

ART AND ART HISTORY

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Courses given in Art have the subject codes ARTHIST and ART-STUDI. For a complete list of subject codes, see Appendix B.

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

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

ART HISTORY

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

UNDERGRADUATE PROGRAMS

BACHELOR OF ARTS

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

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

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

FOUNDATION COURSES

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

PROFICIENCY REQUIREMENTS

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

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

OVERVIEW

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

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

CONCENTRATION

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

A concentration can be defined in several ways: by a specific time period (medieval art in Europe); by a specific medium (the history of photography); or tied together by a single theme (such as art and technology, or issues of gender and visual culture).

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

CONTEXT

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

RESEARCH

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

All majors are required to attend an orientation session presented by the professional staff of the Art Library, that 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 major declaration. In addition, majors are allowed the special privilege of placing materials on reserve in the Art Library to facilitate their research for seminars or other projects, such as the honors theses (see below).

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

CAPSTONE EXPERIENCE

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

HONORS THESIS

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

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

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

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

SENIOR SEMINAR

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

SUMMARY OF REQUIREMENTS

Courses Required	in Art History	Other
Foundation: ARTHIST 1 and one other Introductory level course, either ARTHIST 2, 3 or 4		2
Proficiency: One year of college-level study in a foreign language One introductory course in Studio Art		0-3 1
Overview: Five art history courses taken in three different chronological periods (Preclassical, Classical, Medieval, Premodern and Modern) and at least three different geographical areas (America, Europe, Asia, and AOA)		5
Concentration: Four art history courses that form an area of concentration within the field to be approved by the student's adviser. Three of these courses must be taken in addition to those counted for overview requirements		3

Context:

Two upper-division courses in other departments related to the student's area of concentration and to be approved by the adviser 2

Research:

Two research-oriented courses, either two seminars or one seminar and one colloquium 2

Capstone:

The Senior Seminar, an advanced 5-unit course 1
 Total number of courses 13 3-6

MINORS

ART HISTORY

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

Requirements for the Open Track: 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.)

FILM

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

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

GRADUATE PROGRAMS

MASTER OF ARTS

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

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

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

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

1. *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*.

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

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

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

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

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

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

Reading Committee—After passing the Area Core Examination, each student is responsible for the formation of a Dissertation Reading 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. The Advanced Undergraduate Seminar emphasizes the investigation of visual concepts interpreted by a single medium, by cross-practices, or by collaboration among students working in a variety of materials. This seminar gives the student an opportunity to be exposed to the work of other majors in a critique-based forum directed by a visiting artist or critic. Advanced courses with a particular focus such as design, photography, or painting are offered on a rotational basis. Independent study supervised by a member of the permanent faculty is also available to the advanced student.

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

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

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

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

MINORS

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

1. Two Level 1 courses (6-7 units) from ARTSTUDI 50, 60, 70, 140, 145, 173 before taking Level 2 courses.
2. Two Level 2 courses (6 units) from ARTSTUDI 141, 146, 160, 170, 175 before taking Level 3 courses.
3. Two Level 3 and/or Level 4 courses (6 units) from ARTSTUDI 142, 147, 148, 149, 152, 153, 169, 172, 174, 175A, 175B, 176, 248, 249, 268, 269, 270, 271.
4. Three art history courses (13 units), including 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 21 of the 31 units required for the Studio Art minor must be taken at the Stanford campus. In all cases, a student should meet with his or her adviser before planning an overseas campus program.

GRADUATE PROGRAMS

MASTER OF FINE ARTS

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

PROGRAM IN PAINTING, SCULPTURE, NEW GENRES, AND PHOTOGRAPHY

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

Admission Requirements—

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

Requirements for the M.F.A. Degree—

1. Completing a minimum of two years (six quarters) of graduate work in residence or its equivalent at Stanford.
2. Completing 48 units of study. Students must discuss their programs of study with the department's senior administrator to ensure that the most favorable registration arrangement is made.

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

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

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

THE GRADUATE PROGRAM IN DESIGN

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

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

1. Applicants must have a B.A. or B.S. from an accredited school. It is expected that the applicant will have a strong background in studio art, either an undergraduate degree or at least three years of independent studio practice.
2. Portfolio Specifications: 12 slides or photographs of creative work. All slides must be labeled with the applicant's name. If a carousel is sent, an accompanying slide list must be included indicating the size, date, and medium of each work; otherwise, slides should be labeled with the same information and sent in the standard cardboard box received from processing. If applicants want portfolios returned, a stamped, self-addressed container must be included.

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

1. Completing a minimum of two years (six quarters) of graduate work in residence or its equivalent at Stanford.
2. Completing 54 units of course work chosen in consultation with an adviser. At least 18 of the 54 units must be in ARTSTUDI 360A,B,C and ME 211A,B,C.
3. Participating in a weekly seminar in which the student's work is criticized and discussed in detail.
4. Graduate students must remain in residence at Stanford for the duration of the program.

ART EDUCATION

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

COURSES

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

HISTORY OF ART

Courses given in the History of Art have the Subject Code ARTHIST.

BASIC

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

5 units, Aut (*Marrinan*), Spr (*Berdini*)

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

5 units, Win (*Vinograd*)

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

5 units (*Turner*) not given 2002-03

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

5 units, Aut (*Bukatman*)

ARTHIST 30N. The Visual World of *Moby Dick*—Stanford Introductory Seminar. Preference to freshmen. Herman Melville's epic of 19th-century American life incorporated virtually the whole of American culture. The art and literature that shaped Melville's world. Focus is on the visual world to which the book alludes including painting, sculpture and folk art, from tavern signs and scrimshaw to images of slavery, landscape, and everyday life. How literary texts are constructed and how to interpret the visual arts. The tensions and contradictions that informed American life before the Civil War. Field trip to a Bay Area museum. Other sources include: short stories by Melville; slavery and race in antebellum society; commerce, industry, and early globalism; gender, class and Jacksonian democracy; Emerson and Transcendentalism.

4 units, Aut (*Wolf*)

OVERVIEW COURSES

THE CLASSICAL WORLD

ARTHIST 101/301. Archaic Greek Art—(Same as CLASSART 101/201.) The development of Greek art from Protogeometric beginnings to the Persian Wars. (PC-EU). GER:3a

4 units, Aut (*Maxmin*)

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

4 units, Win (*Maxmin*)

ARTHIST 103/303. Greek Painting—(Same as CLASSART 103/203.) Introduction to the study and appreciation of Greek vases and their painters, especially the masters of Athenian black figure and red figure who flourished in the culturally rich and volatile era of the tyrant Peisistratos and his sons. (CL-EU)

4 units (*Maxmin*) not given 2002-03

ARTHIST 104/304. Etruscan and Roman Art—(Same as CLASSART 104/204.) Introduction to the art and architecture of Italy, from the Etruscans to the Early Empire. (CL-EU) GER:3a

4 units (*Maxmin*) not given 2002-03

THE MEDIEVAL WORLD

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

4 units (*Staff*) not given 2002-03

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. (MED-EU)

4 units (*Staff*) not given 2002-03

ARTHIST 107A/307A. Islam and Arabic Culture in the Medieval Mediterranean, 650-1150 C.E.—Cultural interactions around the Mediterranean basin through civil and religious architecture, and luxury arts. Primary sources in translation, including biblical, liturgical, philosophical, and poetic works, as tools for study of the medieval visual world.

4 units, Spr (*Robinson*)

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

4 units (*Staff*) not given 2002-03

ARTHIST 108A/308A. Masters of 16th-Century Northern Renaissance Painting—Works by major artists of Germany and the Netherlands such as Albrecht Dürer, Hieronymus Bosch, Matthias Grünewald, Rogier van der Weyden, Jan van Eyck, Hans Holbein, Lucas Cranach, and Pieter Brueghel. Emphasis is on altarpieces and their iconographical and liturgical functions; the development of portraiture; representations of class and gender in pilgrimages and other moralizing subjects; devotional images including the Virgin and saints; the impact of north-south exchanges upon painting practices and the selection of subjects; the role of patronage and art collecting; and the evolving role of the artist's profession in Northern contexts. (EM-EU)

4 units, Win (*Phipps*)

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

4 units (*Staff*) not given 2002-03

EUROPE 1400-1900

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

4 units (*Berdini*) not given 2002-03

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

4 units (*Berdini*) not given 2002-03

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

4 units (*Berdini*) not given 2002-03

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

4 units (*Marrinan*) not given 2002-03

ARTHIST 121/321. 18th-Century Art in Europe, ca 1660-1780—The major developments in painting across Europe from the High Baroque illusionism of Bernini (Rome) and the founding of the French Academy (Paris) to the international revival of antiquity during the 1760s, with parallel developments in Venice, Naples, Madrid, Bavaria, and London. Shifts in themes and styles amidst the emergence of new viewing publics. Artists: the Tiepolos, Giordano, Batoni, and Mengs; Ricci, Pellegrini, and Thornhill; Watteau and Boucher; Chardin and Longhi; Reynolds and West; Hogarth and Greuze; Vien, Fragonard, and the first works by David. Additional hour discussion each week for graduate students. (EM-EU) GER:3a

4 units (*Marrinan*) not given 2002-03

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

4 units (*Marrinan*) not given 2002-03

ARTHIST 124/324. The Age of Naturalism, ca 1830-1874—The origins, development, and triumph of naturalist painting in Europe. The creative tensions between the traditional ambitions of painting and the challenge of new modern subjects and the emerging practice of working in the open air. Artists: Corot, Rousseau, and the painters of Barbizon;

Courbet, Millet, and Daumier; the pre-Raphaelites; Manet and his circle; the early works of Monet, Renoir, Degas, and friends. Additional hour discussion each week for graduate students. (M-EU) GER:3a

4 units (*Marrinan*) not given 2002-03

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 early 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, and Austria. Artists: the Impressionists and Cézanne; Moreau, Redon, and Rops; Van Gogh and the Fauves; Gauguin, Les XX, and Munch; Seurat and Signac; Puvis de Chavannes, Burne-Jones, Whistler and Klimt; Horta, van de Velde and Guimard; Beardsley, Vallotton, and Toulouse-Lautrec. Additional hour discussion each week for graduate students. Recommended: some prior experience with 19th-century art. (M-EU) GER:3a

4 units (*Marrinan*) not given 2002-03

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.

4 units, *Win* (*Wolf*)

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. (MOD-AM) GER:3a

4 units, *Aut* (*Corn*)

MODERN EUROPE

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

4 units (*Berdini*, *Turner*) not given 2002-03

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. (MOD-EU/AM) GER:3a

4 units (*Turner*) not given 2002-03

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. (MOD-EU/AM) GER:3a

4 units (*Turner*) not given 2002-03

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

4 units (*Staff*) not given 2002-03

ARTHIST 144A/344A. Modernism and Design, 1890-1945—From art nouveau, arts and crafts, and art deco through WW II. Design for theater, industry, and home including graphics, textiles, ceramics, furniture, metalwork, and costume and fashion. Focus is on design's role in the construction of identity, gender, and normative attitudes toward the body, space, and hygiene. The Wiener Werkstatte, the Vkhutemas and the Russian avant garde, the Bauhaus, de Stijl. Designers such as: Stickle, Niedecken, Frank Lloyd Wright, Tatlin, Popova, Hoffmann, Behrens, Ruhlmann, Schlemmer, Breuer, Bayer, Dreyfuss, Loewry, Wright, Deskey, Reich, Gray, Perriand, Ponti, Saarinen, and Ray and Charles Eames. (MOD-EU/AM)

4 units, Win (Phipps)

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

4 units (Staff) not given 2002-03

ARTHIST 146/346. Rebellion, Revolution, and Reaction: European Art between the Wars, 1918-1939—Avant garde movements (Dada, Russian Constructivism, and Surrealism) in conjunction with anti-modernist tendencies such as Socialist Realism and Nazi art. Issues: artistic responses to wartime trauma; attempts to develop the progressive potential of technology and the political utility of art; and attempts to reorder relations between the body and the machine, the art object and the commodity, and private and public life. Artists: Richter, Heartfield, Höch, Tzara, Rodchenko, Tatlin, Bellmer, Man Ray, and Ernst. Readings: the modern subject, mass culture, the modernism/anti-modernism debates of the 30s, and the uses of art in totalitarian regimes. (MOD-EU)

4 units (Staff) not given 2002-03

ARTHIST 146A/346A. Weimar Art and Culture—The art and culture of Germany between the two world wars, a period of sociopolitical upheaval and technical advances in architecture, design, photography, and filmmaking. Artists include of Otto Dix, Christian Schad, and August Sander. Attitudes about politics, the body, gender, media, and mass consumption. (MOD-EU)

4 units, Spr (Makela)

MODERN AMERICA

ARTHIST 150A/350A. American Architecture and Urbanism—The development of architecture and city planning in the U.S. since colonial times, concentrating on distinctly American characteristics and problems. Buildings by architects such as Thomas Jefferson, Frank Lloyd Wright, Louis Sullivan, and Julia Morgan, as well as those by little-known designers. How these architects communicated ideas about nature, the home, national identity, and technology through their designs. The rise of new building types in America, including the art museum, skyscraper, and department store. Field trips to important structures near the campus. (MOD-AM)

4 units, Aut (Littman)

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

4 units (Corn) not given 2002-03

ARTHIST 152A/353A. El Camino: The Architecture of California's Great Highway—The architecture along El Camino Real, the historic highway that stretches from San Diego to Sonoma County, from Native American structures and Spanish missions to motels and suburban houses. How the highway disseminated ideas about religion, business, and leisure throughout the state and helped create farms, universities, and cities. Comparison of the highway to other important American roads, including Route 66. The role of El Camino Real in promoting California as a tourist destination. Field trips to historic buildings along the route. (MOD-AM)

4 units, Win (Littman)

ARTHIST 153/353. Regionalisms—Comparative study of four cultural regionalisms of the 20s and 30s: New York City (especially Harlem), the South, the Midwest, and the West (particularly the Southwest). The meanings artists attached to place, the invention of rhetoric and sign systems that stood for geographic districts, and the cultural politics of regional rivalry. Topics: Harlem Renaissance; Southern Agrarians; Midwestern Triumvirate (Thomas Benton, Grant Wood, and John Curry); the artist colonies of Taos and Santa Fe. (MOD-AM)

4 units (Corn) not given 2002-03

ARTHIST 155/355. American Art Since 1945—Major figures, movements, and concepts of American art (with examples from Europe) from WW II to the present. Topics: the ideology and aesthetics of high modernism, the relationship between art and popular culture, the death of painting, the question of postmodernism. Artists: Pollock, Newman, Stella, Johns, Warhol, Andre, Rainer, Smithson, Hesse, Serra, Kruger, Sherman. (MOD-AM) GER:3a

4 units (Lee) not given 2002-03

FILM STUDIES

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

4 units (Bukatman) not given 2002-03

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

4 units (Bukatman) not given 2002-03

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

4 units (Bukatman) not given 2002-03

ARTHIST 167/367. Hollywood Musicals—The liberation that arises in the film musical, a liberation that is reality and illusion and which can be

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

4 units (Bukatman) not given 2002-03

ARTHIST 168/368. Hollywood Musicals, 1945-1971—Musicals represent the epitome of filmic illusionism: what are the implications of its seduction of its audience? What is the meaning of spectacle? The Hollywood musical in the era of what Cole Porter's song called "glorious technicolor, breathtaking cinemascope, and stereophonic sound." The Arthur Freed unit at MGM, the Gene Kelly/St Stanley Donan collaborations, the self-examination of Vicente Minnelli's work, the emergence of choreographers such as Bob Fosse and Eugene Loring, and 60s road-show Broadway adaptations. GER:3a

4 units, Win (Bukatman)

CONTEMPORARY EUROPE AND AMERICA

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

4 units (Lee) not given 2002-03

ARTHIST 174/374. Object after Minimalism—Object-based art from the 60s to the present. Minimalism, process art, earth and land art, installation and site-specific work, body art, work that comments upon the museum and gallery, new media sculpture and environments such as video, digital technologies. (MOD-AM)

4 units (Lee) not given 2002-03

ARTHIST 176/376. Feminist Legacy in Contemporary Art—The impact of second wave feminism on art making and art historical practice in the 70s, and its reiteration and transformation in contemporary feminist work. Topics: sexism and art history, feminist studio programs in the 70s, essentialism and self-representation, themes of domesticity, the body in feminist art making, Bad Girls, the exclusion of women of color and lesbians from the art historical mainstream, notions of performativity. (MOD-AM) GER:3a

4 units, Spr (Lee) not given 2002-03

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 individual 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.

4 units, Spr (Wolf)

ASIA

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

4 units (Vinograd) not given 2002-03

ARTHIST 181A/381A. Introduction to South Asian Art and Architecture

4 units, Aut (Listopad)

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

4 units (Takeuchi) not given 2002-03

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

4 units, Aut (Allen)

AFRICA, OCEANIA, AND THE AMERICAS

ARTHIST 192A/392A. The Arts of Africa—The arts of black sub-Saharan African cultures such as ancient Nigeria, and coastal and Sudanic Africa including the Yoruba, Igbo, Dogon, and Senufo. Artistic traditions in their social context and as myth, ritual, music, dance, and world view.

5 units, Win (Reid)

SEMINARS AND COLLOQUIA

ARTHIST 200. Looking at Greek Vases—(Same as CLASSART 200.) Building on the foundations of the history of Greek art and Beazley's attributions of black and red figure vases, new and often controversial approaches to the study of ancient gallery. Slide presentation on a topic of student choice. Prerequisites: CLASSART 101 and 103, or equivalent.

5 units, Aut (Maxmin)

ARTHIST 201. Beyond the 4th Century—(Same as CLASSART 199.) The major trends and personalities of 4th-century sculpture, and Hellenistic art. Illustrated presentations of research projects chosen by the students. Prerequisite CLASSART 102 or equivalent.

5 units, Spr (Maxmin)

ARTHIST 207B. Devotional Imagery in the 14th Century—The history and historiography of the image. Focus is on the Mediterranean including Italy, France, and especially Avignon, Spain. Readings by Baxandall, Camille, Hamburger, Lewis, Maginnis, Meiss, Panofsky, Seidel, and primary sources from related disciplines.

5 units, Spr (Robinson)

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

5 units (Berdini) not given 2002-03

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

5 units, Aut (Berdini, Harrison)

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

5 units (*Berdini*) not given 2002-03

ARTHIST 221. Eugène Delacroix—Born in 1798, scorned by the art establishment in his early years, heralded by the critical avant garde (Baudelaire) in mid-life, Delacroix died in 1863 as one of the old masters of the French tradition, important to young painters (Manet and Degas) as a role model. Delacroix painted in every format (small easel pictures, large-scale architectural ensembles, lithographic works, drawings, and illustrated notebooks), and left letters and journals. The historical person and the culture of 19th-century France. Enrollment limited to 16. Prerequisite: consent of instructor. Recommended: reading knowledge of French.

5 units (*Marrinan*) not given 2002-03

ARTHIST 223. Aspects of Realism in 19th-Century Art

5 units (*Marrinan*) not given 2002-03

ARTHIST 225. Paul Cézanne—Focus is on his scholarship, historical interpretations of his work, and his importance for avant garde painters of the 20th century.

5 units, *Spr* (*Marrinan*)

ARTHIST 241A/541A. The Aesthetic of the Grotesque in the 20th Century—Dadaists and Surrealists, including Hannah Höch, Hans Bellmer, Cindy Sherman, Matthew Barney, and John Miller, have created bodies of work based on the monstrous, abject, and formless. The aesthetic of the grotesque and its theoretical underpinnings in writings by Freud, Nietzsche, Bataille, Bakhtin, and Kristeva.

5 units, *Win* (*Makela*)

ARTHIST 242. Henri Matisse—Fulfills senior seminar requirement.

5 units (*Marrinan*) not given 2002-03

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

5 units (*Turner*) not given 2002-03

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

5 units, *Spr* (*Stout, Turner*)

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

5 units (*Turner*) not given 2002-03

ARTHIST 259. The Art Museum: History and Practice—Workshop on contemporary museum culture, with emphasis on 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 (*Corn*) not given 2002-03

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

5 units (*Vinograd*) not given 2002-03

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

5 units, *Win* (*Vinograd*) not given 2002-03

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

5 units (*Takeuchi*) not given 2002-03

ARTHIST 285A. Persuasive Pictures: Narrative Painting Traditions in East Asian Art

5 units, *Aut* (*Allen*)

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 (*Takeuchi*) not given 2002-03

ARTHIST 287A. Printed Books as an Aspect of Visual Culture in 17th- and 18th-Century China and Japan

5 units, *Win* (*Allen*)

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

5 units (*Takeuchi*) not given 2002-03

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

5 units (*Takeuchi*) not given 2002-03

ARTHIST 296A,B. Anatomy of an Exhibition—Two-quarter sequence. Hands-on introduction to museum work focusing on an upcoming exhibition organized by the Iris and B. Gerald Cantor Center for Visual Arts. The making of the original museum, acquisition and documentation of artwork, and roles and duties of curatorial, registration, and administrative staff. How to use the Center's collection database, handle works of art, pursue documentation and research on objects, organize an exhibition, and write label copy. Enrollment limited to eight. Preference

to advanced students in Art History and American Studies; faculty recommendation and a research writing sample are required. Students must register for both quarters.

2 units, Aut (Faberman, Young), Win (Faberman, Young)

ARTHIST 297. Methods of Art Historical Research—The historiography and methodology of the discipline of art history.

5 units (Lee) not given 2002-03

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

1-15 units, any quarter (Staff)

ARTHIST 299. Research Project: Art History

1-15 units, any quarter (Staff)

GRADUATE SEMINARS

HISTORICAL STUDIES

ARTHIST 400. Greek Vase Painting

5 units (Maxmin) not given 2002-03

ARTHIST 401. Political Iconography—6th-century painters and the extent to which their work can be seen to reflect the history and political shenanigans of their age. Prerequisite: 101.

5 units (Maxmin) not given 2002-03

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

5 units (Marrinan) not given 2002-03

ARTHIST 430. Modernity and 19th-Century Visual Culture

5 units (Wolf) not given 2002-03

ARTHIST 433. Art and Racial Formation in the United States, 1770-2000—The visual history of race and its relation to class, gender, and nationhood. How visual culture is implicated in the processes of racial formation. The relation of the public sphere to print culture and visibility; the ties between minstrelsy and sentimental culture; the role of memory and narrative in the construction of community; the relation between capitalism, liberal culture, and the postmodern; diaspora and post-ethnicity. Artists and writers include Phillis Wheatley, John Singleton Copley, William Sydney Mount, Robert Duncanson, Henry Ossawa Tanner, Charles Chestnutt, Kara Walker, Robert Colescott, Hisaye Yamamoto, ASCO, Celia Munoz, James Luna, Fred Wilson, and other contemporary artists of color.

5 units, Spr (Wolf)

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

4 units (Corn) not given 2002-03

ARTHIST 450. World Fairs and Theme Parks—World Fairs and theme parks as communications media and social discourse. From the

1851 Crystal Palace Exhibition in London to expositions in Paris, Philadelphia, Chicago, and New York, fairs were conflicted sites of meaning. Technological and ideological utopianism was supported by nationalist discourse, capitalist enterprise, anthropological exhibition, and modes of popular address. Recurring issues: display culture, utopian space; sensory immersion; technological trauma; the place of nature, art, and design; urban planning and virtual realities. The importance of fairs in understanding the contradictory foundations of American self-definition such as moral uplift versus popular entertainment. Amusement parks, contemporary themed entertainment sites, and the 1996 Internet World Fair.

5 units (Bukatman) not given 2002-03

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

5 units (Corn) not given 2002-03

ARTHIST 456. Fashion, Ornament, and Dress in the History of Art—The meanings conveyed by artist's dress and/or the clothed body within specific works of art. Theoretical and historical readings focus on types such as *flaneur/flaneuse*, the dandy, the courtesan, and the bohemian, and practices such as crossdressing and masquerade.

5 units, Aut (Corn)

ARTHIST 460. Experimental Cinema—Against the background of film's novelty in the early 20th century and the ponderous movements towards an art derivative of literature and theater, the avant garde has located cinematic art in spatio-temporal experiment. Beginning with Futurism, the avant gardes of Europe, the U.S.S.R., and the U.S. 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. Films from the 20s to the 70s.

5 units (Bukatman) not given 2002-03

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

5 units (Lee) not given 2002-03

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

5 units (Takeuchi) not given 2002-03

ARTHIST 487. Chinese and Japanese Painting Discourse—The relationships among Chinese painting treatises and their rearticulated roles in Japan; subjectivity and ideology, realism/idealism; legitimacy; visibility; social formations. Prerequisite: knowledge of Chinese or Japanese.

5 units (Takeuchi) not given 2002-03

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

5 units (Takeuchi) not given 2002-03

ARTHIST 488A. The Horse in Chinese, Mongolian, and Japanese Art

5 units (*Takeuchi*) not given 2002-03

ARTHIST 489. The Sense of Place in Japanese Art and Culture

5 units, not given 2002-03

CRITICAL STUDIES

ARTHIST 501. The Vision of Art History

5 units (*Marrinan*) not given 2002-03

ARTHIST 503. Notions of The Public in Art Historical Discourse

5 units (*Marrinan*) not given 2002-03

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

4 units (*Bukatman*) not given 2002-03

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 (*Lee*) not given 2002-03

ARTHIST 516. Narrative Theory and Visual Forms

5 units (*Marrinan*) not given 2002-03

ARTHIST 519. Looking at Violence—Violence in the media and its effect upon viewers, especially the young, is an issue of national concern that has produced legislation for the ratings of movies, television shows, and computer and video games. V-chips can be programmed to censor electronically what TV programs they play. These are political and legal fixes. Why do people watch violence in the first place? Why are images of violence compelling? Texts of aesthetics, psychology, and moral philosophy help develop analysis of visual media (painting and sculpture, film, and video). Preliminary ideas about a history of the desire to look at images of violence.

5 units (*Marrinan*) not given 2002-03

ARTHIST 520A. The Big Archive: Storage, Memory, Media, 1870-1930—Focus is on the theory and history of archives in 20th-century thought. How archives and their ways of organizing knowledge have inspired and influenced thinkers and artists. Exposure to different types of archives in disciplines from philosophy and media technology to early 20th-century art.

5 units, *Spr* (*Spieker*)

RESEARCH

ARTHIST 600. Art History Bibliography and Library Methods

3 units, *Aut* (*Ross*)

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

2 units, *Aut* (*Staff*)

ARTHIST 610. Teaching Praxis

1-5 units, any quarter (*Staff*)

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

5 units, any quarter (*Staff*)

ARTHIST 640. Dissertation Proposal Preparation

5 units, any quarter (*Staff*)

ARTHIST 650. Dissertation Research

5 units, any quarter (*Staff*)

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

1-15 units, any quarter (*Staff*)

PRACTICE OF ART

Courses given in the Practice of Art have the Subject Code ARTSTUDI.

ARTSTUDI 14. Drawing for Non-Majors

2 units (*Staff*)

ARTSTUDI 15. Printmaking for Non-Majors

2 units (*Staff*)

ARTSTUDI 16. Sculpture for Non-Majors

2 units (*Staff*)

ARTSTUDI 17. Photography for Non-Majors

2 units (*Staff*)

ARTSTUDI 50. Clay Modeling—Entry level. The representational ideas and techniques of Rodin, Picasso, Medardo Rosso, Segal, and Duane Hanson, and the irrational approach of Jean Arp, Dubuffet, and Giacometti. Students work from life model; library readings and slide lectures.

3 units, *Spr* (*Randell*)

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

3 units, *Aut, Win* (*Kahn*)

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

4 units, *Aut, Win, Spr* (*Staff*)

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

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

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

3 units, *Aut* (*DeMarinis*)

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

3 units, *Win* (*DeMarinis*)

ARTSTUDI 132. Sound Art II—Advanced sound production techniques, emphasizing presentation, including performance and interactive sound installation. Prerequisite: 130 or 131, or consent of instructor.

3 units, *Spr* (*DeMarinis*)

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

3 units (DeMarinis) not given 2002-03

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

3 units (DeMarinis) not given 2002-03

ARTSTUDI 135. Interactive Art II: Environments

3 units, Spr (DeMarinis)

ARTSTUDI 136. Media Archaeologies—Hands-on exploration of media technologies from their origins to the recent past. Students create artworks based on Victorian era discoveries and inventions, early developments in electronic media, and orphaned technologies from the recent past. Research, rediscover, invent, and create devices of wonder and impossible objects. Readings in history and theory. How and what media technologies mediate.

3 units, Win (DeMarinis)

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

3 units, Aut, Win, Spr (Staff)

ARTSTUDI 141. Drawing II—Intermediate/advanced. Observation, invention, and construction. Development of conceptual and material strategies, with attention to process and purpose. May be repeated for credit. Prerequisite: 40 or 140, or consent of instructor.

3 units, Aut, Win, Spr (Staff)

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

3 units, Aut, Win, Spr (Staff)

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.

3 units, Aut, Win, Spr (Staff)

ARTSTUDI 146. Painting II—Symbolic, narrative, and representational self-portraits. Introduction to the pictorial strategies, painting methods, and psychological imperatives of Dürer, Rembrandt, Cézanne, Kahlo, Beckmann, Schiele, and Munch. Students paint from life, memory, reproductions, and objects of personal significance to create a world in which they describe themselves. Prerequisites: 140, 145, or consent of instructor.

3 units, Aut, Win, Spr (Staff)

ARTSTUDI 147. Painting III—Advanced painting with emphasis on the individual point of view. May be repeated for credit. Prerequisites: three quarters of 145, 146, or equivalent, or consent of instructor.

3 units, Aut, Win, Spr (Staff)

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

3 units, Aut, Win, Spr (Chagoya)

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

3 units, Win (Hannah)

ARTSTUDI 152. Constructed Art—The non-objective inventions of the Russian constructivists are the departure point which parallels the development of non-representational sculpture beginning in the early 20th century. Found art, welded sculpture, assemblage, and kinetic art projects direct attention to the evolution of art ideas. Lectures, readings, and projects culminate in sculptures concerning art of the 60s and 70s: minimalism, earth works, and process art.

3 units, Spr (Randell)

ARTSTUDI 153. Recent Sculpture Projects and Concepts—Study and practice of the art of recent decades, emphasizing current post-abstract procedures. Various materials and nonmaterials. Prerequisite: any one of 50, 60, or 70.

3 units (Randell)

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

3 units, Win, Spr (Kahn, Staff)

ARTSTUDI 168A. Introduction to Urban Design—(Enroll in URBANST 170.)

5 units, Win (Gast)

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

3 units, Spr (Kahn)

ARTSTUDI 170. Photography II—Students pursue a topic of their own definition. Class sessions meet for individual and group critiques, lab demonstration, discussions, and slide lectures.

3 units, Aut, Win, Spr (Staff)

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.

3 units, Aut (Leivick)

ARTSTUDI 173. Automata Art—The history and potential of using systems in making art work, both metaphorically (systems as a subject) and actually (as processes to generate work). Relationships between technological systems and other kinds of systems, like biological or social ones, locating and suggesting relationships and attempting to identify false parallels. Art works created which are self-regulating, self-generating, or interactive. An introduction to sensors, actuators, digital audio and video, and how to orchestrate their behavior using the program Max. For further information and additional Stanford University Digital Art Center (SUDAC) courses, see <http://www.stanford.edu/dept/art/SUDAC/>.

3 units, Win (Dean)

ARTSTUDI 174. Digital Art in Public Spaces—Interventions in public spaces through discussions, slide lectures, readings, and studio projects involving static and time-based digital media. The final class project is

a collaboratively researched, designed, and student-produced installation or projection intended for public viewing. For further information and additional Stanford University Digital Art Center (SUDAC) courses, see <http://www.stanford.edu/dept/art/SUDAC/>. Prerequisites: 60 or 145, 70; working knowledge of Photoshop and Illustrator.

3 units, Win (Staff)

ARTSTUDI 175. Topics in Computer Graphics—(Enroll in CS 448.)
1-3 units (Staff)

ARTSTUDI 176. Web Projects—Building art works using the Internet as a medium. How the web has been conceptualized during its brief history as a mutable archive, as a multitude of communities composed of spatially diffused members, and as a channel through which one may perceive, act, and understand at a distance. Interactive works created using Dreamweaver and Flash.

3 units, Aut (Staff)

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

3 units, Aut (Dean)

ARTSTUDI 177A. Experimental Video II—Advanced topics in video theory and practice. Prerequisite: 177 or consent of instructor.

3 units, Spr (Staff)

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

3 units (Dean) not given 2002-03

ARTSTUDI 179. Digital Media Primer—Goal is to demystify the hardware and software used to create art work involving computers, to establish a technical foundation for students who intend to take higher level art courses in digital and electronic media. Topics: basic networking skills; media formats; preparing images, sound and video for web publication; overviews of Photoshop, Illustrator, Dreamweaver, Flash, and other software; the use of scanners, digital cameras, and large format printers. Presentations by visiting artists with expertise in each area. Preference to Art majors.

3 units, Win (Staff)

ARTSTUDI 180. Virtual Object/Concrete Object—Using 3D modeling software to visualize and fabricate sculpture. Students generate and manipulate forms using software modeling tools and 3D scanning techniques. Means of physically realizing these virtual objects, and producing them semi-automatically in paper, plastics, and metal. Workshops introducing Lasercutting, Fused Deposition Modeling, and CNC milling at Stanford's Product Realization Lab. Students encouraged to push the digital and manufacturing tools beyond their conventional uses, and to develop an intimate and idiosyncratic approach to art making that combines working by hand with machining.

4 units, Spr (Dean)

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

4 units, Win (Eisner, Ross)

ARTSTUDI 246. Individual Work: Drawing and Painting—Prerequisite: at least 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.

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

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

3 units (Staff) not given 2002-03

ARTSTUDI 250. Individual Work: Sculpture

1-15 units, any quarter (Randell)

ARTSTUDI 260. Individual Work: Design

1-15 units, any quarter (Kahn)

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

4-6 units (Kahn)

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

1-15 units, Aut, Win (Kahn)

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

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

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

3 units, Win, Spr (Leivick)

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

1-15 units, any quarter (Leivick, Staff)

ARTSTUDI 273. Individual Work: Digital Media

1-15 units, any quarter (Dean, DeMarinis)

ARTSTUDI 274. Individual Work: Digital Art

1-15 units, any quarter (Dean, DeMarinis)

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

3 units, Aut, Win, Spr (Staff)

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

1-9 units, Aut, Win, Spr (Hannah)

ARTSTUDI 360AB,C. Master's Project: Design

3 units, Aut, Win Spr (Kahn)

OVERSEAS STUDIES

Courses approved for the Art major and taught overseas can be found in the "Overseas Studies" section of this bulletin, or in the Overseas Studies office, 126 Sweet Hall.

BERLIN

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

4 units, Spr (Neckenig)

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

5 units, Aut (Neckenig)

FLORENCE

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

4 units, Win (Verdon)

ARTHIST 112Y. High Renaissance and *Maniera*

5 units, Spr (Verdon)

ARTHIST 115Y. The Duomo and Palazzo della Signoria: Symbols of a Civilization

4 units, Aut (Verdon)

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

5 units, Win (Campani)

ARTSTUDI 141Y. The Italian Sketchbook: Artists Abroad

1-2 units, Spr (Branch)

ARTSTUDI 146Y. Painting in Florence: History and Practice

5 units, Spr (Branch)

ARTSTUDI 198F. Academy of Fine Arts: Studio Art

1-3 units, Aut, Win, Spr (Staff)

OXFORD

ARTHIST 176Y. Architecture in Britain and Europe

5 units, Spr (Tyack)

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

5 units, Aut (Tyack)

PARIS

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

4 units, Aut (Deremble)

ARTHIST 123Y. French Painting from 1780-1900

4 units, Win (Halevi)

PUEBLA

ARTHIST 190Y. Popular Mexican Art

4 units, Aut (Staff)

ARTSTUDI 50Y. Clay Modeling

3 units, Win (Staff)

ARTSTUDI 143Y. Papermaking

3 units, Win (Lazcarro)

ARTSTUDI 145Y. Painting

3 units, Win (Staff)

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