaplin to *The Matrix*— GER:DB-Hum

4 units (Bukatman) not given 2005-06

FILMSTUD 112/312. Hollywood Musicals, 1927-1944—The history of the American stage musical. The liberation that arises in the film musical that is reality and illusion, physical, emotional, aesthetic, and social. Interplay among song, stage, and screen, and among identities such as regional, racial, gender, and sexual. The impact of African American and Jewish culture; issues of gay reception and interpretation. GER:DB-Hum

4 units (Bukatman) not given 2005-06

FILMSTUD 112A/312A. Hollywood Musicals, 1945-1971—Musicals as the epitome of filmic illusionism; the implications of their seduction of audiences; the meaning of spectacle. The era of Cole Porter, the Arthur Freed unit at MGM, the Gene Kelly/St Stanley Donan collaborations, self-examination in Vicente Minnelli's work, choreographers such as Bob Fosse and Eugene Loring, and 60s road-show Broadway adaptations. GER:DB-Hum

4 units (Bukatman) not given 2005-06

AUTHOR STUDIES

FILMSTUD 120/320. Studies in Authorship— GER:DB-Hum
4 units (Staff) not given 2005-06

FILMSTUD 121/321. The Films of Howard Hawks—GER:DB-Hum
4 units (Bukatman) not given 2005-06

FILMSTUD 122/322. The Films of Vincente Minnelli—GER:DB-Hum
4 units, Spr (Bukatman)

NATIONAL CINEMAS

FILMSTUD 130/330. Italian Cinema—The post-WW II era. Aesthetic and sociopolitical dimensions of neorealism; 60s cinema of economic miracle; and Italian variations on popular film genres such as the spaghetti western. Filmmakers include Rossellini, De Sica, Visconti, Pasolini, and Antonioni. GER:DB-Hum
4 units, Aut (Levi)

FILMSTUD 131/331. Aesthetics and Politics in East European Cinema—From 1945 to the mid-80s, emphasizing Polish, Hungarian, Czech, Slovak, and Yugoslav contexts. The relationship between art and politics; postwar establishment of film industries; and emergence of national film movements such as the Polish school, Czech new wave, and new Yugoslav film. Thematic and aesthetic preoccupations of filmmakers such as Wajda, Jancso, Forman, and Kusturica. GER:DB-Hum
4 units (Levi) not given 2005-06

AESTHETICS

FILMSTUD 140/340. Film Aesthetics: Editing—Practical and theoretical approaches to editing and montage. The role of editing in film meaning, and cognitive and emotional impact on the viewer. Developments in the history and theory of cinema including continuity system, Soviet montage, French new wave, postwar and American avant garde. Aesthetic functions, spectatorial effects, and ideological implications of montage. Film makers include Eisenstein, Godard, and Conner. GER:DB-Hum
4 units (Staff) not given 2005-06

FILMSTUD 141/341. Cinematic Spectacle—How cinematic spectacle has been theorized; the adoption of new technologies such as sound, color, or special effects; theories of the sublime and the grotesque. Spectacle as a vehicle for propaganda or pedagogy, and its relation to narrative and gender. The role of spectacle in experimental cinema and the deconstructions by Godard and others since Debord's *The Society of the Spectacle*. Recommended: 4 or equivalent. GER:DB-Hum
4 units (Staff) not given 2005-06

FILMSTUD 142/342. Film and Perceptual Experience—How cinema has emphasized the subjective or perceptual. Techniques such as voice-over narration, first-person camera work, impressionistic montage, special effects, and the unreliable. Clarity of vision and the coherence of perception in the context of modernity, attention, hallucination, dream, memory, synesthesia, and states of knowledge. Sources include experimental, narrative and documentary traditions, film noir, and flicker, horror, and diary films. Films by Visconti, Brakhage, Akerman, Hitchcock, Deren, Epstein, Kubrick, and Powell. Recommended: 4. GER:DB-Hum
4 units (Bukatman) not given 2005-06

OTHER

FILMSTUD 150/350. Cinema and the City—Utopian built environments of perceptual and experiential richness. Changing understandings of urban space including cyberspace in 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. Recommended: 4 or equivalent. GER:DB-Hum
4 units (Bukatman) not given 2005-06

FILMSTUD 151/351. Cyborgs and Synthetic Humans—The synthetic human being in fairy tales, children's stories, and horror and science fiction. How stories of artificially created life, living statues, clockwork automata, alien body snatchers, robots, cyborgs, and electronic simulations direct attention to definitions of the human and self. The meaning of labor, gender, sexuality, death, emotion, rationality, bodies, consumerism, cosmetic surgery, and reproductive technologies. GER:DB-Hum
4 units (Bukatman) not given 2005-06

SEMINARS

FILMSTUD 290. Senior Seminar: Movies and Methods
5 units (Staff) not given 2005-06

GRADUATE SEMINARS

FILMSTUD 400. Cinema and Surrealist Imagination—Theoretical and practical approaches to cinema in the framework of ideas and aesthetic principles pursued by 20s and 30s European writers and artists associated with Dada and Surrealism. Forms of avant garde filmmaking and cine-writing engaged in a rebellion against reason and logic, and invested in explorations of the unconscious through automatism, oneirism, chance, and visualization of desire. Writers include Breton, Bataille, and Artaud; filmmakers include Buñuel, Dali, Man Ray, and Duchamp.
5 units, Aut (Levi)

FILMSTUD 401. Experimental Cinema—The avant garde as locating cinematic art in spatio-temporal experiments against the background of film's novelty in the early 20th century and movements towards an art derivative of literature and theater. How the avant gardes of Europe, the U.S.S.R., and the U.S. produced films that opposed narrative cinematic conventions through a reflexive engagement with the medium's metamorphic fluidity, film produced abstraction, political argument, an entry into the rhetoric of the unconscious and the realm of cognition, refusals of meaning, and explorations of perception.
5 units (Bukatman) not given 2005-06

PRACTICE OF FILM

FILMPROD 101. Screenwriting—Priority to Film and Media Studies majors. Craft, form, and approaches to writing for the screen. Prerequisite: consent of instructor.
5 units, Spr (Staff)

FILMPROD 114. Introduction to the Moving Image—(Same as COMM 114.) Hands-on. Techniques of film and video making including conceptualization, visualization, story structure, cinematography, sound recording, and editing.
5 units, Aut (Krawitz), Win (Samuelson), Spr (Krawitz)

PRACTICE OF ART

ARTSTUDI 14. Drawing for Non-Majors
2 units, Aut (Landry), Win (Ebtakar)

ARTSTUDI 15. Printmaking for Non-Majors
2 units (Staff) not given 2005-06

ARTSTUDI 16. Sculpture for Non-Majors
2 units, Aut (Buckholtz), Win (Lucas)

ARTSTUDI 17. Photography for Non-Majors
2 units (Staff) not given 2005-06

ARTSTUDI 60. Design I : Fundamental Visual Language—Formal elements of visual expression (color, composition, space, and process) through hands-on projects. Two- and three-dimensional media. Emphasis is on originality and inventiveness. Content is realized abstractly. Centered in design; relevant to visual art study and any student seeking to develop visual perception. (Level I)
3-5 units, Aut, Win, Spr (Edmark)

ARTSTUDI 70. Introduction to Photography—Critical, theoretical, and practical aspects of creative photography through camera and lab

techniques. Field work. Cantor Art Center and Art Gallery exhibitions. 35mm camera required. (Level I)

4 units, Aut, Win, Spr (Dawson, Felzmann)

ARTSTUDI 80. Color—Hands-on study of color to develop color sensitivity and the ability to manipulate color to exploit its expressive potential. Guided experimentation and observation. Topics include color relativity, color and light, color mixing, color harmony, and color and content.

3 units, Aut (Edmark)

ARTSTUDI 110. Cartographies of Race: The Institute for Diversity in the Arts at Stanford—(Enroll in DRAMA 110.)

5 units, Win (Elam)

ARTSTUDI 117. History and Philosophy of Design—(Enroll in ME 120.)

3-4 units, Spr (Katz)

ARTSTUDI 130. Interactive Art I: Objects—The basics of sensors, processors, and actuators needed to create artworks that interact, record, and communicate. Emphasis is on the sculpture and interactive dimensions. (Level I)

3 units, Win (DeMarinis)

ARTSTUDI 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. (Level II)

3 units, Aut (DeMarinis)

ARTSTUDI 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. (Level IV)

3 units (DeMarinis) not given 2005-06

ARTSTUDI 134. Voice, Word, Glyph—Introduction to mixed media and mixed metaphors with emphasis on the application of linguistic, numerical, and digitally mediated processes in art making. A process of translation that occurs as the artist makes transitions from flow-of-experience to coded meanings and thence into objects or signs of ambiguous significance. Students create works in media including performance, text, video, and object. Lab fees for use of SUDAC facilities. (Level III)

3 units (DeMarinis) not given 2005-06

ARTSTUDI 135. Interactive Art II: Environments—(Level III)

3 units (DeMarinis) not given 2005-06

ARTSTUDI 136. Future Media—(Level II)

3 units, Spr (DeMarinis)

ARTSTUDI 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 students 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. (Level I)

3 units, Aut, Win, Spr (Staff)

ARTSTUDI 141. Drawing II—Intermediate/advanced. 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. (Level II)

3 units, Aut (Staff)

ARTSTUDI 142. Drawing III—Advanced. 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. (Level IV)

3 units (Staff) not given 2005-06

ARTSTUDI 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. (Level I)

3 units, Aut, Win, Spr (Staff)

ARTSTUDI 146. Painting II—Symbolic, narrative, and representational self-portraits. Introduction to the pictorial strategies, painting methods, and psychological imperatives of Dürer, Rembrandt, Cézanne, 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. (Level II)

3 units, Win, Spr (Staff)

ARTSTUDI 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. (Level IV)

3 units, Spr (Staff)

ARTSTUDI 148. Printmaking—Introduction to printmaking using monotype, a graphic art medium used by such artists as Blake, Degas, Gauguin, and Pendergast. May be repeated for credit. Prerequisite: 40 or 140. (Level III)

3 units, Aut, Win (Chagoya)

ARTSTUDI 149. Collage—The generative principles of this characteristic 20th-century art form. Along with assemblage (its three dimensional equivalent) and montage (its counterpart in photography, film, and video), collage introduced crucial aesthetic issues of the modern and postmodern eras. Typically, collage creates an expressive visual language through juxtaposition and displacement, and through 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 instructor. (Level III)

3 units (Hannah) not given 2005-06

ARTSTUDI 160. Design II: The Bridge—The historical spectrum of design including practical and ritual. The values and conceptual orientation of visual fundamentals. Two- and three-dimensional projects sequentially grouped to relate design theory to application, balancing imaginative and responsible thinking. Prerequisite: 60. (Level II)

3-6 units, Win, Spr (Edmark, Kahn)

ARTSTUDI 161. Catalysts for Design—Nature, science and technology as sources of design inspiration. Emphasis is on importance of creative synthesis to the design process. Projects take the form of physical constructions as opposed to renderings or computer models. Field trips. (Level II)

3-5 units (Edmark) not given 2005-06

ARTSTUDI 166. Design in Motion—Design areas for which movement and transformation are essential. Experimentation with mechanical means such as linking, hinging, inflating, and rotating. Projects in lighting, tools and utensils, toys and games, festival props, and quasi-architecture emphasizing the creation of works in which motion is a significant agent for aesthetic gratification. No background in mechanic required. (Level II)

3-5 units, Win (Edmark)

ARTSTUDI 168A. Introduction to Urban Design—(Enroll in URBANST 113.)

5 units, Win (Gast)

ARTSTUDI 169. Professional Design Exploration—Six to eight mature projects are stimulated by weekly field trips into significant areas of design activity or need. (Level III)

3 units (Kahn) not given 2005-06

ARTSTUDI 170. Projects in Photography—Students pursue a topic of their own definition. Further exploration of darkroom and other printing techniques; contemporary theory and criticism. (Level II)

3 units, Aut, Spr (Dawson, Felzmann)

ARTSTUDI 171. Color Photography—Intermediate. Topics include techniques, history, color theory, and perception of color. Contemporary color photography issues and concepts. Students work with color slides and negatives, digital color, and non-traditional techniques. Field trip to a color lab. Prerequisite: 70. (Level III)

3 units, Win (Dawson)

ARTSTUDI 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. (Level III)

3 units (Leivick) not given 2005-06

ARTSTUDI 174. Digital Art in Public Spaces—Interventions in public space with focus on social networks, both on- and off-line. How individuals become participants in shared city-wide or personal-scale experiences. Digital and non-digital interventions to create dialogue with the public. Visiting artists and field research. Projects to engage and challenge uses of technology in public spaces. Final project is a collaborative installation or projection for public viewing. See <http://www.stanford.edu/dept/art/SUDAC/>. Prerequisites: 60 or 145, 70; Photoshop and Illustrator. (Level II)

3 units, Spr (Staff)

ARTSTUDI 175. Topics in Computer Graphics—(Enroll in CS 448.)

3-4 units, Aut, Win, Spr (Staff)

ARTSTUDI 176. Web Projects—Creating art works using the Internet as a medium. How the web has been conceptualized as a mutable archive, multitude of communities, canvas and performance space, and medium through which one may perceive, act, and understand at a distance. Interactive works created using software such as Dreamweaver, Flash, HTML, and PHP. (Level II)

3 units, Win (Staff)

ARTSTUDI 177. Experimental Video I—Students create experimental video works. Conceptual, formal, and performance-based approaches to the medium. The history of video art since the 70s and its influences including experimental film, television, minimalism, conceptual art, and performance and electronic art. Topics: camera technique, lighting, sound design, found footage, cinematic conventions, and nonlinear digital editing.

3 units, Aut (Staff)

ARTSTUDI 177A. Experimental Video II—Advanced. Video, criticism, and contemporary media theory investigating the time image. Students create experimental video works, addressing the integration of video with traditional art media such as sculpture and painting. Non-linearity made possible by Internet and DVD-based video. Prerequisite: 177 or consent of instructor. (Level III)

3 units, Spr (Staff)

ARTSTUDI 178. Art and Electronics I—The use of analog electronics in contemporary art practice. Electrical components and their practical use in artworks. Students create art that employs simple sensors and circuits. Topics: soldering, construction of basic circuits, elementary electronics theory. Field trips.

3 units, Aut (Wight)

ARTSTUDI 179. Digital Art I—Contemporary electronic art focusing on digital media. Students create works exploring two- and three-dimensional, and time-based uses of the computer in fine art. History and theoretical underpinnings. Common discourse and informative resources for material and inspiration. Topics: imaging and sound software, web art, and rethinking the computer as interface and object. (Level I)

3 units, Aut (Wight)

ARTSTUDI 179A. Digital Art II—Advanced. Interactive art works using multimedia scripting software. Experimental interfaces, computer installation work, and mobile technologies. Contemporary media art theory and practice. (Level II)

3 units, Win (Wight)

ARTSTUDI 181. The Art of the Archive—From the Greek *arkheion* meaning treasure house, archives transcend their individual elements to become works of art in themselves. Examples include the clay tablets of Mesopotamia and Wunderkammern, Eschelon, and the Internet. The cultural relevance of archives provides a backdrop for creating archival art works using hypertext, scripting languages, and CD-ROM authoring (Flash, Director, HTML), and traditional media.

3 units (Wight) not given 2005-06

ARTSTUDI 182. Art and the Politics of Media—How do the politics of media inform its use as a medium and tool for artists? Issues of surveillance, data collection and databases; advertising and personalized profiling; global networks and their attendant economies; search engines and filters; intellectual property and copyright law; and identity politics provide conceptual groundwork for creating art.

3 units (Wight) not given 2005-06

ARTSTUDI 184. Art and Biology—The relationship between biology and art. Rather than how art has assisted the biological sciences as in medical illustration, focus is on how biology has influenced art making practice. New technologies and experimental directions, historical shifts in artists' relationship to the living world, the effects of research methods on the development of theory, and changing conceptions of biology and life. Projects address these themes and others that emerge from class discussions and presentations.

3 units, Spr (Wight)

ARTSTUDI 193. The Language of Hybridity in the Americas—(Same as ARTHIST 193/393.) Cultural collision, creolization, and birth of hybrid systems of visual language and cultural production in history, theory, and practice. Production of images such as maps, prints, travel books, codices, oral literature, and public art in the Americas. Visual images from the time of cultural encounter between Western and non-Western cultures. The impact of hybridism on modern and contemporary art production.

3-4 units, Win (Chagoya, Martinez-Ruiz)

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

4 units (Staff) not given 2005-06

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

1-15 units, Aut, Win, Spr (Staff)

ARTSTUDI 248. Advanced Printmaking—Continuation of monotype, dealing with advanced technical and aesthetic problems in the medium. Prerequisite: 148. (Level IV)

1-15 units, Aut, Win (Chagoya)

ARTSTUDI 260. Individual Work: Design

1-15 units, Aut, Win, Spr (Kahn)

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

4-6 units, Spr (Kahn)

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

1-15 units, Win (Kahn)

ARTSTUDI 270. Advanced Photography Seminar—Student continues with own work, showing it in weekly seminar critiques. May be repeated for credit. (Level IV)

1-5 units, Aut, Win (Staff)

ARTSTUDI 271. The View Camera: Its Uses and Techniques—For serious students of photography who wish to gain greater control and refine skills in image making. 4x5 view cameras provided. Enrollment limited to 8. (Level III)

3 units, Win (Staff)

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

1-5 units, Aut, Win, Spr (Staff)

ARTSTUDI 273. Individual Work: Digital Media

1-15 units, Aut, Win, Spr (DeMarinis)

ARTSTUDI 274. Individual Work: Digital Art

1-15 units, Aut, Win, Spr (DeMarinis)

ARTSTUDI 275. Photography IV

3 units (Staff) not given 2005-06

ARTSTUDI 276. The Photographic Book—Grouping and sequencing photographic images to produce a coherent body of work with a thematic structure.

3 units, Spr (Felzmann)

ARTSTUDI 310A, B, C. Directed Reading: Studio

1-15 units, A: Aut, B: Win, C: Spr (Staff)

ARTSTUDI 342. MFA Project: Studio—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 modes of conceptualization to broaden the base of cognitive and generative processes. Readings, discussions, writing.

1-15 units, Aut, Win, Spr (Hannah)

ARTSTUDI 360A, B, C. Master's Project: Design

1-15 units, Aut, Win, Spr (Kahn)

OVERSEAS STUDIES

BERLIN

ARTHIST 110Y. Architecture and the City, 1871-1990: Berlin as a Nucleus of Modernity—(Same as HISTORY 229V, STS 119V, URBANST 143U.)

4 units, Spr (Neckenig)

ARTHIST 141Y. The Industrial Revolution and its Impact on Art, Architecture, and Theory—(Same as STS 117V.)

5 units, Aut (Neckenig)

ARTHIST 162Y. Film and Writing

3-4 units, Spr (Maerker)

ARTHIST 163Y. Split Images: A Century of Cinema

4-5 units, Win (Kramer)

FLORENCE

ARTSTUDI 70Y. Photography in Florence

4 units, Win (Loveyme)

ARTHIST 111Y. From Giotto to Michelangelo: Introduction to the Renaissance in Florence

4 units, Win (Verdon)

ARTHIST 112Y. High Renaissance and *Maniera*—(Same as ITALGEN 150F.)

5 units, Spr (Verdon)

ARTHIST 113Y. Sharing Beauty: Florence and the Western Museum Tradition

4 units, Win (Rossi, Verdon)

ARTHIST 115Y. The Duomo and Palazzo della Signoria: Symbols of a Civilization—(Same as URBANST 156V.)

4 units, Aut (Verdon)

ARTSTUDI 141Y. Becoming an Artist in Florence: Contemporary Art in Tuscany and New Tendencies in the Visual Future

3-5 units, Spr (Rossi)

ARTSTUDI 147Y. The Contemporary Art Scene in Tuscany: Theory and Practice

3-5 units, Aut (Rossi)

ARTHIST 160Y. The Cinema Goes to War: Fascism and World War II as Represented in Italian and European Cinema—(Same as ITALGEN 191F, HISTORY 235V, COMM 53.)

5 units, Win (Campani)

ARTHIST 161Y. Modernist Italian Cinema—(Same as ITALGEN 134F, STS 125V.)

5 units, Aut (Campani)

ARTSTUDI 198F. Academy of Fine Arts: Studio Art

1-5 units, Aut, Win, Spr (Staff)

OXFORD

ARTHIST 221Y. Art and Society in Britain—(Same as HISTORY 244V.)

5 units, Aut (Tyack)

PARIS

ARTSTUDI 60Y. EAP: Graphic Art

2 units, Aut, Win, Spr (Staff)

ARTSTUDI 61Y. EAP: Perspective, Interior Decorating, Volume, and Design

2 units, Aut, Win, Spr (Staff)

ARTHIST 107Y. The Age of Cathedrals: Religious Art and Architecture in Medieval France

4 units, Aut (Deremble)

ARTHIST 123Y. French Painting

4 units, Win (Halevi)

ARTSTUDI 140Y. EAP: Drawing with Live Models

2 units, Aut, Win, Spr (Staff)

ARTSTUDI 144Y. EAP: Painting and Use of Color

2 units, Aut, Win, Spr (Staff)

ARTHIST 153Y. Building Paris: Its History, Architecture, and Urban Design

4 units, Spr (Halevi)