

# ART AND ART HISTORY

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Courses given in Art have the subject codes ARTHIST, ARTSTUDI, FILMSTUD, and FILMPROD. 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, leading to the following degrees: B.A. degrees in Art with fields in: Art History and Studio Art; B.A. degrees in Film and Media Studies with fields in: Film History; Film and Culture; Avant Garde Aesthetics and Performance; Film, Media, and Technology; and Writing, Criticism, and Practice in Film and Media Studies; M.F.A. degrees with fields in: Design; New Genres; Painting; Photography; and Sculpture; an M.F.A. degree in Documentary Film and Video; Ph.D. degrees in Art with fields in: Art History and Humanities; and History of Art; and a joint Ph.D. in Art History and Humanities.

The undergraduate program is designed to help students to 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.

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.

Students who want to major in Art History declare the Art major with a field in Art History on Axess. All courses for the major 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 (FILMSTUD 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 concentrations 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.
2. *Genre concentrations:* architecture; painting; sculpture; film studies; prints and media; or decorative arts and material culture.
3. *Historical and national concentrations:* ancient and medieval; Renaissance and early modern; modern and contemporary; American; African; Asian; or the Americas.
4. *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 undergraduate coordinator 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 UAR 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, from among ARTHIST 2, 3, or FILMSTUD 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 FILMSTUD 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 Committee 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.

## 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, 167, 178, 179. Two courses must be completed before moving to Level 2.
2. Two Level 2 courses (6 units) from ARTSTUDI 131, 136, 141, 146, 160, 161, 166, 170, 177, 179A, 184 must be completed before taking Level 3 courses.
3. Three Level 3 courses (9 units) from ARTSTUDI 132, 134, 135, 148, 149, 169, 171, 172, 174, 176, 177A, 181, 271 are to be completed before taking Level 4 courses.
4. Three Level 4 courses (9 units) from ARTSTUDI 133, 142, 147, 248, 268, 269, 270.
5. 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.
6. Electives, any level (7-8 units). As many as 6 elective units may be earned from workshops, internships, and independent study projects, supervised by a member of the permanent faculty. All units must be approved by the adviser prior to taking the workshop, internship, or independent study.
7. Total units: 65. All required course work must be taken for a letter grade; courses may not be taken satisfactory/no credit. University units earned by placement tests or advanced placement work in secondary school are not counted within the 65 units.
8. 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.

9. Studio majors are required to meet with both their adviser and the department's undergraduate curriculum adviser during the first two weeks of each quarter to have course work approved and to make certain they are meeting degree requirements. The adviser's role is important both in regard to guiding the student's decisions within the program as well as in discussing plans for summer study and graduate work. An adviser is chosen by the student or assigned by the department.

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

### MINORS

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

1. Two Level 1 courses (6-7 units) from ARTSTUDI 60, 70, 80, 130, 140, 145, 167, 178, 179 before taking Level 2 courses.
2. Two Level 2 courses (6 units) from ARTSTUDI 131, 136, 141, 146, 160, 161, 166, 170, 177, 179A, 184 before taking Level 3 courses.
3. Two Level 3 and/or Level 4 courses (6 units) from ARTSTUDI 132, 133, 134, 135, 142, 147, 148, 149, 169, 171, 172, 174, 176, 177A, 181, 248, 268, 269, 270, 271.
4. Three art history courses (13 units), including ARTHIST 1 and one course from the modern art series ARTHIST 140-159.
5. Total units: 31. All required course work must be taken for a letter grade; courses may not be taken satisfactory/no credit. University units earned by placement tests or advanced placement work in secondary school are not counted within the 31 units.
6. 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.
7. 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 27 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 demanding course of study designed to challenge 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 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. Applications and portfolios for the studio program must be submitted by January 16, 2007. Students accepted to the program are admitted

for the beginning of the following Autumn Quarter. No applicants for mid-year entrance are considered.

3. Portfolio Specifications: 20 slides of creative work. Some of these can be drawings if relevant to the overall project. Send in a Kodak Universal carousel; no actual work is accepted. All slides must be labeled with the applicant's name and an accompanying slide list must be included indicating the size, date, and medium of each work.

*Requirements for the M.F.A. Degree—*

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

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

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

**THE GRADUATE PROGRAM IN DESIGN**

Working jointly, the departments of Art and Art History and Mechanical Engineering offer graduate degrees in product and visual design. A large 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. Applications and portfolios for the design program must be submitted by January 16, 2007. Students accepted to the program are admitted for the beginning of the following Autumn Quarter. No applicants for mid-year entrance are considered.
3. Portfolio Specifications: 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.

*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.

**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.

**FIELDS 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 field from course offerings in Art and Art History and other departments across the University. These fields are declared on Axxess; they appear on the transcript but not on the diploma.

**SENIOR SEMINAR**

FILMSTUD 290, Movies and Methods, offered once a year, 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 beginning 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.

The minimum requirements for admission to the honors program in the department are an overall GPA of 3.5 and at least 3.5 in Film and Media

Studies 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 Film and Media Studies faculty a 3-5 page thesis proposal outlining the themes of the thesis, a bibliography, a tentative schedule for research and writing, and one completed paper that demonstrates the student's ability to conceptualize and write about ideas. This complete proposal must be submitted to the department's undergraduate coordinator 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 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 10 units of FILMSTUD 199, Independent Study, while working on the thesis. Students may apply for UAR 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

Number of courses  
9

### Core:

ARTHIST 1  
FILMSTUD 4  
FILMSTUD 5 or FILMSTUD 101  
FILMSTUD 100A,B,C  
FILMSTUD 102  
FILMPROD 114  
One course in new media, from a list supplied by the department

### Concentration:

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

6

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, Theories of the Moving Image; 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.

## GRADUATE PROGRAMS

### MASTER OF FINE ARTS

#### PROGRAM IN DOCUMENTARY FILM AND VIDEO

The Master of Fine Arts program in documentary production provides a historical, theoretical, and critical framework within which students master the conceptual and practical skills for producing nonfiction film and video.

The M.F.A. degree is designed to prepare students for professional careers in film, video, and digital media. Graduates are qualified to teach at the university level. The philosophy of the program is predicated on a paradigm of independent media that values artistic expression, aesthetics, social awareness, and an articulated perspective. Students become conversant with the documentary tradition as well as with alternative media and new directions in documentary. In addition to the training in documentary production, students graduate from the program with substantive research skills in film criticism and film analysis. The non-production courses provide an intellectual and theoretical framework within which creative work is realized. The dual emphasis on production and studies classes prepares students to undertake an academic position that typically requires the teaching of both film studies and media production.

#### DEPARTMENTAL REQUIREMENTS

A minimum of 72 units is required for the M.F.A. degree. In the production core, students are required to conceptualize and visualize their ideas in a series of writing and producing courses that focus on documentary story structure. These courses are taken in tandem with project-based production courses that provide training in the technical and conceptual aspects of cinematography, sound recording, and editing. An ongoing discussion of form and content is a signature component of the writing and production courses. The production core is complemented by a series of core film studies courses plus elective courses in the history, aesthetics, ideology, and theory of all genres of moving image media.

#### CURRICULUM

*Core Production Courses* (8 courses, 32 units)—Core courses must be taken in sequence.

FILMPROD 400. Film/Video Writing and Directing  
FILMPROD 401. Nonfiction Film Production  
FILMPROD 402. Digital Video  
FILMPROD 403. Advanced Documentary Directing  
FILMPROD 404. Advanced Film and Video Production  
FILMPROD 405. Producing Practicum  
FILMPROD 406A,B. Documentary MFA Thesis Seminar I and II

*Core Film Studies Courses* (6 courses, 23 units)

FILMSTUD 4. Introduction to Film Study  
FILMSTUD 302. Theories of the Moving Image  
FILMSTUD 315. Contemporary Issues in Documentary  
FILMSTUD 316. International Documentary  
FILMSTUD 402A,B. Documentary Perspectives I and II

*Electives* (17-18 units)—To be chosen in collaboration with the student's adviser.

*Art History* (one course, 4-5 units)—Choose one lecture or seminar in the history of visual art, not including film studies. Minimum of one course.

*Studio Art* (one course, 3 units)—Choose from any design or photography course; ARTSTUDI 149, Collage; or ARTSTUDI 152, Constructed Art.

*New Media* (two courses, 6 units)

ARTSTUDI 130. Interactive Art I  
ARTSTUDI 131. Sound Art I  
ARTSTUDI 133. Phenomena Art  
ARTSTUDI 134. Voice, Word, Glyph  
ARTSTUDI 135. Interactive Art II  
ARTSTUDI 136. Media Archaeologies  
ARTSTUDI 176. Web Projects  
ARTSTUDI 177. Experimental Video I  
ARTSTUDI 177A. Experimental Video II  
ARTSTUDI 178. Electronic Art I  
ARTSTUDI 181. The Art of the Archive  
ARTSTUDI 182. Art and the Politics of Media  
CS 448. Topics in Computer Graphics

Communication (one course, 4 units)

COMM 216. Journalism Law  
COMM 217. Digital Journalism  
COMM 220. Digital Media in Society  
COMM 231. Media Ethics and Responsibilities  
COMM 236. Democracy and Communication of Consent  
COMM 244. Democracy, Press, and Public Opinion  
COMM 245. Media Entertainment and Journalism  
COMM 260. The Press and the Political Process  
COMM 269. Computers and Interfaces

## 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**—Multicultural rather than historical approach. GER:DB-Hum, WIM

5 units, Aut (Lee, P)

**ARTHIST 2. Asian Art and Culture**—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 (Vinograd, R)

**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, T)

**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, P)

## 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, J)

**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, not given this year (Maxmin, J)

## 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, not given this year (Pentcheva, B)

**ARTHIST 105A/305A. Islamic Art around the Mediterranean**—Art and architecture from Egypt, N. Africa, Spain, Italy, Greece, and Anatolia during the medieval and early modern periods. Continuities of artistic traditions and the development of regional styles around the Mediterranean. The earliest monuments of Islamic art, such as the Dome of the Rock and the Great Mosque in Damascus, through the artistic synthesis forged by the Ottoman Empire. GER:DB-Hum

4 units, Win (Fetvaci, E)

**ARTHIST 106/306. Byzantine Art and Architecture, 300-1453 C.E.**—Art-historical developments, and 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. GER:DB-Hum

4 units, Win (Pentcheva, B)

**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, Aut (Pentcheva, B)

**ARTHIST 108/308. Virginité 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. GER:DB-Hum

4 units, not given this year (Pentcheva, B)

## EUROPE 1400-1900

**ARTHIST 120/320. Art and Culture of Northern Europe in the 17th Century**—Painting and graphic arts by artists in Flanders and Holland from 1600 to 1680, a period of political and religious strife. Historical context; their relationship to developments in the rest of Europe and contributions to the problem of representation. Preferences for particular genres such as portraits, landscapes, and scenes of everyday life; the general problem of realism as manifested in the works studied. GER:DB-Hum

4 units, Aut (Marrinan, M)

**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, Spr (Marrinan, M)

**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, not given this year (Marrinan, M)*

**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, not given this year (Marrinan, M)*

### 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, Spr (Wolf, B)*

**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, not given this year (Corn, W)*

### 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, not given this year*

**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, not given this year*

**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, not given this year (Gough, M)*

**ARTHIST 145A/345A. Art of Postwar Europe**—Major movements, themes, figures, and critical issues. Focus is on the art of France, Germany, Italy, and England as distinct from and intertwined with the aesthetic production of postwar U.S. The question of a political, engaged, or committed art and the status of the *avant garde*; the rise of consumer culture and the practice of everyday life. Recommended: some art history.

*4 units, not given this year (Lee, P)*

**ARTHIST 145B/345B. Modern Art and the City: Painting, Architecture, and the European Avant Gardes, 1910-1945**—Development of early 20th-century painting in relation to the European city. The historical avant gardes and urban centers in which these movements arose. How, following the work of Cézanne and the Cubists, painters used painting as a laboratory for problems of space and architecture. Readings include Siegfried Kracauer, Georg Simmel, and Walter Benjamin. GER:DB-Hum

*4 units, Aut (Merjian, A)*

**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, not given this year (Gough, M)*

### MODERN AMERICA

**ARTHIST 143A/343A. American Architecture**—A historically based understanding of what defines American architecture. What makes American architecture American, beginning with indigenous structures of pre-Columbian America. Materials, structure, and form in the changing American context. How these ideas are being transformed in today's globalized world. GER:DB-Hum

*4 units, Win (Beischer, T)*

**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'Keeffe, Gerald Murphy, the Harlem Renaissance, John Storrs, and Florine Stettheimer. GER:DB-Hum

*4 units, not given this year (Corn, W)*

**ARTHIST 153A/353A. American Art, 1900-1945**—Painting, sculpture, photography, and design. Focus is on the emergence of diverse cultural forms in the search for a modern, American form of artistic expression. Topics include: Robert Henri and the Ash Can school; the Armory Show and the influence of European modernism; Marcel Duchamp and plumbing; futurism, cubism, and the machine aesthetic; Stuart Davis and jazz; Dorothea Lange and documentary photography; Alfred Stieglitz and his Seven Americans; Thomas Hart Benton and regionalism; the arts of the WPA; and the role of artists in wartime propaganda. GER:DB-Hum

*4 units, Win (Marshall, J)*

**ARTHIST 154A/354A. Regionalism and the American Imagination**—How tropes of local difference are produced in the common discourse of national identity, such that the regional margins are determined by the national center. Cultural icons related to the Midwest, South, and Southwest include: Grant Wood, *The Wizard of Oz*, *In Cold Blood*, folk art, Flannery O'Connor, Elvis, Georgia O'Keeffe, Pueblo Indians, and John Wayne. GER:DB-Hum

*4 units, Spr (Marshall, J)*



**ARTHIST 158A/358A. History of Photography**—From its invention in 1839 to the present. Emphasis is on the evolution of photography as a fine art. Photographs as a universal democratic art form to record familial events and express personal creativity. Development of photography as it relates to other art forms, journalism, architecture, portraiture, landscape, documentation, time, and personal expression. The technology of photography; photographic techniques. GER:DB-Hum  
4 units, Aut (Dawson, R)

## 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, not given this year (Wolf, B)

## ASIA

**ARTHIST 182/382. Arts of China, 900-1500: Cultures in Competition**—The era from the Five Dynasties and Song to the mid-Ming period was marked by competition in cultural arenas such as between Chinese and formerly nomadic regimes, or between official court art modes and scholar-official and literati groups. Topics include: innovations in architectural and ceramic technologies; developments in landscape painting and theory; the proliferation of art texts and discourses; the rise of educated artists; official arts and ideologies of the Song, Liao, Jin, Yuan, and Ming regimes; new roles for women as patrons and cultural participants; and Chan and popular Buddhist imagery. GER:DB-Hum, EC-GlobalCom  
4 units, Aut (Vinograd, R)

**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, not given this year (Takeuchi, M)

**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, not given this year (Vinograd, R)

**ARTHIST 186/386. Theme and Style in Japanese Art**—(Same as JAPANGEN 86.) Monuments in traditional Japanese architecture, sculpture, garden design, painting, prints, and pots, through the 19th century. Chronological framework emphasizes the role of these objects play in visualizing the ideals of the society they represent. GER:DB-Hum  
4 units, Win (Takeuchi, M)

**ARTHIST 187/387. Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868**—(Same as JAPANGEN 87.) Narratives of conflict, pacification, orthodoxy, nostalgia, and novelty through visual culture during the change of episteme from late medieval to early modern, 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, Spr (Takeuchi, M)

## 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; 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, not given this year (Martinez-Ruiz, B)

**ARTHIST 191/391. Afro-Atlantic Religion, Art, and Philosophy**—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, not given this year (Martinez-Ruiz, B)

**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, not given this year (Martinez-Ruiz, B)

**ARTHIST 193A/393A. Caribbean and Latin American Art: Empire, Identity, and Society**—Visual culture from 1505 to 1889 and its relation to current debates on cultural identity, hybridity, syncretism, and creolization. Painting, travel books, and printmaking by artists including De Bry, Belisario, Rugendas, Debret, and Landaluce. Visual analysis of works at the Yale Center for the British Art and Stanford's Green Library. GER:DB-Hum  
4 units, Aut (Martinez-Ruiz, B)

**ARTHIST 195/395. Introduction to Black Atlantic Visual Traditions**—African cultural expression in the Americas. How politics, religion, and culture influence the art of the Black Atlantic. Focus is on the period when cultures were brought from Africa to the Americas through the slave trade and came into contact and conflict with western colonial powers. GER:DB-Hum  
4 units, Win (Martinez-Ruiz, B)

## SEMINARS AND COLLOQUIA

**ARTHIST 203. Greek Art in Context**—(Same as CLASSART 109.) The cultural contexts in which art served religious, political, commercial, athletic, sympotic, and erotic needs of Greek life.  
5 units, Aut (Maxmin, J)

**ARTHIST 204A. Appropriations of Greek Art**—(Same as CLASSART 110.) The history of the appropriation of Greek art by Rome, the Renaissance, Lord Elgin, and Manet.  
5 units, Spr (Maxmin, J)

**ARTHIST 206A. Visualizing History in the Islamic World**—Islamic courtly traditions of illustrating historical texts from the 13th to 17th centuries. Painting traditions of Islamic courts in comparative perspective; issues of production, patronage, aesthetics, and reception. Concepts of artistic transmission, writing history, and self-fashioning. How text and image combine to codify courtly visions of the past and present; how these books create collective memories for contemporary and future audiences.  
5 units, Spr (Fetvaci, E)

**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.  
5 units, not given this year (Marrinan, M)

**ARTHIST 226. Georges Seurat**— Art and cultural context of the inventor of pointillism, associated with scientific discoveries about the nature of light. Dimensions of Seurat's work that escape a purely scientific understanding; the psychological tenor of his imagery; his choice of subject matter; drawings that are neither colored nor dot-like in style; his interest in the traditions of art; and left-wing politics.

5 units, not given this year (Marrinan, M)

**ARTHIST 229A. Representing Reality**— Notions of realism and how artists and scientists define, visualize, and represent it. Artistic techniques for making pictures that mirror the visual world, including Renaissance perspective and Impressionist uses of light and color. How scientific representations shift the emphasis from imitation to preserving a chain of references to the represented phenomena. How the introduction of new technologies and novel theories change understandings and representations of reality in both disciplines. Contemporary and popular uses of the term, from virtual reality to reality TV.

5 units, Win (Kessler, E)

**ARTHIST 232. Rethinking American Art**— Painting and some sculpture of the 18th and 19th centuries, focusing on works in the de Young Museum. Each student studies a single work using documents of social and cultural history. Recent scholarship, genre, and the biography of objects as they shift in context and meaning over time. Weekly meetings at the de Young with Professor Margaretta Lovell and UC Berkeley students.

5 units, Aut (Wolf, B)

**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, not given this year

**ARTHIST 234A. The Harlem Renaissance**— African Americans artistic expression in the 20s that reflected changing conditions of urban modernity and racial identity. The forms and meanings of African American modernism; social politics of black self-representation and white patronage; and how high culture became the primary front in the struggle for racial uplift. Cultural figures include: Aaron Douglas, W.E.B. Du Bois, Marcus Garvey, Langston Hughes, Jacob Lawrence, Zora Neale Hurston, and Carl Van Vechten. Sources include painting, sculpture, music, and literature.

5 units, Aut (Marshall, J)

**ARTHIST 242A. The City and Surrealism**— Urban, literary, visual, and ideological circumstances that led to Surrealism's formation in early 20th-century France; focus is on Paris. Surrealist attitudes towards architecture and urban space; the city's role in Surrealist writing and painting. Sources include experimental novels by Breton and Aragon, photographs by Brassai, and manifestos that proposed a re-ordering of architectural monuments. Themes include: surrealist attitudes towards Marxism, materialism, and revolution; surrealist positions on Le Corbusier and rationalist architecture; Benjamin's affinities to and differences with Breton's Surrealism; and gendered spaces.

5 units, Win (Merjian, A)

**ARTHIST 249. Picasso and Cubism**

5 units, not given this year (Gough, M)

**ARTHIST 254. Utopia and Reality in Modern Urban Planning**— (Same as URBANST 164.) Primarily for Urban Studies majors. Utopian urbanist thinkers such as Ebenezer Howard, Le Corbusier, and Frank Lloyd Wright who established the conceptual groundwork of contemporary urban planning practice. Research paper. GER:DB-Hum

5 units, Spr (Stout, F; Turner, P)

**ARTHIST 281A. Making Art History in Republican China**— The construction of modern art historical discourses under a new national regime and within an international context; the role of public institutions and media such as museums, art academies, and art journals in forming a new public role for art and art collecting; and the cultural politics of art production.

5 units, Aut (Vinograd, R)

**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, not given this year (Vinograd, R)

**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, not given this year (Vinograd, R)

**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, not given this year (Vinograd, R)

**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, not given this year (Vinograd, R)

**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, not given this year (Takeuchi, M)

**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, not given this year (Takeuchi, M)

**ARTHIST 287A. The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National Pastime**— The tea ceremony, a premodern multimedia phenomenon, integrates architecture, garden design, ceramics, painting, calligraphy, and treasured objects into a choreographed ritual wherein host, objects, and guests perform roles on a tiny stage. Aesthetic, philosophical, and political dimensions. The evolution of tea taste including its inception in Zen monasteries, use for social control during the 16th century, the development of a class of tea connoisseurs, and 20th-century manipulation by the emerging industrialist class.

5 units, Win (Takeuchi, M)

**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, not given this year (Martinez-Ruiz, B)

**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, not given this year (Martinez-Ruiz, B)*

**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, not given this year (Martinez-Ruiz, B)*

**ARTHIST 292A. Researching Africa: Problem and Theory in African Art**  
*5 units, Win (Martinez-Ruiz, B)*

**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, not given this year (Martinez-Ruiz, B)*

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

*5 units, Aut (Martinez-Ruiz, B)*

**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**—How medieval objects were experienced through sight, touch, sound, smell, and taste; how this multisensory richness has been reduced to visual studies of medieval art. Focus is on the Byzantine icon to restore its synaesthetic power; how its performance is tied to culturally-specific modes of seeing. Byzantine liturgy, prayer, epigrams, and literary genres of description such as ekphrasis.

*5 units, Win (Pentcheva, B)*

**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, not given this year (Wolf, B)*

**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, not given this year (Wolf, B)*

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

*3-5 units, not given this year (Corn, W)*

**ARTHIST 446. The Russian and Soviet Avant Garde**

*5 units, not given this year (Gough, M)*

**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, not given this year (Gough, M)*

**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. The relative significance of form and historical context in the determination of meaning in abstract art. How abstract artists theorized their struggle against representation in relation to 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, not given this year (Gough, M)*

**ARTHIST 470. Globalization and Contemporary Art**

*5 units, not given this year (Lee, P)*

**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, not given this year (Lee, P)*

**ARTHIST 474. Media and Intermedia**

*5 units, not given this year (Lee, P)*

**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 on objects including ceramics and tea wares; the folk arts movement; craft guilds; ghost painters in China; individualism versus product standardization; and the role of lineage. How works of art were commissioned; institutions supporting artists; how makers purveyed their goods; how artists were recognized by society; the relationship between patrons' desires and artists' modes of production.

*5 units, not given this year (Takeuchi, M)*

### CRITICAL STUDIES

**ARTHIST 501. The Vision of Art History**—How the project of art history connects to general issues of historical writing and evidence. Focus is on modes of vision, such as the perceptual, conceptual, and historical, and the clusters of related limitations they bring to the problem of art history. The overlapping areas of blindness inherent in art-historical scholarship. How options within the field are conditioned and shaped by the central, founding activity of the discipline.

*5 units, Aut (Marrinan, M)*

**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, Aut (Pentcheva, B)*

**ARTHIST 512. The Time of the Object**—How artists, art historians, philosophers, and critics have theorized the temporality of the art object. Topics: the origin of the work of art, duration, repetition, entropy, kineticism, the monument, the end of death of art, schizophrenia. Writers: Bergson, Deleuze, Focillon, Fried, Hegel, Heidegger, Jameson, Kubler, Krauss, Riegl.

5 units, Win (Lee, P)

**ARTHIST 513. Methods and Historiography of Art History**

5 units, Aut (Lee, P)

**ARTHIST 516. Narrative Theory and Visual Form**—The theoretical terrain of narrative studies in literary criticism and historiography. The critical implications of narrative analysis for the writing of history in general. Readings integrated with students' current research projects.

5 units, Spr (Marrinan, M)

**ARTHIST 521A. Material Culture Studies: Theories and Methodologies**—The interdisciplinary roots of contemporary material culture studies, including: the Frankfurt School and British cultural studies; archaeology and ethnographic anthropology; psychoanalysis and feminist theory; and art history and connoisseurship. How objects mean differently than images, and what this thingness means for the practice of art history. Readings include Karl Marx, Theodor Adorno, Daniel Miller, Ian Hodder, Igor Kopytoff, Sigmund Freud, William Pietz, Jules Prown, James Deetz, Bill Brown, Alexander Nemerov, and Christina Kiaer.

5 units, Spr (Marshall, J)

## RESEARCH

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

3 units, not given this year

**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. Approved independent research projects 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.

3-5 units, not given this year (Staff)

## PRACTICE OF ART

**ARTSTUDI 14. Drawing for Non-Majors**

2 units, Aut (Sparks, H), Win (Chang, J), Spr (Patton, K)

**ARTSTUDI 16. Sculpture for Non-Majors**

2 units, Aut (Bell, C)

**ARTSTUDI 17. Photography for Non-Majors**

2 units, Win (Ayofemi, B)

**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 (Edmark, J; Kahn, M), Win, Spr (Edmark, J)

**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, R; Felzmann, L)

**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. (Level I)

3 units, not given this year

**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, P)

**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, P)

**ARTSTUDI 136. Future Media**—(Level II)

3 units, Spr (DeMarinis, P)

**ARTSTUDI 137. Wireless**—Technologies to scan the radio frequency signals that permeate the modern environment and to create art works that extend invisibly through space. Topics include spark telegraphy, Bluetooth and wireless networks, antennas, chips, encryption, propaganda, and surveillance. (Level II)

3 units, not given this year (DeMarinis, P)

**ARTSTUDI 138. Sound and Image**—Practices that combine audio and visual media. Topics include synesthesias, visual music, film soundtracks, and immersive multimedia practices that combine sound, music, still and moving images, projections, and performance.

3 units, Spr (DeMarinis, P)

**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 (Bean, K; Chagoya, E), Win (Staff), Spr (Chagoya, E)

**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 (Colburn, A), Spr (Hannah, D)

**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 (Hewicker, S), 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 (Hannah, D), 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 (Chagoya, E)

**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, Spr (Chagoya, E)

**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, not given this year (Hannah, D)

**ARTSTUDI 151. Sculpture I**—(Level I)  
3 units, Aut (Lubell, B), Win (Staff)

**ARTSTUDI 152. Sculpture II**—Three dimensional understanding of form, time, and space, and applications to topics such as installation, special materials and processes, and site-specific works. Demonstrations, slide lectures, and discussion of work. Technical and conceptual skills.  
3 units, Spr (Staff)

**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 (Kahn, M), Spr (Edmark, J)

**ARTSTUDI 161. Catalysts for Design**—Nature, science and technology as sources of design inspiration. Projects in natural pattern formation, biological growth and form, Fibonacci and the golden section, chaos, fractals, mechanics, and symmetry. 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, Aut (Edmark, J)

**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 mechanics required. (Level II)  
3-5 units, not given this year

**ARTSTUDI 167. Introduction to Animation**—Projects in animation techniques including flipbook, collage, stop-action such as claymation and puppet animation, rotoscoping, and time-lapse. Films. Computers used as post-production tools, but course does not cover computer-generated animation. (Level I)  
3-5 units, Win (Edmark, J)

**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, Spr (Kahn, M)

**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 (Felzmann, L), Spr (Dawson, R)

**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, R)

**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, Spr (Staff)

**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/SU-DAC/>. Prerequisites: 60 or 145, 70; Photoshop and Illustrator. (Level II)  
3 units, not given this year

**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, Spr (Staff)

**ARTSTUDI 177. Video Art 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. (Level II)  
3 units, Aut (Hicks, A)

**ARTSTUDI 177A. Video Art 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. Nonlinearity made possible by Internet and DVD-based video. Prerequisite: 177 or consent of instructor. (Level III)  
3 units, Win (Staff)

**ARTSTUDI 178. Electronic Art I**—Analog electronics and their use in art. Basic circuits for creating mobile, illuminated, and responsive works of art. Topics: soldering; construction of basic circuits; elementary electronics theory; and contemporary electronic art. (Level I)  
3 units, Aut (Wight, G)

**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, Win (Wight, G)

**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, Spr (Wight, G)

**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. (Level II)

*3 units, not given this year (Wight, G)*

**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. (Level II)

*3 units, Win (Wight, G)*

**ARTSTUDI 185. Topics in Media Studies: Street Media**—Literal and figurative meanings of street and how they provide potential to media technologies and invite innovative forms of artistic practice. Contemporary art as the juncture where street movements and new media collide. Small projects. (Level III)

*3 units, not given this year*

**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, not given this year (Chagoya, E)*

**ARTSTUDI 249. Advanced Undergraduate Seminar**—Capstone experience for majors in Studio Art. Interdisciplinary. Methods of research, crossmedia critiques, and strategies for staging and presenting work. Guest artists from the Bay Area.

*3 units, Spr (Staff)*

**ARTSTUDI 260. Individual Work: Design**—May be repeated for credit.

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

**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 (Staff), not given this year*

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

*1-15 units, Aut, Win (Kahn, M)*

**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, Spr (Leivick, J)*

**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 (Felzmann, L)*

**ARTSTUDI 272. Individual Work: Photography**—Student continues with own work, showing it in weekly seminar critiques. May be repeated for credit.

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

**ARTSTUDI 273. Individual Work: Digital Media**—May be repeated for credit.

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

**ARTSTUDI 274. Individual Work: Digital Art**—May be repeated for credit.

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

**ARTSTUDI 275. Photography IV**

*3 units, not given this year*

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

*3 units, Spr (Felzmann, L)*

**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, studio practice, and individual tutorials. Object seminar: student work is critiqued on issues of identity, presentation, and the development of coherent critical language. Concept seminar: modes of conceptualization to broaden the base of cognitive and generative processes. May be repeated for credit.

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

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

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

## COGNATE COURSES

See degree requirements above or the department's student services office for applicability of these courses to a major or minor program. See sponsoring department for course description.

**CEE 139. Design Portfolio Methods**

*3 units, Spr (Barton, J)*

**DRAMA 110. Cartographies of Race: The Institute for Diversity in the Arts at Stanford**

*5 units, Win (Elam, H)*

**ME 120. History and Philosophy of Design**

*3-4 units, Spr (Katz, B)*

**URBANST 113. Introduction to Urban Design**

*5 units, Win (Staff)*

## FILM STUDIES

### INTRODUCTORY

**FILMSTUD 4. Introduction to Film Study**—Formal, historical, and cultural issues in the study of film. Classical narrative cinema compared with alternative narrative structures, documentary films, and experimental cinematic forms. Issues of cinematic language and visual perception, and representations of gender, ethnicity, and sexuality. Aesthetic and conceptual analytic skills with relevance to cinema. GER:DB-Hum

*5 units, Win (Ma, J)*

**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, S)*

**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 (Staff)*

**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 (Ma, J)*

**FILMSTUD 101/301. Fundamentals of Cinematic Analysis**—The close analysis of film. Emphasis is on formal and narrative techniques in structure and style, and detailed readings of brief sequences. Elements such as cinematography, mise-en-scène, composition, sound, and performance. Films from various historical periods, national cinemas, directors, and genres. Recommended: 4 or equivalent.

*4 units, not given this year*

**FILMSTUD 102/302. Theories of the Moving Image**—Major theoretical arguments and debates about cinema: realism, formalism, poststructuralism, feminism, postmodernism, and phenomenology. Prerequisites: ARTHIST 1, FILMSTUD 4. GER:DB-Hum, WIM  
4 units, Win (Levi, P)

**FILMSTUD 103/303. History of Experimental Film**—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.  
4 units, not given this year

## GENRE

**FILMSTUD 110/310. 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, not given this year (Bukatman, S)

**FILMSTUD 111/311. The Body in American Genre Film: From Chaplin to *The Matrix***—The American genre film as a mass form that shares elements with a carnivalesque, folk culture such as a rejection of politeness and piety, and an emphasis on the physical. Genres include comedy, western, war, science fiction, musical, horror, melodrama, gangster, and cult, exploitation, and blaxploitation films. The place of the body onscreen. How does the body exist in relation to the world, other bodies, and the act of perception? What meaning does bodily movement have in relation to narrative? GER:DB-Hum

4 units, Aut (Bukatman, S)

**FILMSTUD 112/312. Hollywood Musicals, 1927-1944**—The sense of physical, emotional, aesthetic, and social liberation in early film musicals. Musicals as a place for staging issues of identity, including the impact of African American and Jewish culture, and gay reception and interpretation. Attention to technologies of sound and color, the relation to Broadway, and ethnic and aesthetic diversity. GER:DB-Hum, EC-AmerCul

4 units, not given this year (Bukatman, S)

**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/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, not given this year (Bukatman, S)

**FILMSTUD 114/314. Comics: A Lively Art**—History and aesthetics of comics in relation to emerging mass media and modernist and postmodernist aesthetic and narrative practices. Focus is on innovators in humorous and dramatic strips, superheroes, undergrounds and independents, political commentary, and autobiography.

4 units, not given this year (Bukatman, S)

**FILMSTUD 115/315. Contemporary Issues in Documentary**—Issues include objectivity/subjectivity, ethics, censorship, representation, reflexivity, responsibility to the audience, and authorial voice. Parallel focus on form and content. Prerequisite: consent of instructor. GER:DB-SocSci

4 units, not given this year (Krawitz, J)

**FILMSTUD 116/316. International Documentary**—Historical, aesthetic, and formal developments of documentary through nonfiction films in Europe, Asia, Latin America, and Africa. GER:DB-Hum  
4 units, Win (Samuelson, K)

## AUTHOR STUDIES

**FILMSTUD 120B/320B. Studies in Authorship: The Films of Vincente Minnelli**—GER:DB-Hum  
4 units, not given this year (Bukatman, S)

## 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, not given this year (Levi, P)

**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, not given this year (Levi, P)

**FILMSTUD 132/332. East Asian Cinema**—Social, historical, and aesthetic dimensions of the cinemas of Japan, Hong Kong, Taiwan, mainland China, and Korea. Topics such as nation and gender, form and genre, and local and transnational conditions of practice and reception. Screenings include popular and art films from the silent to contemporary eras, including, Zhang Yimou, Wong Kar-wai, Hou Hsiao-hsien, Ozu Yasujiro, Kurosawa Akira, and Im Kwon-taek. GER:DB-Hum  
4 units, Spr (Ma, J)

## AESTHETICS

**FILMSTUD 141/341. Cinematic Spectacle**—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 its deconstruction by Godard and others. Recommended: 4 or equivalent. GER:DB-Hum  
4 units, not given this year

**FILMSTUD 144/344. Experimental Video Workshop**—Theory and practice of the moving image. Students work on video exercises and experiments as applied theory: attempts at practically implementing, verifying, or challenging ideas about sound, image, and performance. Prerequisites: FILMPROD 114 or equivalent, and consent of instructor.

4 units, Spr (Levi, P)

## OTHER

**FILMSTUD 152/352. Cinema-Machine**—The film medium as culmination of the industrial and electronic revolutions of the 19th and 20th centuries, and the apotheosis of modernist impulses around the problematic of a perfect vision and visibility. The ideal of cinema in relation to its technological basis: the film apparatus as mechanical artifact, desiring machine, phenomenological toy, and instrument of knowledge. Screenings. GER:DB-Hum

4 units, Spr (Bukatman, S; Levi, P)

**SEMINARS**

**FILMSTUD 230. Cinema and Ideology**—The relationship between cinema and ideology from theoretical and historical perspectives, emphasizing Marxist and psychoanalytic approaches. The practice of political filmmaking, and the cinema as an audiovisual apparatus and socio-cultural institution. Topics include: dialectics; revolutionary aesthetics; language and power; commodity fetishism; and nationalism. Filmmakers include Dziga Vertov, Jean-Luc Godard, Bruce Conner, and Marco Ferreri. Theoretical writers include Karl Marx, Sergei Eisenstein, and Slavoj Žižek. Prerequisite: consent of instructor.

5 units, Aut (Levi, P)

**FILMSTUD 290. Senior Seminar: Movies and Methods**—Capstone course for majors. Historiography and theory. Topics vary year to year.

5 units, Win (Bukatman, S)

**FILMSTUD 299. Independent Study: Film and Media Studies**—May be repeated for credit.

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

**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, not given this year

**FILMSTUD 402A,B. Documentary Perspectives**—Restricted to M.F.A. documentary film students. Topics in nonfiction media. Presentations and screenings by guest filmmakers. Prerequisite: consent of instructor.

5 units, not given this year

**PRACTICE OF FILM**

**FILMPROD 101. Screenwriting**—Priority to Film and Media Studies majors. Craft, form, and approaches to writing for the screen. Prerequisites: ENGLISH 90, 190F, and consent of instructor.

5 units, Spr (Staff)

**FILMPROD 114. Introduction to Film and Video Production**—Hands-on. Techniques of film and video making including conceptualization, visualization, story structure, cinematography, sound recording, and editing.

5 units, Aut (Rosenblatt, J), Spr (Staff)

**FILMPROD 400. Film/Video Writing and Directing**—Restricted to M.F.A. documentary students. Emphasis is on the development of the research, conceptualization, visualization, and preproduction skills required for nonfiction filmmaking. Prerequisite: consent of instructor.

4 units, Aut (Samuelson, K)

**FILMPROD 401. Nonfiction Film Production**—Restricted to M.F.A. documentary students. 16mm production techniques and concepts. Final project is a short black-and-white film with multitrack sound design. Prerequisite: consent of instructor.

4 units, Aut (Rosenblatt, J)

**FILMPROD 402. Digital Video**—Restricted to M.F.A. documentary students. Fundamentals of digital storytelling. Working with small format cameras, interviewing techniques, and nonlinear editing skills. Prerequisite: consent of instructor.

4 units, Win (Krawitz, J)

**FILMPROD 403. Advanced Documentary Directing**—Restricted to M.F.A. documentary students. Further examination of structure, emphasizing writing and directing nonfiction film. Prerequisite: consent of instructor.

4 units, Spr (Samuelson, K)

**FILMPROD 404. Advanced Film and Video Production**—Restricted to M.F.A. documentary students. Techniques of visual storytelling and observational shooting. Final quarter of professional training in 16mm motion picture production. Prerequisite: consent of instructor.

4 units, Spr (Krawitz, J)

**FILMPROD 405. Producing Practicum**—Restricted to M.F.A. documentary students. Advanced producing principles through the preproduction of the M.F.A. thesis project, including development of a professional film proposal. Practical training in fundraising. Prerequisite: consent of instructor.

4 units (Samuelson, K) not given this year

**FILMPROD 406A. Documentary M.F.A. Thesis Seminar I**—Restricted to M.F.A. documentary students. Production of film or video project. Focus is on shooting strategies, ethical challenges, and practical production issues. Prerequisite: consent of instructor.

4 units (Samuelson, K) not given this year

**FILMPROD 406B. Documentary M.F.A. Thesis Seminar II**—Restricted to M.F.A. documentary students. Editing and post-production of film or video project. Aesthetic choices (structure, narration, music), distribution, contracts, and audience. Prerequisite: consent of instructor.

4 units (Krawitz, J) not given this year

**COGNATE COURSE**

**COMM 1B. Media, Culture, and Society**

5 units, Win (Iyengar, S; Turner, F)

**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.) GER:DB-Hum

4 units, Spr (Neckenig, F)

**ARTHIST 141Y. The Industrial Revolution and its Impact on Art, Architecture, and Theory**—(Same as STS 117V.) GER:DB-Hum

5 units, Aut (Neckenig, F)

**ARTHIST 163Y. Split Images: A Century of Cinema**—GER:DB-Hum, EC-GlobalCom

4-5 units, Win (Kramer, K)

**ARTHIST 170Y. Postwar German Art in Berlin Collections**

3 units, Aut (Hannah, D)

**ARTSTUDI 143Y. Berlin Sketchbook**

3 units, Aut (Hannah, D)

**FILMSTUD 133Y. Filmed Experience: Berlin at Eye-Level**

5 units, Spr (Maerker, C)

**FLORENCE**

**ARTHIST 111Y. From Giotto to Michelangelo: Introduction to the Renaissance in Florence**—GER:DB-Hum

4 units, Win (Verdon, T)

**ARTHIST 112Y. High Renaissance and Maniera**—(Same as ITALGEN 150F.) GER:DB-Hum

5 units, Spr (Verdon, T)

**ARTHIST 113Y. Sharing Beauty: Florence and the Western Museum Tradition**—GER:DB-Hum

4 units, Win (Verdon, T; Rossi, F)

**ARTHIST 145Y. European Modernism and the International Avant Gardes, 1895-1945**

5 units, Aut (Gough, M)

**ARTHIST 147Y. Extreme Drawing**

5 units, Aut (Gough, M)



**ARTHIST 160Y. The Cinema Goes to War: Fascism and World War II as Represented in Italian and European Cinema**—(Same as COMM 53, ITALGEN 191F, HISTORY 235V.) GER:DB-Hum  
*5 units, Win (Campani, E)*

**ARTHIST 161Y. Modernist Italian Cinema**—(Same as ITALGEN 134F, STS 125V.) GER:DB-Hum  
*5 units, Aut (Campani, E)*

**ARTSTUDI 141Y. Becoming an Artist in Florence: Contemporary Art in Tuscany and New Tendencies in the Visual Future**—GER:DB-Hum  
*3-5 units, Spr (Rossi, F)*

**ARTSTUDI 147Y. The Contemporary Art Scene in Tuscany: Theory and Practice**—GER:DB-Hum  
*3-5 units, Aut (Rossi, F)*

**ARTSTUDI 198F. Academy of Fine Arts: Studio Art**  
*1-5 units, Aut, Win, Spr (Staff)*

**ARTSTUDI 70Y. Photography in Florence**  
*4 units, Win (Loverme, C)*

## KYOTO

**ARTHIST 186Y. Kyoto: History of Urban and Architectural Space**  
*4-5 units, Spr (Langner-Teramoto, B)*

## OXFORD

**FILMSTUD 130Y. Social Realism in British Film and Literature**  
*4 units, Aut (Krawitz, J)*

**FILMSTUD 131Y. Documentary: Voice and Vision**  
*4 units, Aut (Krawitz, J)*

## PARIS

**ARTHIST 107Y. The Age of Cathedrals: Religious Art and Architecture in Medieval France**—GER:DB-Hum  
*4 units, Aut (Deremble, C; Deremble, J)*

**ARTHIST 123Y. French Painting**—GER:DB-Hum  
*4 units, Win (Halevi, E)*

**ARTHIST 153Y. Building Paris: Its History, Architecture, and Urban Design**—GER:DB-Hum  
*4 units, Spr (Halevi, E)*

**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)*

**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)*