

ART AND ART HISTORY

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Associate Professors: Scott Bukatman (Film Studies; on leave Winter and Spring), Enrique Chagoya (Painting/Drawing/Printmaking), Paul DeMarinis (Electronic Media), Maria Gough (Modern Art), Pamela M. Lee (Contemporary Art; on leave), Jody Maxmin (Ancient Art), Gail Wight (Electronic Media; on leave)

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

The department offers courses of study in: (1) the history of art, (2) the practice of art (studio), and (3) film and media studies, leading to the following degrees: B.A. degrees in Art with fields of study in: Art History and Studio Art; B.A. degrees in Film and Media Studies with fields of study in: Film History; Film and Culture; Avant Garde Aesthetics and Performance; Film, Media, and Technology; and Writing, Criticism, and Practice in Film and Media Studies; M.F.A. degrees with fields of study in: Design; New Genres; Painting; Photography; and Sculpture; an M.F.A. degree in Documentary Film and Video; Ph.D. degrees in Art with fields of study in: Art History and Humanities; and History of Art; and a joint Ph.D. in Art History and Humanities.

The undergraduate program is designed to help students to think critically about the visual arts and visual culture. Courses focus on the meaning of images and media, and their historical development, roles in society, and relationships to disciplines such as literature, music, and philosophy. Work performed in the classroom, studio, and screening room is designed to develop a student's powers of perception, capacity for visual analysis, and knowledge of technical processes.

The Iris and B. Gerald Cantor Center for Visual Arts at Stanford University is a major resource for the department. The center offers a 22,000 object collection on view in rotating installations in 18 galleries, the Rodin Sculpture Garden, and special exhibitions, educational programs,

and events. Through collaborations with the teaching program, student internships, and student activities, the center provides a rich resource for Stanford students.

ART HISTORY

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

UNDERGRADUATE PROGRAMS BACHELOR OF ARTS

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

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

Students who want to major in Art History declare the Art major with a field in Art History on Axess. All courses for the major must be taken for a letter grade.

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

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

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

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

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

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

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

Sample Areas of Concentration—

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

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

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

Majors are required to attend an orientation session, presented by the professional staff of the Art Library, that introduces the tools of research and reference available on campus or through the Internet. This requirement should be completed no later than the quarter following the major declaration. In addition, majors are permitted to place materials on reserve in the Art Library to facilitate research for seminars or other projects such as honors theses (see below).

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

HONORS THESIS

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

The minimum requirement for admission to the honors program is an overall GPA of 3.5, and at least 3.5 in Art History courses. Students wishing to write an honors thesis must announce their intention by submitting a form signed by the thesis adviser (who need not be the student's academic

adviser) by February 1 of their junior year. It is recommended, but not mandatory, that the thesis adviser be on campus and in residence during the candidate's senior year.

Candidates for the honors program must submit to the art history faculty a five-page thesis proposal, including bibliography and illustrations, and one completed paper that demonstrates the student's ability to conceptualize and write about issues. This complete proposal must be submitted to the department's undergraduate coordinator no later than the third week of Spring Quarter of the candidate's junior year so that it can be read, discussed, and voted upon at the faculty's regular meeting in early May. A candidate is accepted into the honors program by a simple majority.

Once admitted to the honors program, students work with their thesis advisers to define the scope of the study, establish a research and writing timetable, and enlist one other faculty member to serve on the thesis reading committee. The summer between junior and senior years is usually devoted to refining the topic and pursuing any off-campus research. Students may apply for UAR research grants to help finance trips or expenses relative to preparing the research for their honors thesis.

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

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

REQUIREMENTS FOR THE ART (HISTORY OF ART) MAJOR

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

MINOR IN ART HISTORY

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

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

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

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

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

GRADUATE PROGRAMS

MASTER OF ARTS

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

The University's basic requirements for the master's degree are set forth in the "Graduate Degrees" section of this bulletin. Completing the University's requirements for a B.A. degree in Art with an Art History field of study, 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 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 Art History, at least two years of which must be in residence at Stanford.

Unit Requirements—To be eligible for the doctoral degree, the student must complete 135 units. Of these 135, the student must complete at least 100 units of graduate course work at the 200 level or above, including all required courses, with a minimum of 62 units in Art History lecture courses and seminars.

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

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

The studio program requirements are divided into lower and upper level course work. Lower level courses introduce visual fundamentals through medium-based courses in drawing, painting, photography, video and digital art, printmaking, sculpture, and design, focusing on subject matter from historical motifs such as figure, still life, and landscape, to contemporary design ideas. Upper level courses cross area boundaries and combine practices to expand understanding of materials and techniques. Upper level requirements include a senior capstone experience, ARTSTUDI 249, Advanced Undergraduate Seminar, which emphasizes investigation of visual concepts interpreted by a single medium, by cross-practices, or by collaboration among students working in a variety of materials. Advanced courses with a focus such as design, photography, or painting are offered on a rotational basis. Independent study supervised by a member of the permanent faculty is available to advanced students.

Students are encouraged to move through the requirements for the major in the sequence outlined. 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.

The Art major program in the Practice of Art (Studio) must total 64 units and include the following:

1. Six lower level courses (23 units) including ARTSTUDI 30 and five courses from ARTSTUDI 60, 70, 80, 130, 131, 136, 138, 140, 145, 148, 151, 161, 166, 167, 170, 176, 177, 178, 179, 276.
2. Six upper level courses (24 units) including ARTSTUDI 249, Advanced Undergraduate Seminar, and five courses from ARTSTUDI 132, 135, 137, 141, 142, 146, 147, 149, 152, 160, 169, 171, 172, 174A, 177A, 179A, 184, 248, 268, 269, 270, 271.
3. Four art history courses (17 units) including ARTHIST. At least one of the courses must be in the modern art series, ARTHIST 140-159.
4. Total units: 64. Required course work must be taken for a letter grade. University units earned by placement tests or advanced placement work in secondary school are not counted within the 64 units.
5. 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.
6. 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 an Art major, with a field of study in Studio Art, 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 64 total units required for the 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.

MINOR

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

1. Three lower level courses (11 units) including ARTSTUDI 30 and five courses from ARTSTUDI 60, 70, 80, 130, 131, 136, 138, 140, 145, 148, 151, 161, 166, 167, 170, 176, 177, 178, 179, 276.

2. Three Upper Level courses (12 units) including ARTSTUDI 249, Advanced Undergraduate Seminar, and five courses from ARTSTUDI 132, 135, 137, 141, 142, 146, 147, 149, 152, 160, 169, 171, 172, 174A, 177A, 179A, 184, 248, 268, 269, 270, 271.
3. Three art history courses (13 units), including ARTHIST 1 and one course from the modern art series ARTHIST 140-159.
4. Total units: 36. All required course work must be taken for a letter grade. University units earned by placement tests or advanced placement work in secondary school are not counted within the 36 units.
5. 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.
6. 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 51 of the 64 units required for the Studio Art major and a minimum of 32 of the 36 units required for the Studio Art minor must be taken at the Stanford campus. A student must meet with his or her adviser before planning an overseas campus program.

GRADUATE PROGRAMS MASTER OF FINE ARTS

Fields of study for the M.F.A. degree are offered in Painting, Sculpture, New Genres, Photography, and Product or Visual Design.

PROGRAM IN PAINTING, SCULPTURE, NEW GENRES, AND PHOTOGRAPHY

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

Admission Requirements for the M.F.A.—

1. Applicants must have a B.A. or B.S. from an accredited school. It is expected that the applicant have a strong background in studio art, either an undergraduate degree or at least three years of independent studio practice.
2. Applications and portfolios for the studio program must be submitted by January 15, 2008. Students accepted to the program are admitted for the beginning of the following Autumn Quarter. No applicants for mid-year entrance are considered.
3. Portfolio Specifications: 20 slides of creative work. Some of these can be drawings if relevant to the overall project. Send in a Kodak Universal carousel; no actual work is accepted. All slides must be labeled with the applicant's name and an accompanying slide list must be included indicating the size, date, and medium of each work.

Requirements for the M.F.A. Degree—

1. Completing a minimum of two years (six quarters) of graduate work in residence or its equivalent at Stanford.
2. Completing 48 units of study. Students must discuss their programs of study with the department's student services administrator to ensure that the most favorable registration arrangement is made.
3. Six quarters of the Master's Project, which includes two weekly seminars (the Object Seminar and the Concept Seminar) and Studio Practice, which is an individual tutorial with a selected member of the faculty. In addition, three courses of academic electives are required in the first year. These courses can be chosen from a large variety of disciplines in consultation with the faculty adviser.
4. The student is expected to pass three faculty reviews: (1) at the end of the first quarter (anyone judged to be making inadequate progress is placed on probation and requires an additional review at the end of the second quarter), (2) at the end of the third quarter, and (3) at the time

of the M.F.A. exhibition. The purpose of these reviews is to evaluate development and to assess the progress of the student.

- During the final quarter in the program, students must write a thesis paper addressing the development of their work over the two-year period at Stanford. Participation in the M.F.A. exhibition at the end of the year is required.
- All students, regardless of their source of funding, are required to assist with the department's teaching program for a minimum of eight hours per week over the period of six quarters; the particulars of this assignment are at the department's convenience.

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

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

THE GRADUATE PROGRAM IN DESIGN

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

Admission Requirements for the M.F.A.—

- Applicants must have a B.A. or B.S. from an accredited school. It is expected that the applicant have a strong background in studio art, either an undergraduate degree or at least three years of independent studio practice.
- Applications and portfolios for the design program must be submitted by January 15, 2008. Students accepted to the program are admitted for the beginning of the following Autumn Quarter. No applicants for mid-year entrance are considered.
- Portfolio Specifications:* 12 slides or photographs of creative work. Slides must be labeled with the applicant's name. If a carousel is sent, an accompanying slide list must be included indicating the size, date, and medium of each work; otherwise, slides should be labeled with the same information and sent in the standard cardboard box received from processing.

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

- Completing a minimum of two years (six quarters) of graduate work in residence or its equivalent at Stanford.
- Completing 54 units of course work chosen in consultation with an adviser. At least 18 of the 54 units must be in ARTSTUDI 360A,B,C and ME 316 A,B,C.
- Participating in a weekly seminar in which the student's work is criticized and discussed in detail.
- Graduate students must remain in residence at Stanford for the duration of the program.

FILM AND MEDIA STUDIES

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

UNDERGRADUATE PROGRAMS BACHELOR OF ARTS

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

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

CORE COURSES

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

FIELDS OF STUDY

Advanced undergraduate courses are offered in five fields of study: Film History; Film and Culture; Film, Media, and Technology; Writing, Criticism, and Practice; and Avant Garde Aesthetics and Performance. Working with a faculty adviser, students select at least six courses in their field from course offerings in Art and Art History and other departments across the University. These fields are declared on Axess.

SENIOR SEMINAR

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

HONORS THESIS

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

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

Candidates for the honors program must submit to the Film and Media Studies faculty a 3-5 page thesis proposal outlining the themes of the thesis, a bibliography, a tentative schedule for research and writing, and one completed paper that demonstrates the student's ability to conceptualize and write about ideas. This complete proposal must be submitted to the department's undergraduate coordinator no later than the third week of Spring Quarter of the candidate's junior year so that it can be read, discussed, and voted upon at the faculty's regular meeting in early May. A

candidate is accepted into the honors program by a simple majority.

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

To aid the process of research and writing, students preparing an honors thesis are paired with a graduate student mentor. Students should contact the graduate student mentor in their junior year as soon as they begin to think about writing an honors thesis. Honors thesis writers may register for up to 10 units of FILMSTUD 199, Independent Study, while working on the thesis. Students may apply for UAR research grants to help finance trips or expenses relative to preparing the research for their honors thesis.

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

FILM AND MEDIA STUDIES MAJOR REQUIREMENTS

	<i>Number of courses</i>
<i>Core:</i>	9
ARTHIST 1	
FILMSTUD 4	
FILMSTUD 5 or FILMSTUD 101	
FILMSTUD 100A,B,C	
FILMSTUD 102	
FILMPROD 114	
One course in new media, from a list supplied by the department	
<i>Concentration:</i>	6
Six courses, four of which must be in a single film and media studies concentration developed by the student in consultation with an adviser. Concentration areas are: film history; film and culture; avant garde aesthetics and performance; film, media, and technology; and writing, criticism, and practice. The remaining two courses must be related, situating the student's concentration in a broader context.	
FILMSTUD 290. Senior Seminar	$\frac{1}{16}$
Total number of courses	$\frac{1}{16}$

FILM AND MEDIA STUDIES MINOR

A minor in Film Studies requires four core courses and three elective courses for a total of seven courses. The required core courses are: FILMSTUD 4, Introduction to Film Study; FILMSTUD 102, Theories of the Moving Image; one course from the film history sequence FILMSTUD 100A,B,C; and either a course in a national cinema or an additional course in film history. Electives can be chosen 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 must focus on film and use the method of film study to be used towards completion of the minor; courses that use film to illustrate a cultural topic are not eligible. Film Production and Studio Art courses may not be used towards the requirements.

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

GRADUATE PROGRAMS

MASTER OF FINE ARTS

PROGRAM IN DOCUMENTARY FILM AND VIDEO

The Master of Fine Arts program in documentary production provides a historical, theoretical, and critical framework within which students master the conceptual and practical skills for producing nonfiction film and video. The M.F.A. is a terminal degree program with a two-year, full-time curriculum representing a synthesis of film praxis and film and media history, theory, and criticism. Courses provide an intellectual and theoretical framework within which students' creative work is developed. Students proceed through the program as a cohort. The program does not allow leaves of absence.

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

DEPARTMENTAL REQUIREMENTS

A minimum of 81 units is required for the M.F.A. degree. In the production core, students are required to conceptualize and visualize their ideas in a series of writing and producing courses that focus on documentary story structure. These courses are taken in tandem with project-based production courses that provide training in the technical and conceptual aspects of cinematography, sound recording, and editing. An ongoing discussion of form and content is a signature component of the writing and production courses. The production core is complemented by a series of core film studies courses plus elective courses in the history, aesthetics, ideology, and theory of all genres of moving image media. Core film production courses are offered S/NC only. All other courses must be taken for a letter grade.

COURSE ASSISTANTSHIPS

Course assistants for the program are chosen during Spring Quarter of the first year. The appointment is made on a quarterly basis in the second year. Course assistants begin working several days prior to the academic term and may be required to work several days after the last day of finals in order to close down the facilities in an orderly manner. Course assistants are chosen on the basis of faculty and staff's assessment of the applicant's technical competence and ability to work with others. In addition to salary, compensation includes some tuition remission in the second year, depending on the number of hours worked.

M.F.A. THESIS PROJECT

In the second year of the program, each student produces a 20-minute film or video documentary that constitutes the thesis project. In FILMPROD 405, students choose a topic, research and develop their project, and write a proposal for submission. A project may not begin production until the final proposal has been approved. Most of the production and post-production occurs in FILMPROD 406A,B. Once a project has been approved, the student is eligible to submit it to the Enersen Foundation for possible funding.

CURRICULUM

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

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

Core Film Studies Courses: (6 courses, 25 units)

FILMSTUD 4. Introduction to Film Study
 FILMSTUD 302. Theories of the Moving Image
 FILMSTUD 315. Contemporary Issues in Documentary
 FILMSTUD 316. International Documentary
 FILMSTUD 410A,B. Documentary Perspectives I and II

Electives: (7 courses, 28 units)—To be chosen in consultation with the student's adviser.

Art History: (1 course, 4 units)—Choose one lecture or seminar in the history of visual art, not including film studies.

Studio Art and/or Communications: (3 courses, 12 units)

Film Studies: (3 courses, 12 units)

COURSES

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

HISTORY OF ART

BASIC

ARTHIST 1. Introduction to the Visual Arts—Multicultural rather than historical approach. GER:DB-Hum, WIM

5 units, Aut (Marrinan, M)

ARTHIST 2. Asian Art and Culture—(Same as JAPANGEN 60.) Religious and philosophical ideas and social attitudes of India, China, and Japan; how they are expressed in architecture, painting, woodblock prints, sculpture, and in forms such as garden design and urban planning. GER:DB-Hum, EC-GlobalCom

5 units, Win (Takeuchi, M)

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

5 units, not given this year

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

1 unit, Aut (Young, P)

OVERVIEW COURSES

THE CLASSICAL WORLD

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

4 units, Aut (Maxmin, J)

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

4 units, Win (Maxmin, J)

THE MEDIEVAL WORLD

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

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

ARTHIST 106A/306A. Historical Monuments in Jerusalem: Signs and Symbols of the Three Monotheistic Religions—Architectural roles of Judaism, Christianity, and Islam in manifesting the symbolic significance attributed to the city by these religions. Architectural history of the city from foundation to the present, emphasizing historical events which have determined its alternating urban layouts. The Islamic period whose historical monuments dominate the skyline of the Old City. GER:DB-Hum
4 units, Spr (Shani, R)

ARTHIST 107/307. Age of Cathedrals—Gothic art and architecture in W. Europe, 1150-1500. The structuring of a modern visual discourse within the ideological framework of a new monarchical church and state, emerging towns and universities, the rise of literacy, the cultivation of self, and the consequent shifts in patterns of art patronage, practice, and reception in Chartres, Paris, Bourges, Strasbourg, Canterbury, London, Oxford, and Cambridge. GER:DB-Hum

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

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

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

EUROPE 1400-1900

ARTHIST 114/314. Vision and Emblem: Netherlandish Painting from Van Eyck to Brueghel—How 15th-century pictorial illusionism transformed the devotional image and portraiture, calling for a new kind of engagement with the image on the part of the beholder. How 16th-century humanist knowledge influenced the creation of new pictorial subjects and representational forms. The reflection of religious crises triggered by the Reformation in art. GER:DB-Hum

4 units, Win (Hansen, M)

ARTHIST 116/316. European Baroque Sculpture—Characteristics of and innovations in sculpture in 17th-century Europe. The integration of sculpture with architecture in theatrical settings by Gian Lorenzo Bernini. Idealized images of statehood for mercantile republics, absolutist monarchs, and the papacy. Smaller works for private contemplation, ideas of classical versus modern style, and workshop practices. GER:DB-Hum

4 units, Spr (Hansen, M)

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

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

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

4 units, Aut (Marrinan, M)

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

4 units, Spr (Marrinan, M)

ARTHIST 126/326. Post-Naturalist Painting—How conceptual models from language, literature, new technologies, and scientific theory affected picture making following the collapse of the radical naturalism of the 1860s and 1870s. Bracketed in France by the first Impressionist exhibition (1874) and the first public acclamation of major canvases by Matisse and Picasso (1905), the related developments in England, Germany, Belgium, and Austria. Additional weekly discussion for graduate students. Recommended: some experience with 19th-century art. GER:DB-Hum

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

BRITAIN AND AMERICA 1600-1900

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

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

MODERN EUROPE

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

4 units, Win (Beischer, T)

ARTHIST 144A/344A. Apollinaire's Avant Gardes: Modernism in Paris, 1910-1920—Focus is on cubism, futurism, orphism, simultanéism, and early metaphysical painting. Artists include: Picasso, Braque, Picabia, de Chirico, Delaunay, Boccioni, Léger, Matisse, Severini, Friesz, Laurencin, and Chagall. Collaborations among painters, poets, and critics. Themes include: the problem of literary painting and the legacies of symbolism; emergence of abstraction; tensions and polemics between cubism and futurism; sub-sects of cubism; rise of collage; role of journals and salons in the development of the avant garde.

4 units, Aut (Merjian, A)

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

4 units, Aut (Gough, M)

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

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

ARTHIST 149/349. Art Between the Wars: Dada, De Stijl, Constructivism, Surrealism—Historical avant garde movements and 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 body and machine, art object and commodity, and private and public life. Artists: Richter, Heartfield, 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. GER:DB-Hum

4 units, Spr (Gough, M)

MODERN AMERICA

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

4 units, not given this year (Beischer, T)

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

4 units, Spr (Marshall, J)

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

4 units, Spr (Dawson, R)

ARTHIST 159A/359A. Photography in America—The history of American photography as fine art and social tool. Topics include: defense of photography as a legitimate art form; role of portraits and photo albums in social self-fashioning; technological and market aspects of photography; politics of straight or documentary aesthetics; role of women; and how the idea of America has been shaped by photographs. Artists include Matthew Brady, Alfred Stieglitz, Edward Weston, Walker Evans, Dorothea Lange, Robert Frank, Garry Winogrand, William Eggleston, and Mary Ellen Mark. GER:DB-Hum

4 units, Win (Marshall, J)

ASIA

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

4 units, not given this year (Vinograd, R)

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

4 units, Aut (Takeuchi, M)

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

4 units, not given this year (Vinograd, R)

ARTHIST 186A/386A. Japanese Art Since 1850—Visual culture of modern and contemporary Japan, emphasizing Japan's reaction to and engagement with the West. Two-dimensional arts before 1950 including painting, prints, photography; and two- and three-dimensional arts after 1950. GER:DB-Hum

4 units, not given this year (Takeuchi, M)

AFRICA

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

4 units, not given this year (Martinez-Ruiz, B)

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

4 units, Win (Martinez-Ruiz, B)

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

4 units, not given this year (Martinez-Ruiz, B)

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

4 units, not given this year (Martinez-Ruiz, B)

SEMINARS AND COLLOQUIA

ARTHIST 203. Greek Art in and Out of Context—(Same as CLASS-ART 109.) The cultural contexts in which art served religious, political, commercial, athletic, sympotic, and erotic needs of Greek life.

5 units, Aut (Maxmin, J)

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

5 units, Spr (Maxmin, J)

ARTHIST 212. Renaissance Florence, 1440-1540—Notions of cultural superiority in light of changes in Florentine society as it went from being a republic to a duchy ruled by the Medici. Artists and architects such as Donatello, Brunelleschi, Botticelli, Michelangelo, and Pontormo praised

as having revived the arts and returned them to a level of ancient splendor. The role of the sacred in daily life and uses of the pagan past for poetic and scholarly expressions and as vehicles for contemporary experience.

5 units, Spr (Hansen, M)

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

5 units, not given this year (Wolf, B)

ARTHIST 233. The Art Museum: History and Practice—Workshop. Contemporary museum culture emphasizing the collecting and exhibiting practices of art museums. Readings, field trips, and discussions with museum professionals. Each student creates a detailed proposal for a museum exhibition and presents it to a panel of faculty and curators.

5 units, Spr (Marshall, J)

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

5 units, not given this year (Marshall, J)

ARTHIST 235A. Art and the Machine Age—Artistic and intellectual responses to modernization. Topics include: artistic uses of the machine as a metaphor for nature, the body, and sexuality; adaptation of mechanical technologies to art making; appreciation of machines as works of art; and how changing technologies in the industrial sphere impacted the artist's role in the cultural sphere. The place of the machine in architecture; historical role of industrial design; machine-themed museum exhibitions; and works by Fernand Léger, Le Corbusier, Rube Goldberg, Charles Sheeler, Charlie Chaplin, Raymond Loewy, and George Gershwin.

5 units, Aut (Marshall, J)

ARTHIST 244A. Prints and Visual Communication: History and Techniques—Examination of original examples of major printmaking techniques including relief, intaglio, lithography, and monotype by artists including Dürer, Rembrandt, Goya, Whistler, Picasso, and Johns. Photo-transfer techniques and printed textiles. Historical background. Sources include prints in the Mary Tanenbaum seminar room at the Cantor Arts Center, demonstrations, and field trips to printmaking studios. Team-taught by curators, professors, and printmakers.

5 units, Win (Fryberger, W)

ARTHIST 249. Picasso and Cubism

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

ARTHIST 252A. Place: Making Space Now—Premise is that architects are place makers; what that means in the contemporary world. The difference between place and space. Traditional notions of place by scale such as home, city, and nation state. Challenges to traditional notions of place such as: being out of place; nomadic place; and how architects can design for non-places. Reconceptualizations of contemporary space such as the role of digital and cyber technologies; how locality is constructed in a global world; and the sense of place in the in-between places created by a world in flux.

5 units, Win (Beischer, T)

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

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

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

5 units, not given this year (Vinograd, R)

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

5 units, not given this year (Vinograd, R)

ARTHIST 283A. Paris and Shanghai, 1880-1940: Mediating the City—Offered in conjunction with the Stanford Humanities Laboratory. Mediations of the cosmopolitan cities of Shanghai and Paris as frames and stages for representation and social presentation, including: conventional visual, pictorial, and art media such as painting, lithography, photography, and film; and complex, multimedia and social spaces such as illustrated periodicals, cabarets, theaters, shopping streets, and expositions. The materiality of media, social and economic systems, cultural spaces, and the construction of urban imaginaries.

5 units, Spr (Vinograd, R)

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. GER:DB-Hum

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

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

5 units, Win (Martinez-Ruiz, B)

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

5 units, not given this year (Martinez-Ruiz, B)

ARTHIST 292A. Researching Africa: Problem and Theory in African Art

5 units, not given this year (Martinez-Ruiz, B)

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

5 units, not given this year (Martinez-Ruiz, B)

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

5 units, Win (Corn, W)

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

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

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

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

ARTHIST 299. Research Project: Art History

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

GRADUATE SEMINARS

HISTORICAL STUDIES

ARTHIST 410. Aesthetics of the Icon—How medieval objects were experienced through sight, touch, sound, smell, and taste; how this multisensory richness has been reduced to visual studies of medieval art. Focus is on the Byzantine icon to restore its synaesthetic power; how its performance is tied to culturally-specific modes of seeing. Byzantine liturgy, prayer, epigrams, and literary genres of description such as ekphrasis.

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

ARTHIST 412. Problems in Italian Mannerism—Questions of the *bella maniera*, anti-classicism, and center and periphery in mannerist art in light of developments in scholarship from the 70s to the present. Authors include Arasse, Cropper, Cole, Nova, Summers, and Vickers.

5 units, Aut (Hansen, M)

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

5 units, Spr (Wolf, B)

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

5 units, not given this year (Wolf, B)

ARTHIST 437. The Art of Visual Humor—Humor in 19th- and 20th-century painting, sculpture, cartoons, and caricatures. How visual differs from literary and oral humor. Readings on theories of humor and puns, parodies, in-jokes, and unconscious humor in modern images. Students select projects to research and interpret.

5 units, Win (Corn, W)

ARTHIST 443A. Untimely Aesthetics: Nietzsche and Early 20th-Century Modernism—Nietzsche's philosophies of art and their adaptation and expropriation by specific authors and artist including: Gabriele d'Annunzio, Giorgio de Chirico, F.T. Marinetti, Georges Bataille, Louis Aragon, and Pierre Klossowski. Texts include *The Birth of Tragedy*, *The Gay Science*, *Thus Spoke Zarathustra*, *The Case of Wagner*, *Nietzsche Contra Wagner*. Topics include: modernism and anti-positivism; theory of the avant garde; Nietzsche and nationalist propaganda; the relationship between painting and philosophy; and fascism and aesthetics.

5 units, Spr (Merjian, A)

ARTHIST 446. The Russian and Soviet Avant Garde

5 units, Aut (Gough, M)

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

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

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

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

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

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

ARTHIST 485. The Situation of the Artist in Traditional Japan—(Same as JAPANGEN 220.) Topics may include: workshop production such as that of the Kano and Tosa families; the meaning of the signature on objects including ceramics and tea wares; the folk arts movement; craft guilds; ghost painters in China; individualism versus product standardization; and the role of lineage. How works of art were commissioned; institutions supporting artists; how makers purveyed their goods; how artists were recognized by society; the relationship between patrons' desires and artists' modes of production.

5 units, Spr (Takeuchi, M)

CRITICAL STUDIES

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

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

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

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

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

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

ARTHIST 513. Methods and Historiography of Art History

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

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

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

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

5 units, not given this year (Marshall, J)

RESEARCH

ARTHIST 600. Art History Bibliography and Library Methods

3 units, Aut (Staff)

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

2 units, Aut (Staff)

ARTHIST 610. Teaching Praxis

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

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

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

ARTHIST 640. Dissertation Proposal Preparation

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

ARTHIST 650. Dissertation Research

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

ARTHIST 660. Independent Study—For graduate students only. Approved independent research projects with individual faculty members.

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

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

3-5 units, not given this year

PRACTICE OF ART

ARTSTUDI 14. Drawing for Non-Majors

2 units, Spr (Rodriguez, L)

ARTSTUDI 16. Sculpture for Non-Majors

2 units, Aut (Jones, M)

ARTSTUDI 17. Photography for Non-Majors

2 units, Win (Vanderkindren, N)

ARTSTUDI 30. Introductory Survey: Concepts and Strategies—The diversity of artistic concepts and strategies; artists who use the different media taught in the department's studio program such as painting, drawing, video and digital art, printmaking, photography, and sculpture. Field trips to local museums and collections, artists studios, and libraries. Student research. Priority to Art Studio majors and minors.

3 units, Win (Staff)

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

3-4 units, Aut (Kahn, M), Win, Spr (Edmark, J)

ARTSTUDI 70. Introduction to Photography—Critical, theoretical, and practical aspects of creative photography through camera and lab techniques. Field work. Cantor Art Center and Art Gallery exhibitions. 35mm camera required. (lower level)

4 units, Aut, Win, Spr (Dawson, R; Felzmann, L)

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

3-4 units, Aut (Edmark, J)

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. (lower level)

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

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

4 units, Aut (DeMarinis, P)

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

3-4 units, Spr (DeMarinis, P)

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

4 units, Win (DeMarinis, P)

ARTSTUDI 140. Drawing I—Functional anatomy and perspective as they 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. (lower level)

4 units, Aut (Bean, K), Win (Chagoya, E), Spr (Bean, K)

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: 140 or consent of instructor. (upper level)

4 units, Win (Bean, K)

ARTSTUDI 145. Painting I—Introduction to techniques, materials, and vocabulary in oil painting. Still life, landscape, and figure used as subject matter. Emphasis is on painting and drawing from life. (lower level)

4 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. (upper level)

4 units, Aut (Bean, K), Spr (Chagoya, E)

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

4 units, Aut (Chagoya, E), Win, Spr (Staff)

ARTSTUDI 149. Collage—The generative principles of this characteristic 20th-century art form. Along with assemblage (its three dimensional equivalent) and montage (its counterpart in photography, film, and video), collage introduced crucial aesthetic issues of the modern and postmodern

eras. Typically, collage creates an expressive visual language through juxtaposition and displacement, and through materiality, difference, and event. Issues of location (where it happens), object (what it is), process (how it is realized), and purpose (why it is). Prerequisites: 140, 145, or consent of instructor. (upper level)

4 units, Win (Hannah, D)

ARTSTUDI 151. Sculpture I—(lower level)

4 units, Aut, Win (Berlier, T)

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

4 units, Spr (Berlier, T)

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

3-4 units, Win (Kahn, M), Spr (Edmark, J)

ARTSTUDI 161. Catalysts for Design—Nature and science as sources of design inspiration. Projects in natural pattern formation, biological growth and form, Fibonacci numbers and the golden section, planar and spatial symmetry, mechanics, chaos, and fractals. Emphasis is on importance of creative synthesis to the design process. Projects take the form of physical constructions as opposed to renderings or computer models. Field trips. (lower level)

3-4 units, not given this year

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

3-4 units, Aut (Edmark, J)

ARTSTUDI 167. Introduction to Animation—Projects in animation techniques including flipbook, cutout/collage, stop-motion such as clay-mation, pixilation, and puppet animation, rotoscoping, and time-lapse. Films. Computers used as post-production tools, but course does not cover computer-generated animation. (lower level)

3-4 units, Win (Edmark, J)

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

4 units, not given this year (Kahn, M)

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

4 units, Aut (Felzmann, L), Win (Dawson, R)

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

4 units, Aut (Dawson, R)

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

4 units, Spr (Leivick, J)

ARTSTUDI 175A. Light as a Sculptural Element—The application of light as a transformative medium in visual art practices. Artists such as Thomas Wilfred, Nam June-Paik, James Turrell, Ann Hamilton, Won Ju Lim, Diana Thater, Wolfgang Laib, Cai Guo-Qiang, Robert Irwin, Shirin Neshat, Bill Viola, and Olafur Eliasson.

4 units, Win (Buckholtz, E)

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

4 units, Aut (Hicks, A)

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

4 units, Win (Hicks, A)

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

4 units, Aut (McKay, J)

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

4 units, Spr (Hicks, A)

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

4 units, not given this year (Wight, G)

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

4 units, Spr (Tromble, M)

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

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

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

1-15 units, not given this year (Chagoya, E)

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

4 units, Win (Bell, C)

ARTSTUDI 250. Individual Work: Sculpture—May be repeated for credit.

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

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

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

ARTSTUDI 268. Design Synthesis—Mature semi-elective problems in composite and multimedia design areas. May be repeated for credit. Prerequisites: two design courses above 160. (upper level)

4-6 units, Spr (Kahn, M)

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

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

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

1-5 units, Aut (Leivick, J), Win (Felzmann, L), Spr (Leivick, J)

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

4 units, Win (Leivick, J)

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

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

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

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

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

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

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

4 units, Spr (Felzmann, L)

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

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

ARTSTUDI 342. MFA Project: Studio—Two weekly seminars, studio practice, and individual tutorials. Object seminar: student work is critiqued on issues of identity, presentation, and the development of coherent critical language. Concept seminar: modes of conceptualization to broaden the base of cognitive and generative processes. May be repeated for credit.

1-15 units, Aut (Chagoya, E; DeMarinis, P), Win (Hannah, D), Spr (Staff)

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

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

COGNATE COURSES

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

CEE 139. Design Portfolio Methods

3 units, Spr (Barton, J)

DRAMA 110. Identity, Diversity, and Aesthetics: The Institute for Diversity in the Arts

5 units, Win (Elam, H)

ME 120. History and Philosophy of Design

3-4 units, Spr (Katz, B)

URBANST 113. Introduction to Urban Design: Contemporary Urban Design in Theory and Practice

5 units, Win (Gast, G)

FILM STUDIES**INTRODUCTORY**

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

5 units, Aut (Ma, J)

FILMSTUD 100A/300A. History of World Cinema I, 1895-1929—From cinema's precursors to the advent of synchronized sound. GER:DB-Hum

4 units, Aut (Bukatman, S)

FILMSTUD 100B/300B. History of World Cinema II, 1930-1959—The impact of sound to the dissolution of Hollywood's studio system. GER:DB-Hum

4 units, Win (Todd, J)

FILMSTUD 100C/300C. History of World Cinema III, 1960-Present—From the rise of the French New Wave to the present. GER:DB-Hum

4 units, Spr (Ma, J)

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

4 units, not given this year

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

4 units, Spr (Levi, P)

FILMSTUD 103/303. History of Experimental Film—The avant garde as locating cinematic art in spatio-temporal experiments against the background of film's novelty in the early 20th century and movements towards an art derivative of literature and theater. How the avant gardes of Europe, the U.S.S.R., and the U.S. produced films that opposed narrative cinematic conventions through a reflexive engagement with the medium's metamorphic fluidity, film produced abstraction, political argument, an entry into the rhetoric of the unconscious and the realm of cognition, refusals of meaning, and explorations of perception.

4 units, not given this year

GENRE

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

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

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

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

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

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

FILMSTUD 113/313. Gender and Desire: Feminist Perspectives—The representation of gender in narrative cinema. How theories such as feminist and queer studies approach narrative cinema's engendering of men and women. Filmic structures that shape how spectators view men and women on the screen. Desire as a literal and figurative subject and engine of narrative. Focus is on classical American cinema.

4 units, Win (Staff)

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

4 units, Aut (Krawitz, J)

FILMSTUD 116/316. International Documentary—Historical, aesthetic, and formal developments of documentary through nonfiction films in Europe, Asia, Latin America, and Africa. GER:DB-Hum

4 units, not given this year (Samuelson, K)

FILMSTUD 118A/318A. Gender, Globalism, Cinema—Political and aesthetic dimensions of gender and global cinematic practices. Focus is on borders, nationalism and nationalist liberation movements, and the notion of the global from conquest to the present. Militant cinemas from Africa, Asia, and the Americas; relationships among cinema, culture, colonialism, decolonization, and globalization. How gendered discourses and practices influence the ideological orientation and infrastructural implementation of border policing, nationalist liberation, and capitalist economic processes and realities. GER:DB-Hum

4 units, Win (Campos, D)

AUTHOR STUDIES

FILMSTUD 120B/320B. Studies in Authorship: The Films of Vincente Minnelli—GER:DB-Hum

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

NATIONAL CINEMAS

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

4 units, Win (Levi, P)

FILMSTUD 131/331. Politics and Aesthetics in East European Cinema—From 1945 to the mid-80s, emphasizing Polish, Hungarian, Czech, Slovak, and Yugoslav contexts. The relationship between art and politics; postwar establishment of film industries; and emergence of national film movements such as the Polish school, Czech new wave, and new Yugoslav film. Thematic and aesthetic preoccupations of filmmakers such as Wajda, Jancso, Forman, and Kusturica. GER:DB-Hum

4 units, Aut (Levi, P)

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

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

AESTHETICS

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

FILMSTUD 144/344. Experimental Video Workshop—Theory and practice of the moving image. Students work on video exercises and experiments as applied theory: attempts at practically implementing, verifying, or challenging ideas about sound, image, and performance. Prerequisites: FILMPROD 114 or equivalent, and consent of instructor.
4 units, not given this year (Levi, P)

OTHER

FILMSTUD 152/352. Cinema-Machine—The film medium as culmination of the industrial and electronic revolutions of the 19th and 20th centuries, and the apotheosis of modernist impulses around the problematic of a perfect vision and visibility. The ideal of cinema in relation to its technological basis: the film apparatus as mechanical artifact, desiring machine, phenomenological toy, and instrument of knowledge. Screenings. GER:DB-Hum
4 units, not given this year (Bukatman, S; Levi, P)

SEMINARS

FILMSTUD 230. Cinema and Ideology—The relationship between cinema and ideology from theoretical and historical perspectives, emphasizing Marxist and psychoanalytic approaches. The practice of political filmmaking, and the cinema as an audiovisual apparatus and socio-cultural institution. Topics include: dialectics; revolutionary aesthetics; language and power; commodity fetishism; and nationalism. Filmmakers include Dziga Vertov, Jean-Luc Godard, Bruce Conner, and Marco Ferreri. Theoretical writers include Karl Marx, Sergei Eisenstein, and Slavoj Zizek. Prerequisite: consent of instructor.
5 units, not given this year (Levi, P)

FILMSTUD 290. Senior Seminar: Movies and Methods—Capstone course for majors. Topics vary year to year. Focus is on historiography and theory.
5 units, Win (Ma, J)

FILMSTUD 299. Independent Study: Film and Media Studies—May be repeated for credit.
1-15 units, Aut, Win, Spr (Staff)

GRADUATE SEMINARS

FILMSTUD 400. Cinema and Surrealist Imagination—Theoretical and practical approaches to cinema in the framework of ideas and aesthetic principles pursued by 20s and 30s European writers and artists associated with Dada and Surrealism. Forms of avant garde filmmaking and cine-writing engaged in a rebellion against reason and logic, and invested in explorations of the unconscious through automatism, oneirism, chance, and visualization of desire. Writers include Breton, Bataille, and Artaud; filmmakers include Buñuel, Dali, Man Ray, and Duchamp.
5 units, not given this year (Levi, P)

FILMSTUD 404. Postwar American Avant Garde Cinema—History and theory of post-WW II American independent and experimental film. Emphasis is on issues of audiovisual form, structure, and medium specificity. Films and writings include Maya Deren, Stan Brakhage, Michael Snow, and Hollis Frampton.
5 units, Aut (Levi, P)

FILMSTUD 410A. Documentary Perspectives I—Restricted to M.F.A. documentary film students. Topics in nonfiction media. Presentations and screenings by guest filmmakers. Prerequisite: consent of instructor.
4 units, Win (Krawitz, J)

FILMSTUD 410B. Documentary Perspectives II—Restricted to M.F.A. documentary film students. Continuation of 402A. Topics in nonfiction media. Presentations and screenings by guest filmmakers. Prerequisite: consent of instructor.
4 units, not given this year

FILMSTUD 660. Independent Study—For graduate students only. Approved independent research projects with individual faculty members.
1-15 units, Aut, Win, Spr, Sum (Staff)

PRACTICE OF FILM

FILMPROD 101/301. Screenwriting—Priority to Film and Media Studies majors. Craft, form, and approaches to writing for the screen. Prerequisites: ENGLISH 90, 190F, and consent of instructor.
5 units, Spr (Staff)

FILMPROD 114. Introduction to Film and Video Production—Hands-on. Techniques of film and video making including conceptualization, visualization, story structure, cinematography, sound recording, and editing.
5 units, Aut (Staff), Spr (Meltzer, J)

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

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

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

FILMPROD 403. Advanced Documentary Directing—Restricted to M.F.A. documentary students. Further examination of structure, emphasizing writing and directing nonfiction film. Prerequisite: consent of instructor.
4 units, Spr (Samuelson, K)

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

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

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

FILMPROD 406B. Documentary M.F.A. Thesis Seminar II—Restricted to M.F.A. documentary students. Editing and post-production of film or video project. Emphasis is on aesthetic choices (structure, narration, music), distribution, contracts, and audience. Prerequisite: consent of instructor.
6 units, Spr (Krawitz, J)

COGNATE COURSES

COMM 1B. Media, Culture, and Society
5 units, not given this year

ENGLISH 190F. Fiction Writing for Film
5 units, Win (O'Keefe, J)

OVERSEAS STUDIES**BERLIN**

OSPBER 17. Split Images: A Century of Cinema
4-5 units, Aut (Kramer, K)

OSPBER 55. Filmed Experience: Berlin at Eye-Level
5 units, Spr (Maerker, C)

OSPBER 60. Cityscape as History: Architecture and Urban Design in Berlin
4-5 units, Aut (Pabsch, M)

OSPBER 67. Sissy Sits, Lola Runs: Gender Moves in German Movies
5 units, Win (Kramer, K)

FLORENCE

OSPFLOR 34. The Woman in Florentine Art
4 units, Aut (Verdon, T)

OSPFLOR 41. The Contemporary Art Scene in Tuscany: Theory and Practice
3-5 units, Aut (Rossi, F)

OSPFLOR 48. Sharing Beauty: Florence and the Western Museum Tradition
4 units, Win (Rossi, F; Verdon, T)

OSPFLOR 49. The Cinema Goes to War: Fascism and World War II as Represented in Italian and European Cinema
5 units, Win (Campani, E)

OSPFLOR 54. High Renaissance and Maniera
5 units, Spr (Verdon, T)

OSPFLOR 55. Academy of Fine Arts: Studio Art
1-5 units, Aut, Win, Spr (Staff)

OSPFLOR 71. Becoming an Artist in Florence: Contemporary Art in Tuscany and New Tendencies in the Visual Future
3-5 units, Spr (Rossi, F)

OSPFLOR 94. Photography in Florence
4 units, Win (Loverme, C)

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

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

OSPFLOR 134F. Modernist Italian Cinema
5 units, Aut (Campani, E)

KYOTO

OSPKYOTO 28. Kyoto: History of Urban and Architectural Space
4-5 units, Spr (Langner-Teramoto, B)

OXFORD

OSPOXFRD 84. African Art and Writing Traditions
5 units, Spr (Martinez-Ruiz, B)

OSPOXFRD 85. African Art and Museum Display
5 units, Spr (Martinez-Ruiz, B)

OSPOXFRD 221Y. Art and Society in Britain
4-5 units, Aut (Tyack, G)

PARIS

OSPPARIS 92. Building Paris: Its History, Architecture, and Urban Design
4 units, Spr (Halevi, E)

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

OSPPARIS 120X. French Painting
4 units, Win (Halevi, E)

OSPPARIS 42. EAP: Drawing with Live Models
2 units, Aut, Win, Spr (Halevi, E)

OSPPARIS 43. EAP: Painting and Use of Color
2 units, Aut, Win, Spr (Halevi, E)

OSPPARIS 44. EAP: Graphic Art
2 units, Aut, Win, Spr (Halevi, E)

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