

# ARTSTUDI (ARTSTUDI)

## Courses

### **ARTSTUDI 10AX. Filmmaking. 2 Units.**

Production skills and project development in documentary filmmaking. The fundamentals of filmmaking using digital video production techniques focused on documentary storytelling. Shooting in mini-DV format and editing with Final Cut Pro software, students actualize their ideas in an audiovisual medium from conceptualization through post-production and exhibition.

### **ARTSTUDI 11A. Drawing: Means & Alternate Means. 2 Units.**

The first half of the quarter students explore more traditional ways of drawing (still life, models, etc.) to develop a hand/eye relationship. The class will focus on seeing and documenting what is in front of them. The second half of the quarter expands into using alternative means of mark making to deconstruct and re-construct ideas learned in the first half of the quarter. String, tape, body parts and shadows are all fair game. This will be a lively class. The students are graded on their attendance, participation, weekly assignments and one final assignment consisting of two finished works, one being traditional, the other experimental.

### **ARTSTUDI 11AX. Digital Art and Design in Practice. 2 Units.**

Hands-on exploration of art and design using digital tools. Overview of contemporary digital art and design including fine art, graphic design, film, and animation. Analysis of new work in these areas and visits to Bay Area production and artist studios. Demos will focus on 2D and time-based techniques, but students interested in procedural or 3D computer graphic are welcome. Students will complete a multi-part visual project to be included in a final exhibit.

### **ARTSTUDI 12AX. Drawing Intensive: Revisiting Nature. 2 Units.**

As increasing technological advances can further separate us from direct impressions of nature, this class is designed to reconnect and enhance our relationship to the natural world and our surrounding environment. To do this we will develop visual skills and critical thinking through careful observation and classical drawing techniques. Inspired by Stanford's natural and manicured landscapes, students will enjoy the great outdoors while learning elements of perspective, composition, light, and form. Students will learn about master landscape artists, investigate the built and natural environment of the campus, and experiment with various drawing techniques, mediums, and styles.

### **ARTSTUDI 13A. Fundamentals of Oil Painting. 2 Units.**

This course is an introduction to oil painting. Students concentrate primarily on the technical aspects of the medium (i.e. how to paint as opposed to what to paint.) We examine color: how to mix it, how it establishes spatial relationships, light, and shadow. The class progresses through a series of problems designed to develop a sensitivity to paint application and surface quality; as well as to value, composition, volume, light, and space as the necessary elements of recreating perceptual experience. By the end of the course, students are able to apply some sophisticated techniques to visual problem solving. The aim of the course is to demonstrate the mechanical structure of oil painting.

### **ARTSTUDI 13AX. Photography. 2 Units.**

This hands-on course in photography will emphasize the techniques, aesthetics, and conceptual considerations of traditional black and white photography. Students will also explore photography's history and applications as an expressive tool, with the power to communicate ideas and move the viewer. Throughout the course, students will master the use of their own manual 35mm camera and process the film themselves in our lab. They will also learn the techniques needed to make quality black and white prints in the darkroom. Students will coordinate an exhibition and present their finest work in a professional manner.

### **ARTSTUDI 13BX. Narrative Painting For Non-Majors. 2 Units.**

This course will introduce students to the fundamentals of painting using acrylic paints, while simultaneously examining the narrative in visual art. Content for this course will be centered on how human experience is remembered and transformed through self-reflexive, experiential learning that connects our artwork to our personal lives. Formal issues will include the use of color, paint handling, value, and composition. Students will become familiar with the materials through hands-on demonstrations, discussions of historical context for the medium, and in-class critiques. We will also discuss surface preparation, clean-up, and safety. Slide lectures, readings, and a visit to the Cantor museum will enhance studio work time. Drawing background preferred but not required.

### **ARTSTUDI 14. Drawing for Non-Majors. 2 Units.**

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 graphite, charcoal, conte, and inks. Lectures alternate with studio work.

### **ARTSTUDI 14AX. Sculpture and the Expanded Field. 2 Units.**

Sculpture involves space, materials, techniques, and ideas. It is an art of the extraordinary as well as the everyday. No longer tied to architecture, mimesis, or commemorative representation, sculpture now appears in a variety of forms including as installations, collaborations, projections, appropriations, interventions, performances, and experimental projects that address formal concerns as well as issues of identity, historical memory, narrative, economics, the environment, popular culture, technology, globalism, politics, and time. Examples of such work; expanded; sculpture include public art made to attach to buildings or to be given away, inflatable homeless shelters, and wearable art for street demonstrations. The principle area of knowledge addressed in this course involves exploratory learning about the formal, historical, and global dimensions of contemporary sculptural art. Students will work alone or in groups using a range of materials from cardboard to wood, to found objects, social affects, and conceptual ideas.

### **ARTSTUDI 15AX. Introduction to Sculpture. 2 Units.**

This course offers a unique and interdisciplinary perspective on contemporary sculpture and art practice with the purpose of enabling artistic creation and discovery. The class will become familiar with traditional and non-traditional techniques through hands on workshops and instruction as well as lectures, visiting artists, and studio visits with working sculptors. There will be three major projects resulting in three complete works of art including a self-guided final project building on techniques and concepts covered in this course.

### **ARTSTUDI 16. Sculpture for Non-Majors. 2 Units.**

**ARTSTUDI 16AX. Drawing Marathon. 2 Units.**

Hosted by the New York Studio School of Drawing, Painting, and Sculpture and based entirely in New York, Drawing Marathon helps students learn the importance of drawing as the basis of understanding one's experience of the world. Drawing is seen here as the most direct route to the examination of our perceptions. Unorthodox tools and exercises will be introduced to broaden the students' drawing vocabulary. This course will investigate many implications of drawing as a physical and cerebral activity as well as drawing as a philosophy. It will discuss key issues, including those of scale, tiny to huge; the use of different formats; the use of the rectangle; the vertical axis and its significance; the nature of distortions; the compression of space and depth; the search for "form" and its consequences; space and its meaning; functions and the different kinds of space; and the nature of relational drawing. Students can expect to be in the studio 9 a.m. to 9 p.m. most days. The average day is spent mostly drawing from perspective and includes several group critiques; most nights accumulate in a lengthy final critique at the end of the physical drawing session. This practice intensifies for the last critique at the end of the course. Students learn to engage in clear and succinct dialogue and discussions within the group. Instruction encourages students to participate in and understand the visual language of drawing. The Marathons are intensive all-day programs that run for two weeks at the beginning of each semester at the acclaimed NY Studio School. Students reside in New York City during the program period. Daily drawing sessions at the Studio School, field trips, and creative exploration of the city are all included in the program. Drawing marathon is led both by full-time NYSS faculty and distinguished visiting artists. The Drawing Marathon is open to beginning and advanced artists, regardless of their major.

**ARTSTUDI 17A. Black and White Darkroom. 2 Units.**

A beginning black & white darkroom photography class with an emphasis on project conceptualization and the utilization of local environments. Students in addition to learning photography basics, will complete a cohesive, short body(s) of work. Students work collectively to realize a group exhibition. Theme and title of the exhibition are chosen at the beginning of the quarter and projects will be developed within its framework.

**ARTSTUDI 17AX. Art in the Streets: Identity in Murals, Site-Specific Works, and Interventions in Public Spaces. 2 Units.**

This class will introduce students to both historical and contemporary public art practices and the expression of race and identity through murals, graffiti, site-specific works and performative interventions in public spaces. Involving lectures, guest speakers, field trips, and hands-on art practice, students will be expected to produce both an individual and group piece as a final project.

**ARTSTUDI 17X. Photography for Non-Majors: Discovering Photography. 2 Units.**

This course is designed to introduce the beginning photographer to the basics of making, looking at and discussing fine-art photographs. Students will learn the fundamentals of camera operation; including focus, exposure, depth of field, and motion control. Emphasis will also be placed on learning the basic visual and linguistic vocabulary of photography through in-class discussions focused on the concerns addressed by fine-art photographers since the inception of the media. Students will be encouraged to approach their own image making with the intent of developing a series or set of images, rather than thinking in singular pictures.

**ARTSTUDI 31X. New Art-Cinema for Non Majors. 2 Units.**

This is a studio course in contemporary cinema art, focusing on actionable, ultra-low budget methods for creating sprawling, proprietary cinematic expressions. Students will build familiarity with the myriad tools of and approaches to digital cinema creation and their practical use in works of art. Students will also be encouraged to conceive of cinema art expansively-- as an opportunity to enclose, express and explore other forms of art: the written word, sound, sculpture, image-making and performance. We will think, talk, and work through the question of the role of art in cinema, and vice versa. We will create as a class no less than two short films. For each film, students will have the opportunity to reinvent their role (thinker-actor, writer-dancer, sound recordist, location scout, human sculpture, etc.). Together, we will smash the myth of the auteur as we hone ourselves into a finely ground machine for breakneck film-making.

**ARTSTUDI 130. Interactive Art: Making it with Arduino. 4 Units.**

Students use electronics and software to create kinetic and interactive elements in artwork. No prior knowledge of electronics or software is required. Students learn to program the Arduino, a small easy-to-use microprocessor control unit ( see <http://www.arduino.cc/> ). Learn to connect various sensors such as light, motion, sound and touch and use them to control software. Learn to interface actuators like motors, lights and solenoids to create movement. Learn to connect the Arduino to the MAX/MSP/Jitter programming environment to create media-intensive video and audio environments. Explore the social dimensions of electronic art. (lower level).

**ARTSTUDI 130N. Introduction to Art Practice. 3 Units.**

This hands-on introduction course will introduce students to formal and conceptual visual strategies in expression through a diversity of artistic mediums which may include drawing, digital media, printmaking, photography, performance and sculpture. This course is meant to give students an overview of many of the mediums and facilities that are available in the Art Practice program. Field trips, guest artists.

**ARTSTUDI 131. Sound Art I. 4 Units.**

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). Same as: MUSIC 154A

**ARTSTUDI 138. Sound and Image. 4 Units.**

Practices that combine audio and visual media. Topics include synesthesias, visual music, film soundtracks, and immersive multimedia practices that combine sound, music, still and moving images, projections, and performance. (lower level).

**ARTSTUDI 140. Drawing I. 4 Units.**

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).

**ARTSTUDI 141. Plein Air Painting Now. 4 Units.**

Surrounded by so many technologies for image production, why choose to take a course based on a style of painting developed over a hundred years ago? The standard answer to this question has changed remarkably little. Rather than answering that the camera cannot capture what the eye sees, we might instead respond that neither the computer, nor the camera, nor video, can reproduce in paint the subjective gaze of the contemporary viewer. Contained within this answer lies the trajectory for the class "PLEIN AIR PAINTING NOW!" In this course students will be introduced to various water based media appropriate for plein air painting and learn various techniques and strategies for making paintings outdoors. The course will include the traditional discussions of brushes, paints, the different types of supports as well as easels, umbrellas and chairs. A broad variety of painting techniques will be demonstrated. We will set up in various locations around campus, paying particular attention to the specifics of the sites this will serve as the jumping off point for discussion of the readings that form the second component of the class. Please note that this class takes place outdoors. Plan accordingly, as we will be meeting in various locations around campus, and will be subject to inclement weather. Freshmen and Sophomores receive priority for enrollment. This is a designated CREATIVE EXPRESSIONS course.

**ARTSTUDI 141S. Drawing Outdoors. 3 Units.**

In this introductory class, we take drawing out into the world, exploring different environments, techniques, and approaches as we go. The fundamental nuts-and-bolts of basic drawing techniques: light logic, depicting depth and drawing the figure, are integrated into each environment. From the Stanford campus to the cafe's, architecture and landscaping, to redwoods and water, to more urban settings, drawings will range from high-speed gestures to longer, more contemplative work. Through pen, graphite, charcoal, ink, watercolor/gouache and mixed media, we explore dichotomous relationships, as well as those in seemingly perfect harmony. We move from the inanimate to animate, figure and architecture, motion and stillness, to the micro and macro, considering how even the smallest patch of earth may be as monumental as Hoover Tower. Both beginning and advanced students are welcome. Summer.

**ARTSTUDI 145. Painting I. 4 Units.**

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).

**ARTSTUDI 145A. PAINTING WITH ACRYLICS. 4 Units.**

This introduction to painting takes full advantage of the quick-drying properties of acrylic paint. A flexible medium which can be altered to resemble everything from watercolor to oil paint to cement, we explore the options. Beginning with basic technique and considerations of color and composition, we move through selected schools of painting from Impressionism and Expressionism to Pop and personal projects. No experience necessary.

**ARTSTUDI 147. Artist's Book. 4 Units.**

Explores contemporary aesthetic interpretations of the book as an art object while invigorating traditional artistic practices of the art of the book. Through the medium of drawing, collage, and mixed media students produce their own artist's book. The course familiarizes students with bookbinding and the various techniques used, as well as exploring the narrative, text and image, and the book as a sculptural object.

**ARTSTUDI 147S. DRAWING AND PAINTING INTENSIVE. 3 Units.**

This introductory course teaches the basic tools of drawing and painting with acrylics, along with an introduction to a range of artists for inspiration. From the beginning, we take advantage of Stanford's beautiful campus, drawing and painting outside, along with studio work and slide lectures. We begin with our unique gestures and mark-making, moving through linear perspective, light logic, photo-realism, and the figure, using a range of media from graphite and charcoal to bamboo brush and ink. The introduction to acrylic painting explores the many ways we may use acrylic paint, looking at different art historical approaches along the way. A flexible medium, acrylic can be used to mimic watercolor, oil paint, or even cement, and works on a variety of surfaces. We begin by learning color theory and different paint applications through abstract painting, taking as our inspiration Piet Mondrian, Hans Hofmann, and J.W. Turner. Using thick, impasto paint, we move outdoors for plein air painting, stealing strategies from the Impressionists, and adapting them in our personal projects with today's technologies. Moving back indoors, we switch it up again, exploring the expressive gesture, and figurative distortion, using acrylic now more thinly, a la watercolor or gouache, along with charcoal, creating dramatic effects, and working on different surfaces. Each student will finish the quarter with a wide range of techniques and materials at the ready. No previous painting or drawing experience is necessary.

**ARTSTUDI 148. Monotype. 4 Units.**

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. (lower level). May be repeated 2 times for total of 8 units.

**ARTSTUDI 148A. Lithography. 4 Units.**

The classic technique of printing from limestones. Techniques to draw an image on the stone, etch and fix the image on the stone, and print it in numbered editions. Students work on a variety of stone sizes. Field trips to local publishers of lithography or lithography exhibitions. (lower level).

**ARTSTUDI 148B. Introduction to Printmaking Techniques. 4 Units.**

Techniques such as monotype, monoprint, photocopy transfers, linocut and woodcut, intaglio etching. Demonstrations of these techniques. Field trips to local print collections or print exhibitions. (lower level).

**ARTSTUDI 148P. DIGITAL PRINTMAKING. 4 Units.**

The Digital Printmaking course explores a combination of experimental printmaking methods and investigates print media within contemporary art and culture. Techniques like large-format inkjet printing and laser plate etching will be demonstrated in class. Students will have in-class access to a flatbed printer that is capable of printing digital images on a wider variety of materials like glass, fabric, and wood. Through a series of hands-on labs, students will develop projects using a combination of methods and discussions will address issues relating to print media today; audience, distribution, repetition, originality, and reproduction.

**ARTSTUDI 149C. Etching. 4 Units.**

In this class students will explore various techniques of etching (or intaglio) on zinc plates such as, hard ground, soft ground, aquatint, marbling aquatint and sugar lift, through an electrolytic process that uses no acid but sulfates and very low electrical power (1.5 V or the same as a AA battery). This process is much less toxic than the traditional etching with nitric (which produces toxic fumes) or ferric acid (difficult to clean). These techniques will be complemented by other ones that can be mixed with etching such as photocopy transfers, Chine collecutte; (attaching a different color paper between plate and main paper), and mono-printing. Etching/Intaglio (making a mark under the surface of the plate) is one of the most tactile and elegant forms of printmaking. The plate leaves a 3-D line mark and embossed marks in the deep etched areas as well as at the edges of the plate. Many major artists have left memorable images by working in this medium (Rembrandt, Goya, Kathe Kollwitz, Eduard Munch, and many others) influencing many contemporary artists.

**ARTSTUDI 151. Sculpture I. 4 Units.**

Traditional and non-traditional approaches to sculpture production through working with materials including wood, metal, and plaster. Conceptual and technical skills, and safe and appropriate use of tools and materials. Impact of material and technique upon form and content; the physical and expressive possibilities of diverse materials. Historical and contemporary forming methods provide a theoretical basis for studio work. Field trips; guest lecturers.

**ARTSTUDI 153. Ecology of Materials. 4 Units.**

Studio-based sculpture course. Materials used in sculpture and environmental concerns surrounding them. Artists concerned with environmental impact and the interconnection of art with other fields. The impact of material and technique upon form and content; understanding the physical and expressive possibilities of diverse materials. Conceptual and technical considerations. Group discussions, critiques, readings, video presentations, a field trip to a local artist-in-residence program, and visiting lecturers. (lower level).

**ARTSTUDI 153N. Ecology of Materials. 3 Units.**

This hands on studio based sculpture course takes a critical look at the materials used in sculpture and addresses the environmental concerns surrounding them. We will look at artists concerned with environmental impact and the interconnection of art to other fields. This class also addresses the impact of material and technique upon form and content; therefore understanding the physical and expressive possibilities of diverse materials. Conceptual and technical considerations will be addressed. Students will learn traditional building techniques as needed (wood shop, metal shop, mold making, found object) as well as anti-object techniques. Existing at the intersection of art, science, technology and ecology, environmental art often functions to inform and/or interpret natural conditions and the processes associated with both "non-human" and "human-made" constructions. It will also educate us about environmental issues and concerns. This course introduces and provides a context for this area of interdisciplinary exchange and artist production by examining areas commonly known as cradle to cradle design, land art, eco art, environmental art, and art and technology. What role does sculpture play in a fragile world with depleting natural resources, global economies and media dominance? What is the life cycle of object making and creating? What is our relationship to objects in a growing technological age? Students will make 3-4 projects based on these questions. Group discussions, critiques, readings, video presentations, a field trip to a local artist-in-residence program Recology at the San Francisco Dump, visiting artists and visiting faculty from Stanford doing environmental research will augment this class.

**ARTSTUDI 155. Social Sculpture. 4 Units.**

This course investigates the immediacy of the body as material and sculpture in order to investigate private and social spaces. Actions are often used to understand or question the function and psychological aspects of a space and are documented for the perpetuation of these ideas. Throughout the quarter we will investigate the body as material and develop site specific performances enacted for: Private/Domestic and Public Space; Constructed Space & Physical Space; ecological systems; and generate both Individual & Collaborative based Actions, Interventions, & Events."

**ARTSTUDI 156Q. Installation Art in Time and Space. 4 Units.**

This hands on studio based sculpture course focuses on developing concepts, and creating a site-specific installation art project. This class will address the impact of material and technique upon form and content; therefore understanding the physical and expressive possibilities of diverse materials. Conceptual and technical considerations will be addressed. Students will learn traditional building techniques as needed (wood shop, metal shop, mold making, found object) as well as anti-object techniques. Students will make 3-4 projects that will culminate in a final site-specific installation. We will look at contemporary artists working in the field of installation art. Group discussions, critiques, readings, video presentations, field trips and visiting artists will augment the class. Installation Art is based on the merger of Space and Time and on a relationship between the artist and the visitor. Utilizing your interests and abilities in a variety of subjects and media, you will create environments that immerse the viewer in a sensory/ intellectual/ emotional experience. The material and methods you use can range from everyday objects, to highly personalized forms, from appropriated sounds to surveillance video, from large wall drawings to interactive switches for the participant to manipulate. The class will consist of demonstrations of art skills particularly useful in installation (sculptural, video, audio, interactive media, etc), presentations by the professor, research and reports and journal entries, and weekly critique. Installation Art is a pervasive, varied, global practice for art-making that acts as a gathering place for expression in all media addressing all subjects in a wide range of styles by broad grouping of artists."

**ARTSTUDI 157. Art, Invention, Activism in the Public Sphere. 4 Units.**

How can art comment on and influence our understanding of the public spaces that we inhabit on a daily basis? This course will explore the many roles that art can play in social spaces as well as the history of art interventions in the public realm. Art can activate a wide variety of sites from the natural to the urban. Through site-specific sculpture and performance we will interact with the political, ecological and social aspects of public space in order to see these places and each other in a new light.

**ARTSTUDI 160. Intro to Digital / Physical Design. 3-4 Units.**

Contemporary production processes iquest; both manufacturing and media processes iquest; often span the digital and the physical. 3D Depth cameras can scan real world models or movements, which can be manipulated or adjusted digitally, then re-output to the physical world via a myriad of 2D and 3D printing and laser cutting technologies. Crowd sourced information is uploaded to social media, which in turn guides our physical meeting places. Google street-view maps our physical world, and augmented reality displays overlay it. How as artists or designers do we grapple with and use this digital / physical permeability to create new experiences and meaning for our current time? This introductory studio course explores various tool sets as well as artists working across these genres. This course is a good baseline exploration for anyone interested in designing or making art with emerging contemporary tools.

**ARTSTUDI 161. Catalysts for Design. 3-4 Units.**

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).

**ARTSTUDI 162. Embodied Interfaces. 4 Units.**

Our computers, phones and devices request;seek; us predominately as fingers and single eyes staring at screens. What would happen if our technology acknowledged more of our rich physical presence and capabilities in its design? How have artists and designers used different sensing technologies to account for more of our embodied selves in their works? In this studio course we will explore various sensing technologies and design pieces that engage our whole selves. Interfaces explored will range from the practical to the poetic. Sensors may involve flex sensors, heat sensors, microphones and simple camera tracking technology. We will analyze different tools for their appropriateness for different tasks and extend them through our designs.

**ARTSTUDI 163. Drawing with Code. 4 Units.**

This studio course will engage coding practices as drawing tools. What makes a good algorithmic composition? How do we craft rule-sets and parameters to shape an interesting work? What changes if we conceive of still outputs, ongoing processes, or interactive processes as the request;finished; work? We will look at the history of algorithmic drawing, including analog precedents like Sol LeWitt and other conceptual artists, along with current pioneers like John Simon Jr., Casey Reas, and LIA. Outputs will involve prints as well as screen-based works. Some basic coding experience is helpful, but not required. Assignments are based on conceptual principals that students can engage with at different coding skill levels. This is a good way for non CS students to explore coding practices as well as for CS students.

**ARTSTUDI 164. DESIGN IN PUBLIC SPACES. 4 Units.**

How does our design of public spaces and elements of our built environment influence and control people's movements and expressions in these spaces? Can re-designing a trashcan or a stairway change how people throw away their trash or use the stairs? What are the principles of democracy, surveillance, or personal expression at stake in our current shared spaces? How have artists and designers used their skills to question or re-direct people's behavior in these public spheres, or in other spheres of shared cultural heritage? Strategies include re-designing components of the built environment, but also other strategies of intervention, tactical media and reality hacking.

**ARTSTUDI 165. Social Media and Performative Practices. 4 Units.**

How can social media, mobile applications, or other more traditional media be used to engage people in new social situations? Could you design an app that gets people to talk with strangers (Miranda July), or a poster that causes a revolt in an office space (Packard Jennings), or a truck that changes how people think about nursing mothers (Jill Miller)? What about platforms that encourage political dialog or social changes? This studio course examines how contemporary artists and designers engage people in a process of social dialog, critique and political change through the existing media and non-traditional art practices. With the constant development of new apps and social media platforms and the pressure from society of everyone having an online presence, the class will investigate and focus specifically on how these tools can be used as a resource to create and present artworks creatively. The students in this class will be introduced to a variety of artwork examples and study different artists' approach to media, technically as well as conceptually. Experimentation is highly emphasized throughout this course, as the goal is for the students to create and produce works that uses social media in new ways to tell stories, connect with, mystify or surprise the audience. A selection of software such as Photoshop, Premiere Pro, After Effects, and other tools will be introduced in class that will assist the students in producing work for the required assignments.

**ARTSTUDI 166. Design in Motion. 3-4 Units.**

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).

**ARTSTUDI 167. Introduction to Animation. 3-4 Units.**

Projects in animation techniques including flipbook, cutout/collage, stop-motion such as claymation, 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).

**ARTSTUDI 168. Data as Material. 4 Units.**

How can data be used as material; in art and design projects. Beyond straight-forward ideas of data-visualization; this studio course seeks to investigate how we construct meaning from sets of information, and how the construction of those sets determines the meaning itself. This course also investigates different display aesthetics and how this is also a strategy for generating meaning. Artists studied include those who use various forms of personal, public, and social data as part of their practice. Historical examples from conceptual artists and other genres are considered along with contemporary artists working with data in digital or hybrid digital/physical formats.

**ARTSTUDI 170. Introduction to Photography. 4 Units.**

Critical, theoretical, and practical aspects of creative photography through camera and lab techniques. Field work. Cantor Art Center and Art Gallery exhibitions. Course requires the use of a 35mm camera. The Department will supply if necessary. (lower level).

**ARTSTUDI 170S. Introduction to Photo- Summer. 3 Units.**

Critical, theoretical, and practical aspects of creative photography through camera and lab techniques. Field work. Cantor Art Center and Art Gallery exhibitions. Course requires the use of a 35mm camera. The Department will supply if necessary. Summer. (lower level).

**ARTSTUDI 171. Intro to Digital Photo. 3 Units.**

This course offers an introduction to creative digital imaging. Students will master camera controls and explore meaningful image production. Course topics include: image capture, composition, artificial & natural light, image correction, data storage, night photography, and photography as a communicative tool.

**ARTSTUDI 173E. Cell Phone Photography. 4 Units.**

The ubiquity of cell phone photography has had a widespread impact on the tradition, practice, and purposes of photography, as well as concepts of art and what art should be for. In this class, we discuss the documentarian bent of much cell phone photography, its potential as a component of citizen journalism, the ways in which the environments of these photographs (Instagram, Tumblr) are changing ideas of the image and of authorship, and effects that cell phone photography may be having on us as subjects. Alongside these discussions, students will create works of art utilizing the experimental, documentary, and social potentials of cell phone photography.

**ARTSTUDI 174B. Creativity in the Age of Facebook: Making Art for and from Networks. 4 Units.**

This class explores the history, practice and technique of creating art on and for the internet. Discussions, projects and readings focus on the ways in which internet art embodies changing ideas about artistic creation, technology, and interactivity as a way of blurring the line between artist and audience. Setting recent work against the backdrop of earlier moments in contemporary art (found object art, photomontage), this course also situates internet art in the pre-internet tradition of finding new perspectives on, and meanings in, overfamiliar or banal media surroundings. In collaborative and individual projects, students will create visual compositions on online platforms such as NewHive and explore social media interventions, Twitter experiments, crowdsourced work, collections of online found imagery, supercuts, GIFs, and "choose your own adventure"- style online storytelling.

**ARTSTUDI 176. Time Shifts. 4 Units.**

In this course, we examine how both individual perceptions and artistic representations of time have historically shifted with changes in technology. What are the current possibilities to extend/re-imagine how we represent time using digital tools? How do these possibilities, in turn, re-inform traditional media? This is a conceptual and experimental class with a studio focus. Examples are mainly from an art context, but include interaction design, information visualization, and scientific illustration of time-based events and processes. Students should have previous experience with a set of digital tools - Photoshop, FinalCutPro, AfterEffects, or a programming language that will allow you to digitally manipulate images. Assignments include exercises using traditional media, and digitally based projects. Occasional writing assignments also required.

**ARTSTUDI 177. Video Art I. 4 Units.**

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).

**ARTSTUDI 178. Art and Electronics. 4 Units.**

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).

**ARTSTUDI 179. Digital Art I. 4 Units.**

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).

**ARTSTUDI 180. Color. 3-4 Units.**

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). Same as: TAPS 180P

**ARTSTUDI 230. Interdisciplinary Art Survey. 4 Units.**

This course is designed to develop diversity of concepts and strategies within the student's artistic practice. The course includes a survey of artists using different media taught in the department's studio program such as painting, drawing, video and digital art, printmaking, photography, and sculpture. This seminar-style class seeks to expand the artistic practice outside of traditional media boundaries and focuses on the translation of concepts across various media. Priority to Art Practice majors and minors. (upper level).

**ARTSTUDI 236. Future Media, Media Archaeologies. 3-4 Units.**

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. Same as: MUSIC 236

**ARTSTUDI 239. Intermedia Workshop. 3-4 Units.**

Students develop and produce intermedia works. Musical and visual approaches to the conceptualisation and shaping of time-based art. Exploration of sound and image relationship. Study of a wide spectrum of audiovisual practices including experimental animation, video art, dance, performance, non-narrative forms, interactive art and installation art. Focus on works that use music/sound and image as equal partners. Limited enrollment. Prerequisites: consent of instructors, and one of FILMPROD 114, ARTSTUDI 131, 138, 167, 177, 179, or MUSIC 123, or equivalent. May be repeated for credit. Same as: MUSIC 155, MUSIC 255

**ARTSTUDI 240. Drawing II. 4 Units.**

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).

**ARTSTUDI 245. Painting II. 4 Units.**

Symbolic, narrative, and representational self-portraits. Introduction to the pictorial strategies, painting methods, and psychological imperatives of Duumlrer, Rembrandt, Ceacute;zanne, 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. May be repeated for credit. Prerequisites: 140, 145, or consent of instructor. (upper level).

**ARTSTUDI 246. Individual Work: Drawing and Painting. 1-15 Unit.**

Prerequisites: two quarters of painting or drawing and consent of instructor.

**ARTSTUDI 249. Advanced Undergraduate Seminar. 3-4 Units.**

Capstone experience for majors in Art Practice. Interdisciplinary. Methods of research, cross-media critiques, and strategies for staging and presenting work, including a group exhibition for Commencement. Guest artists from the Bay Area. Minors may interview for possible inclusion. (upper level).

**ARTSTUDI 250. Individual Work: Sculpture. 1-15 Unit.**

May be repeated for credit.

**ARTSTUDI 252. Sculpture II. 4 Units.**

Builds upon 151. Installation and non-studio pieces. Impact of material and technique upon form and content; the physical and expressive possibilities of diverse materials. Historical and contemporary forming methods provide a theoretical basis for the studio work. Field trips; guest lecturers. (upper level).

**ARTSTUDI 253. ECOLOGY OF MATERIALS. 4 Units.**

Advanced studio-based sculpture course. Artists concerned with environmental impact and the interconnection of art with other fields. Students will take a critical look at the materials used in sculpture, in relation to environmental concerns, and the impact of material and technique upon form and content; therefore understanding the physical, expressive and environmental possibilities of diverse materials. Conceptual and technical considerations. Group discussions, critiques, readings, video presentations, a field trip to a local artist-in-residence program, and visiting lecturers.

**ARTSTUDI 254. Kinetic Sculpture. 3-4 Units.**

This course is focused on developing a practical, hands on understanding of kinetic mechanisms applied to objects and materials in sculpture and installation. Class time will take the form of lectures and technical demos, and hands-on labs where you will be exposed to different strategies for making movement in the physical world. Topics investigated include Rube Goldberg machines, devices of wonder, interactivity, audience experience and participation. This course will not be co-taught this year.

**ARTSTUDI 260. Design II. 3-4 Units.**

The historical spectrum of design including practical and ritual. The values and conceptual orientation of visual fundamentals. Two- and three-dimensional projects grouped to relate design theory to application, balancing imaginative and responsible thinking. Prerequisite: ARTSTUDI 160 and ME 203 (upper level). May be repeated for credit.

**ARTSTUDI 261. Individual Work: Design. 1-15 Unit.**

May be repeated for credit.

**ARTSTUDI 262. The Chair. 3-4 Units.**

Students design and fabricate a highly refined chair. The process is informed and supported by historical reference, anthropometrics, form studies, user testing, material investigations, and workshops in fiberglass molding, wood steam-bending, plywood forming, metal tube bending, TIG & MIG welding, upholstery & sewing. Prerequisites: ME 203, or consent of instructor. (upper level).

**ARTSTUDI 263. Paper. 3-4 Units.**

Beyond conventional use of paper as a foundation for mark-making to its potential as a medium in its own right. Students experiment with papers to develop facility with techniques of folding, scoring, curling, cutting, tearing, piercing, embossing, layering, and binding to create three-dimensional forms, patterned/textured surfaces, reliefs, interactive dynamic structures such as pop-ups, containers, and book forms. (upper level). May be repeated for credit.

**ARTSTUDI 264. Advanced Interaction Design. 4 Units.**

This upper level studio course will continue and create a sustained investigation into designed interactivity in real space. Students will create interactive installations, or public interventions using sensors or other computational devices. Prerequisites include one of the following - Embodied Interfaces, Media Archaeologies, Making it with Arduino, Digital Art 1, Electronic Art or permission of instructor.

**ARTSTUDI 265. Design for Exploration. 3-4 Units.**

A collaboration with the Exploratorium in San Francisco. Students investigate and experiment with all aspects of the creation of interactive museum exhibits. On-site exhibit floor sessions and prototyping workshops. Lectures from museum staff on exhibit design. Students design and construct exhibits for temporary placement on the floor of the Exploratorium. To be considered for admission to the course, student must fill out an application form at <http://stanford.edu/~edmark/application.htm> no later than Nov 30th, 2013.  
Same as: ME 213

**ARTSTUDI 266. Sculptural Screens / Malleable Media. 4 Units.**

This upper level studio course will allow students sustained time to experiment with computational outputs embedded in physical materials. What new physical formats are made possible by contemporary screen and projection technology? How can we make expressive use of LCD screens, Pico projectors, i-pad arrays, LEDs etc. This is a studio based class that will examine the screen as sculptural medium. (Example artists iquest; Nam June Paik, Tony Oursler, John Simon, Leo Villareal, Luc Courchesne, Robert Seidel, Janet Zweig). Prerequisites include one of the following iquest; Intro to Digital/Physical Design, Embodied Interfaces, Media Archaeologies, Making it with Arduino, Digital Art 1, Electronic Art or permission of instructor.

**ARTSTUDI 267. Emerging Technology Studio. 4 Units.**

This is envisioned as an upper level studio course with different invited guest lecturers each year. Advanced subject material will be based on instructors iquest; skills. Prerequisites include one of the following iquest; Intro to Digital/Physical Design, Embodied Interfaces, Media Archaeologies, Making it with Arduino, Digital Art 1, Electronic Art or permission of instructor.

**ARTSTUDI 270. Advanced Photography Seminar. 1-5 Unit.**

Student continues with own work, showing it in weekly seminar critiques. May be repeated for credit. (upper level).

**ARTSTUDI 271. The View Camera: Its Uses and Techniques. 4 Units.**

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).

**ARTSTUDI 272. Individual Work: Photography. 1-5 Unit.**

Student continues with own work, showing it in weekly seminar critiques. May be repeated for credit.

**ARTSTUDI 273. Individual Work: Experimental Media Art. 1-15 Unit.**

May be repeated for credit.

**ARTSTUDI 274. Alternative Processes. 4 Units.**

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

**ARTSTUDI 275. Introduction to Digital Photography and Visual Images. 4 Units.**

Students use Adobe Lightroom to organize and edit images, manipulate and correct digital files, print photographs, create slide shows, and post to the Internet. How to use digital technology to concentrate on visual thinking rather than darkroom techniques. (upper level). May be repeated 2 times for a total of 8 units.

**ARTSTUDI 276. The Photographic Book. 4 Units.**

Grouping and sequencing photographic images to produce a coherent body of work with a thematic structure. (lower level).

**ARTSTUDI 277. Project class: Digital and Analogue Projects in Photography. 4 Units.**

Students pursue a topic of their own definition. Further exploration of darkroom and other printing techniques; contemporary theory and criticism. (lower level). May be repeated for credit 2 times for a maximum of 8 units.

**ARTSTUDI 278. Intermediate Black and White Photography. 4 Units.**

This course explores several intermediate-level topics and techniques in film based photography. These include medium format photography utilizing the school's cameras; fine printing techniques using fiber paper; the full range of black and white films currently available; and alternative black and white techniques such as pinhole photography, photograms, and Holga cameras. We briefly discuss basic lighting techniques. The course emphasizes improving the student iquest; s image content and sequencing of images.

**ARTSTUDI 279A. Digital Art II. 4 Units.**

Advanced. Interactive art works using multimedia scripting software. Experimental interfaces, computer installation work, and mobile technologies. Contemporary media art theory and practice. (upper level).

**ARTSTUDI 284. Art and Biology. 4 Units.**

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

**ARTSTUDI 285. Topics in Media Studies: Street Media. 4 Units.**

Literal and figurative meanings of street and how they provide potential to media technologies and invite innovative forms of artistic practice. Contemporary art as the juncture where street movements and new media collide. Small projects. May be repeated for credit.

**ARTSTUDI 297. HONORS THESIS EXHIBITION. 1-5 Unit.**

May be repeated for credit.

**ARTSTUDI 310A. Directed Reading: Studio. 1-15 Unit.**

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**ARTSTUDI 310B. Directed Reading: Studio. 1-15 Unit.**

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**ARTSTUDI 310C. Directed Reading: Studio. 1-15 Unit.**

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**ARTSTUDI 342. MFA Project: Tutorial. 1-15 Unit.**

Students construct an individual tutorial with an instructor selected from the studio art faculty, including visiting artists. The student must take tutorials with at least three different faculty members during the six-quarter program. Prior approval of advisor is required.

**ARTSTUDI 342A. MFA: Object Seminar. 1-15 Unit.**

Weekly seminars, studio practice, and individual tutorials. Student work is critiqued on issues of identity, presentation, and the development of coherent critical language. May be repeated for credit. Restricted to M.F.A. studio students only.

**ARTSTUDI 342B. MFA: Concept Seminar. 1-15 Unit.**

Weekly seminars, studio practice, and individual tutorials. Modes of conceptualization to broaden the base of cognitive and generative processes. May be repeated for credit. Restricted to M.F.A. studio students only.

**ARTSTUDI 342C. M.F.A Seminar. 1-15 Unit.**

Professional practices; preparation of documentation; exhibition and presentation. Restricted to M.F.A. studio students only. May be repeat for credit total units allowed 45 and total completion 6.

**ARTSTUDI 350A. Art & Design I: History and Theory. 3 Units.**

This two part graduate level course is required for all first year JPD students (both MFA and ME students), and open to all MFA Art Practice students. The first quarter of the course is a seminar, which focuses on the history of design practices and theories in a broad range of fields including design, art, and architecture. We will examine how well known concepts such as "The Bauhaus", "the designer", "Design Thinking", and metaphors such as "workshop", "school", "laboratory", "studio", or "post-studio" arise, and how they shape the artist or designer's work in a particular cultural context. Through reading, writing, and discussion, students will attempt to define their current position within a historical context and chart their future vision. The course may involve guest lectures and visits to various collections and archives.

**ARTSTUDI 350B. Art & Design II: Personal Practice. 3 Units.**

This two part graduate level course is required for all first year JPD students (both MFA and ME students), and open to all MFA Art Practice students. The second quarter of the course is a studio class, which examines our personal relationships to various creative processes (technical, procedural, and conceptual). Our goal is to gain new insights into our creative processes and find new possibilities within our available working methods. We will investigate issues such as constraint, iteration, collaboration, delegation, daily practice, and tools. Assignments such as "handmade-readymade-fablab" will challenge students to work with various processes and conceptual frameworks within single projects. The course will include four major projects, many minor studio exercises, readings, and discussion.

**ARTSTUDI 360A. Design Masters Project I. 4 Units.**

This two part graduate level seminar and studio course is required for second year JPD MFA students, and open to second year JPD ME students and all MFA art practice students. The first quarter of this course examines artists as contextually engaged problem solvers and provocateurs. What strategies have artists used to draw attention to, and drive change regarding issues they care about? How is art used to change habits, shift the directions of cultural discussions, and make the invisible visible? We will study artists and designers who use innovative techniques to these ends such as Merle Ukeles, Krzysztof Wodiczko, Eduardo Kac, Jon Rubin, Amy Franceschini, Alfredo Jaar, Stamen Design (cab spotting), and Rebar. In addition to readings and discussions, students will create and critique a series of four studio projects that engage participants to rethink a specific site or situation.

**ARTSTUDI 360B. Design Masters Project II. 4 Units.**

This two part graduate level seminar and studio course is required for second year JPD MFA students, and open to second year JPD ME students and all MFA art practice students. In this second quarter of the course, students will refine and expand one of their assignments from Sites/Situations I to create a completed site-specific installation, intervention, or product/object, which provokes discussion or change in our community. Works will be realized at various sites around campus, or in the community at large. Issues such as budget, public safety and code will be addressed. Time will be allotted for documentation, critique, and assessment of these projects.

**ARTSTUDI 360C. Master's Project: Design. 2-4 Units.**

Students enroll concurrently in ME 316. Over the course of the year, students create and present two master's theses involving the synthesis of aesthetics and technological concerns in the service of human need and possibility.

**ARTSTUDI 361. MFA First Year Seminar: Context. 1-15 Unit.**

tbd.

**ARTSTUDI 801. TGR Project. 0 Units.**

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