

Art and Art History

Courses offered by the Department of Art & Art History are listed on the Stanford Bulletin's ExploreCourses web site under the subject codes ARTHIST (Art History) (<http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&q=ARTHIST&filter-catalognumber-ARTHIST=on>), ARTSTUDI (Art Practice) (<http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&q=ARTSTUDI&filter-catalognumber-ARTSTUDI=on>), FILMSTUD (Film Studies) (<http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&q=FILMSTUD&filter-catalognumber-FILMSTUD=on>), and FILMPROD (Film Practice) (<http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&q=FILMPROD&filter-catalognumber-FILMPROD=on>).

Mission of the Department of Art and Art History

The department offers courses of study in:

1. Art History
2. Art Practice (studio)
3. Design
4. Film and Media Studies
5. Film Production

leading to the following degrees: B.A. degree in Art History; B.A. degree in Art Practice; B.A. degree in Film and Media Studies; M.F.A. degree in Art Practice; M.F.A. degree in Design; M.F.A. degree in Documentary Film and Video; Ph.D. degree in Art History.

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

Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department's undergraduate program.

Students in historical studies are expected to demonstrate:

1. knowledge and awareness of art and/or film terminology and concepts;
2. ability to develop effective and nuanced lines of interpretation;
3. improved critical thinking skills using primary and secondary source materials;
4. improvement in analytical writing skills and close reading skills;
5. ability to form and validate their own and others' opinions through knowledge of artistic movements and sociohistorical events.

Students in creative art are expected to demonstrate:

1. enhanced awareness of the role of art in intellectual and cultural life;
2. problem solving skills to organize, analyze and interpret visual information;
3. mastery of techniques and materials of a discipline with awareness of historical and current practices;

4. selection of materials, processes, form, and content to achieve poetic and expressive relationships to artistic media;
5. ability to apply critical analysis to the student's own work and the work of others;
6. effective techniques for the preparation and presentation of work consistent with professional practices in the field.

Learning Outcomes (Graduate)

The purpose of the master's programs is to further develop knowledge and skills in Art and Art History and to prepare students for a professional career or doctoral studies. This is achieved through completion of courses, in the primary field as well as related areas, and experience with independent work and specialization.

The Ph.D. is conferred upon candidates in Art History (including Film and Media Studies) who have demonstrated substantial scholarship and the ability to conduct independent research and analysis in their respective disciplines. Through completion of advanced course work and rigorous skills training, the doctoral program prepares students to make original contributions to knowledge in their fields and to interpret and present the results of their research.

Iris and B. Gerald Cantor Center For Visual Arts

The Cantor Arts Center at Stanford University is a major resource for the department. The Cantor presents art from around the world in 24 galleries: from Africa to the Americas to Asia, and from ancient to contemporary periods. The Cantor offers changing selections from its 30,000-object collection; the Rodin Sculpture Garden; special exhibitions; and a variety of educational programs. Through collaborations with the teaching program, student internships, and student activities, the Cantor provides a rich resource for Stanford students.

Art History Undergraduate Program in Art History

The discipline of Art History teaches students how to analyze and interpret works of fine art (paintings, drawings, prints, and sculpture), photography and moving image media (film, video, television, and digital art), material culture (ritual objects, fashion, advertisements, and the decorative, applied, and industrial arts), and the built environment (architecture, urbanism, and design). The department takes it as axiomatic that the skills of visual literacy and analysis are not innate but may be acquired through training and practice. Objects of study are drawn from the cultures of Africa, Asia, the Americas, from the Middle East; from Western, Central, and Eastern Europe; and from antiquity to the present.

Art History is a historical discipline that seeks to reintegrate the work of art into the original context of its making and reception, foregrounding its significant status as both historical document and act of social communication. At the same time, Art History seeks to understand the ways in which the work of art transcends the historical moment of its production, taking on different meanings in later historical periods, including the present. As part of their visual training, students of Art History become proficient in cultural analysis and historical interpretation. Art History thus envisions itself as uniquely well positioned to train students from a variety of disciplines in the light of the dramatic visual turn that has gripped the humanities and the sciences over the course of the last decade, with more and more disciplines becoming vitally interested in visual forms and modes of communication.

Graduate Program in Art History

The doctoral program in Art History at Stanford is relatively small, and affords the graduate student the opportunity to work intensively with individual members of the faculty. The Doctor of Philosophy degree is taken in a particular field, supported by a background in the general history of art. Doctoral candidates also undertake collateral studies in other graduate departments or in one of the University's interdisciplinary programs.

Art Practice (Studio)

Undergraduate Program in Art Practice (Studio)

The Art Practice program offers production-based courses founded on the concepts, skills and cultural viewpoints that characterize contemporary art practice. The goal is to educate students, both majors and minors, in the craft, culture, and theory of current fine art practices to prepare them for successful careers as artists. The art practice 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 cross-disciplinary, 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.

Graduate 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 high artistic individuality, achievement, and promise. Candidates should embody the intellectual curiosity and broad interests appropriate to, and best served by, work and study within the University context.

The Graduate Program in Design

Working jointly, the departments of Art & Art History and Mechanical Engineering offer graduate degrees in product and visual design. A large physical environment, the Design Yard, provides professional 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 the use of the University and community, and interaction with the students and faculty of the graduate Design program. Cross-disciplinary interaction is encouraged by a four-person graduate Design faculty.

Film and Media Studies

Undergraduate Program in Film and Media Studies

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. The program is designed to develop the critical vocabulary and intellectual framework for understanding the role of cinema and related media within broad cultural and historical concepts.

Graduate 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 permit leaves of absence.

The M.F.A. degree is designed to prepare graduate 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, 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. Electives in film studies, art history, and studio art provide an intellectual and theoretical framework within which creative work is realized. The parallel focus on production and studies prepares students for an academic position that may require teaching both film studies and production.

Art and Art History Department Course Catalog Numbering System

The first digit of the ARTHIST and FILMSTUD course number indicates its general level of sophistication.

Digit	Area
001-099	Introductory
100-199	Undergraduate level lectures
200-299	Undergraduate seminars/individual work
300-399	Graduate level lectures
400-599	Graduate seminars/individual work

Art History

Digit	Area
001-099	Introductory
100-104	Ancient
105-109	Medieval
110-119	Renaissance
120-139	Early Modern
140-159	Modern
160-179	Contemporary
180-189	Asia
190-195	Africa and the Americas
200-299	Seminars and Colloquia
410-499	Historical Studies

500-599	Critical Studies
600-699	Graduate Research

Art Practice (Studio)

Digit	Area
001-099	Courses for Non-Major (Lower Level)
100-199	Lower Level Undergraduate Courses
200-299	Upper Level Undergraduate Courses
300-399	Graduate Seminars

Film and Media Studies

Digit	Area
004-103	Introductory
111-118	Genre
130-139	National Cinemas
140-149	Aesthetics
150-159	Other
220-299	Undergraduate Seminars
400-660	Graduate Seminars

Film Production

Digit	Area
001-199	Undergraduate Courses
300-399	Graduate Courses
400-499	Graduate Courses for MFA Doc Film Students Only

Bachelor of Arts in Art History Suggested Preparation for the Major

Students considering a major in art history should take either ARTHIST 1A Introduction to the Visual Arts: Prehistoric through Medieval or ARTHIST 1B Introduction to the Visual Arts: History of Western Art from the Renaissance to the Present, during their freshman or sophomore year.

Fields of Study or Degree Options

Students who wish to major in Art History must meet with the undergraduate coordinator. At that time the student selects a faculty adviser and declares the major on Axess. Concentrations within the major are approved by the student's major adviser and are not declared on Axess. Sample concentrations include:

1. Topical concentrations: art and gender; art, politics, race, and ethnicity; art, science, and technology; urban studies
2. Genre concentrations: architecture; painting; sculpture; film studies; prints and media; decorative arts and material culture
3. Historical and national concentrations: ancient and medieval; Renaissance and early modern; modern and contemporary; America; Africa; Asia; the Americas
4. Interdisciplinary concentrations: art and literature; art and history; art and religion; art and economics; art and medicine (with adviser consent a maximum of two concentration courses may be taken outside the department).

Degree Requirements

All undergraduate majors complete a minimum of 65 units (15 courses that carry 4 or 5 units each). Students are required to complete four core courses, two seminar courses for the major (ARTHIST 294 Writing and the Visual (WIM): Pre-Modern Perceptions of Materiality and ARTHIST 296 Junior Seminar: Methods & Historiography of Art History), five Art History foundation courses, three concentration courses, one of which must be a seminar, Art Practice course (4 units). Courses must be taken for a letter grade. Majors are required to attend an orientation session presented by the professional staff of the Art and Architecture Library, which 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.

Required Courses

1. Core Courses (20 units)

		Units
Select four of the following:		
ARTHIST 1A	Introduction to the Visual Arts: Prehistoric through Medieval (meets WAY A-II and ED)	5
ARTHIST 1B	Introduction to the Visual Arts: History of Western Art from the Renaissance to the Present (meets WAY A-II)	5
ARTHIST 2	Asian Arts and Cultures (meets WAY A-II)	5
ARTHIST 3	Introduction to World Architecture (meets WAY A-II)	5
FILMSTUD 4	Introduction to Film Study (meets WAY A-II)	5

2. Foundation Courses (20 units)

In order that students acquire a broad overview of different historical periods and different geographic regions, majors must take five Art History lecture courses, one from each of the following five categories:

		Units
Take one course from each of the following categories:		
Ancient and Medieval		
Select one of the following:		
ARTHIST 100N	The Artist in Ancient Greek Society (meets WAY A-II)	3
ARTHIST 101	Introduction to Greek Art I: The Archaic Period Introduction to Greek Art I: The Archaic Period	4
ARTHIST 102	Introduction to Greek Art II: The Classical Period (meets WAY A-II)	4
ARTHIST 106	Byzantine Art and Architecture, 300-1453 C.E.	4
Renaissance and Early Modern		
Select one of the following:		
ARTHIST 126	Post-Naturalist Painting	4
Modern, Contemporary, and the U.S		
Select one of the following:		
ARTHIST 143A	American Architecture	4
ARTHIST 160N	The Sisters: Poetry & Painting	3
ARTHIST 163	Queer America	4
ARTHIST 171	Baudelaire to Bardot: Art, Fashion, and Film in Modern France	4
ARTHIST 176	Feminism and Contemporary Art	4
Asia, Africa, and the Americas		
Select one of the following:		
ARTHIST 182B	Cultures in Competition: Arts of Song-Era China	4

ARTHIST 186	Theme and Style in Japanese Art	4
ARTHIST 187	Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868	4

Film & Media Studies

Select one of the following:		
FILMSTUD 4	Introduction to Film Study (meets WAY A-II)	5
FILMSTUD 6	Introduction to Digital Media	5
FILMSTUD 100B	History of World Cinema II, 1930-1959 (meets WAY A-II)	4
FILMSTUD 100C	History of World Cinema III, 1960-Present (meets WAY A-II)	4
FILMSTUD 101	Fundamentals of Cinematic Analysis (meets WAY A-II)	4
FILMSTUD 102	Theories of the Moving Image (meets WAY A-II)	4
FILMSTUD 115	Documentary Issues and Traditions	4

3. Seminar Courses for Majors (10 units)

Writing in the Major (5 units): This course is designed for Art History majors in their junior year, equipping them with the scholarly tools necessary for writing about art in a variety of contexts as they progress through the major. This course fulfills the requirements of Writing in the Major (WIM).

Capstone Junior Seminar (5 units): This course is designed to introduce majors to methods and theories underlying the practice of Art History. The seminar is offered annually, typically during Autumn Quarter.

Take each of the following:

Writing in the Major

ARTHIST 294	Writing and the Visual (WIM): Pre-Modern Perceptions of Materiality (Required: WIM course)	5
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Capstone Junior Seminar

ARTHIST 296	Junior Seminar: Methods & Historiography of Art History	5
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4. Seminar Requirement (5 units)

The student needs one additional seminar course within his or her area of concentration.

Select one of the following:

ARTHIST 203	Greek Art In and Out of Context	5
ARTHIST 208	Hagia Sophia	5
ARTHIST 210	Giotto	5
ARTHIST 217B	The Classical Theory of Architecture from Antiquity to the French Revolution	5
ARTHIST 278	Curating Africa: Anatomy of an Exhibition	5
ARTHIST 287	Pictures of the Floating World: Images from Japanese Popular Culture	5
ARTHIST 287A	The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National Pastime	5

5. Area of Concentration (8-10 units)

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 and consists of three Art History courses: one must be a seminar, and two of the three

courses must be in a single field or concentration constructed by the student in consultation with his or her faculty adviser. Students must submit an area of concentration form, signed by their faculty adviser, during Winter Quarter of the junior year.

6. Art Practice Course (4 units)

Majors are required to complete at least one introductory Art Practice course.

Honors Program in Art History

The purpose of the honors program is to extend and deepen work done in Art History classes. The honors thesis topic typically emerges out of prior course work; it should be focused and have clear parameters. Ordinarily, an honors thesis is not an exploration of an area that the student has never studied before.

Admission to the Program

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 must complete at least five Art History courses at Stanford by the end of their junior year, and four must be completed by the end of Winter Quarter; with the adviser's approval, two of these courses may be taken at an overseas campus or Stanford in Washington. Students interested in pursuing Honors should consult a potential thesis adviser on the Art History faculty during the Autumn Quarter of junior year. Thesis advisers must be in residence during Autumn Quarter of the student's senior year, and it is recommended that they be in residence throughout the senior year. Students considering honors should contact the Director of the Honors Program in their junior year as soon as they begin to think about writing an honors thesis. Those wishing to do so must announce their intention to write an honors thesis by submitting an intent form signed by their thesis adviser (who need not be the student's academic adviser) by February 1 of their junior year.

Submission of the Thesis Proposal Package

Candidates for the honors program must submit a five-page (double-spaced) thesis proposal, including bibliography and illustrations, and one completed paper that demonstrates the student's ability to conceptualize and write cogently about art historical issues. The deadline for submitting the complete package to the department's undergraduate coordinator is the third week of Spring Quarter of the candidate's junior year. Upon approval by a majority of the faculty at its regular meeting in early May, the candidate is accepted into the honors program.

Research and Writing of the Honors Thesis

Once admitted to the honors program, students work with the Director of the Honors Program and their thesis adviser to define the scope of study, establish a research and writing timetable, and enlist one other faculty member, ideally but not necessarily in the Department of Art and Art History, to serve as a second reader. The summer between junior and senior years is usually devoted to refining the topic and pursuing any off-campus research. Students are encouraged to apply for UAR research grants (<https://undergrad.stanford.edu/opportunities/research>) to help finance trips or expenses related to research for their honors thesis.

During their senior year, students must register for 10 units of ARTHIST 297 Honors Thesis Writing, 5 units of which may count towards the student's concentration in Art History. Students are required to register for 2-5 units each quarter during their senior year, for a total of 10 units.

Submission and Approval of the Honors Thesis

With the guidance of the Director of the Honors Program, students and thesis advisers should plan their work so that a complete, final manuscript is submitted to the thesis adviser and the second reader by the beginning of the seventh week of the student's final quarter at Stanford. The thesis adviser assigns a letter grade; both the adviser and the second reader must approve the honors thesis in order to qualify the student to graduate with honors.

Bachelor of Arts in Art Practice (Studio) Degree Requirements

All undergraduate majors complete a minimum of 65 units including six lower level courses, six upper level courses, and four art history courses, including the WIM course ARTHIST 294 Writing and the Visual (WIM): Pre-Modern Perceptions of Materiality. All courses 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 65 units. The studio requirements are divided into lower level (introductory, 100 level) and upper level (advanced, 200 level) course work. At the lower level, students focus on a range of subject matter from historical motifs (figure, still life, landscape) to contemporary ideas in art. Upper level courses are designed to stretch the student's understanding of materials, techniques, site, and social relevance. Experimental and challenging in nature, these courses cross area boundaries. Independent study supervised by a member of the permanent faculty is also available to the advanced student.

Students are encouraged to move through the requirements for the major in the sequence outlined. 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 focus on a particular medium. This sequence of courses also broadens the students' skills and enables them to combine materials and methods. In all courses, students are expected to pass mid-term and final reviews and critiques of their work.

To declare the major, students must meet with the undergraduate coordinator. At that time the student selects a faculty adviser. Art Practice majors are required to meet with both their adviser and the undergraduate coordinator during the first two weeks of each quarter to have course work approved and make certain they are meeting degree requirements. Majors are required to attend an orientation session presented by the professional staff of the Art and Architecture Library, which 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.

Required Courses

1. Six lower level courses (24 units)

Select six of the following:

	Units
ARTSTUDI 130 Interactive Art: Making it with Arduino	4
ARTSTUDI 131 Sound Art I	4
ARTSTUDI 140 Drawing I	4
ARTSTUDI 141 Plein Air Painting Now	4
ARTSTUDI 145 Painting I	4
ARTSTUDI 147 Artist's Book	4
ARTSTUDI 148 Monotype	4
ARTSTUDI 148A Lithography	4

ARTSTUDI 148B Introduction to Printmaking Techniques	4
ARTSTUDI 148P DIGITAL PRINTMAKING	4
ARTSTUDI 151 Sculpture I	4
ARTSTUDI 156Q Installation Art in Time and Space	4
ARTSTUDI 157 Art, Invention, Activism in the Public Sphere	4
ARTSTUDI 160 Intro to Digital / Physical Design	3-4
ARTSTUDI 162 Embodied Interfaces	4
ARTSTUDI 163 Drawing with Code	4
ARTSTUDI 164 DESIGN IN PUBLIC SPACES	4
ARTSTUDI 165 Social Media and Performative Practices	4
ARTSTUDI 168 Data as Material	4
ARTSTUDI 170 Introduction to Photography	4
ARTSTUDI 173E Cell Phone Photography	4
ARTSTUDI 174B Creativity in the Age of Facebook: Making Art for and from Networks	4
ARTSTUDI 177 Video Art I	4
ARTSTUDI 179 Digital Art I	4
FILMPROD 114 Introduction to Film and Video Production	5

2. Six upper level courses (24 units):

a. ARTSTUDI 230 Interdisciplinary Art Survey is a required course which focuses on direct experiences of multidisciplinary art and art practices. ARTSTUDI 249 Advanced Undergraduate Seminar (8 units)

b. Students select four optional courses from the following list.

	Units
Select four of the following:	
ARTSTUDI 239 Intermedia Workshop	3-4
ARTSTUDI 245 Painting II	4
ARTSTUDI 252 Sculpture II	4
ARTSTUDI 254 Kinetic Sculpture	4
ARTSTUDI 264 Advanced Interaction Design	4
ARTSTUDI 266 Sulptural Screens / Malleable Media	4
ARTSTUDI 270 Advanced Photography Seminar	1-5
ARTSTUDI 271 The View Camera: Its Uses and Techniques	4
ARTSTUDI 275 Introduction to Digital Photography and Visual Images	4
ARTSTUDI 276 The Photographic Book	4
ARTSTUDI 277 Project class: Digital and Analogue Projects in Photography	4
ARTSTUDI 277A	4
ARTSTUDI 278 Intermediate Black and White Photography	4
ARTSTUDI 284 Art and Biology	4

3. Four Art History courses (17-20 units)

	Units
ARTHIST 294 Writing and the Visual (WIM): Pre-Modern Perceptions of Materiality (Required: WIM course)	5

Three other art history courses, one must be from the modern art series. 12-15 One Film & Media Studies course may satisfy an Art History elective.

Transfer Credit Evaluation

Upon declaring an Art Practice major, a student transferring from another school must have his or her work evaluated by the Director of Undergraduate Studies (DUS) in Art Practice. A maximum of 13 transfer

units are applied toward the 65 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 Director of Undergraduate Studies in Art Practice and then have his or her work reviewed by a studio committee.

Overseas Study or Study Abroad

A minimum of 52 of the 65 units required for the Art Practice major and a minimum of 32 of the 36 units required for the Art Practice minor must be taken at the Stanford campus. A student must meet with his or her adviser and with the undergraduate coordinator before planning an overseas campus program.

Honors Program in Art Practice

The purpose of the honors program is to extend and deepen work done in Art Practice classes. The honors thesis exhibition topic typically emerges out of prior course work. Ordinarily, an honors thesis exhibition is not an exploration of an area that the student has never studied before. Completion of the program is noted on the diploma and on the transcript

Admission to the Program

The honors program is open to art practice majors only. The minimum requirement for admission to the honors program is an overall GPA of 3.5, and at least 3.5 in Art Practice courses. Students must complete at least five Art Practice courses at Stanford by the end of their junior year, and four must be completed by the end of Winter Quarter. With adviser approval, two of these courses may be taken at an overseas campus.

Students interested in pursuing honors should consult a potential thesis adviser on the Art Practice faculty during the Autumn Quarter of junior year. Thesis advisers must be in residence during Autumn Quarter of the student's senior year. Students considering honors should contact the Director of the Honors Program in their junior year. Those wishing to do so must announce their intention to write an honors thesis exhibition proposal by submitting an intent form signed by their thesis adviser, who need not be the student's academic adviser, by March 1 of their junior year.

Submission of the Thesis Proposal Package

The thesis proposal package must include:

1. A two-page Honors Thesis Exhibition Project Proposal description of the artwork/project, including an outline of research and goals signed by the thesis adviser.
2. Artwork Samples: 10 JPEGs of recent work (scaled to 8"x 10", no larger than 1MB each) or 5 minutes of video/audio clips. If video/audio work only is submitted, it may consist of up to 15 minutes of clips.
3. Artwork Sample Descriptions: Printed sheet listing each artwork and descriptions of submitted artwork (title, date, medium, dimensions, length if applicable, explanation if needed)
4. Students may include preparatory sketches (artwork samples of proposed work) on the Slideroom application.

Research and Writing of the Honors Thesis

Once admitted to the honors program, students work with the Director of the Honors Program and their thesis adviser to define the scope of study, establish a research and artwork completion timetable, and enlist one other faculty member, ideally but not necessarily on the Art Practice faculty, to serve as a second reader. The summer between junior and senior years is usually devoted to refining the topic and pursuing any off-campus research. Students are encouraged to apply for UAR research grants (<https://>

undergrad.stanford.edu/opportunities/research/get-funded/apply-uar-student-grants) to help finance trips or expenses related to research for their honors thesis.

During their senior year, students must register for 10 units of ARTSTUDI 297 Honors Thesis Exhibition, 5 units of which may count towards the student's concentration in Art Practice. Students are required to register for 2-5 units each quarter during their senior year, for a total of 10 units.

Submission and Approval of the Honors Thesis

With the guidance of the Director of the Honors Program, students and thesis advisers should plan their work so that a complete art exhibition is installed in the first five weeks of Spring Quarter of their senior year with Liz Celeste (lizceleste@stanford.edu), Museum Curator for the Department of Art and Art History. The student arranges a meeting with the advisers while the exhibition is on display. The thesis adviser assigns a letter grade; both the main adviser and the second adviser must approve the honors thesis in order to qualify the student to graduate with honors.

Bachelor of Arts in Film and Media Studies

Suggested Preparation for the Major

Students considering a major in film and media studies should take FILMSTUD 4 Introduction to Film Study, and are encouraged to take either ARTHIST 1A Introduction to the Visual Arts: Prehistoric through Medieval or ARTHIST 1B Introduction to the Visual Arts: History of Western Art from the Renaissance to the Present, during their freshman or sophomore year. These courses anchor the major through exposure to film language, genre, and visual and narrative structures. Majors are required to take one course in the fundamentals of film and video production.

Suggested or Recommended Courses (all of which meet major requirements)

		Units
ARTHIST 1A	Introduction to the Visual Arts: Prehistoric through Medieval (meets WAY A-II and ED)	5
ARTHIST 1B	Introduction to the Visual Arts: History of Western Art from the Renaissance to the Present (meets WAY A-II)	5
FILMSTUD 4	Introduction to Film Study (meets WAY A-II)	5
FILMSTUD 101	Fundamentals of Cinematic Analysis (meets WAY A-II)	4

Fields of Study or Degree Option

Advanced undergraduate courses are offered in five fields of study. These fields are declared on Axess; they appear on the transcript but they do not appear on the diploma:

- Film History
- Film and Culture
- Film, Media, and Technology
- Writing, Criticism, and Practice
- Aesthetics and Performance

Working with a faculty adviser, students choose five courses in their field from course offerings in Art and Art History and one course from another department in the University.

Degree Requirements

All undergraduate majors complete a minimum of 64 units (16 courses of 3-5 units each), or 15 courses plus an honors thesis. FILMSTUD 101 Fundamentals of Cinematic Analysis (WIM course) is required for all majors. All courses for the major must be taken for a letter grade. To declare the major, students must meet with the undergraduate coordinator. At that time the student selects a faculty adviser. Majors are required to attend an orientation session presented by the professional staff of the Art and Architecture Library, which 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.

Required Courses

		Units
FILMSTUD 4	Introduction to Film Study (meets WAY A-II)	5
FILMSTUD 6	Introduction to Digital Media	5
FILMSTUD 100A	History of World Cinema I, 1895-1929	4
FILMSTUD 100B	History of World Cinema II, 1930-1959 (meets WAY A-II)	4
FILMSTUD 100C	History of World Cinema III, 1960-Present (meets WAY A-II)	4
FILMSTUD 101	Fundamentals of Cinematic Analysis (WIM Course, meets WAY A-II)	4
FILMSTUD 102	Theories of the Moving Image (meets WAY A-II)	4
FILMPROD 114	Introduction to Film and Video Production (meets WAY CE)	5
Concentration ¹		
FILMSTUD 290	Movies and Methods ²	5
Choose one of the following:		
ARTHIST 1A	Introduction to the Visual Arts: Prehistoric through Medieval (meets WAY A-II and ED)	5
ARTHIST 1B	Introduction to the Visual Arts: History of Western Art from the Renaissance to the Present (meets WAY A-II)	5

¹ Concentration - Five 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; aesthetics and performance; film, media, and technology; and writing, criticism, and practice. The remaining course must be related, situating the student's concentration in a broader context.

² Capstone Experience - FILMSTUD 290 Movies and Methods, offered once a year. The Senior Seminar 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 their 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.

Electives (20 units)

		Units
Film Studies Concentration Electives		
FILMPROD 101T	Writing the Television Pilot	5
FILMPROD 103	Adaptation	4
FILMPROD 104	Screenwriting II: Intermediate Screenwriting	5
FILMPROD 105	Script Analysis	4

FILMSTUD 115	Documentary Issues and Traditions	4
FILMSTUD 125	Horror Films	4
FILMSTUD 232	CHINESE CINEMA	5
FILMSTUD 245B	History and Politics in Russian and Eastern European Cinema	5
FILMSTUD 250B	Bollywood and Beyond: An Introduction to Indian Film	3-5

Honors Program in Film and Media Studies

The purpose of the honors program is to extend and deepen work done in Film and Media Studies classes. The honors thesis topic typically emerges out of prior coursework; it should be focused and have clear parameters. Ordinarily, an honors thesis is not an exploration of an area that the student has never studied before.

Admission to the Program

The minimum requirement for admission to the honor program is an overall GPA of 3.5, and at least 3.5 in Film and Media Studies courses. Students must complete at least five Film and Media Studies courses at Stanford by the end of their junior year, and four must be completed by the end of winter quarter; with the adviser's approval, two of these courses may be taken at an overseas campus. Students interested in pursuing honors should consult a potential thesis adviser on the Film and Media Studies faculty during the Fall Quarter of junior year. Thesis advisers must be in residence during Autumn Quarter of the student's senior year, and it is highly recommended that they be in residence throughout the senior year. Students considering honors should contact the Director of the Honors Program in their junior year as soon as they begin to think about writing an honors thesis. Those wishing to do so must announce their intention to write an honors thesis by submitting an intent form signed by their thesis adviser (who need not be the student's academic adviser) by February 1 of their junior year.

Submission of the Thesis Proposal Package

Candidates for the Honors Program must submit a five-page (double-spaced) thesis proposal, including bibliography, a tentative schedule for research and writing, and one completed paper that demonstrates the student's ability to conceptualize and write cogently about film. The deadline for submitting the complete package to the department's undergraduate coordinator is the third week of Spring Quarter of the candidate's junior year. Upon approval by a majority of the faculty at its regular meeting in early May, the candidate is accepted into the honors program.

Research and Writing of the Honors Thesis

Once admitted to the honors program, students work with the Director of the Honors Program and their thesis adviser to define the scope of study, establish a research and writing timetable, and enlist one other faculty member, ideally but not necessarily in the Department of Art and Art History, to serve as a second reader. The summer between junior and senior years is usually devoted to refining the topic and pursuing any off-campus research. Students are encouraged to apply for UAR research grants to help finance trips or expenses related to research for their honors thesis.

During their senior year, students must register for 10 units of FILMSTUD 297 Honors Thesis Writing, 5 units of which may count towards the student's concentration in Film and Media Studies. Students are required to register for two to five units each quarter during their senior year, for a total of ten units.

Submission and Approval of the Honors Thesis

With the guidance of the Director of the Honors Program, students and thesis advisers should plan their work so that a complete, final manuscript is submitted to the thesis adviser and the second reader by the beginning of the seventh week of the student's final quarter at Stanford. The thesis adviser assigns a letter grade; both the adviser and the second reader must approve the honors thesis in order to qualify the student to graduate with honors.

Required Course

FILMSTUD 297 Honors Thesis Writing

Units

1-5

The joint major program (JMP), authorized by the Academic Senate for a pilot period of six years beginning in 2014-15, permits students to major in both Computer Science and one of ten Humanities majors. See the "Joint Major Program (<http://exploreddegrees.stanford.edu/undergraduatedegreesandprograms/#jointmajortext>)" section of this bulletin for a description of University requirements for the JMP. See also the Undergraduate Advising and Research JMP web site and its associated FAQs.

Students completing the JMP receive a B.A.S. (Bachelor of Arts and Science).

Because the JMP is new and experimental, changes to procedures may occur; students are advised to check the relevant section of the bulletin periodically.

Joint Major Program in Art Practice and Computer Science

Art Practice Major Requirements in the Joint Major Program

See the "Computer Science Joint Major Progra (<http://exploreddegrees.stanford.edu/schoolofengineering/computerscience/#jointmajorprogramtext>)m" section of this bulletin for details on Computer Science requirements.

Students majoring in the Art Practice and Computer Science joint major program must complete five lower level courses and six upper level courses in art practice, and four art history courses, including the WIM course. Students in the JMP are excused from completing one lower level course, reducing the required unit count of the Art Practice major from 65 to 61 units. All courses comprising the major must be taken for a letter grade.

Students majoring in the joint major program in Art Practice and Computer Science must complete the modified degree requirements for Art Practice by completing the following:

1. Five lower level courses (20 units)

		Units
a.		
ARTSTUDI 130	Interactive Art: Making it with Arduino	4
ARTSTUDI 131	Sound Art I	4
ARTSTUDI 140	Drawing I	4
ARTSTUDI 141	Plein Air Painting Now	4
ARTSTUDI 145	Painting I	4

ARTSTUDI 147	Artist's Book	4
ARTSTUDI 148	Monotype	4
ARTSTUDI 148A	Lithography	4
ARTSTUDI 148B	Introduction to Printmaking Techniques	4
ARTSTUDI 148P	DIGITAL PRINTMAKING	4
ARTSTUDI 151	Sculpture I	4
ARTSTUDI 156Q	Installation Art in Time and Space	4
ARTSTUDI 157	Art, Invention, Activism in the Public Sphere	4
ARTSTUDI 160	Intro to Digital / Physical Design	3-4
ARTSTUDI 162	Embodied Interfaces	4
ARTSTUDI 163	Drawing with Code	4
ARTSTUDI 164	DESIGN IN PUBLIC SPACES	4
ARTSTUDI 165	Social Media and Performative Practices	4
ARTSTUDI 168	Data as Material	4
ARTSTUDI 170	Introduction to Photography	4
ARTSTUDI 173E	Cell Phone Photography	4
ARTSTUDI 174B	Creativity in the Age of Facebook: Making Art for and from Networks	4
ARTSTUDI 177	Video Art I	4
ARTSTUDI 179	Digital Art I	4

2. Six upper level courses (24 units) including:
- ARTSTUDI 230 Interdisciplinary Art Survey (4 units) is a required course which focuses on direct experiences of multidisciplinary art and art practices
 - ARTSTUDI 249 Advanced Undergraduate Seminar ; majors must take this course for 4 units.
3. Students select four optional courses from the following list

		Units
a.		
ARTSTUDI 239	Intermedia Workshop	3-4
ARTSTUDI 245	Painting II	4
ARTSTUDI 252	Sculpture II	4
ARTSTUDI 253	ECOLOGY OF MATERIALS	4
ARTSTUDI 254	Kinetic Sculpture	3-4
ARTSTUDI 264	Advanced Interaction Design	4
ARTSTUDI 266	Sulptural Screens / Malleable Media	4

ARTSTUDI 267	Emerging Technology Studio	4
ARTSTUDI 270	Advanced Photography Seminar	1-5
ARTSTUDI 271	The View Camera: Its Uses and Techniques	4
ARTSTUDI 275	Introduction to Digital Photography and Visual Images	4
ARTSTUDI 277	Project class: Digital and Analogue Projects in Photography	4
ARTSTUDI 278	Intermediate Black and White Photography	4

4. Four Art History courses (17-20 units)
 - a. ARTHIST 294 Writing and the Visual (WIM): Pre-Modern Perceptions of Materiality (5 units)
 - b. Three other Art History courses, one must be from the modern art series. One Film and Media Studies course may satisfy an Art History elective.
5. Senior Capstone Project

The senior seminar (4 units) in conjunction with the computer science capstone course (3-5 units) enables students to produce a creative and in-depth senior capstone project that highlights the integration of the two disciplines. An adviser from each program guides and assesses the project throughout the academic year. The completed project is included in the Senior Exhibit.

Example capstone projects might include an interactive installation that combines various sensors with computer graphic techniques, a screen based artwork that requires sophisticated data visualization, a sculpture involving new forms of projection mapping, or a social media artwork integrating a new type of mobile application. These works would qualify as effective contemporary artworks, and also illustrate unique command of and innovations within the field of computer science.

Declaring a Joint Major Program

To declare the joint major, students must first declare each major through Axess, and then submit the Declaration or Change of Undergraduate Major, Minor, Honors, or Degree Program. (http://studentaffairs.stanford.edu/sites/default/files/registrar/files/change_UG_program.pdf) The Major-Minor and Multiple Major Course Approval Form (http://studentaffairs.stanford.edu/sites/default/files/registrar/files/MajMin_MultMaj.pdf) is required for graduation for students with a joint major.

Dropping a Joint Major Program

To drop the joint major, students must submit the Declaration or Change of Undergraduate Major, Minor, Honors, or Degree Program. (http://studentaffairs.stanford.edu/sites/default/files/registrar/files/change_UG_program.pdf) . Students may also consult the Student Services Center (<http://studentaffairs.stanford.edu/studentsservicescenter>) with questions concerning dropping the joint major.

Transcript and Diploma

Students completing a joint major graduate with a B.A.S. degree. The two majors are identified on one diploma separated by a hyphen. There will be a notation indicating that the student has completed a "Joint Major". The two majors are identified on the transcript with a notation indicating that the student has completed a "Joint Major".

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 a faculty 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 courses taken in the Overseas Studies Program. Minors are required to attend an orientation session presented by the professional staff of the Art and Architecture Library, which 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 minor declaration.

Degree Requirements

A student with a minor in Art History must complete six Art History courses for a total of 25 units.

Units

Open Track

choose one of the following:

ARTHIST 1A Introduction to the Visual Arts: Prehistoric through Medieval

ARTHIST 1B Introduction to the Visual Arts: History of Western Art from the Renaissance to the Present

Plus five Art History lecture courses or seminars in any field.

Modern Track

choose one of the following:

ARTHIST 1A Introduction to the Visual Arts: Prehistoric through Medieval

ARTHIST 1B Introduction to the Visual Arts: History of Western Art from the Renaissance to the Present

Plus five Art History lecture courses or seminars in any aspect of 19th- to 20th-century art.

Asian Track

ARTHIST 2 Asian Arts and Cultures

Plus five Art History lecture courses or seminars in Asian Art (ARTHIST 1A OR ARTHIST 1B may be one of the five courses).

Architecture Track

ARTHIST 3 Introduction to World Architecture

Plus five Art History lecture courses or seminars in Architectural History (ARTHIST 1A OR ARTHIST 1B may be one of the five courses).

Minor in Art Practice (Studio)

A student declaring a minor in Art Practice must complete 36 units of Art Practice and Art History course work. All minors are required to attend an orientation session presented by the professional staff of the Art and Architecture Library, which introduces the tools of research and reference available on campus or through the internet. Minors are required to meet with both their adviser and the undergraduate coordinator during the first two weeks of each quarter to have course work approved and to make certain they are meeting degree requirements.

Degree Requirements

A student with a minor in Art Practice must complete nine courses for a total of 36 units.

1. Three lower level courses (12 units) selected from:

	Units
2. Select three of the following:	12
ARTSTUDI 130 Interactive Art: Making it with Arduino (meets WAY CE)	
ARTSTUDI 131 Sound Art I (meets WAY CE)	
ARTSTUDI 140 Drawing I (meets WAY CE)	
ARTSTUDI 141 Plein Air Painting Now	
ARTSTUDI 145 Painting I (meets WAY CE)	
ARTSTUDI 147 Artist's Book (meets WAY CE)	
ARTSTUDI 148B Introduction to Printmaking Techniques (meets WAY CE)	
ARTSTUDI 149C Etching	
ARTSTUDI 151 Sculpture I (meets WAY CE)	
ARTSTUDI 153N Ecology of Materials (meets WAY CE)	
ARTSTUDI 160 Intro to Digital / Physical Design (meets WAY CE)	
ARTSTUDI 170 Introduction to Photography (meets WAY CE)	
ARTSTUDI 171 Intro to Digital Photo	
ARTSTUDI 173E Cell Phone Photography (meets WAY CE)	
ARTSTUDI 174B Creativity in the Age of Facebook: Making Art for and from Networks (meets WAY CE)	
ARTSTUDI 177 Video Art I (meets WAY CE)	
ARTSTUDI 178 Art and Electronics (meets WAY CE)	
ARTSTUDI 179 Digital Art I (meets WAY CE)	
FILMPROD 114 Introduction to Film and Video Production (meets WAY CE)	

3. Three upper level courses (11 units):

	Units
a. ARTSTUDI 230 Interdisciplinary Art Survey	4
b. Select two of the following:	8
ARTSTUDI 236 Future Media, Media Archaeologies	
ARTSTUDI 245 Painting II	
ARTSTUDI 246 Individual Work: Drawing and Painting	
ARTSTUDI 249 Advanced Undergraduate Seminar	
ARTSTUDI 252 Sculpture II	
ARTSTUDI 254 Kinetic Sculpture	

ARTSTUDI 260 Design II
ARTSTUDI 262 The Chair
ARTSTUDI 270 Advanced Photography Seminar
ARTSTUDI 271 The View Camera: Its Uses and Techniques
ARTSTUDI 272 Individual Work: Photography
ARTSTUDI 274 Alternative Processes
ARTSTUDI 275 Introduction to Digital Photography and Visual Images
ARTSTUDI 276 The Photographic Book
ARTSTUDI 277 Project class: Digital and Analogue Projects in Photography
ARTSTUDI 278 Intermediate Black and White Photography
ARTSTUDI 279A Digital Art II
ARTSTUDI 284 Art and Biology

4. Three Art History Courses (13 units):

	Units
5. Select two of the following:	8-10
ARTHIST 143A American Architecture	4
ARTHIST 160N The Sisters: Poetry & Painting	3
ARTHIST 163 Queer America	4
ARTHIST 171 Baudelaire to Bardot: Art, Fashion, and Film in Modern France	4
ARTHIST 176 Feminism and Contemporary Art	4
One other art history course	4-5
ARTHIST 100N The Artist in Ancient Greek Society (meets WAY A-II)	3
ARTHIST 101 Introduction to Greek Art I: The Archaic Period	4
ARTHIST 102 Introduction to Greek Art II: The Classical Period (meets WAY A-II)	4
ARTHIST 106 Byzantine Art and Architecture, 300-1453 C.E.	4
ARTHIST 126 Post-Naturalist Painting	4
ARTHIST 182B Cultures in Competition: Arts of Song-Era China	4
ARTHIST 186 Theme and Style in Japanese Art	4
ARTHIST 187 Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868	4
ARTHIST 203 Greek Art In and Out of Context	5
ARTHIST 208 Hagia Sophia	5
ARTHIST 210 Giotto	5
ARTHIST 217B The Classical Theory of Architecture from Antiquity to the French Revolution	5
ARTHIST 278 Curating Africa: Anatomy of an Exhibition	5
ARTHIST 287 Pictures of the Floating World: Images from Japanese Popular Culture	5
ARTHIST 287A The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National Pastime	5

Courses may not be offered every year and are subject to change.

Minor in Film and Media Studies

A minor in Film Studies requires four core courses and three elective courses for a total of seven courses. Courses must focus on film and use the method of film study 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.

Degree Requirements

The minor in Film Studies requires seven courses for a minimum of 29 units.

Required Courses for the Minor

		Units
FILMSTUD 4	Introduction to Film Study (meets WAY A-II)	5
FILMSTUD 102	Theories of the Moving Image (meets WAY A-II)	4
Select one of the following:		
FILMSTUD 100B	History of World Cinema II, 1930-1959 (meets WAY A-II)	4
FILMSTUD 100C	History of World Cinema III, 1960-Present (meets WAY A-II)	4
One course in a national cinema or an additional course in film history		4-5

Elective Courses for the Minor

Three elective courses, which may include only one film production course. An elective can be chosen from courses in other departments only if approved by the Film Studies 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.

Elective Courses		12-15
FILMSTUD 6	Introduction to Digital Media	5
FILMSTUD 115	Documentary Issues and Traditions	4
FILMSTUD 125	Horror Films	4
FILMSTUD 245B	History and Politics in Russian and Eastern European Cinema	5
FILMSTUD 250B	Bollywood and Beyond: An Introduction to Indian Film	3-5
FILMPROD 101T	Writing the Television Pilot	5
FILMPROD 103	Adaptation	4
FILMPROD 104	Screenwriting II: Intermediate Screenwriting	4
FILMPROD 105	Script Analysis	4
FILMPROD 114	Introduction to Film and Video Production (meets WAY CE)	5

Coterminal Master of Arts in Art History

Stanford undergraduates, regardless of undergraduate major, who wish to pursue an M.A. in Art History may apply for the coterminal master's program. University requirements for the coterminal M.A. are described in the "Coterminal Bachelor's and Master's Degrees (<http://exploreddegrees.stanford.edu/cotermdegrees>)" section of the Bulletin. Additional information can be found in the "Applying to Coterm (<http://studentaffairs.stanford.edu/registrar/students/coterm/applyingtocoterm>)" section of the University Registrar's page. For University coterminal master's degree application forms, see the Registrar's Publications page (<http://exploreddegrees.stanford.edu/schoolofhumanitiesandsciences/artandarthistory/%20https://studentaffairs.stanford.edu/registrar/publications/#Coterm>).

Admission

Undergraduates must be admitted to the program and enrolled as a graduate student for at least one quarter prior to their B.A. conferral. A cumulative GPA of at least 3.5 in previous undergraduate work is required for admission; GRE test scores are not required. The department accepts applications once a year; the application deadline is January 15th for admission in the Spring quarter immediately following. There are no exceptions to this deadline. All application materials are submitted directly to the Art History graduate student services office. The department does not fund coterminal M.A. students. To apply for admission to the Art History coterminal M.A. program, students must submit the coterminal application and the following:

- Statement of Purpose (up to 1000 words, double-spaced);
- Current unofficial transcript;
- Application for Admission to Coterminal Master's Program;
- Preliminary Master's Program Proposal; this is a form in the application packet. Specify at least 45 units of course work relevant to the degree program with at least 40 units in Art History.
- Coterminal Course Approval Form (this form is required only if transferring courses from undergraduate to the graduate program at the time of application; students will be allowed to transfer courses between their undergraduate and graduate careers for a limited time). To be eligible for transfer, courses must have been taken in the three quarters preceding admission to the M.A. program (please note that no courses taken earlier than Autumn quarter of sophomore year may count toward the M.A.).
- Two letters of recommendation from Stanford faculty familiar with the student's academic work, one of which must be from an Art History faculty member.

University Coterminal Requirements

Coterminal master's degree candidates are expected to complete all master's degree requirements as described in this bulletin. University requirements for the coterminal master's degree are described in the "Coterminal Master's Program (<http://exploreddegrees.stanford.edu/cotermdegrees>)" section. University requirements for the master's degree are described in the "Graduate Degrees (<http://exploreddegrees.stanford.edu/graduatedegrees/#masterstext>)" section of this bulletin.

After accepting admission to this coterminal master's degree program, students may request transfer of courses from the undergraduate to the graduate career to satisfy requirements for the master's degree. Transfer of courses to the graduate career requires review and approval of both the undergraduate and graduate programs on a case by case basis.

In this master's program, courses taken three quarters prior to the first graduate quarter, or later, are eligible for consideration for transfer to the

graduate career. No courses taken prior to the first quarter of the sophomore year may be used to meet master's degree requirements.

Course transfers are not possible after the bachelor's degree has been conferred.

The University requires that the graduate adviser be assigned in the student's first graduate quarter even though the undergraduate career may still be open. The University also requires that the Master's Degree Program Proposal be completed by the student and approved by the department by the end of the student's first graduate quarter.

Degree Requirements

Requirements for the coterminal master's degree program include the following:

- Coterminal M.A. students are required to take 45 units of course work during their graduate career, of which at least 40 of these units must be in Art History courses (Note: One of these courses must be the art history methods graduate seminar; six of these Art History courses must be at the 300-400 level).
- All units for the coterminal M.A. must be taken at or above the 100 level; advanced-level course work is encouraged and a minimum of 20 units must be taken at the 200 level.
- M.A. Qualifying paper (this paper can be developed from a seminar paper).
- All courses taken for the Coterminal M.A. must be taken for a letter grade; achievement of an overall grade point average of 3.5 is required for the degree to be conferred.
- A faculty advisor appointed in the Department of Art & Art History in the first quarter of the Master's degree program.
- Students may transfer up to 10 units from their undergraduate career to count toward the M.A.; to be eligible for transfer, courses must have been taken in the three quarters prior to matriculation in the first graduate quarter of the M.A. program (please note that no courses taken earlier than Autumn quarter of sophomore year may count toward the M.A.).
- Undergraduate courses cannot be transferred for graduate credit after a student's B.A. is conferred.
- Submission of an approved Master's degree program proposal form by the last day of the first quarter of the Master's degree program.
- Students are responsible for knowing and adhering to University and Departmental policies, standards, and requirements for coterminal students.

Master of Arts in Art History

University requirements for the M.A. are described in the "Graduate Degrees (<http://exploreddegrees.stanford.edu/graduatedegrees>)" section of this bulletin.

Admission

The department offers M.A. and Ph.D. degrees, although the M.A. is only granted as a step toward fulfilling requirements for the Ph.D. The department does not admit students who wish to work only toward the M.A. degree. Please see the Ph.D. section for admissions information.

Degree Requirements

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 and above, including a seminar in art historiography/visual theory.

Languages

Reading knowledge of at least one foreign language, preferably German, 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 of which foreign languages will fulfill the requirement is made in consultation with the student's primary adviser.

Papers

Submission of one paper from among those written during the year that demonstrates depth of research and capacity to build an argument. The paper should be perfected under the supervision of a member of the department faculty.

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 represented in the department curriculum.

Master of Fine Arts in Art Practice (Studio)

University requirements for the M.F.A. are described in the "Graduate Degrees (<http://exploreddegrees.stanford.edu/graduatedegrees>)" section of this bulletin.

Admission

The applicant must have a B.A., B.F.A., or B.S. from an accredited school. It is expected that the applicant will have a strong background in art practice, either an undergraduate degree or at least three years of independent studio practice. 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—See the department's Graduate Admission (<https://art.stanford.edu/academics/graduate-programs/masters-program/how-apply>) web site for portfolio requirements.

Fields of Study or Degree Options

Fields of study for the M.F.A. degree are offered in Painting, Sculpture, New Genres, and Photography. These fields of study are not declared on ACESS; they are not printed on the transcript or the diploma.

Degree Requirements

Residency

Completing a minimum of two years (six academic quarters) of graduate work in residence at Stanford.

Units

The student must complete 48 units of study. Students must discuss their programs of study with their academic adviser and the department's student services manager to ensure that an appropriate program of study is chosen.

Seminar Requirement

Six quarters (36 units), 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.

Units

First Year Seminar Requirements

ARTSTUDI 361	MFA First Year Seminar: Context	2
ARTSTUDI 342A	MFA: Object Seminar (2 units per quarter- Autumn and Winter)	4
ARTSTUDI 342B	MFA: Concept Seminar (2 units per quarter- Autumn and Winter)	4
ARTSTUDI 342C	M.F.A Seminar	2
ARTSTUDI 342	MFA Project: Tutorial (1 unit per quarter)	3
Second-Year Seminar Requirements		
ARTSTUDI 342A	MFA: Object Seminar (4 units per quarter- Autumn and Winter)	8
ARTSTUDI 342B	MFA: Concept Seminar (4 units per quarter- Autumn and Winter)	8
ARTSTUDI 342C	M.F.A Seminar	2
ARTSTUDI 342	MFA Project: Tutorial (1 unit per quarter)	3

Elective Requirement

Three courses of academic electives (12 units) are required in the first year. These courses can be chosen from a large variety of disciplines in consultation with the Director of Graduate Studies.

Faculty Reviews

The student is expected to pass four formal academic reviews conducted by the faculty. The purpose of these reviews is to evaluate development and to assess the progress of the student.

- At the end of the first quarter; any student judged to be making inadequate progress is placed on probation and requires an additional review at the end of the second quarter.
- At the end of the third quarter, at which time recommendation to proceed to the second year is determined.
- At the start of the fifth quarter. If the review is not satisfactory the student is placed on probation and an additional review is scheduled at the end of the 5th quarter.
- At the time of the M.F.A. exhibition.

Thesis

The thesis consists of two portions: an exhibition at the end of the final quarter, and a written paper addressing the development of work completed over the two-year period at Stanford, to be completed during the fifth quarter. Both the written portion and participation in the M.F.A. exhibition at the end of the year are required.

Graduate Student Teaching

Regardless of their source of funding, students 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 Department reserves the right to make use of graduate paintings, sculptures, and photographs in exhibitions serving the interests of the graduate program.

Graduate students must remain in residence at Stanford for the duration (six academic quarters) of the program.

Master of Fine Arts in Design

University requirements for the M.F.A. are described in the "Graduate Degrees (<http://www.stanford.edu/dept/registrar/bulletin/4901.htm>)" section of this bulletin.

Admission

1. The applicant must have a B.A., B.F.A., or B.S. from an accredited school. It is expected that the applicant will have a strong background

in studio art or design practice, either an undergraduate degree or at least three years of art or design studio practice.

2. 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—See the department's Graduate Admission (<https://art.stanford.edu/academics/graduate-programs/mfa-design/mfa-design-admission>) web site for portfolio requirements.

Fields of Study or Degree Options

Fields of study for the M.F.A. degree are offered in Design.

Degree Requirements Residency

The student must complete a minimum of two years (six academic quarters) of graduate work in residence at Stanford.

Units

The student must complete a minimum of 57 units of course work chosen in consultation with the Director of Graduate Studies in Design. Typically, students working for the M.F.A. degree are encouraged to take full advantage of both sides of the Joint Program in Design, as well as courses that tap the broader resources of the University.

Required Courses

Required Courses		Units
ARTSTUDI 350A	Art & Design I: History and Theory	3
ARTSTUDI 350B	Art & Design II: Personal Practice	3
ME 203	Design and Manufacturing	4
ME 277	Graduate Design Research Techniques	3-4
ME 311		3
ME 313	Human Values and Innovation in Design	3
Total Units		19-20

Thesis Requirements (18 units)

Thesis Requirements (18 units)		Units
ME 316A	Product Design Master's Project	2-6
ME 316B	Product Design Master's Project	2-4
ME 316C	Product Design Master's Project	2-4
ARTSTUDI 360A	Design Masters Project I	4
ARTSTUDI 360B	Design Masters Project II	4
Note: Students must take ME 316 A, B & C for 3-4 units.		
Total Units (minimum 18 units required)		17-20

Elective Course Distributions

Students are required to take six elective courses, which meet the following distributions and approvals:

1. All electives must be approved by the student's adviser prior to enrollment and are expected to form a coherent trajectory with a focus on Design.
2. All elective courses must be taken for a letter grade unless a letter grade is not offered; no more than two elective courses (6 units total) can be taken for CR/NC or S/NP and counted toward the Design M.F.A. program.

3. At least two electives must be ARTSTUDI courses (200 level or higher) and taken in addition to the required ARTSTUDI courses listed above.
4. The remaining four electives may be chosen from any the schools at the University (200 level or higher).
5. With approval of the advisor, electives at the 100 level may be taken in some circumstances. In no circumstance will course credits at the 200 level be less than 50% of the required credits.

Other Requirements:

1. All students are required to complete and submit an acceptable program proposal to the department by the end of their first quarter of enrollment. This is done by submitting a Program Proposal Form approved and signed by the Design Director of Graduate Studies to the Student Services Manager (SSM). Approved changes to the program proposal may be submitted any quarter thereafter, but an updated signed Program Proposal form must be filed with the SSM by the Final Study List deadline of that quarter.
2. Design MFA candidates must participate in the faculty curated Design Show held during the second year of their studies. Attendance at the guest critique / walk-through of the show is also required. It is expected that students will also contribute to a show catalog if produced.
3. Students are expected to pass two faculty reviews. The purpose of these reviews is to evaluate and assess student participation and progress. These reviews are held in the spring quarter of the first year, and in the winter quarter of the second year. Any student judged to be making inadequate progress will be placed on probation and require an additional review at the end of the next quarter, or any time during that quarter the faculty deems necessary. Failure to pass the probationary review will result in dismissal from the program.
4. All students are expected to earn a grade of 'B' or better in each course and are required to maintain a GPA of 3.0 in all courses required for the degree. Failure to do so may result in probation or dismissal from the program.

Master of Fine Arts in Documentary Film and Video

University requirements for the M.F.A. are described in the "Graduate Degrees (<http://www.stanford.edu/dept/registrar/bulletin/4901.htm>)" section of this bulletin.

Admission

The program requires residency for two consecutive years. The admissions committee seeks applicants who have some work experience beyond their undergraduate years and can articulate why they want to learn documentary film and video production. The committee looks for evidence of the likelihood of success in a rigorous academic program that emphasizes creative work. The conceptual and technical skills required for documentary work are sufficiently different from fictional narrative to make the Stanford program inappropriate for students interested in narrative filmmaking. The program does not allow for deferred admission or a mid-year enrollment.

Portfolio

The department requires a film or video work for which the applicant has had creative control. The sample work must be well labeled and accompanied by a brief synopsis, running time of the clips, the circumstances of production, and the applicant's role. Total running time for the work sample should not exceed 15 minutes and may consist of more than one project. Work on which the applicant had only a production assistant role is not appropriate for submission. Student work, however, is appropriate for consideration. Applicants who have had only minimal

film or video production experience should submit an example of their best creative work in any medium.

Portfolio Specifications—See the department's Graduate Admission (<https://art.stanford.edu/academics/graduate-programs/mfa-documentary-film-and-video/mfa-documentary-film-and-video-admissions>) web site for portfolio requirements.

Fields of Study or Degree Options

Fields of study for the M.F.A. degree are offered in Documentary Film.

Degree Requirements Residency

Completing two years (six quarters) of graduate work in residence at Stanford.

Units

A minimum of 76 units is required for the M.F.A. degree (students admitted to the Documentary Film and Video M.F.A. program prior to academic year 2015-16 fulfill the requirements in effect at the time of their admission). 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. Discussion of form and content is a signature component of the writing and production courses. The production core is complemented by a series of required film studies courses in documentary plus elective courses in the history, aesthetics, ideology, and theory of all genres of moving image media. All courses must be taken for a letter grade.

M.F.A. Thesis Project

In the second year of the program, each student produces a 15-20 minute documentary that constitutes the thesis project. In FILMPROD 405 Producing Practicum, 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 Winter and Spring quarters) in:

		Units
FILMPROD 406A	Documentary M.F.A. Thesis Seminar I	4
FILMPROD 406B	Documentary M.F.A. Thesis Seminar II	4

Required Courses

1. Core Production courses (32 units); core courses must be taken in sequence.

		Units
FILMPROD 400	Film/Video Writing and Directing	4
FILMPROD 401	Nonfiction Film Production	4
FILMPROD 402	Digital Video	4
FILMPROD 403	Advanced Documentary Directing	4
FILMPROD 404	Advanced Video Production	4
FILMPROD 405	Producing Practicum	4
FILMPROD 406A	Documentary M.F.A. Thesis Seminar I	4
FILMPROD 406B	Documentary M.F.A. Thesis Seminar II	4

2. Core Film Studies courses (16 units)

	Units
FILMSTUD 302 Theories of the Moving Image	4
FILMSTUD 315 Documentary Issues and Traditions	4
FILMSTUD 316 International Documentary	4
FILMSTUD 410 Documentary Perspectives I	4

3. Electives (to be chosen in consultation with the student's adviser)

	Units
Art History—one course	4
Studio Art and/or Communications—two courses	8
Film Studies—three courses	12
Choice Elective—one course	4

Doctor of Philosophy in Art History

University requirements for the Ph.D. are described in the "Graduate Degrees (<http://exploreddegrees.stanford.edu/graduatedegrees>)" section of this bulletin. An expanded explanation of department requirements is given in the Art History Graduate Student Handbook.

Admission

In addition to University requirements, the department requires a research paper of approximately 15-20 pages demonstrating the student's capacity to pursue independent investigation of an art historical problem as part of the application. All applicants must have been awarded a B.A., B.F.A., or B.S. from an accredited university.

Degree Requirements

To be eligible for the doctoral degree, the student must complete a minimum of three years of full-time graduate work in Art History, at least two years of which must be in residence at Stanford. Doctoral students must complete a minimum of 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.

1. 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.

2. Distribution Requirements

There are seven areas of distribution: 1) Pre-Modern (Ancient & Medieval), 2) Early Modern (Renaissance/Baroque), 3) 18th Century & 19th Century, 4) Modern/Contemporary, 5) Film, 6) Non-Western: Asia, Africa & Oceania, 7) Architectural History. Students must take at least one course in each of five different areas outside of the student's area of concentration. Students are required to fulfill the distribution requirement in graduate seminars. If students have entered the Stanford program with an M.A., they may transfer courses taken at the graduate level to fulfill up to two areas of the distribution requirement.

3. Language Requirement

Students in Western Art must demonstrate reading knowledge of two foreign languages. Students in Asian Art are required to demonstrate competence in one Asian language (equivalent to three years of study) and at least one year of study in a second (which may be a classical version of Chinese or Japanese). One of the language requirements

should be satisfied by the end of the first year while the second should be fulfilled by the end of the second year. Students entering with a M.A. should already have satisfied one language requirement prior to admission. Foreign language requirements for the Ph.D. are fulfilled by taking the reading examination given each quarter by the various language departments.

4. Graduate Student Teaching

As a required part of their training, graduate students in Art History, regardless of their source of funding, must participate in the department's teaching program.

- Students are required to take ARTHIST 405A: Graduate Pedagogy.
- Students are required to serve as a teaching assistant for a minimum of four quarters. Further opportunities for teaching may be available.
- At least one, one-quarter assignment in a course from the following list:

		Units
ARTHIST 1A	Introduction to the Visual Arts: Prehistoric through Medieval	5
ARTHIST 1B	Introduction to the Visual Arts: History of Western Art from the Renaissance to the Present	5
ARTHIST 2	Asian Arts and Cultures	5
ARTHIST 3	Introduction to World Architecture	5
FILMSTUD 4	Introduction to Film Study	5

5. 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 assemble a candidacy file showing that he/she has completed the requirements governing the M.A. program in the History of Art (see above), and 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 faculty.

6. Area Core Examination (ACE)

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, during (or before) Winter Quarter of the third year of study. To prepare for the exam, students may enroll in the 5-unit reading course:

	Units
ARTHIST 620 Area Core Examination Preparation	5

7. Dissertation Colloquium

The dissertation colloquium provides an opportunity for the PhD student to share an aspect of her/his dissertation project with the departmental community at large. Colloquium talks should be presented during the early stages of researching and writing, allowing students to incorporate useful feedback from professors and colleagues into their completed dissertation. The colloquium consists of a 30-minute presentation followed by 30 minutes devoted to questions and answers. The presentation should give some attention to the broader issues of the dissertation topic along with a substantial treatment of one part of the project. At least two members of the student's Reading Committee must attend.

8. Dissertation and Oral Defense Requirements

- a. *Reading Committee:* After passing the Area Core Examination (ACE), each student is responsible for the formation of a dissertation reading committee consisting of a principal adviser, who chairs the reading committee, and three readers. Normally, at least two of the three readers are drawn from the department and one may come from outside the department.
- b. *Dissertation Proposal:* By the beginning of Autumn Quarter in the fourth year, students should have identified a dissertation subject and written a proposal in consultation with their principal adviser. To prepare the proposal, students may take:
 - i one 5-unit independent study course:
 - ii ARTHIST 640 Dissertation Proposal Preparation
 - iii and apply for a funded Summer Quarter to research and write the proposal. The proposal is submitted for approval by the Art History faculty at the beginning of the fourth year for comments. In the event that a proposal is not approved, the faculty establishes conditions for its resubmission and reconsideration at a later date.
- c. *Dissertation:* 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 candidacy for the Ph.D. degree. A candidate taking more than five years must apply for an extension of candidacy.
- d. *Oral Defense Examinations:* The student arranges an oral examination with the four members of the reading committee and a chair of the oral defense 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 expected 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 may make 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 these changes have been incorporated, the manuscript is given a final review and approval by the student's principal adviser.

Ph.D. Minor in Art History

For a minor in Art History, a candidate is required to complete 24 units of graduate-level Art History courses (300 level or above).

Emeriti: (Professors) Keith Boyle, Kristina Branch, Wanda M. Corn, David Hannah, Joel Leivick, Suzanne Lewis, Dwight C. Miller, Kristine Samuelson, Paul V. Turner, Bryan Wolf

Chair: Alexander Nemerov

Area Director for Art History: Alexander Nemerov

Area Director for Film and Media Studies: Pavle Levi

Area Director for Art Practice: Gail Wight

Director of Undergraduate Studies in Art History: Jody Maxmin

Director of Undergraduate Studies in Art Practice: Terry Berlier

Director of Undergraduate Studies in Film and Media Studies: Jean Ma

Director of Graduate Studies in Art History: Richard Meyer

Director of Graduate Studies in Art Practice: Paul DeMarinis

Director of Graduate Studies in Documentary Film: Jamie Meltzer

Academic Director for Stanford Graduate Design Program: Camille Utterback

Director of Honors Program: Adam Tobin

Writing Specialist: Gabrielle Ann Moyer (Lecturer, Program in Writing and Rhetoric)

Professors: Scott Bukatman (Film Studies), Enrique Chagoya (Painting/Drawing/Printmaking), Paul DeMarinis (Electronic Media), Jan Krawitz (Documentary Film), Pamela M. Lee (Contemporary Art), Michael Marrinan (18th- and 19th-century European Art), Richard Meyer (American Art), Alexander Nemerov (American Art), Nancy J. Troy (Modern Art), Richard Vinograd (Chinese Art), Xiaoze Xie (Painting/Drawing)

Units

- 5 *Associate Professors:* Terry Berlier (Sculpture), Pavle Levi (Film Studies), Jean Ma (Film Studies), Jody Maxmin (Ancient Art), Jamie Meltzer (Documentary Film), Bissera Pentcheva (Medieval Art), Gail Wight (Electronic Media)

Assistant Professors: Fabio Barry (Architectural History), Jonathan Calm (Photography), Srdan Keca (Documentary Film), Camille Utterback (Design)

Senior Lecturer: Adam Tobin (Screenwriting)

Lecturers: Robert Dawson (Photography), Yvette Deas (Painting and Drawing), Lukas Felzmann (Photography), Elizabeth Kessler (Art History)

Affiliated Professor: John H. Merryman (Law, emeritus)

Overseas Studies Courses in Art History

The Bing Overseas Studies Program (<http://bosp.stanford.edu>) manages Stanford study abroad programs for Stanford undergraduates. Students should consult their department or program's student services office for applicability of Overseas Studies courses to a major or minor program.

The Bing Overseas Studies course search site (<https://undergrad.stanford.edu/programs/bosp/explore/search-courses>) displays courses, locations, and quarters relevant to specific majors.

For course descriptions and additional offerings, see the listings in the Stanford Bulletin's ExploreCourses (<http://explorecourses.stanford.edu>) or Bing Overseas Studies (<http://bosp.stanford.edu>).

		Units
OSPBER 17	Split Images: A Century of Cinema	3-4
OSPBER 60	Cityscape as History: Architecture and Urban Design in Berlin	5
OSPFLOR 34	The Virgin Mother, Goddess of Beauty, Grand Duchess, and the Lady: Women in Florentine Art	4
OSPFLOR 48	Sharing Beauty in Florence: Collectors, Collections and the Shaping of the Western Museum Tradition	4
OSPFLOR 54	High Renaissance and Mannerism: the Great Italian Masters of the 15th and 16th Centuries	5
OSPFLOR 58	Space as History: Social Vision and Urban Change	4
OSPFLOR 111Y	From Giotto to Michelangelo: The Birth and Flowering of Renaissance Art in Florence	4
OSPFLOR 115Y	Building the Cathedral and the Town Hall: Constructing and Deconstructing Symbols of a Civilization	4
OSPMADRD 45	Women in Art: Case Study in the Madrid Museums	4

OSPOXFRD 15	British Architecture and the Renaissance: 1500-1850	4-5
OSPOXFRD 221Y	Art and Society in Britain	4-5
OSPPARIS 54	The Artist's World: The Workshop, Patronage and Public in 19th and 20th Century France	4
OSPPARIS 72	The Ceilings of Paris	4
OSPPARIS 92	Building Paris: Its History, Architecture, and Urban Design	4

Overseas Studies Courses in Art Practice

The Bing Overseas Studies Program (<http://bosp.stanford.edu>) manages Stanford study abroad programs for Stanford undergraduates. Students should consult their department or program's student services office for applicability of Overseas Studies courses to a major or minor program.

The Bing Overseas Studies course search site (<https://undergrad.stanford.edu/programs/bosp/explore/search-courses>) displays courses, locations, and quarters relevant to specific majors.

For course descriptions and additional offerings, see the listings in the Stanford Bulletin's ExploreCourses (<http://explorecourses.stanford.edu>) or Bing Overseas Studies (<http://bosp.stanford.edu>).

		Units
OSPFLOR 41	The Florentine Sketchbook: A Visual Arts Practicum	4
OSPFLOR 55	Academy of Fine Arts: Studio Art	1-5
OSPFLOR 71	A Studio with a View: Drawing, Painting and Informing your Aesthetic in Florence	4
OSPMADRD 46	Drawing with Four Spanish Masters: Goya, Velazquez, Picasso and Dali	3
OSPPARIS 42	EAP: Drawing with Live Models	2
OSPPARIS 43	EAP: Painting and Use of Color	2
OSPPARIS 44	EAP: Analytical Drawing and Graphic Art	2

Overseas Studies Courses in Film

The Bing Overseas Studies Program (<http://bosp.stanford.edu>) manages Stanford study abroad programs for Stanford undergraduates. Students should consult their department or program's student services office for applicability of Overseas Studies courses to a major or minor program.

The Bing Overseas Studies course search site (<https://undergrad.stanford.edu/programs/bosp/explore/search-courses>) displays courses, locations, and quarters relevant to specific majors.

For course descriptions and additional offerings, see the listings in the Stanford Bulletin's ExploreCourses (<http://explorecourses.stanford.edu>) or Bing Overseas Studies (<http://bosp.stanford.edu>).

		Units
OSPBEIJ 17	Chinese Film Studies	4
OSPBEBER 17	Split Images: A Century of Cinema	3-4
OSPFLOR 11	Film, Food and the Italian Identity	4
OSPFLOR 49	On-Screen Battles: Filmic Portrayals of Fascism and World War II	5
OSPFLOR 67	The Celluloid Gaze: Gender, Identity and Sexuality in Cinema	4

Art History Courses

ARTHIST 1A. Introduction to the Visual Arts: Prehistoric through Medieval. 5 Units.

A survey of the art and architecture from the cave paintings of Lascaux to the Gothic Cathedrals of France; the material is organized both chronologically and thematically and covers a multiplicity of religions: pagan, Christian, and Islamic.

Same as: CLASSICS 56

ARTHIST 1B. Introduction to the Visual Arts: History of Western Art from the Renaissance to the Present. 5 Units.

This course surveys the history of Western painting from the start of the 14th century to the late 20th century and our own moment. Lectures introduce important artists (Giotto, Rembrandt, Velazquez, Goya, Manet, Matisse, Pollock, and others), and major themes associated with the art of particular periods and cultures. The course emphasizes training students to look closely at - and to write about - works of art.

ARTHIST 2. Asian Arts and Cultures. 5 Units.

An introduction to major monuments, themes, styles, and media of East and South Asian visual arts, in their social, literary, religious, and political contexts. Through close study of primary monuments of architectural, pictorial, and sculptural arts and related texts, this course will explore ritual and mortuary arts; Buddhist arts across Asia; narrative and landscape images; and courtly, urban, monastic, and studio environments for art from Bronze Age to modern eras.

Same as: JAPANGEN 60

ARTHIST 3. Introduction to World Architecture. 5 Units.

This lecture course surveys the history of architecture and urbanism, from the first societies to the present, in Europe, West and East Asia, the Americas, and Africa. The course progresses by case studies of exemplary monuments and cities, and examines the built environment as both cultural artifact and architectural event. It considers the social and political circumstances of architectural invention as well as plumbing the depth of artistic context by which particular formal choices resonate with an established representational culture.

Same as: CLASSICS 54

ARTHIST 10SC. Photography: Truth or Fiction or.... 2 Units.

"All photographs are accurate. None is the truth." Richard Avedon (1923-2004)
 The invention of photography inspired the belief that there could be a truthful and objective way to visually record the world. From portraits to travel photographs to documentary, photography has influenced how modern history is understood and remembered. Yet, a photograph is a manipulated image, shaped by the perspective of the photographer and further framed by its printing, presentation, and interpretation. The complex ethical and political issues associated with photography significantly impact how events and moments are recorded by history. Consider, for example, the US government's 18-year ban (ended in 2009) on photographing the flag-draped coffins of America's war dead as their bodies are returned to the United States. What matters most: protecting the privacy of military families or protecting American citizens from the death toll of war?
 Over the past decade, the number of photographers has increased exponentially, further blurring the boundary between what is truth and what is fiction. Even the concept of "gatekeepers" is obsolete: anyone with a smartphone is armed with a camera and can create their own stories, their own records, and their own truths. Further, the Internet grants nearly universal freedom to document and disseminate images that record, incriminate, illuminate, persuade, enrage, and glorify. In this course, we will examine the ethical parameters of photography and the many ways in which photography contributes to presenting powerful truths, creating compelling fictions, and recontextualizing history.
 The course will feature opportunities to work with photographs in the Cantor's collection and to explore the many photographic communities of the Bay Area including extensive field trips to museums, galleries, artists studios, private collections, photo studios, and more. Our discussions will also be informed by course readings. In addition, special sessions covering photographic techniques will familiarize students with the diversity of the medium and hands on experience to create work, if interested. No prior experience required. Sophomore College Course: Application required, due noon, April 7, 2015. Apply at <http://soco.stanford.edu>.

ARTHIST 80N. The Portrait: Identities in Question. 3 Units.

Most of us hold libraries of hundreds or thousands of images; more or less instantly available posed images of ourselves and others. For most of human history, before the development of portable and digital cameras, portraiture was a much rarer and more deliberate social act and cultural practice, involving special materials and techniques, encounters with expert portraitists or photographers, and established settings for display. What almost all portraits, of whatever time or cultural place, have in common are presentations of social identities, roles, or persona, as well as a potential fascination and power that may be based in our neurological capacities for facial recognition and through facial expressions. This introductory seminar will explore many aspects of this basically simple category of thing; images of particular persons. Our point of departure will be from the history of art, focusing on portrait sculptures, paintings, and photographs from many eras and cultures, some of which are among the most studied and discussed of all artistic monuments. We will consider techniques and approaches of portrait making, including the conventions that underlie seemingly realistic portraits, posing, the portrait situation, and portrait genres. Our primary focus will be on the multiple purposes of portraiture, from commemoration, political glorification, and self-fashioning to making claims of social status, cultural role, and personal identity. We will also discuss the changing status of portraiture under modern states of social dislocation, technological change, and psychoanalytic interrogation, and in postmodern conditions of multi-mediated realities and distributed subjectivities. Along the way, we will see that our understandings of portraiture benefits from the approaches and insights of many fields; political and social history, anthropology, neuroscience, and literary studies among others.

ARTHIST 90. Indigenous Cultural Heritage: Protection, Practice, Repatriation. 2 Units.

This new interdisciplinary seminar explores challenges and avenues for furthering protection of the cultural heritage rights enshrined in the UN Declaration on the Rights of Indigenous Peoples (UNDRIP). Using an innovative combination of in-class lectures and videos of interviews with experts from around the world, including Indigenous leaders, scholars, artists, performers and museum professionals, this seminar will examine current and potential tribal, domestic and international legal and ethical frameworks for indigenous cultural heritage protection and repatriation. Among other subjects, we will discuss and problematize: the development of international and domestic law relating to Indigenous peoples' cultural rights; the impact of colonialism, urbanization and other forces on understandings and legal definitions of "indigenous" and "cultural heritage"; domestic heritage protection and repatriation legislation such as the 1990 US Native American Graves Protection and Repatriation Act; museum ethics codes and practices relating to Indigenous peoples and their cultural material; and methods of resolving repatriation disputes, including by international alternative dispute resolution processes. While case studies will relate primarily to Indigenous peoples of North America, comparisons will be drawn with the situation of Indigenous peoples in other regions, such as Oceania and Russia. The overall seminar experience will involve discussions of lectures and video content, assigned readings, a class visit to the Cantor Center Native Americas collection, and visits to our classroom by renowned experts. Elements used in grading: class participation, attendance and a final exam or research paper. After the term begins, students who have received the instructor's consent to write a research paper should transfer from section (01) into section (02), which meets the R requirement. Registration: SLS or graduate student status, or consent of the instructor. Same as: ARTHIST 490A

ARTHIST 99A. Student Guides at the Cantor Center for the Visual Arts. 2 Units.

Open to all Stanford students. Public speaking, inquiry methods, group dynamics, theme development, and art-related vocabulary. Introduction to museum administration; art registration, preparation and installation; rights and reproduction of images; exhibition planning; and art storage, conservation, and security. Students research, prepare, and present discussions on art works of their choice.

ARTHIST 100N. The Artist in Ancient Greek Society. 3 Units.

Given the importance of art to all aspects of their lives, the Greeks had reason to respect their artists. Yet potters, painters and even sculptors possessed little social standing. Why did the Greeks value the work of craftsmen but not the men themselves? Why did Herodotus dismiss those who worked with their hands as "mechanics?" What prompted Homer to claim that "there is no greater glory for a man; than what he achieves with his own hands," provided that he was throwing a discus and not a vase on a wheel? Painted pottery was essential to the religious and secular lives of the Greeks. Libations to the gods and to the dead required vases from which to pour them. Economic prosperity depended on the export of wine and oil in durable clay containers. At home, depictions of gods and heroes on vases reinforced Greek values and helped parents to educate their children. Ceramic sets with scenes of Dionysian excess were reserved for elite symposia from which those who potted and painted them were excluded. Sculptors were less lowly but even those who carved the Parthenon were still regarded as "mechanics," with soft bodies and soft minds (Xenophon) "indifferent to higher things" (Plutarch). The seminar addresses these issues. Students will read and discuss texts, write response papers and present slide lectures and gallery talks on aspects of the artist's profession. Same as: CLASSICS 18N

ARTHIST 101. Introduction to Greek Art I: The Archaic Period. 4 Units.

In the decades 480-460, just before work began on the Parthenon, the sculptor Myron, creator of the Discus-Thrower, was even more celebrated for his bronze cow. Ancient authors describe an image so palpably alive that shepherds threw stones at her, thinking that she had strayed from the herd, and bulls vied for her attention. A century later, the quest for mimesis prompted a contest between two artists. Zeuxis painted a bunch of grapes seductive enough to attract hungry birds; Parrhasios then added a linen curtain, which Zeuxis asked to be removed from his painting. Zeuxis conceded defeat since he had fooled only birds, whereas Parrhasios had deceived an artist. This course explores the art and culture of the ancestors of these men. The Greeks of the archaic period (1000-480) would have understood the painters' quest; competitive zeal, but only toward the end of the period would they have recognized naturalism as an artistic aim. Earlier Greek art is more abstract than life-like, closer to Calder than Michelangelo. In the eighth century Homer's descriptions of the rippling muscles (and egos) of his heroes, and the grief of Achilles; horses, evoke living men and sentient animals, but his fellow sculptors and painters prefer abstraction. This changes in the seventh century as a result of commercial contacts with the Near East and Egypt. Imported bronzes, ivories and other Near Eastern exotica alerted Greek artists to a wider range of subjects, techniques and intentions, including naturalism. Later in the century, Greek expatriates learned the art of carving hard stone from Egyptian masters and soon marble sculpture and architecture spread throughout Greece. In the course of the sixth and early fifth centuries Greek artists assimilate what they had borrowed, compete with one another, obey and disobey their teachers, test the tolerance of the gods and eventually produce works of art that speak with a Greek accent. When the Persians invaded the Acropolis in 480 and 479, they encountered artifacts with little trace of alien influence or imprint and, at Salamis and Plataea, fought decisive battles in which the Greeks prevailed. In the aftermath of the war, as the Greeks rebuilt their cities and their lives, Myron's cow reminded them of their debts to other cultures and their resolve to remain true to their own.

Same as: CLASSICS 161

ARTHIST 102. Introduction to Greek Art II: The Classical Period. 4 Units.

The class begins with the art, architecture and political ideals of Periclean Athens, from the emergence of the city as the political and cultural center of Greece in 450 to its defeat in the Peloponnesian War in 404. It then considers how Athens and the rest of Greece proceeded in the fourth century to rebuild their lives and the monuments that define them. Earlier artistic traditions endure, with subtle changes, in the work of sculptors such as Kephisodotos. Less subtle are the outlook and output of his son Praxiteles. In collaboration with Phryne, his muse and mistress, Praxiteles challenged the canons and constraints of the past with the first female nude in the history of Greek sculpture. His gender-bending depictions of gods and men were equally audacious, their shiny surfaces reflecting Plato's quest; discussion of Eros and androgyny. Scopas was also a man of his time but pursued different interests. Drawn to the inner lives of men and woman, his tormented Trojan War heroes and victims are still scarred by memories of the Peloponnesian War, and a world away from the serene faces of the Parthenon. His famous Maenad, a devotee of Dionysos who has left this world for another, belongs to the same years as Euripides' Bacchae and, at the same time, anticipates the torsion and turbulence of Bernini and the Italian Baroque. In the work of these and other fourth century personalities, the stage is set for Alexander the Great and his conquest of a kingdom extending from Greece to the Indus River. (Formerly CLASSART 102). Same as: ARTHIST 302, CLASSICS 162

ARTHIST 105. Art & Architecture in the Medieval Mediterranean. 4 Units.

Chronological survey of Byzantine, Islamic, and Western Medieval art and architecture from the early Christian period to the Gothic age. Broad art-historical developments and more detailed examinations of individual monuments and works of art. Topics include devotional art, court and monastic culture, relics and the cult of saints, pilgrimage and crusades, and the rise of cities and cathedrals.

Same as: ARTHIST 305, CLASSICS 172

ARTHIST 105B. Medieval Journeys: Tales of Devotion and Discovery. 3-5 Units.

This course explores the experience and imagination of medieval journeys through interdisciplinary, cross-cultural, and skills-based approaches. As a foundations class, this survey of medieval culture engages with an array of written texts from the period. Narratives of medieval journeys are studied across a wide range of categories, including pilgrimages, crusades, quests, and sagas. The journey as metaphor, along with the resulting and very real cultural interactions, will provide a main focus for examining this rich tradition of literature. Students will have the opportunity to produce a creative project that brings medieval ideas about travel into dialogue with modern conceptions. The course will satisfy the Ways-Creative Expression requirement as well as one of the following two: Ways-Analytical Interpretive or Ways-Engaging Difference.

Same as: DLCL 123

ARTHIST 106. Byzantine Art and Architecture, 300-1453 C.E. 4 Units.

(Formerly CLASSART 106/206.) This course and its study trip to the Getty (Los Angeles) to view the new Byzantine exhibition explores the art and architecture of the Eastern Mediterranean: Constantinople, Jerusalem, Alexandria, Antioch, Damascus, Thessaloniki, and Palermo, 4th-15th centuries. Applying an innovative approach, we will probe questions of phenomenology and aesthetics, focusing our discussion on the performance and appearance of spaces and objects in the changing diurnal light, in the glitter of mosaics and in the mirror reflection and translucency of marble.

Same as: ARTHIST 306, CLASSICS 171

ARTHIST 106B. What Do Medieval Images Want? Theories of the Image in Byzantium, Islam, and the Latin West. 4 Units.

What is an image? The medieval response was tied to religious identity. At the core of the debate was whether the image was just a mimetic representation or a living entity: matter imbued with divine spirit. Byzantium, Islam, and the Latin West each developed their own positions and used it as a platform for political legitimacy. We will study the development of the medieval image theories by focusing on specific monuments and objects and by reading both primary sources in translation and current scholarly interpretations.

Same as: ARTHIST 306B

ARTHIST 107A. St. Petersburg, a Cultural Biography: Architecture, Urban Planning, the Arts. 4 Units.

The most premeditated city in the whole world, according to Dostoevsky; created in 1703 by Peter the Great as a counterpoise to Moscow and old Russian culture; planned as a rational, west-European-appearing capital city of the Russian Empire. St. Petersburg's history through works of its artists, architects, urban planners, writers, and composers.

ARTHIST 108. Virginité and Power: Mary in the Middle Ages. 4 Units.

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

Same as: ARTHIST 308

ARTHIST 109. The Book in the Medieval World. 4 Units.

Studying the design and function of books in medieval society from the 7th to the 15th century, and the ways in which manuscripts are designed to meet (and shape) the cultural and intellectual demands of their readers. Major themes are the relationships between text and image, and between manuscripts and other media; the audience and production context of manuscripts; and changing ideas about pictorial space, figural style, page design, and progression through the book. Final project may be either a research paper or an original artist's book.

Same as: ARTHIST 309

ARTHIST 109D. Means, Media and Mode: An Introduction to Western Medieval Art. 4 Units.

The course is an introduction to western medieval art approached primarily through distinctions of materials and media. We work with a combination of medieval and later sources, often engaging with the modern objects and spaces available for study on campus in order to create new perspectives on the historical material. Medieval case studies are chosen that raise particularly complex issues of materiality, mixed-media form, and cross-media citation.

Same as: ARTHIST 309D

ARTHIST 111. Introduction to Italian Renaissance, 1420-1580. 4 Units.

New techniques of pictorial illusionism and the influence of the humanist revival of antiquity in the reformulation of the pictorial arts in 15th-century Italy. How different Italian regions developed characteristic artistic cultures through mutual interaction and competition.

Same as: ARTHIST 311

ARTHIST 114. Mystical Naturalism: Van Eyck, Dürer, and the Northern Renaissance. 4 Units.

A survey of the major innovations in Northern European painting ca. 1400-1600, in light of the social status of the artist between city and court. In the early fifteenth century painters began to render an idealized world down to its smallest details in ways that engaged new devotional practices. Later Hieronymus Bosch would identify the painter's imagination with the bizarre and grotesque. In response to Renaissance humanism, some painters introduced classical mythology and allegorical subjects in their works, and many traveled south to absorb Italianate pictorial styles. We will be visiting art museums in San Francisco and Stanford. May be repeat for credit.

Same as: ARTHIST 314

ARTHIST 117. Picturing the Papacy, 1300-1850. 4 Units.

Popes deployed art and architecture to glorify their dual spiritual and temporal authority, being both Christ's vicars on earth and rulers of state. After the return of the papacy from Avignon, Rome underwent numerous campaigns of renovation that staged a continuity between the pontiffs and the ancient Roman emperors. Patronage of art and architecture became important tools in the fight against Protestantism. Artists include Botticelli, Michelangelo, Caravaggio, and Bernini.

Same as: ARTHIST 317

ARTHIST 118. Titian, Veronese, Tintoretto. 4 Units.

The course addresses the ways in which Venetian painters of the sixteenth century redefined paradigms of color, design, and invention. Themes to be examined include civic piety, new kinds of mythological painting, the intersection between naturalism and eroticism, and the relationship between art and rituals of church and statecraft.

Same as: ARTHIST 318

ARTHIST 118N. Pagan Mythology and the Making of Modern Europe. 3 Units.

Once a religion loses its claim to truth it enters the sphere of the mythic. From the fifteenth through the seventeenth century, European artists turned to the legends and poetry of Greco-Roman paganism for pictorial subjects. What roles could Venus and Mars, Mercury and Minerva play in a Christian culture? Artists and humanists had different answers to this question. As relics from the past the stories of the ancient gods could serve as the prehistory of worldly and religious institutions and hence legitimize them. Or pagan myth, because of its alien nature, could convey fantasies of the body, which could not be articulated otherwise. Among the artists who explored creatively the ancient legends were Donatello, Botticelli, Michelangelo, Raphael, Velazquez, Rubens, Rembrandt, Bernini, and Poussin. Next to ancient authors such as Homer and Ovid we shall be reading excerpts from the humanists Dante, Boccaccio, Petrarch, and Vasari as we explore word/image relationships. The seminar includes excursions to the Cantor Arts Center at Stanford University to look at Old Master prints from the museum's storage, not normally on display, and we shall study paintings and sculptures with mythological subjects in the Legion of Honor, the Fine Arts Museum of San Francisco.

ARTHIST 120. Living in a Material World: Seventeenth-century Dutch and Flemish Painting. 4 Units.

Painting and graphic arts by artists in Flanders and Holland from 1600 to 1680, a period of political and religious strife. Historical context; their relationship to developments in the rest of Europe and contributions to the problem of representation. Preferences for particular genres such as portraits, landscapes, and scenes of everyday life; the general problem of realism as manifested in the works studied.

Same as: ARTHIST 320

ARTHIST 121. 18th-Century Art in Europe, ca 1660-1780. 4 Units.

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.

Same as: ARTHIST 321

ARTHIST 122. The Age of Revolution: Painting in Europe 1780-1830. 4 Units.

Survey of European painting bracketed by the French Revolution and the end of the Napoleonic conquest. Against this background of social upheaval, the visual arts were profoundly affected by shifts in patronage, public, and ideas about the social utility of image making. Lectures and readings align ruptures in the tradition of representation with the unfolding historical situation, and trace the first manifestations of a "romantic" alternative to the classicism that was the cultural legacy of pre-Revolutionary Europe.

Same as: ARTHIST 322

ARTHIST 123N. Thinking about Visual Attention : from Balzac to Facebook. 3 Units.

Writing in 1829, the French author Honoré de Balzac celebrated the acute visual attention of the flâneur, a character he closely associates with modern life: "To flâneur is to take pleasure, to collect flashes of wit, to admire sublime scenes of unhappiness, of love, of joy as well as graceful or grotesque portraits, to thrust one's attention into the depths of a thousand lives." In July 2012 the Huffington Report pointed to a fact of modern life: "On city streets, in suburban parking lots and in shopping centers, there is usually someone strolling while talking on a phone, texting with his head down, listening to music, or playing a video game. The problem isn't as widely discussed as distracted driving, but the danger is real." These two very different ways of circulating in urban space suggest that a major shift in how we humans relate to our environment has occurred over the course of nearly two centuries--especially in the densely populated spaces of modern cities. Where the great spectacle of urban life was a marvel of the nineteenth century, today's inhabitants want mainly to block it out by insulating themselves in a cocoon of favorite music or personal conversation, whether by voice or text, that they risk stepping into traffic, colliding with lightposts, or bumping into others similarly self-absorbed. This seminar proposes to think about the hows and whys of that important shift from the unique perspective of art history, a field of study especially attuned to the limits and exigencies of visual acuity. We will explore the topic across a range of media, from daguerreotypes to stereoscopes, from paintings to films, from television screen to the hand-held displays of our smartphones.

ARTHIST 124. The Age of Naturalism, Painting in Europe 1830-1874. 4 Units.

Survey of European painting from the heyday of Romanticism to the first Impressionist exhibition. Lectures and readings focus on the tensions between traditional forms and ambitions of history painting and the challenge of "modern" subjects drawn from contemporary life. Attention to the impact of painting in the open-air, and the effect of new imaging technologies- notably lithography and photography - to provide "popular" alternatives to the hand-wrought character and elitist appeal of "high art" cultural forms.

Same as: ARTHIST 324

ARTHIST 126. Post-Naturalist Painting. 4 Units.

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

Same as: ARTHIST 326

ARTHIST 127A. African Art and Politics, c. 1900 - Present. 4 Units.

This course explores the relationship between art and politics in twentieth century Africa. Artistic production and consumption is considered in the context of various major political shifts, from the experience of colonialism to the struggle against Apartheid. Each week we will look closely at different works of art and examine how artists and designers responded to such challenges as independence, modernization and globalization. We will look at painting, sculpture, religious art, public and performance art, photography and film. How western perceptions and understanding of African art have shifted, and how museums have framed African art throughout the twentieth century will remain important points of discussion throughout the course.

Same as: AFRICAST 127

ARTHIST 132. American Art and Culture, 1528-1910. 4 Units.

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.
Same as: AMSTUD 132, ARTHIST 332

ARTHIST 140N. Couture Culture: Fashion, Art & Modernism from Manet to Mondrian. 3-4 Units.

This course examines the ways in which fashion has figured in the construction of modern experience and how it has been represented in the visual arts, primarily in Europe and the United States between about 1850 and 1965. Alongside the emergence of haute couture, the rise of the ready-to-wear industry during this period coincided with the consolidation of the department store; these institutions contributed to the development of a culture of consumption and display that continues to shape our lives today. Manet, Degas and other Impressionist painters were sensitive to the nuances of fashion, which they, like Baudelaire, saw as an aspect of modernity indispensable to their art. Clothing was no less significant in the context of the Russian revolution, when Alexander Rodchenko, for example, outfitted himself in a home-made version of workers' overalls in order to reinforce his identification with factory laborers and thereby to suggest the breaking down of class distinctions. The course also explores the significance of fashion for an abstract painter like Piet Mondrian, but, more to the point, we look at how Mondrian's work was appropriated to the world of fashion by Yves Saint-Laurent, who assured that Mondrian's signature geometric style would become instantly recognizable and eventually function as a hugely popular brand. The circuits through which we can trace the historical trajectory of fashion will illuminate its importance for understanding many facets of modern culture.

ARTHIST 142. Architecture Since 1900. 4 Units.

Art 142 is an introduction to the history of architecture since 1900 and how it has shaped and been shaped by its cultural contexts. The class also investigates the essential relationship between built form and theory during this period.

Same as: CEE 32G

ARTHIST 142A. Home Alone: Houses that Artists and Thinkers Design for Themselves. 4 Units.

This course investigates houses, hideaways, and studios that artists and thinkers have designed for themselves with varying degrees of self-consciousness, from subconscious images of the self to knowing stages for the contemplative life. Case studies range from antiquity to the present, from the studio-house of Peter Paul Rubens to that of Kurt Schwitters; from the house-museum of Sir John Soane to the Vittoriale of Gabriele D'Annunzio; from the philosophical dwelling of the Emperor Hadrian to that of Ludwig Wittgenstein.

Same as: ARTHIST 342A

ARTHIST 143A. American Architecture. 4 Units.

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.

Same as: AMSTUD 143A, ARTHIST 343A, CEE 32R

ARTHIST 144. On Looking: Art, Obscenity, and the Ethics of Spectatorship. 4 Units.

This course considers the ethics of looking at art, photography, and other forms of visual representation that have been declared obscene or indecent, whether by religious authorities, government officials, community representatives, or legal opinions. What are the ethical stakes of looking at such materials? And what are the ethical implications of looking away and insisting that others do so as well? The creation of vanguard art since the late 19th-century has often been linked to the concept of transgression. Is it, we will ask, the modern artist's responsibility to challenge accepted standards of representation and the protocols of looking? If so, how are we, as viewers and students of art, to distinguish between legitimate art and unfit obscenity?

ARTHIST 145. Culture Wars: Art and Social Conflict in the USA, 1890-1950. 4 Units.

This course examines social conflicts and political controversies in American culture through the lens of visual art and photography. We consider how visual images both reflect and participate in the social and political life of the nation and how the terms of citizenship have been represented; and, at times, contested; by artists throughout the first half of the 20th century. The class explores the relation between American art and the body politic by focusing on issues of poverty, war, censorship, consumerism, class identity, and racial division. Same as: AMSTUD 145M, ARTHIST 345, FEMGEN 145

ARTHIST 146X. What is Contemporary Art, and Where Did it Come From?. 3 Units.

"Contemporary art challenges us to question our assumptions," wrote philanthropist and collector Eli Broad. "It asks us to think beyond the limits of conventional wisdom." This course aims to introduce both the difficulties and the great rewards presented by Contemporary Art (1970 to the present). Examining the historical foundations of Contemporary Art in the 18th, 19th, and 20th centuries, we will learn about the century's most game-changing art practices and movements such as cubism, abstract expressionism, conceptual art, and performance art. Working from the assumption that art in its moment of production was always contemporary, the course will organize content through various thematic lenses such as "portraiture and vision", "the photographic", and "the hand and the mind." Lectures occur both as traditional classroom sessions as well as on-site sessions at Stanford University's public sculpture collection, the Cantor Art Center, and the Anderson Collection, emphasizing close and direct engagement with artworks. Drawing on these experiences and on close readings of key texts, assignments will range from short essays to online curation to gallery talks. Students will develop and enhance their critical visual literacy and ability to grapple with the unknown through skills of creative synthesis, identifying patterns across time and space, and exercising conceptual and visual analysis. Broadly, the goals of the class are to understand the present through the past, to demystify the often confusing nature of contemporary art, and to question why art matters and how.

ARTHIST 147. MODERNISM AND MODERNITY. 4 Units.

The development of modern art and visual culture in Europe and the US, beginning with Paris in the 1860s, the period of Haussmann, Baudelaire and Manet, and ending with the Bauhaus and Surrealism in the 1920s and 30s. Modernism in art, architecture and design (e.g., Gauguin, Picasso, Duchamp, Mondrian, Le Corbusier, Breuer, Dali) will be explored as a compelling dream of utopian possibilities involving multifaceted and often ambivalent, even contradictory responses to the changes brought about by industrialization, urbanization, and the rise of mass culture.

Same as: ARTHIST 347

ARTHIST 148. Art and the First Amendment: Testing the Limits of Expression. 5 Units.

This course will take place in Washington D.C.
Same as: SIW 148

ARTHIST 149S. Art After the A-bomb: American and European Art, 1945-1989. 4 Units.

This course surveys the major movements, figures, and themes in American and European art during the Cold War, from the drop of the A-bomb in 1945 to the fall of the Berlin Wall in 1989. It examines the formative relationship between art and politics in this explosive period. We will consider the changed role of the avant-garde after the catastrophes of World War II; the use and abuse of modern art as propaganda; spectacular postwar affluence and the rise of the culture industry; multimedia, intermedia, and the invention of new communications technologies; the burgeoning military-industrial complex and the Vietnam War; the revolutionary efforts of second-wave feminism, sexual liberation, and the counterculture; and the charged debates of the iquest;culture wars; and the crisis of representation in the 1980s. What was art; social, cultural, and political function in the recent past; and how is this role instructive in the present? Topics include Abstract Expressionism, Color Field Painting, Neo-Dada, Pop, Op, Fluxus, Happenings, Minimalism, Conceptualism, Performance, Institutional Critique, Process Art, Systems Art, Earth Art, Video Art, and theories of modernism and postmodernism. We will visit the Cantor Arts Center to view original works.

ARTHIST 152. The American West. 5 Units.

The American West is characterized by frontier mythology, vast distances, marked aridity, and unique political and economic characteristics. This course integrates several disciplinary perspectives into a comprehensive examination of Western North America: its history, physical geography, climate, literature, art, film, institutions, politics, demography, economy, and continuing policy challenges. Students examine themes fundamental to understanding the region: time, space, water, peoples, and boom and bust cycles.

Same as: AMSTUD 124A, ENGLISH 124, HISTORY 151, POLISCI 124A

ARTHIST 154. The American Civil War: A Visual History. 4 Units.

A painting of men charging across a field, a photograph of dead bodies in a ditch, a fragment of metal, a sliver of bone, and a brass button: how do we make sense of the visual record of the American Civil War (1861-65)? From the Capitol Dome to a skeleton dug up in a highway project a hundred years after the last battle, the course will consider the strange and scattered remnants of a famous era. Drawing on the poetry of Walt Whitman, Emily Dickinson, and Herman Melville, the paintings of Winslow Homer, the photographs of Alexander Gardner, and the oratory of Abraham Lincoln, the course will examine what cannot be portrayed: the trauma of war.

Same as: AMSTUD 154X, ARTHIST 354

ARTHIST 155C. Abstract Expressionism: Painting/Modern/America. 4 Units.

The course will focus on American abstract painting from the 1930s to the 1960s, emphasizing the works of art at the Anderson Collection at Stanford. We will focus on looking closely at pictures by Jackson Pollock, Mark Rothko, Willem de Kooning, and other renowned abstract painters, developing skills of speaking and writing about these works of art. We will also place these pictures in their mid-20th century context: World War II and the Cold War; Hollywood and popular culture generally; Beat literature; and locations such as New York and San Francisco.

Same as: AMSTUD 155C

ARTHIST 156. American and European Art, 1945-1968. 4 Units.

Examines the pivotal figures, movements, themes and practices of art in the United States and Europe, from the conclusion of World War 2 to the end of the 1960s. Emphasis is on the changed nature of the avant-garde after the catastrophic events of midcentury. Topics include: modern art, ideology and the Cold War; the rise of consumer society and the "Society of the Spectacle"; concepts of medium specificity; the impact of new media and technologies on postwar art making; the role of the artist as worker and activist. Movements include: Abstract Expressionism, Art Informel, Pop, minimalism, process, performance conceptual art. An introductory art history course is recommended.

Same as: ARTHIST 356

ARTHIST 156N. Art and the Power of Place: Site, Location, Environment. 3 Units.

Many iconic works in the history of art draw their power and significance from the place in which they are sited or installed. The cave paintings of Altamira, Spain; Michelangelo's Sistine Chapel and the monumental "earthworks" made in the deserts of the American Southwest during the 1960s are just a few examples showcasing the important relationship between art and place. In this seminar we will explore how works of art throughout history create a sense of place; and how place, in turn, changes the interpretation of works of art. We will learn how to analyze works of art in terms of their immediate contexts and surroundings, whether temples, museums, spaces of the city or unexpected environments, charting the historical meanings of place in the process. We will look at a range of examples throughout time, from prehistory to the present day. A critical feature of the seminar will be to consider works of art outside the classroom, on both the Stanford campus and beyond. Possible field trips include visits to Alcatraz Prison (where the famous Chinese artist, Ai Weiwei, will install a new work in the fall of 2014).

ARTHIST 157A. Histories of Photography. 4 Units.

This course investigates multiple histories of photography. It begins in early nineteenth-century Europe with the origins of the medium and ends in the United States on September 11, 2001, a day that demonstrated the limits of photographic seeing. Rather than stabilizing any single trajectory of technological iterations, the course is more interested in considering the iquest;workiquest; performed by photography. Through historical case studies, it considers how `to photographiquest; is to order and to construct the world; to incite action and to persuade; to describe and to document; to record and to censor; to wound; to heal.

Same as: ARTHIST 357A

ARTHIST 157B. Picture This: A History of Photography from the Civil War to the Selfie. 4 Units.

TBA.

ARTHIST 159. American Photographs, 1839-1971: A Cultural History. 4 Units.

This course concentrates on many important American photographers, from the era of daguerreotypes to near the end of the pre-digital era. We study photographs of the Civil War, western exploration, artistic subjects, urban and rural poverty, skyscrapers, crime, fashion, national parks, and social protest, among other topics. Among the photographers we study: Carleton Watkins, Eadweard Muybridge, Walker Evans, Dorothea Lange, Garry Winogrand, and Diane Arbus. Emphasis on developing students' abilities to discuss and write about photography; to see it.

Same as: AMSTUD 159X, ARTHIST 359

ARTHIST 160. Intro to Contemporary Art. 4 Units.

Introduction to major themes, figures, movements and ideas in contemporary art, beginning with the question of art and politics in the 1960s. Topics: Postmodernism and the rise of consumer and spectacle culture; the "death" of painting, the impact of technology, cybernetics and the rise of new media; art at the end of the Cold War; globalization and the new global art world. An intro art history course is recommended.

ARTHIST 160N. The Sisters: Poetry & Painting. 3 Units.

Poetry and painting have often been called the "sister arts". Why? Sometimes a poem or a painting stands out to us, asking that we stay with it, that we remember it, although we cannot exactly say why. Poems have a way of making pictures in the mind, and paintings turn "rhymes" amid the people, places, and things they portray. Each is a concentrated world, inviting an exhilarating closeness of response: why does this line come first? Why does the artist include that detail? Who knows but that as we write and talk about these poems and pictures we will be doing what John Keats said a painter does: that is, arriving at a "trembling delicate and snail-horn perception of Beauty." Each week explore the kinship between a different pair of painter and poet and also focuses on a particular problem or method of interpretation. Some of the artist/poet combinations we will consider: Shakespeare and Caravaggio; Jorie Graham and (the photographer) Henri Cartier-Bresson; Alexander Pope and Thomas Gainsborough; William Wordsworth and Caspar David Friedrich; Christina Rossetti and Mary Cassatt; Walt Whitman and Thomas Eakins; Thomas Hardy and Edward Hopper.

Same as: ENGLISH 51N

ARTHIST 162. Race, Gender, and Sexuality in Contemporary Art. 4 Units.

This course focuses on issues of race, gender, and sexuality in American art and criticism from 1972 to the present. How have the terms of racial identity and sexual difference shaped the production and reception of contemporary art across the last four decades? What status has the body--and more specifically, the body of the artist--been accorded within recent work on identity and difference? Throughout the course of the semester, we will be particularly attentive to issues of racial and sexual stereotype. What critical or subversive uses have contemporary artists found for pictorial stereotype? How have stereotypes of race, gender, and sexuality been recycled in order to be mocked or deconstructed?.

Same as: ARTHIST 362

ARTHIST 163. Queer America. 4 Units.

TBA.

Same as: AMSTUD 163, FEMGEN 163

ARTHIST 164A. Technology and the Visual Imagination. 4 Units.

An exploration of the dynamic relationship between technology and the ways we see and represent the world. The course examines technologies from the Renaissance through the present day, from telescopes and microscopes to digital detectors, that have changed and enhanced our visual capabilities as well as shaped how we imagine the world. We also consider how these technologies influenced and inspired the work of artists. Special attention is paid to how different technologies such as linear perspective, photography, cinema, and computer screens translate the visual experience into a representation; the automation of vision; and the intersection of technology with conceptions of time and space.

Same as: ARTHIST 364A, FILMSTUD 164A, FILMSTUD 364A

ARTHIST 165A. Fashion Shows: From Lady Godiva to Lady Gaga. 4 Units.

The complex and interdependent relationship between fashion and art. Topics include: the ways in which artists have used fashion in different art forms as a means to convey social status, identity, and other attributes of the wearer; the interplay between fashion designers and various art movements, especially in the 20th century; the place of prints, photography, and the Internet in fashion, in particular how different media shape how clothes are seen and perceived. Texts by Thorstein Veblen, Roland Barthes, Dick Hebdige, and other theorists of fashion.

Same as: ARTHIST 365A, FILMSTUD 165A, FILMSTUD 365A

ARTHIST 165B. American Style and the Rhetoric of Fashion. 4-5 Units.

Focus on the visual culture of fashion, especially in an American context. Topics include: the representation of fashion in different visual media (prints, photographs, films, window displays, and digital images); the relationship of fashion to its historical context and American culture; the interplay between fashion and other modes of discourse, in particular art, but also performance, music, economics; and the use of fashion as an expression of social status, identity, and other attributes of the wearer. Texts by Thorstein Veblen, Roland Barthes, Dick Hebdige, and other theorists of fashion.

Same as: AMSTUD 127, FILMSTUD 165B

ARTHIST 166. Representing Fashion. 4 Units.

Course on the representation of fashion in the 20th and 21st century, with focus on fashion photography. Topics include: history of fashion illustration, fashion photography, and fashion films; intersection of art and commerce; role of designers, photographers, editors, and models; studio v. street photography; the place of mass media, alternative magazines, and online publications; and use of media, photography, and design theory for interpretation of fashion representations. Illustrators and artists include Lepape, Erte, Avedon, Penn, Klein, Newton, Sherman, and Leibovitz.

ARTHIST 167. Beyond the Fuzzy-Techie Divide: Art, Science, Technology. 4 Units.

Although art and science are often characterized as "two cultures" with limited common interests or language, they share an endeavor: gaining insight into our world. They even rely on common tools to make discoveries and visually represent their conclusions. To clarify and interrogate points of similarity and difference, each week's theme (time, earth, cosmos, body) explores the efforts of artists and scientists to understand and represent it and the role of technology in these efforts. Focus on contemporary examples.

Same as: ARTHIST 367, FILMSTUD 167B, FILMSTUD 367B

ARTHIST 171. Baudelaire to Bardot: Art, Fashion, and Film in Modern France. 4 Units.

This course primarily concerns how French artists, writers, and filmmakers have explored the intersecting themes of fashion and modernity in various media: including painting, sculpture, architecture, the decorative arts, poetry, novels, film, dance, and mass advertising. Using modern France as a case study, we will think critically about how the fashion, design, and luxury industries have influenced the production and reception of modern art - and vice versa. While the course is organized thematically, we will move chronologically from the late-18th century to the 1950s, conducting a survey of some of the major developments in French visual culture along the way. Finally, we will consider the ways that fashion-minded artists, designers, and entrepreneurs have helped to create, reflect, and critique modern French identities.

ARTHIST 173. Issues in Contemporary Art. 4 Units.

Major figures, themes, and movements of contemporary art from the 80s to the present. Readings on the neo-avant garde; postmodernism; art and identity politics; new media and technology; globalization and participatory aesthetics. Prerequisite: ARTHIST 155, or equivalent with consent of instructor.

Same as: ARTHIST 373

ARTHIST 176. Feminism and Contemporary Art. 4 Units.

(Same as ARTHIST 176) The impact of second wave feminism on art making and art historical practice in the 70s, and its reiteration and transformation in contemporary feminist work. Topics: sexism and art history, feminist studio programs in the 70s, essentialism and self-representation, themes of domesticity, the body in feminist art making, bad girls, the exclusion of women of color and lesbians from the art historical mainstream, notions of performativity.

Same as: ARTHIST 376

ARTHIST 178. Ethnicity and Dissent in United States Art and Literature. 4 Units.

The role of the visual arts of the U.S. in the construction and contesting of racial, class, and gender hierarchies. Focus is on artists and writers from the 18th century to 1990s. How power, domination, and resistance work historically. Topics include: minstrelsy and the invention of race; mass culture and postmodernity; hegemony and language; memory and desire; and the borderlands.

Same as: AMSTUD 178, ARTHIST 378

ARTHIST 182B. Cultures in Competition: Arts of Song-Era China. 4 Units.

The Song dynasty (mid-10th to late 13th c.) was a period of extraordinary diversity and technical accomplishment in Chinese painting, ceramics, calligraphy, architecture and sculpture. Artistic developments emerged within a context of economic dynamism, urban growth, and competition in dynastic, political, cultural and social arenas: as between Chinese and formerly nomadic neighboring regimes, or between reformers and conservatives. This course will consider major themes and topics in Song art history, including innovations in architectural and ceramic technologies; developments in landscape painting and theory; the rise of educated artists; official arts and ideologies of Song, Liao and Jin court regimes; new roles for women as patrons and cultural participants; and Chan and popular Buddhist imagery.

Same as: ARTHIST 382B

ARTHIST 183N. Making Paradises on the Silk Road: Buddhist Arts of the Dunhuang Grottoes. 3 Units.

The cave temples of Dunhuang in far northwest China are the greatest repository of Chinese and Central Asian Buddhist arts from the medieval period of 5th to 14th centuries. This seminar will focus on caves that will be exhibited as full-scale replicas as part of the Getty Malibu Museum's International Dunhuang exhibition, which we will visit in a seminar field trip to Los Angeles. We will explore the spatial arrangement of sculptures and wall paintings, the imagery of Pure Land paradise scenes and narrative story cycles, and the embodied experience of movement around the caves. Through readings, discussions, VR simulation viewings, and exhibition visits we will also explore varied approaches to understanding the patronage, artistic styles, production techniques, devotional practices, and significance of these sacred spaces.

ARTHIST 184. Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting. 4 Units.

Changes marking the transition from medieval to early modern Japanese society that generated a revolution in visual culture, as exemplified in subjects deemed fit for representation; how commoners joined elites in pictorializing their world, catalyzed by interactions with the Dutch.

Same as: ARTHIST 384, JAPANGEN 184, JAPANGEN 384

ARTHIST 186. Theme and Style in Japanese Art. 4 Units.

A mixture of lecture and discussion, this course presents a chronological introduction to some of the defining monuments in the history of Japanese visual culture from prehistory to the mid-19th century. This introductory class presumes no prior knowledge of art history or of Japan. We will emphasize certain overarching themes like religious life; notions of decorum appropriate to various classes (court, warrior, and commoner); the relationship between and among the arts, such as the visual and the verbal, or the symphonic assemblage arts as seen in the tea ceremony; pervasive cultural tropes like nostalgia, seasonality, or the sense of place; and broader issues such as censorship, patronage, gender issues, and the encounters between Japanese and foreign cultures.

Same as: ARTHIST 386, JAPANGEN 186, JAPANGEN 286

ARTHIST 187. Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868. 4 Units.

Narratives of conflict, pacification, orthodoxy, nostalgia, and novelty through visual culture during the change of episteme from late medieval to early modern, 16th through early 19th centuries. The rhetorical messages of castles, teahouses, gardens, ceramics, paintings, and prints; the influence of Dutch and Chinese visuality; transformation in the roles of art and artist; tensions between the old and the new leading to the modernization of Japan. Same as: ARTHIST 387, JAPANGEN 185

ARTHIST 188A. The History of Modern and Contemporary Japanese and Chinese Architecture and Urbanism. 4 Units.

The recent rapid urbanization and architectural transformation of Asia; focus is on the architecture of Japan and China since the mid-19th century. History of forms, theories, and styles that serve as the foundation for today's buildings and cityscapes. How Eastern and Western ideas of modernism have merged or diverged and how these forces continue to shape the future of Japanese and Chinese architecture and urban form. Same as: ARTHIST 388A

ARTHIST 188B. From Shanghai Modern to Global Contemporary: Frontiers of Modern Chinese Art. 4 Units.

Chinese artistic engagements with international arenas and with the cultural politics of modernity, from the late 19th century to the present. Topics will include Shanghai modernity and public media; artistic reform and political activism at the end of empire; competition between national style painting and international modernisms; politicized arts of resistance and revolution; post-Mao era experimental and avant-garde movements; transnational careers and exhibition circuits.

ARTHIST 189C. Global Currents: Early Modern Art Enterprises, Economies, and Imaginaries. 4 Units.

Episodes of global artistic exchange from the 16th to 19th centuries involving commodities (porcelains and textiles), technologies (printmaking, perspective, and cartography), and imaginaries (Chinoiserie, East Asian Occidenteries, Orientalism, Japonisme). The role of enterprises, institutions, and power relations in artistic economies, from the Portuguese Empire, Jesuit mission networks and East India Companies to imperialist systems. Same as: ARTHIST 389C

ARTHIST 192B. Art of the African Diaspora. 4 Units.

This introduction to the art of the African Diaspora uses art and visual culture as means to explore the history and impact of the global spread of African peoples from slavery until the present day. Lectures and discussions will examine a range of artistic practices from street festivals and Afro-Caribbean religious traditions to the work of studio-trained artists of international repute.

ARTHIST 200M. The Artist in Ancient Greek Society. 4-5 Units.

An exploration of the low status of artists in a culture that valued their work but not the men themselves. Potters were especially scorned but even sculptors of gold and ivory statues were seen as "mechanics" (Herodotus), with soft bodies and soft minds (Xenophon), "indifferent to higher things" (Plutarch). Topics include case studies of individual artists, their importance to the polis, their workshops, wages and occupational hazards and the impact of social isolation on the quality of their work. Same as: ARTHIST 400M

ARTHIST 203. Greek Art In and Out of Context. 5 Units.

The seminar considers Greek artifacts in the context of Greek life (including the life of the workshop), and the endless ways in which craftsmen served the needs of Greek society. Their foundries, factories and ceramic studios produced the material goods that defined Greek life: temples, statues and other offerings for the gods; arms and armor for warriors; sporting equipment and prizes for athletes; houses, clothing and crockery for the family; ships and sailcloth, wagons and ploughs, wine and oil-presses for a thriving domestic and overseas economy; gravestones and funeral vases for the dead. (Formerly CLASSART 109.) Most of the antiquities exhibited in museums, or purchased by private collectors from galleries and auction houses, survive because they were buried with people who used and cherished them. The Greek quest; belief that the artifacts they valued in life would serve them in the afterlife informs the second part of the seminar, which is devoted to the recent history of tomb looting and the illicit trafficking in antiquities.

Same as: CLASSICS 163

ARTHIST 205. Cairo and Istanbul: Urban Space, Memory, Protest. 5 Units.

In the aftermath of the Arab Spring, the city of Cairo has become a theater of social and political upheaval. In Istanbul, the Gezi protests in spring and summer 2013 drew attention to the contested public space. These events are the result of longstanding developments in the urban and social fabric. This seminar introduces students to the architectural and urban history of Istanbul and Cairo, with the current transformations as a central point of reference. Readings will focus on the tension between historical center and recent urban development, the social problems arising from the segregation, and reactions of scholars, architects, and artists to these issues.

ARTHIST 205A. Islamic Painting: Landscape, Body, Power. 5 Units.

This seminar focuses on the production of paintings, mostly but not exclusively miniatures in books, in the Islamic world. A particular focus lies on the Muslim Empires of the sixteenth to eighteenth centuries, namely the Ottoman, Safavid, and Mughal realms, together stretching from the Balkans to India. During this period, illustrated books were popular objects of high-level patronage, and numerous examples have survived that allow a detailed study of the implications of these images. Themes discussed include: figural representation in Islam, patronage and court culture; gender and the body; illustrations of literature and history; images of Sufis ceremonies; portraiture; images of animals and nature; the impact of European prints and paintings; space and landscape. A field-trip to the Museum of Asian Art in San Francisco to view Mughal paintings from India is planned.

ARTHIST 206H. Women and the Book: Scribes, Artists, and Readers from Late Antiquity through the Fourteenth Century. 4-5 Units.

This course examines the cultural worlds of medieval women through particular attention to the books that they owned, commissioned, and created. Beginning with the earliest Christian centuries, the course proceeds chronologically, charting women's book ownership, scribal and artistic activity, and patronage from Late Antiquity through the fourteenth century. In addition to examining specific manuscripts (in facsimile, or digitally), we will consider ancillary questions to do with women's authorship, education and literacy, reading patterns, devotional practices, and visual traditions and representation.

Same as: FEMGEN 216, HISTORY 216, HISTORY 316

ARTHIST 207C. Phenomenology and Aesthetics in Medieval Art. 5 Units.

This course explores the phenomenal aspects of the medieval image and space such as glitter, shadow, smoke, reverberation and how these presence effects were conceptualized in medieval culture as animation. Focus is on a select group of monuments as well as engagement with medieval objects at the Cantor Art Museum and the facsimiles of medieval manuscripts kept at the Art Library and Special Collections. Among the monuments we will study are the Alhambra in Spain, the Apocalypse MSS, the Cantigas of Alfonso X, the Byzantine Joshua Roll, the Homiles of the Monk Kokkinobaphos, the Ashburnhamensis Pentateuch, and the Rossano Gospels.

Same as: ARTHIST 407C

ARTHIST 208. Hagia Sophia. 5 Units.

By employing a methodology based in psychoacoustics, semiotics, and phenomenology, this course explores the relationship among sound, water, marble, meaning, and religious experience in the sixth-century church of Hagia Sophia built by emperor Justinian in Constantinople. We will read medieval sources describing the interior and ritual, make short movies exploring the shimmer of marble in buildings on campus, and study the acoustics of domed buildings through computer auralization done at Stanford's CCRMA (Center for Computer Research in Music and Acoustics).

Same as: CLASSICS 173

ARTHIST 208B. The Art of Medieval Spain: Muslims, Christians, Jews. 5 Units.

The seminar and its study trip explore the hybrid character of the art of Medieval Spain between the sixth and the fifteenth centuries. Rather than strictly chronological, our exploration of the artistic production of Muslims, Jews, and Christians is structured around major topics such as imperial power, pilgrimage, word and image. The readings juxtapose historical studies of specifically Spanish sites and objects with theoretical approaches tied to the broader themes.

ARTHIST 208C. Architecture, Acoustics and Ritual in Byzantium. 1-3 Unit.

Onassis Seminar "Icons of Sound: Architecture, Acoustics and Ritual in Byzantium". This year-long seminar explores the creation and operations of sacred space in Byzantium by focusing on the intersection of architecture, acoustics, music, and ritual. Through the support of the Onassis Foundation (USA), nine leading scholars in the field share their research and conduct the discussion of their pre-circulated papers. The goal is to develop a new interpretive framework for the study of religious experience and assemble the research tools needed for work in this interdisciplinary field.

Same as: ARTHIST 408C, CLASSICS 175, MUSIC 208C, MUSIC 408C, REES 208C, REES 408C, RELIGST 208C, RELIGST 308C

ARTHIST 209. Art and Religious Experience in Byzantium and Islam. 5 Units.

This course presents a comparative study of Christian and Islamic paradigms (sixth to the thirteenth centuries) in the construction of religious experience through the material fabric of the building, the interior decor, objects, and rituals. We will read medieval ekphrastic texts and poetry, which stirred the viewer/participant to experience the building/object as animate. Among the sites we will study are: Hagia Sophia, the Ka'ba, the Dome of the Rock, the Mosque at Damascus and at Cordoba. We will read Byzantine and Arabic writers such as Paul the Silentiary, Patriarch Germanos, Maximus Confessor, Shahrawardi, and Ibn Arabi.

Same as: ARTHIST 309, CLASSICS 174

ARTHIST 209C. Iconoclasm. 5 Units.

Iconoclasm, iconophobia, and aniconism as markers of cultural transformation of the Mediterranean in the 7th-9th centuries. The identity crisis in the region as the Arabs established the Umayyad caliphate, conquering the Holy Land, Egypt, and Spain. The West consolidated around the Carolingians versus the East split between the Byzantines and the Arabs. How each of these three empires emerged from the ashes of late antique culture and carved an identity out of a common cultural foundation. The course will take place in the seminar room of the Art and Architectural Library located in the Cummings Art Building.

Same as: ARTHIST 409, CLASSICS 158, CLASSICS 258, REES 409

ARTHIST 210. Giotto. 5 Units.

Often hailed as the father of western painting, Giotto was seen as a revolutionary figure even in his own day. We will begin with Giotto's critical reception, his artistic predecessors and contemporaries, and his work for patrons ranging from the Franciscan order to the king of Naples. We will most closely examine Giotto's masterpiece, the frescoes of the Arena Chapel in Padua, and consider topics including Giotto's figural realism, the layered readings of the program, its use of visual rhetoric, and issues of gender, sexuality, and ethnicity.

Same as: ARTHIST 410B

ARTHIST 212. Renaissance Florence, 1440-1540. 5 Units.

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.

ARTHIST 213. Renaissance Print Culture: Art in the Cantor Arts Center. 5 Units.

The seminar takes place in the Cantor Arts Center and provides a unique opportunity to study original works of art from the museum's storage. Beginning in the fifteenth century new techniques of reproduction changed the pictorial culture of Europe. Some engravings called attention to the engraver's virtuosity, and the private nature of the medium was explored for erotic imagery. By the sixteenth century printed images were used for political and religious propaganda during the societal upheavals.

ARTHIST 214. From the Pantheon to the Capitol: Architecture, Cosmology, Mathematics and Illusion. 5 Units.

This course traces the history of the dome over two millennia, from temples to the gods to Temples of the State, and from cosmic archetype to architectural fetish. The narrative interweaves the themes of the dome as image of the Cosmos, religious icon, national landmark, and political monument. It examines the dome not only as a venue for structural innovation, but also metaphysical geometry and transcendent illusionism. Individual case studies will familiarise you with major architects from Hadrian to Richard Rogers and historical milestones from the Dome of the Rock to the Capitol in Washington DC.

Same as: SIW 214

ARTHIST 217B. The Classical Theory of Architecture from Antiquity to the French Revolution. 5 Units.

This seminar focuses on themes and theories in architectural design from antiquity until the early twentieth century. Modern and contemporary architecture has often claimed its modernity through the incorporation of theory, but this seminar examines selections from key texts that have also moulded architectural and urbanistic thought in the ancient, medieval, and early modern eras in combination with analytical comparisons of built architecture.

Same as: ARTHIST 417B

ARTHIST 225. Cezanne. 5 Units.

This seminar will study the complexity and richness of pictures made by Paul Cezanne that affected the course of modernist painting during the early twentieth century. Usually called an Impressionist, Cezanne shares only partially Monet's concern for fleeting effects, and he evokes little of Renoir's charm. He did not paint the bustle of city life like Manet or Degas. Cezanne spent most of his career near his hometown of Aix-en-Provence painting landscapes, a few local residents, and many still-lives. Yet Matisse was serious when he said, "Cezanne, you see is a sort of god of painting. Dangerous his influence? So what? Too bad for those without the strength to survive it." The seminar will explore the foundations of that influence.

ARTHIST 229D. Topophilia: Place in Japanese Visual Culture through 19th Century. 5 Units.

Attachments to "place" and "home" are hard-wired into the biology of humans and animals alike, although such attachments vary according to specific times, cultures, and states of mind. Can we speak of a "Japanese sense of place" and if so, what is distinctive about it? Seminar explores religious visions and ritual fields; narratives of itinerancy; cityscapes; topographic taxonomies. Knowledge of Japanese culture is beneficial but not mandatory.

Same as: JAPANGEN 229

ARTHIST 243C. The Art of Travel. 5 Units.

This undergraduate seminar explores a variety of objects upon which we see the marks of makers smitten and/or stymied by new technologies of transportation: objects about the steamship, the railroad, the automobile, the airplane, the space shuttle, the internet. Among many types of material culture, the course considers scrimshaw, album quilts, maps, paintings, photographs, city plans, hood ornaments, and advertisements from the early Republic to the present. How do objects mark geographic movement, and the social relationships forged in the process? What do these marks tell us about how we, as contemporary viewers, experience the world?

ARTHIST 244. The Visual Culture of the American Home Front, 1941-1945. 5 Units.

How does home front of WWII look now? What sort of meanings appear with the vantage of more than sixty years' distance? Examining Hollywood films from those years -films made during the war but mostly not directly about the war - the seminar focuses on developing students' abilities to write emotion-based criticism and history. Weekly short papers, each one in response to a film screening, are required. Among the films screened: *Shadow of a Doubt*, *Gaslight*, *I Walked with a Zombie*, *The Best Years of Our Lives*.

Same as: AMSTUD 244

ARTHIST 245. Art, Business & the Law. 5 Units.

This course examines the intersection of art, business, and the law from a number of different angles, focusing on issues that impact our understanding of works of art and their circulation in the modern and contemporary periods. Topics range from individual case studies (e.g., Leonardo da Vinci; Richard Serra) to the consolidation of the art market, and include cultural heritage issues, problems of censorship, and conceptions of authorship and intellectual property.

ARTHIST 246A. California Dreaming: West Coast Art and Visual Culture, 1848 - present. 5 Units.

This seminar examines art, photography, and other forms of cultural production (e.g. film, advertisements, postcards) in and about California from the middle of the 19th century to the present. It approaches California as a contested political, historical and geographical site and as a series of images and alternative "lifestyles." How have artists pictured the state's diverse landscapes, both natural and commercial, as well as its complex history of labor, immigration, ethnicity, tourism, and social division?.

ARTHIST 246B. Pop Art. 5 Units.

A new course on the history and meaning of Pop art in the United States and abroad. The course will feature close study of paintings, photographs, and prints at the Cantor Art Center. The course will be given in the Denning Family Resource Room, located in The Anderson Collection building. If you have any questions regarding the location, please contact Linda Esquivel at lindae@stanford.edu.

Same as: AMSTUD 246B

ARTHIST 248B. Architecture, Urbanism, and Visual Culture in Early Modern Rome. 5 Units.

This seminar investigates architecture in Rome, from Michelangelo to Piranesi. It examines the origins of modern urbanism; the piazza as ceremonial theater; the water network and fountain displays; palace design inside and out; religious institutions, from convents to confraternities; church design inside and out; the devotional and illusionistic space of the family chapel; festival architecture; light symbolism and geometry; the use of new materials and technologies; the relationship of early modern architecture to painting and sculpture; and the question of a unity of the arts.

ARTHIST 252. Transatlantic American Art. 5 Units.

This is an American art history course from a transatlantic perspective, considering the ties between the United States and England from the colonial era to World War I, a period in which both nations underwent a similar trajectory of industrialization, urbanization, democratization, and expansionism/imperialism. We will explore the ways in which American attitudes towards England oscillated between anxious emulation and proud repudiation, as the ideas of British culture; and became catalysts for national self-definition and touchstones for gendered and racialized metaphors of national vigor or decline. We will also examine how American artists received aesthetic conventions and artistic genres from Britain, and how the geography of the American landscape and questions of national character and taste challenged these traditions.

ARTHIST 255. Hidden Histories: Art and Misrepresentation. 5 Units.

What happens when art functions as a decoy, taking us away from stories that it refuses to tell? We will explore three modern artists who grapple, in unpredictable ways, with the historical events that have shaped them: Philip Guston and the Holocaust; Martin Puryear and the Civil Rights movement; and South African artist William Kentridge and apartheid. When appropriate, we will look at objects at the Cantor Art Center (Stanford) as well as museums in the Bay Area. The course will provide the foundation for an exhibition at the Cantor Arts Center and the Yale University Art Gallery in 2016.

ARTHIST 262. Office of Metropolitan Architecture: Workshop of the New. 4-5 Units.

This seminar investigates all aspects of the work of the Office of Metropolitan Architecture (OMA) and its leader Rem Koolhaas. Topics for class research and inquiry include but are not be limited to: Koolhaas's early work at the Architectural Association and the founding of OMA, the publications of OMA and their style of presentation and theoretical foundations, the importance of AMO, and the architects who have left OMA and founded their own practices and how these differ from OMA. Each student completes an in-depth research paper and an in-class presentation.

Same as: CEE 132Q

ARTHIST 263B. The View through the Windshield: Cars and the American Landscape. 4 Units.

Both cars and the landscape are fundamental to American identity. This seminar will consider the relationship between them: how they have shaped each other, how one mediates the experience of the other, and how American artists such as Ansel Adams, Edward Hopper, and Ed Ruscha have represented both. We will discuss the relationship between nature and technology; the aesthetics of highways and parkways; the phenomenology of driving and road trips; maps and way finding; and the future of cars, mapping, and the landscape.

ARTHIST 264A. Picturing the Cosmos. 5 Units.

This seminar explores the place of images in how we understand and imagine the universe. The course draws on art, science, and popular culture, and pays particular attention to the ways they inform each other. Examples include: star maps, science fiction films, appropriated astronomical images, and telescopic views of stars, planets, and nebulae. Using these representations as well as accompanying readings we will discuss the importance of aesthetics for conceptions of the cosmos; the influence of technology on representations; strategies for representing concepts that exceed the limits of human vision; and the ways that views of the universe reflect and shape their cultural context. Open to undergraduates and graduates.

ARTHIST 264B. Starstuff: Space and the American Imagination. 5 Units.

Course on the history of twentieth and twenty-first century American images of space and how they shape conceptions of the universe. Covers representations made by scientists and artists, as well as scientific fiction films, TV, and other forms of popular visual culture. Topics will include the importance of aesthetics to understandings of the cosmos; the influence of media and technology on representations; the social, political, and historical context of the images; and the ways representations of space influence notions of American national identity and of cosmic citizenship.

Same as: AMSTUD 143X, FILMSTUD 264B

ARTHIST 273. Visual Culture of the Arctic. 5 Units.

TBA.

ARTHIST 278. Curating Africa: Anatomy of an Exhibition. 5 Units.

Gain hands-on curatorial experience redesigning the African galleries at the Cantor Arts Center. Explore and debate strategies for presenting diverse art forms, including a mummy from Ancient Egypt, early twentieth-century masks, and contemporary photography. Conduct research, prepare wall texts and labels, and participate in designing a new exhibition space in collaboration with fellow students, faculty, and community members.

ARTHIST 284B. Museum Cultures: Material Representation in the Past and Present. 5 Units.

Students will open the question of museums to consider the past and present roles of institutional collections, culminating in a student-curated exhibition. Today, museums assert their relevance as dynamic spaces for debate and learning. Colonialism and restitution, the politics of representation, human/object relationships, and changing frameworks of authority make museum work widely significant and consistently challenging. Through thinking-in-practice, this course reflexively explores museum cultures: representations of self; and other; within museums and institutional cultures of the museum world itself.

Same as: AMSTUD 134, ARCHLGY 134, ARCHLGY 234, CSRE 134, EDUC 214, NATIVEAM 134

ARTHIST 287. Pictures of the Floating World: Images from Japanese Popular Culture. 5 Units.

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.

Same as: ARTHIST 487X, JAPANLIT 287

ARTHIST 287A. The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National Pastime. 5 Units.

The Japanese tea ceremony, the ultimate premodern multimedia phenomenon, integrates architecture, garden design, ceramics, painting, calligraphy, and other treasured objects into a choreographed ritual wherein host, objects, and guests perform designated roles on a tiny stage sometimes only six feet square. In addition to its much-touted aesthetic and philosophical aspects, the practice of tea includes inevitable political and rhetorical dimensions. This course traces the evolution of tea practice from its inception within the milieu of courtier diversions, Zen monasteries, and warrior villas, through its various permutations into the 20th century, where it was manipulated by the emerging industrialist class for different-but ultimately similar-ends.

Same as: JAPANGEN 287A

ARTHIST 288B. The Enduring Passion for Ink: Contemporary Chinese Ink Painting. 5 Units.

Contemporary Chinese ink painters are exploring new ground. They push the limits of the medium, creating installations and performances, mixing ink with other media, and advancing age-tested brushstrokes and compositions. The recent flurry of exhibitions attests to contemporary ink painting's increasing importance. This seminar introduces major figures (Xu Bing, Liu Dan, Zheng Chongbin, Li Huasheng, etc.) and movements in contemporary Chinese ink art. Emphasis is placed on improving writing abilities and on in-class reports and discussion. Topics for discussion include readings, individual works of art, and broad issues in contemporary art. Prerequisite: courses in Art History and/or Studio Art OR permission of instructor. open to undergraduates and graduates.

ARTHIST 289A. Making the Masterpiece in Song Dynasty China. 5 Units.

Studies of canon formation involving Song Dynasty (10-13th c.) Chinese works of painting, calligraphy, ceramics, and architecture. The roles of early art writing and criticism; collecting histories; art historical theory; / copying, imitation, and reproductive practices; period and regional taste; and modern museological and art historical discourses in identifying and constructing a canon of Song masterworks.

Same as: ARTHIST 489A

ARTHIST 294. Writing and the Visual (WIM): Pre-Modern Perceptions of Materiality. 5 Units.

The course examines how various forms of writing and description--from wall labels to scholarly texts--shape the history and perception of visual objects. Through concrete examples, we will analyze the limits of language in describing visual images and consider how those limits might be expanded or redrawn. Required course for Art History majors. WIM Course.

ARTHIST 295. Visual Arts Internship. 1-5 Unit.

Professional experience in a field related to the Visual Arts for six to ten weeks. Internships may include work for galleries, museums, art centers, and art publications. Students arrange the internship, provide a confirmation letter from the hosting institution, and must receive consent from the faculty coordinator to enroll in units. To supplement the internship students maintain a journal and write a research paper related to the experience and their area of academic interest. Evaluations from the student and the supervisor are submitted at the end of the internship. Restricted to declared majors and minors. May be repeated for credit.

ARTHIST 296. Junior Seminar: Methods & Historiography of Art History. 5 Units.

Historiography and methodology. Through a series of case studies, this course introduces a range of influential critical perspectives in art history as a discipline and a practice. The goal is to stimulate thinking about what it means to explore the history of art today, to expose and examine our assumptions, expectations and predilections as we undertake to learn and write about works of art, their meanings and their status in the world.

ARTHIST 297. Honors Thesis Writing. 1-5 Unit.

May be repeated for credit.

ARTHIST 298. Individual Work: Art History. 1-15 Unit.

For approved independent research with individual faculty members. Letter grades only. May be repeated for credit.

ARTHIST 302. Introduction to Greek Art II: The Classical Period. 4 Units.

The class begins with the art, architecture and political ideals of Periclean Athens, from the emergence of the city as the political and cultural center of Greece in 450 to its defeat in the Peloponnesian War in 404. It then considers how Athens and the rest of Greece proceeded in the fourth century to rebuild their lives and the monuments that define them. Earlier artistic traditions endure, with subtle changes, in the work of sculptors such as Kephisodotos. Less subtle are the outlook and output of his son Praxiteles. In collaboration with Phryne, his muse and mistress, Praxiteles challenged the canons and constraints of the past with the first female nude in the history of Greek sculpture. His gender-bending depictions of gods and men were equally audacious, their shiny surfaces reflecting Platoian quest; discussion of Eros and androgyny. Scopas was also a man of his time but pursued different interests. Drawn to the inner lives of men and woman, his tormented Trojan War heroes and victims are still scarred by memories of the Peloponnesian War, and a world away from the serene faces of the Parthenon. His famous Maenad, a devotee of Dionysos who has left this world for another, belongs to the same years as Euripides' Bacchae and, at the same time, anticipates the torsion and turbulence of Bernini and the Italian Baroque. In the work of these and other fourth century personalities, the stage is set for Alexander the Great and his conquest of a kingdom extending from Greece to the Indus River. (Formerly CLASSART 102). Same as: ARTHIST 102, CLASSICS 162

ARTHIST 305. Art & Architecture in the Medieval Mediterranean. 4 Units.

Chronological survey of Byzantine, Islamic, and Western Medieval art and architecture from the early Christian period to the Gothic age. Broad art-historical developments and more detailed examinations of individual monuments and works of art. Topics include devotional art, court and monastic culture, relics and the cult of saints, pilgrimage and crusades, and the rise of cities and cathedrals. Same as: ARTHIST 105, CLASSICS 172

ARTHIST 306. Byzantine Art and Architecture, 300-1453 C.E.. 4 Units.

(Formerly CLASSART 106/206.) This course and its study trip to the Getty (Los Angeles) to view the new Byzantine exhibition explores the art and architecture of the Eastern Mediterranean: Constantinople, Jerusalem, Alexandria, Antioch, Damascus, Thessaloniki, and Palermo, 4th-15th centuries. Applying an innovative approach, we will probe questions of phenomenology and aesthetics, focusing our discussion on the performance and appearance of spaces and objects in the changing diurnal light, in the glitter of mosaics and in the mirror reflection and translucency of marble. Same as: ARTHIST 106, CLASSICS 171

ARTHIST 306B. What Do Medieval Images Want? Theories of the Image in Byzantium, Islam, and the Latin West. 4 Units.

What is an image? The medieval response was tied to religious identity. At the core of the debate was whether the image was just a mimetic representation or a living entity: matter imbued with divine spirit. Byzantium, Islam, and the Latin West each developed their own positions and used it as a platform for political legitimacy. We will study the development of the medieval image theories by focusing on specific monuments and objects and by reading both primary sources in translation and current scholarly interpretations. Same as: ARTHIST 106B

ARTHIST 308. Virginité and Power: Mary in the Middle Ages. 4 Units.

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

ARTHIST 309. The Book in the Medieval World. 4 Units.

Studying the design and function of books in medieval society from the 7th to the 15th century, and the ways in which manuscripts are designed to meet (and shape) the cultural and intellectual demands of their readers. Major themes are the relationships between text and image, and between manuscripts and other media; the audience and production context of manuscripts; and changing ideas about pictorial space, figural style, page design, and progression through the book. Final project may be either a research paper or an original artist's book. Same as: ARTHIST 109

ARTHIST 309D. Means, Media and Mode: An Introduction to Western Medieval Art. 4 Units.

The course is an introduction to western medieval art approached primarily through distinctions of materials and media. We work with a combination of medieval and later sources, often engaging with the modern objects and spaces available for study on campus in order to create new perspectives on the historical material. Medieval case studies are chosen that raise particularly complex issues of materiality, mixed-media form, and cross-media citation. Same as: ARTHIST 109D

ARTHIST 311. Introduction to Italian Renaissance, 1420-1580. 4 Units.

New techniques of pictorial illusionism and the influence of the humanist revival of antiquity in the reformulation of the pictorial arts in 15th-century Italy. How different Italian regions developed characteristic artistic cultures through mutual interaction and competition. Same as: ARTHIST 111

ARTHIST 314. Mystical Naturalism: Van Eyck, Dürer, and the Northern Renaissance. 4 Units.

A survey of the major innovations in Northern European painting ca. 1400-1600, in light of the social status of the artist between city and court. In the early fifteenth century painters began to render an idealized world down to its smallest details in ways that engaged new devotional practices. Later Hieronymus Bosch would identify the painter's imagination with the bizarre and grotesque. In response to Renaissance humanism, some painters introduced classical mythology and allegorical subjects in their works, and many traveled south to absorb Italianate pictorial styles. We will be visiting art museums in San Francisco and Stanford. May be repeat for credit. Same as: ARTHIST 114

ARTHIST 317. Picturing the Papacy, 1300-1850. 4 Units.

Popes deployed art and architecture to glorify their dual spiritual and temporal authority, being both Christ's vicars on earth and rulers of state. After the return of the papacy from Avignon, Rome underwent numerous campaigns of renovation that staged a continuity between the pontiffs and the ancient Roman emperors. Patronage of art and architecture became important tools in the fight against Protestantism. Artists include Botticelli, Michelangelo, Caravaggio, and Bernini. Same as: ARTHIST 117

ARTHIST 318. Titian, Veronese, Tintoretto. 4 Units.

The course addresses the ways in which Venetian painters of the sixteenth century redefined paradigms of color, design, and invention. Themes to be examined include civic piety, new kinds of mythological painting, the intersection between naturalism and eroticism, and the relationship between art and rituals of church and statecraft. Same as: ARTHIST 118

ARTHIST 320. Living in a Material World: Seventeenth-century Dutch and Flemish Painting. 4 Units.

Painting and graphic arts by artists in Flanders and Holland from 1600 to 1680, a period of political and religious strife. Historical context; their relationship to developments in the rest of Europe and contributions to the problem of representation. Preferences for particular genres such as portraits, landscapes, and scenes of everyday life; the general problem of realism as manifested in the works studied. Same as: ARTHIST 120

ARTHIST 321. 18th-Century Art in Europe, ca 1660-1780. 4 Units.

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.

Same as: ARTHIST 121

ARTHIST 322. The Age of Revolution: Painting in Europe 1780-1830. 4 Units.

Survey of European painting bracketed by the French Revolution and the end of the Napoleonic conquest. Against this background of social upheaval, the visual arts were profoundly affected by shifts in patronage, public, and ideas about the social utility of image making. Lectures and readings align ruptures in the tradition of representation with the unfolding historical situation, and trace the first manifestations of a "romantic" alternative to the classicism that was the cultural legacy of pre-Revolutionary Europe.

Same as: ARTHIST 122

ARTHIST 324. The Age of Naturalism, Painting in Europe 1830-1874. 4 Units.

Survey of European painting from the heyday of Romanticism to the first Impressionist exhibition. Lectures and readings focus on the tensions between traditional forms and ambitions of history painting and the challenge of "modern" subjects drawn from contemporary life. Attention to the impact of painting in the open-air, and the effect of new imaging technologies- notably lithography and photography - to provide "popular" alternatives to the hand-wrought character and elitist appeal of "high art" cultural forms.

Same as: ARTHIST 124

ARTHIST 326. Post-Naturalist Painting. 4 Units.

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

Same as: ARTHIST 126

ARTHIST 332. American Art and Culture, 1528-1910. 4 Units.

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.

Same as: AMSTUD 132, ARTHIST 132

ARTHIST 342A. Home Alone: Houses that Artists and Thinkers Design for Themselves. 4 Units.

This course investigates houses, hideaways, and studios that artists and thinkers have designed for themselves with varying degrees of self-consciousness, from subconscious images of the self to knowing stages for the contemplative life. Case studies range from antiquity to the present, from the studio-house of Peter Paul Rubens to that of Kurt Schwitters; from the house-museum of Sir John Soane to the Vittoriale of Gabriele D'Annunzio; from the philosophical dwelling of the Emperor Hadrian to that of Ludwig Wittgenstein.

Same as: ARTHIST 142A

ARTHIST 343A. American Architecture. 4 Units.

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.

Same as: AMSTUD 143A, ARTHIST 143A, CEE 32R

ARTHIST 345. Culture Wars: Art and Social Conflict in the USA, 1890-1950. 4 Units.

This course examines social conflicts and political controversies in American culture through the lens of visual art and photography. We consider how visual images both reflect and participate in the social and political life of the nation and how the terms of citizenship have been represented; and, at times, contested; by artists throughout the first half of the 20th century. The class explores the relation between American art and the body politic by focusing on issues of poverty, war, censorship, consumerism, class identity, and racial division.

Same as: AMSTUD 145M, ARTHIST 145, FEMGEN 145

ARTHIST 347. MODERNISM AND MODERNITY. 4 Units.

The development of modern art and visual culture in Europe and the US, beginning with Paris in the 1860s, the period of Haussmann, Baudelaire and Manet, and ending with the Bauhaus and Surrealism in the 1920s and 30s. Modernism in art, architecture and design (e.g., Gauguin, Picasso, Duchamp, Mondrian, Le Corbusier, Breuer, Dali) will be explored as a compelling dream of utopian possibilities involving multifaceted and often ambivalent, even contradictory responses to the changes brought about by industrialization, urbanization, and the rise of mass culture.

Same as: ARTHIST 147

ARTHIST 354. The American Civil War: A Visual History. 4 Units.

A painting of men charging across a field, a photograph of dead bodies in a ditch, a fragment of metal, a sliver of bone, and a brass button: how do we make sense of the visual record of the American Civil War (1861-65)? From the Capitol Dome to a skeleton dug up in a highway project a hundred years after the last battle, the course will consider the strange and scattered remnants of a famous era. Drawing on the poetry of Walt Whitman, Emily Dickinson, and Herman Melville, the paintings of Winslow Homer, the photographs of Alexander Gardner, and the oratory of Abraham Lincoln, the course will examine what cannot be portrayed: the trauma of war.

Same as: AMSTUD 154X, ARTHIST 154

ARTHIST 356. American and European Art, 1945-1968. 4 Units.

Examines the pivotal figures, movements, themes and practices of art in the United States and Europe, from the conclusion of World War 2 to the end of the 1960s. Emphasis is on the changed nature of the avant-garde after the catastrophic events of midcentury. Topics include: modern art, ideology and the Cold War; the rise of consumer society and the "Society of the Spectacle"; concepts of medium specificity; the impact of new media and technologies on postwar art making; the role of the artist as worker and activist. Movements include: Abstract Expressionism, Art Informel, Pop, minimalism, process, performance conceptual art. An introductory art history course is recommended.

Same as: ARTHIST 156

ARTHIST 357A. Histories of Photography. 4 Units.

This course investigates multiple histories of photography. It begins in early nineteenth-century Europe with the origins of the medium and ends in the United States on September 11, 2001, a day that demonstrated the limits of photographic seeing. Rather than stabilizing any single trajectory of technological iterations, the course is more interested in considering the iquest;workiquest; performed by photography. Through historical case studies, it considers how `to photographiquest; is to order and to construct the world; to incite action and to persuade; to describe and to document; to record and to censor; to wound; to heal.

Same as: ARTHIST 157A

ARTHIST 359. American Photographs, 1839-1971: A Cultural History. 4 Units.

This course concentrates on many important American photographers, from the era of daguerreotypes to near the end of the pre-digital era. We study photographs of the Civil War, western exploration, artistic subjects, urban and rural poverty, skyscrapers, crime, fashion, national parks, and social protest, among other topics. Among the photographers we study: Carleton Watkins, Eadweard Muybridge, Walker Evans, Dorothea Lange, Garry Winogrand, and Diane Arbus. Emphasis on developing students' abilities to discuss and write about photography; to see it.

Same as: AMSTUD 159X, ARTHIST 159

ARTHIST 362. Race, Gender, and Sexuality in Contemporary Art. 4 Units.

This course focuses on issues of race, gender, and sexuality in American art and criticism from 1972 to the present. How have the terms of racial identity and sexual difference shaped the production and reception of contemporary art across the last four decades? What status has the body--and more specifically, the body of the artist--been accorded within recent work on identity and difference? Throughout the course of the semester, we will be particularly attentive to issues of racial and sexual stereotype. What critical or subversive uses have contemporary artists found for pictorial stereotype? How have stereotypes of race, gender, and sexuality been recycled in order to be mocked or deconstructed?.

Same as: ARTHIST 162

ARTHIST 364A. Technology and the Visual Imagination. 4 Units.

An exploration of the dynamic relationship between technology and the ways we see and represent the world. The course examines technologies from the Renaissance through the present day, from telescopes and microscopes to digital detectors, that have changed and enhanced our visual capabilities as well as shaped how we imagine the world. We also consider how these technologies influenced and inspired the work of artists. Special attention is paid to how different technologies such as linear perspective, photography, cinema, and computer screens translate the visual experience into a representation; the automation of vision; and the intersection of technology with conceptions of time and space.

Same as: ARTHIST 164A, FILMSTUD 164A, FILMSTUD 364A

ARTHIST 365A. Fashion Shows: From Lady Godiva to Lady Gaga. 4 Units.

The complex and interdependent relationship between fashion and art. Topics include: the ways in which artists have used fashion in different art forms as a means to convey social status, identity, and other attributes of the wearer; the interplay between fashion designers and various art movements, especially in the 20th century; the place of prints, photography, and the Internet in fashion, in particular how different media shape how clothes are seen and perceived. Texts by Thorstein Veblen, Roland Barthes, Dick Hebdige, and other theorists of fashion.

Same as: ARTHIST 165A, FILMSTUD 165A, FILMSTUD 365A

ARTHIST 367. Beyond the Fuzzy-Techie Divide: Art, Science, Technology. 4 Units.

Although art and science are often characterized as "two cultures" with limited common interests or language, they share an endeavor: gaining insight into our world. They even rely on common tools to make discoveries and visually represent their conclusions. To clarify and interrogate points of similarity and difference, each week's theme (time, earth, cosmos, body) explores the efforts of artists and scientists to understand and represent it and the role of technology in these efforts. Focus on contemporary examples.

Same as: ARTHIST 167, FILMSTUD 167B, FILMSTUD 367B

ARTHIST 373. Issues in Contemporary Art. 4 Units.

Major figures, themes, and movements of contemporary art from the 80s to the present. Readings on the neo-avant garde; postmodernism; art and identity politics; new media and technology; globalization and participatory aesthetics. Prerequisite: ARTHIST 155, or equivalent with consent of instructor.

Same as: ARTHIST 173

ARTHIST 376. Feminism and Contemporary Art. 4 Units.

(Same as ARTHIST 176) The impact of second wave feminism on art making and art historical practice in the 70s, and its reiteration and transformation in contemporary feminist work. Topics: sexism and art history, feminist studio programs in the 70s, essentialism and self-representation, themes of domesticity, the body in feminist art making, bad girls, the exclusion of women of color and lesbians from the art historical mainstream, notions of performativity.

Same as: ARTHIST 176

ARTHIST 378. Ethnicity and Dissent in United States Art and Literature. 4 Units.

The role of the visual arts of the U.S. in the construction and contesting of racial, class, and gender hierarchies. Focus is on artists and writers from the 18th century to 1990s. How power, domination, and resistance work historically. Topics include: minstrelsy and the invention of race; mass culture and postmodernity; hegemony and language; memory and desire; and the borderlands.

Same as: AMSTUD 178, ARTHIST 178

ARTHIST 382B. Cultures in Competition: Arts of Song-Era China. 4 Units.

The Song dynasty (mid-10th to late 13th c.) was a period of extraordinary diversity and technical accomplishment in Chinese painting, ceramics, calligraphy, architecture and sculpture. Artistic developments emerged within a context of economic dynamism, urban growth, and competition in dynastic, political, cultural and social arenas; as between Chinese and formerly nomadic neighboring regimes, or between reformers and conservatives. This course will consider major themes and topics in Song art history, including innovations in architectural and ceramic technologies; developments in landscape painting and theory; the rise of educated artists; official arts and ideologies of Song, Liao and Jin court regimes; new roles for women as patrons and cultural participants; and Chan and popular Buddhist imagery.

Same as: ARTHIST 182B

ARTHIST 384. Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting. 4 Units.

Changes marking the transition from medieval to early modern Japanese society that generated a revolution in visual culture, as exemplified in subjects deemed fit for representation; how commoners joined elites in pictorializing their world, catalyzed by interactions with the Dutch.

Same as: ARTHIST 184, JAPANGEN 184, JAPANGEN 384

ARTHIST 386. Theme and Style in Japanese Art. 4 Units.

A mixture of lecture and discussion, this course presents a chronological introduction to some of the defining monuments in the history of Japanese visual culture from prehistory to the mid-19th century. This introductory class presumes no prior knowledge of art history or of Japan. We will emphasize certain overarching themes like religious life; notions of decorum appropriate to various classes (court, warrior, and commoner); the relationship between and among the arts, such as the visual and the verbal, or the symphonic assemblage arts as seen in the tea ceremony; pervasive cultural tropes like nostalgia, seasonality, or the sense of place; and broader issues such as censorship, patronage, gender issues, and the encounters between Japanese and foreign cultures.

Same as: ARTHIST 186, JAPANGEN 186, JAPANGEN 286

ARTHIST 387. Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868. 4 Units.

Narratives of conflict, pacification, orthodoxy, nostalgia, and novelty through visual culture during the change of episteme from late medieval to early modern, 16th through early 19th centuries. The rhetorical messages of castles, teahouses, gardens, ceramics, paintings, and prints; the influence of Dutch and Chinese visuality; transformation in the roles of art and artist; tensions between the old and the new leading to the modernization of Japan.

Same as: ARTHIST 187, JAPANGEN 185

ARTHIST 388A. The History of Modern and Contemporary Japanese and Chinese Architecture and Urbanism. 4 Units.

The recent rapid urbanization and architectural transformation of Asia; focus is on the architecture of Japan and China since the mid-19th century. History of forms, theories, and styles that serve as the foundation for today's buildings and cityscapes. How Eastern and Western ideas of modernism have merged or diverged and how these forces continue to shape the future of Japanese and Chinese architecture and urban form.

Same as: ARTHIST 188A

ARTHIST 389C. Global Currents: Early Modern Art Enterprises, Economies, and Imaginaries. 4 Units.

Episodes of global artistic exchange from the 16th to 19th centuries involving commodities (porcelains and textiles), technologies (printmaking, perspective, and cartography), and imaginaries (Chinoiserie, East Asian Occidenteries, Orientalism, Japonisme). The role of enterprises, institutions, and power relations in artistic economies, from the Portuguese Empire, Jesuit mission networks and East India Companies to imperialist systems.

Same as: ARTHIST 189C

ARTHIST 400M. The Artist in Ancient Greek Society. 4-5 Units.

An exploration of the low status of artists in a culture that valued their work but not the men themselves. Potters were especially scorned but even sculptors of gold and ivory statues were seen as "mechanics" (Herodotus), with soft bodies and soft minds (Xenophon), "indifferent to higher things" (Plutarch). Topics include case studies of individual artists, their importance to the polis, their workshops, wages and occupational hazards and the impact of social isolation on the quality of their work.

Same as: ARTHIST 200M

ARTHIST 405. Art, Ekphrasis, and Music in Byzantium and Islam. 5 Units.

Focus is on the interrelation of art, architecture, verbal description, poetry, and music, including the singing of psalms and recitation of the Qur'an. How ekphrasis, the style of writing vividly intended to transform the listeners into spectators, structures the perception of and response to artistic production be it an art object, building, or a musical performance. The role of ekphrasis in animating the inanimate and the importance of breath and spirit, which become manifest in visual, acoustic, olfactory, and gustatory terms. Religious and courtly settings: Hagia Sophia, the Great Palace of Constantinople, the Dome of the Rock, the palaces of Baghdad and Samarra, the mosque at Cordoba, Medinat al-Zahra and the Alhambra. Greek and Arabic writers on ekphrasis in translation, juxtaposing the medieval material to the ancient theories of ekphrasis and modern scholarship.

Same as: CLASSICS 376

ARTHIST 405A. Graduate Pedagogy Course. 2 Units.

This course is designed for graduate students in Art History and Film Studies preparing to work as teaching assistants in the Department of Art and Art History. The seminar will focus on a range of theoretical and practical concerns pertaining to the successful conceptualization, organization, and execution of class lectures and discussion sections. Students will be exposed to a variety of perspectives and strategies related to quality teaching at the college level.

ARTHIST 407. The Resurrected Body: Animacy in Medieval Art. 5 Units.

TBA.

ARTHIST 407C. Phenomenology and Aesthetics in Medieval Art. 5 Units.

This course explores the phenomenal aspects of the medieval image and space such as glitter, shadow, smoke, reverberation and how these presence effects were conceptualized in medieval culture as animation. Focus is on a select group of monuments as well as engagement with medieval objects at the Cantor Art Museum and the facsimiles of medieval manuscripts kept at the Art Library and Special Collections. Among the monuments we will study are the Alhambra in Spain, the Apocalypse MSS, the Cantigas of Alfonso X, the Byzantine Joshua Roll, the Homilies of the Monk Kokkinobaphos, the Ashburnhamensis Pentateuch, and the Rossano Gospels.

Same as: ARTHIST 207C

ARTHIST 408C. Architecture, Acoustics and Ritual in Byzantium. 1-3 Unit.

Onassis Seminar "Icons of Sound: Architecture, Acoustics and Ritual in Byzantium". This year-long seminar explores the creation and operations of sacred space in Byzantium by focusing on the intersection of architecture, acoustics, music, and ritual. Through the support of the Onassis Foundation (USA), nine leading scholars in the field share their research and conduct the discussion of their pre-circulated papers. The goal is to develop a new interpretive framework for the study of religious experience and assemble the research tools needed for work in this interdisciplinary field.

Same as: ARTHIST 208C, CLASSICS 175, MUSIC 208C, MUSIC 408C, REES 208C, REES 408C, RELIGST 208C, RELIGST 308C

ARTHIST 409. Iconoclasm. 5 Units.

Iconoclasm, iconophobia, and aniconism as markers of cultural transformation of the Mediterranean in the 7th-9th centuries. The identity crisis in the region as the Arabs established the Umayyad caliphate, conquering the Holy Land, Egypt, and Spain. The West consolidated around the Carolingians versus the East split between the Byzantines and the Arabs. How each of these three empires emerged from the ashes of late antique culture and carved an identity out of a common cultural foundation. The course will take place in the seminar room of the Art and Architectural Library located in the Cummings Art Building.

Same as: ARTHIST 209C, CLASSICS 158, CLASSICS 258, REES 409

ARTHIST 410B. Giotto. 5 Units.

Often hailed as the father of western painting, Giotto was seen as a revolutionary figure even in his own day. We will begin with Giotto's critical reception, his artistic predecessors and contemporaries, and his work for patrons ranging from the Franciscan order to the king of Naples. We will most closely examine Giotto's masterpiece, the frescoes of the Arena Chapel in Padua, and consider topics including Giotto's figural realism, the layered readings of the program, its use of visual rhetoric, and issues of gender, sexuality, and ethnicity.

Same as: ARTHIST 210

ARTHIST 411. Animation, Performance, Presence in Medieval Art. 5 Units.

(Formerly CLASSART 311.) This course will explore concepts of animacy, performance, and presence in the art of Byzantium, focusing on the concept of image understood as the living bodies of the saints, the space of Hagia Sophia and its Eucharist ritual, the polymorphism of the mixed-media icon, and the interaction with these objects in prayer and recitation of epigrams.

Same as: CLASSICS 377

ARTHIST 413. Michelangelo. 5 Units.

Michelangelo's long career in light of recent scholarship. Topics include the status of the cult image, the paragon between poetry and the pictorial arts, painting and questions of literary genre, and Counter Reformation reactions to his art.

ARTHIST 415. Baroque: 1900-2000. 5 Units.

The seminar, which is largely methodological and historiographic, problematizes issues of periodization. The course examines different approaches to the question of "what is baroque," from Alois Riegl and Erwin Panofsky to Michel Foucault, Svetlana Alpers and Giovanni Careri.

ARTHIST 416. Bernini and Baroque Rome. 5 Units.

This seminar examines the career of Gianlorenzo Bernini (1598-1680), sculptor, architect, painter, stage designer and playwright, the premier artist of the popes. It will examine his cultural, political and religious milieu and lay particular emphasis on the theoretical relations between the arts that his oeuvre is seen to embody. In the process it will also review the genre of artistic biography, the historiography of the baroque and the myths of dynamism, theatricality, eroticism (and others) always associated with the period, and Bernini's work in particular.

ARTHIST 417B. The Classical Theory of Architecture from Antiquity to the French Revolution. 5 Units.

This seminar focuses on themes and theories in architectural design from antiquity until the early twentieth century. Modern and contemporary architecture has often claimed its modernity through the incorporation of theory, but this seminar examines selections from key texts that have also moulded architectural and urbanistic thought in the ancient, medieval, and early modern eras in combination with analytical comparisons of built architecture.

Same as: ARTHIST 217B

ARTHIST 422. Reception and Literacy in Roman Art. 5 Units.

(Formerly CLASSART 322.) Beyond a focus on artists and patrons: how Roman art was seen and understood by its contemporary viewers. Themes include memory, performance, gender, replication, and constructions of space. Goal is to draft a differentiated model of viewing and literacy, with attention to collective experience, hierarchy, access, and subversion.

Same as: CLASSICS 373

ARTHIST 423. The Material Imagination. 5 Units.

This seminar deals with the materials that artists have chosen in art and construction from antiquity to the early modern era. The particular focus is upon pre-modern perceptions of the inherent properties of materials, from amber and ivory to marble and granite, as well as the diverse ways in which societies have associated particular substances with social and cultural values. Particular emphasis is laid upon the architectural use of materials.

ARTHIST 426. NARRATIVE THEORY & VISUAL FORM. 5 Units.

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.

ARTHIST 429. Vienna and Hamburg : Readings in the Science of Art History. 5 Units.

The place of art history in a university curriculum was established in Europe only during the course of the nineteenth century, and only after demonstrating that its methods are rigorous and that its goals have little to do with subjective connoisseurship or personal taste. The ambition was to develop a properly scientific; [wissenschaftlich] practice able to claim legitimacy among the traditional disciplines of university study and research. Two German-speaking centers were critical to this development : the Institute for Austrian Historical Research in Vienna and the Warburg Library for the Science of Culture at the University of Hamburg. The best-known author of the first is Alois Riegl, while the second counts Aby Warburg, Erwin Panofsky, and Ernst Cassirer among its members. Recent books on both centers, and the availability of texts in English by others of each group now make it possible to revisit their debates about scientific; art history that shaped the field as we know it today. This seminar will read closely a selection of these texts with the aim of understanding more fully our own intellectual history and its impact upon discussions concerning the place of our discipline within the humanities today.

ARTHIST 432. Rethinking American Art. 5 Units.

A re-examination of American art of the 18th and 19th centuries, focusing on works in the collection of the de Young Museum, San Francisco. The class will meet weekly at the de Young, where we will be joined by Professor Margaretta Lovell and students from the University of California, Berkeley. Each student will pursue an in-depth study of a single work in the Museum's superb American collections, using documents of social and cultural history. We will pay particular attention to recent scholarship, questions of genre (landscape, portrait, still life and images of everyday life), and the "biography of objects" (the way works of art shift in context and interpretation over time). Graduate seminar open to advanced undergraduates with the instructor's approval.

ARTHIST 440A. The Art Market. 5 Units.

This seminar is designed to examine aspects of the art market in the current moment and since the mid 19th century. Participants will have an opportunity to engage with problems and perspectives that, until recently, have generally been overlooked or marginalized in narratives of the history of art. Each week, students will write a response to the readings to be shared in advance of the class meeting, and each week, discussion will be initiated by a different student. In individual research projects culminating in a seminar paper, students will be encouraged to focus on how the art market may have impacted the production, reception, and/or circulation of a work or works by a particular artist.

ARTHIST 442. Looking at Violence. 5 Units.

Violence in the media and its effects upon viewers, especially then young, is an issue of national concern that has produced legislation for the ratings of movies, television shows, and computer/video games. Parental control software makes it possible to program cable boxes and computers to censor what broadcasts or websites are accessible to children. These are political and technical fixes to a perceived social problem. They do not ask why one is drawn to watch violence in the first place, nor why certain kinds of violent imagery is compelling. Debates about how such measures should be implemented usually proceed from the given that images of violence are subject-specific, with little or no consideration of their formal qualities or visual protocols. This seminar assumes that the tools and categories of visual analysis specific to the History of Art might enrich our thinking about the attraction and impact of violence across media and across time. The seminar proposes to situate its topic at the intersection of social, philosophic, and visual traditions so as to allow productive points of view to emerge. Readings will include texts from the history of aesthetics, psychology, and moral philosophy. Research projects will encourage analysis of all forms of visual media: painting, sculpture, prints, photographs, film, video, and computer graphics.

ARTHIST 445. What's not American about American Art?. 5 Units.

This seminar focuses on American art as a history of migration (of people but also of visual objects) across national and continental boundaries. We examine trans-Atlantic and trans-Pacific dialogues and consider how anxieties about foreigners, immigrants, and political dissidents shaped American art and culture at particular moments in the 20th century. In the second half of the course, we consider a series of museum exhibitions that repositioned American art as a history of social conflict and exclusion.

ARTHIST 447. Piet Mondrian: Art, History and Historiography. 5 Units.

Taking Mondrian as a case study, this seminar will examine some of the salient factors that shape how a modern artist emerges into history. Participants will explore Mondrian's work and ideas, attending not only to his own self-fashioning but also to the myriad forces that have shaped his reception since his death in New York in 1944, including scholarship, museum exhibitions, the art market, the responses of innumerable subsequent artists, and the wide circulation of his work in popular culture.

ARTHIST 452. Ghosts. 5 Units.

Is history a form of ghost story? Historians summon the past--making it live in the present. Even the most empirical history is a kind of necromancy: the historian conjures the past, making it appear before our eyes. Tables and figures and other statistical data, no less than other objective information, flutter in front of the reader like other sorts of ectoplasm in the crystal ball. In this course we will consider ghost stories and ghost paintings for what they reveal about the historian's occult craft. We will devote special attention to Stanford's campus as a haunted place, and students will write their final papers on some ghostly aspect of the university.

ARTHIST 453. Reading Walter Benjamin. 5 Units.

Few cultural critics are so often cited by scholars in the humanities as Walter Benjamin. The impact of his writings has been decisive to some of the most influential art historians of recent memory, although usually based on a small number of texts (the *Kunstwerk* essay, the writings on photography, the flacirc;neur, and cinema). Literary historians have turned to somewhat different studies with great profit, notably his writings on Baudelaire, translation, and German tragic drama. The publication of Benjamin's entire oeuvre in English has made his work more accessible to a broad range of scholars with diverse interests; one direction emerging from this familiarity is a deeper awareness of his commitment to materialist history. With the palpable collapse of iquest;social art history; amongst younger art historians, dispersed ambitions of where iquest;visual studies; might lead, and the return to aesthetic meditations derived from protracted analyses of single works, it may be the time to re-read Benjamin with an eye towards understanding his ambitions for a iquest;materialist history. That is the objective of this seminar : we will read deeply in Benjamin's writings, configure some ideas of what history meant to him, and attempt to export some of those practices to our current art-historical projects.

ARTHIST 454. The Image in Question : French theory after Foucault. 5 Units.

TBD.

ARTHIST 457. Abstract Expressionism. 5 Units.

Coinciding with the opening of the Anderson Collection in the fall of 2014, this seminar considers the expanded field of Abstract Expressionism relative to both domestic and international cultural politics. Topics: Modernism and existentialism; transnational avant-gardes; interdisciplinary approaches to the visual image at mid-century; the ideologies of formalism and autonomous art; cold war aesthetics. Pollock. de Kooning, Guston, Newman, Rothko, Still, Gorky others. Close readings of Greenberg, Rosenberg and critics associated with *Partisan Review* and little magazines. Enrollment limited by application only; Phd students only with preference to Art History.

ARTHIST 458. Warhol and After. 5 Units.

This seminar focuses on the wide-ranging career of Andy Warhol as a means to consider the broader history of American art and culture since 1950. It examines little-studied aspects of Warhol's visual production (e.g. his career as a commercial artist in the 1950s, his everyday photographs of the 1970s and 1980s) as well as now-canonical Pop paintings of the early-to-mid 1960s. Warhol's critical and scholarly reception will be scrutinized in detail, as will published interviews of and writings by the artist. Finally, we will consider Warhol's legacy and influence on American art in the decades since his death in 1987.

ARTHIST 461. The American Civil War: An Experiential History. 5 Units.

Can one write a history of lived experience, of ephemeral states that never were represented? Can one look at representations of paintings, photographs, and literature to see where these ephemeral states might be trapped, or might otherwise be pictured? Feeling that the real war did not get in the books (for the most part), the course examines those books and other representations and so many things that never attained so exalted a form to look at the war anew. Methodological readings as well as readings about the Civil War.

ARTHIST 462. The Sense of Place in American Art. 5 Units.

The course will focus on places in American art, literature, and material culture--how places are imagined; how they are conceived in opposition to the pure flow of forgettable experience; how what happens in a place somehow remains.

ARTHIST 463. Grad Seminar: American - Ekphrasis. 5 Units.

Description is a prime skill for an art historian. How to make a reader (or listener) see a work, whether it is illustrated or not, is arguably the most fundamental and important task and pleasure in this discipline. How to make a world--both for oneself and for one's audience--is the larger purpose of such imagistic writing. Considering historical and more recent examples of ekphrasis, the course will concentrate on works of art in the Cantor Arts Center, requiring each student to select a work that will become the basis for a quarter-long writing project.

ARTHIST 465. Media Technology Theory. 3-5 Units.

This course surveys major theoretical approaches to the study of media technologies, including Frankfurt School critical theory, media archaeology, actor network theory, science and technology studies, platform studies and theories of critical making. By the end of the course, students should have a rich familiarity with the literature in this area, as well as with exemplary empirical studies conducted within each tradition. Preference to Ph.D. students in Communication and Art and Art History. Consent of instructor required for non-PhD students.

Same as: COMM 384

ARTHIST 470. Globalization and Contemporary Art. 5 Units.

Enrollment restricted to graduate students. Globalization as the most important paradigm for the production, circulation, and reception of contemporary art since the 1990s. The expanding terrain of the art world; biennial culture; new economies of scale and the art market along with its critique in the discourses of empire and multitudes. Debates on the thematics of hybridity; post-Fordism; the flat world and capital flows; exteriority and site specificity; and new models of collectivism in recent art.

ARTHIST 472. Mellon Curating Course. 5 Units.

This course focuses on the production, criticism, and curating of art. It encompasses both the study of curatorial work and the organization of an exhibition at the Cantor. Through a series of required readings, intensive class discussions, class trips, guest lectures, and first-hand encounters with art objects and exhibitions, we will investigate the history and contemporary practice of curating. Our work together will culminate in an exhibition at the Cantor organized by class members in close consultation with Cantor staff. The show will open in late fall 2015-16 and will be on view for approximately 12-15 weeks. Students are expected to enroll in both the Spring 2014-15 and Fall 2015-16 quarters. For graduate students only and with the approval of the faculty. Course will be co-taught by Richard Meyer and Connie Wolf.

ARTHIST 475. Media Cultures of the Cold War. 3-5 Units.

The intersection of politics, aesthetics, and new media technologies in the U.S. between the end of WW II and the fall of the Berlin Wall. Topics include the aesthetics of thinking the unthinkable in the wake of the atom bomb; abstract expressionism and 'modern man' discourse; game theory, cybernetics, and new models of art making; the rise of television, intermedia, and the counterculture; and the continuing influence of the early cold war on contemporary media aesthetics. Readings from primary and secondary sources in art history, communication, and critical theory.

Same as: COMM 386

ARTHIST 478. Problems in the History of Collecting, Circulation and Display. 5 Units.

This graduate seminar involves intensive study of art collecting, circulation and display through the lens of one of the principal institutions of art history: the museum. It will include a site visit to the Solomon R. Guggenheim Museum to gain a comprehensive view of this complex institution as a basis for seminar-related research and writing. Limited to PhD students in Art History and Film Studies, or by permission of the instructor.

ARTHIST 482A. Approaching Dunhuang: Methods and Debates. 5 Units.

This seminar will explore recent scholarly approaches to the visual arts of the Buddhist cave shrine complex at Dunhuang in northwest China between the 5th and 9th c. CE. Topics will include real and virtual spatiality of the cave shrines; questions of function (ritual, memorial, meditative, visualization); textual and doctrinal relationships of images and spaces; patronage and political contexts; production techniques; narrative and paradise iconographies; icons and illustrations. The seminar group will visit the concurrent major Dunhuang exhibition at the Getty Museum in Los Angeles and focus especially on banner paintings, sculptures, and replica cave shrines (275, 285, 320) represented in the exhibition.

ARTHIST 485. The Situation of the Artist in Traditional Japan. 5 Units.

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/quest; desires and artists/quest; modes of production.

Same as: JAPANGEN 220

ARTHIST 485A. Exhibiting East Asian Art. 1-5 Unit.

This seminar will explore the history, conceptual approaches, design, and practicalities of museum-based exhibitions of East Asian art. Through readings, field trips, and site-based exercises the seminar will look to inform the planned reinstallation of the Cantor Center's East Asian galleries. Open to graduate and undergraduate students with interests in art history, museology, design, and cultural representation. Permission of the instructor required.

ARTHIST 487X. Pictures of the Floating World: Images from Japanese Popular Culture. 5 Units.

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.

Same as: ARTHIST 287, JAPANLIT 287

ARTHIST 489. Connoisseurship Studies of Chinese Painting, Calligraphy, and Seals. 5 Units.

This course focuses on taking connoisseurship out of the classroom and into the collecting world. With many classes being held at the Asian Art Museum and private collections in the Bay Area, students will learn not only what the role connoisseurship plays in the current art landscape, but how a museum works. Combines case studies in the field, reading material, eyes-on experience, and discussion, this class will address the topics of utilizing resources, conducting research, cultivating collectors, building collections, and curating exhibitions through the lens of connoisseurship.

ARTHIST 489A. Making the Masterpiece in Song Dynasty China. 5 Units.

Studies of canon formation involving Song Dynasty (10-13th c.) Chinese works of painting, calligraphy, ceramics, and architecture. The roles of early art writing and criticism; collecting histories; art historical theory; / copying, imitation, and reproductive practices; period and regional taste; and modern museological and art historical discourses in identifying and constructing a canon of Song masterworks.

Same as: ARTHIST 289A

ARTHIST 490. Curatorial Activism in the Arts of Africa. 5 Units.

Enrollment restricted to graduate students and advanced undergraduates. What is contemporary in African art and how does one curate the contemporary in and through African art? The course examines curatorial practices and activist projects. Topics include redefining museum exhibitions and collections of African art at the Cantor Arts Center and museums around the world; breaking away from stereotypical representations of the arts and cultures of Africa; controversial issues and dilemmas; curatorial activities directed toward cultural, social, and political activism; strategic modes of display and design; subjectivity vs. objectivity; and fostering critical dialogues about the arts and cultures of Africa.

ARTHIST 490A. Indigenous Cultural Heritage: Protection, Practice, Repatriation. 2 Units.

This new interdisciplinary seminar explores challenges and avenues for furthering protection of the cultural heritage rights enshrined in the UN Declaration on the Rights of Indigenous Peoples (UNDRIP). Using an innovative combination of in-class lectures and videos of interviews with experts from around the world, including Indigenous leaders, scholars, artists, performers and museum professionals, this seminar will examine current and potential tribal, domestic and international legal and ethical frameworks for indigenous cultural heritage protection and repatriation. Among other subjects, we will discuss and problematize: the development of international and domestic law relating to Indigenous peoples' cultural rights; the impact of colonialism, urbanization and other forces on understandings and legal definitions of "indigenous" and "cultural heritage"; domestic heritage protection and repatriation legislation such as the 1990 US Native American Graves Protection and Repatriation Act; museum ethics codes and practices relating to Indigenous peoples and their cultural material; and methods of resolving repatriation disputes, including by international alternative dispute resolution processes. While case studies will relate primarily to Indigenous peoples of North America, comparisons will be drawn with the situation of Indigenous peoples in other regions, such as Oceania and Russia. The overall seminar experience will involve discussions of lectures and video content, assigned readings, a class visit to the Cantor Center Native Americas collection, and visits to our classroom by renowned experts. Elements used in grading: class participation, attendance and a final exam or research paper. After the term begins, students who have received the instructor's consent to write a research paper should transfer from section (01) into section (02), which meets the R requirement. Registration: SLS or graduate student status, or consent of the instructor.

Same as: ARTHIST 90

ARTHIST 502. Methods and Issues in Visual Studies. 5 Units.

This course introduces grad students to a range of interpretive methods in the study of art, visual culture, and media. Required for incoming PhD students in Art History.

ARTHIST 600. Art History Bibliography and Library Methods. 1 Unit.

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ARTHIST 610. Teaching Praxis. 1-5 Unit.

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ARTHIST 620. Area Core Examination Preparation. 5 Units.

For Art History Ph.D. candidates. Prerequisite: consent of instructor.

ARTHIST 640. Dissertation Proposal Preparation. 5 Units.

(Staff).

ARTHIST 650. Dissertation Research. 5 Units.

(Staff).

ARTHIST 660. Independent Study. 1-15 Unit.

For graduate students only. Approved independent research projects with individual faculty members.

ARTHIST 660E. Extended Seminar. 4 Units.

May be repeated for credit. (Staff).

ARTHIST 670. Dissertation Seminar. 3-5 Units.

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

ARTHIST 680. Curricular Practical Training. 1-3 Unit.

CPT course required for international students completing degree.
Prerequisite: Art History Ph.D. candidate.

ARTHIST 802. TGR Dissertation. 0 Units.

Art Studio 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 inquest; expanded inquest; 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 as 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 iquest;seeiquest; 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 iquest;finishediquest; 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 peopleiquest;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 peopleiquest;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.nnWith 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 artistiquest;s 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.nnA selection of software such as Photoshop, Premiere Pro, After Affects, 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 iquest;materialiquest; in art and design projects. Beyond straight-forward ideas of iquest;data-visualizationiquest;, 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 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. 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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Film Production Courses

FILMPROD 12AX. Write and Shoot: Narrative Filmmaking. 2 Units.

Write and Shoot: Narrative Filmmaking is a hybrid writing/production course that guides students through the process of completing a 2-3 minute narrative film. Students will write scripts for short fiction films, and then, by filming them, learn to apply the fundamentals of digital video production. Initial classwork will include visual writing exercises, DSLR cinematography instruction, script work, and basic fiction film production. Students will continue on in groups of three to develop, film, edit, and critique 2-3 minute narrative films based on a shared class theme or narrative premise. This course is truly INTENSIVE and requires a significant amount of work (including nights and weekends) outside of class and daily deadlines for submission of creative work.

FILMPROD 101. Screen Writing I: Visual Writing. 4 Units.

A writing workshop that is an exploration of visual storytelling. Beginning with visual literacy, the class progresses from basic cinematic techniques through scene exercises to revisions and ultimately to connecting scenes in order to build sequences of script pages. Open to all majors; may substitute for ENGL 190F prerequisite for FP101.

FILMPROD 101T. Writing the Television Pilot. 5 Units.

TBA.

FILMPROD 103. Adaptation. 4 Units.

A close analysis of film adaptation, using various source materials to examine the demands form makes on content and the creative choices made in adaptation to film. Source materials will include plays, fiction, biography, history, graphic novels, and reference to video games and amusement park rides. A weekly film screening is a requirement of the course.

FILMPROD 104. Screenwriting II: Intermediate Screenwriting. 5 Units.

Priority to Film and Media Studies majors. Craft, form, and approaches to writing for the screen. Prerequisites: FP104 Visual Writing or EGL190F Fiction into Film and consent of the instructor.
Same as: FILMPROD 301

FILMPROD 105. Script Analysis. 4 Units.

Analysis of screenplay and film from the writer's perspective, with focus on ideation, structure, and dramatic tension in narrative features. Sources include screenplays and screenings.
Same as: FILMPROD 305

FILMPROD 106. Image and Sound: Filmmaking for the Digital Age. 3 Units.

Despite the rise of emerging forms like two-minute YouTube videos, six second Vines, or interactive storytelling modules, many core principles of visual storytelling remain unchanged. In this hands-on film production class students will learn a broad set of filmmaking fundamentals (basic history, theory, and practice) and will apply them creating film projects using tools such as iPhones, consumer cameras and FCPX.

FILMPROD 110. Screen Writing III: Advanced Screenwriting. 5 Units.

Advanced writing workshop in which students develop and complete a feature-length screenplay. Prerequisites: FP101 Screenwriting and approval of the instructor. Enrollment is limited.

FILMPROD 114. Introduction to Film and Video Production. 5 Units.

Hands-on. Techniques of film and video making including conceptualization, visualization, story structure, cinematography, sound recording, and editing. Enrollment limited to 12 students. Priority to junior/senior Film & Media Studies majors.

FILMPROD 117. ADVANCED VIDEO PRODUCTION. 5 Units.

This course introduces the fundamentals of digital video production. Special emphasis is placed on the development of interview and observational sync-sound filming techniques. Students acquire hands-on experience in shooting, sound recording, lighting, and editing. Critiques of creative work emphasizes the conceptual, aesthetic, and technical aspects of digital video production. Prerequisite: Filmprod 114 or Filmprod 10AX.

FILMPROD 301. Screenwriting II: Intermediate Screenwriting. 5 Units.

Priority to Film and Media Studies majors. Craft, form, and approaches to writing for the screen. Prerequisites: FP104 Visual Writing or EGL190F Fiction into Film and consent of the instructor.
Same as: FILMPROD 104

FILMPROD 305. Script Analysis. 4 Units.

Analysis of screenplay and film from the writer's perspective, with focus on ideation, structure, and dramatic tension in narrative features. Sources include screenplays and screenings.
Same as: FILMPROD 105

FILMPROD 400. Film/Video Writing and Directing. 4 Units.

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.

FILMPROD 401. Nonfiction Film Production. 4 Units.

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.

FILMPROD 402. Digital Video. 4 Units.

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.

FILMPROD 403. Advanced Documentary Directing. 4 Units.

Restricted to M.F.A. documentary students. Further examination of structure, emphasizing writing and directing nonfiction film. Prerequisite: consent of instructor.

FILMPROD 404. Advanced Video Production. 4 Units.

Restricted to M.F.A. documentary students. Techniques of visual storytelling and observational shooting. Final quarter of professional training in documentary video production. Prerequisite: consent of instructor.

FILMPROD 405. Producing Practicum. 4 Units.

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.

FILMPROD 406A. Documentary M.F.A. Thesis Seminar I. 4 Units.

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.

FILMPROD 406B. Documentary M.F.A. Thesis Seminar II. 4 Units.

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.

FILMPROD 408. CULTURE/CINEMA/SENSATION. 5 Units.

This course brings together a critical introduction to works of ethnographic film (i.e. films concerned primarily with the representation of culture) and a selective exploration of works of avant-garde film (i.e. films concerned with, among other dimensions, the possibilities of cinema) in order to consider the conceptual and aesthetic foundations/provocations of sensory ethnography, a neologism for an approach to cinema that seeks the new, the open-ended, the corporeal, the sensorial, and the affective.

FILMPROD 801. TGR Project. 0 Units.

Film Studies Courses

FILMSTUD 4. Introduction to Film Study. 5 Units.

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.

FILMSTUD 4S. Language of Film. 3 Units.

This course familiarizes students with various elements of film language (cinematography, editing, sound, etc.) and introduces them to a range of approaches to cinematic analysis (authorship, genre, close formal reading, socio-historical considerations). Different types of films (narrative, documentary, and experimental) will be surveyed. Classical narrative cinema will be compared with alternative modes of story-telling.

FILMSTUD 6. Introduction to Digital Media. 5 Units.

Media beyond the horizon of cinema and television present unique problems of definition and analysis. Taking the digital - information represented as discrete values - as a reasonable approximation of the mechanics and fantasies of computation, course surveys theoretical approaches to code, networks, and cyberculture. Taking familiar formations like web sites and video games as objects by which to learn how thinkers have understood and envisioned emerging media from the mid-20th century to the present. Students to develop own methodological tools for becoming more critical users of digital media. COMM 1B can be taken in substitution of FILMSTUD 6 when the course is not being offered.

FILMSTUD 7. Introduction to Television Studies. 5 Units.

Television is arguably the most influential and ubiquitous mass medium of the last half century. Because of its familiarity and popularity, it is also often the medium most overlooked, dismissed, and maligned. Drawing from the history of television and of television scholarship, this course builds a theoretical framework for understanding this pivotal cultural form. Course covers interdisciplinary approaches to studying TV texts, TV audiences, and TV industries, including questions of the boundaries of television (from independent and avant-garde video to convergence). In the process students develop methodological tools as critical television viewers.

FILMSTUD 100A. History of World Cinema I, 1895-1929. 4 Units.

From cinema's precursors to the advent of synchronized sound.
Same as: FILMSTUD 300A

FILMSTUD 100B. History of World Cinema II, 1930-1959. 4 Units.

The impact of sound to the dissolution of Hollywood's studio system.
Same as: FILMSTUD 300B

FILMSTUD 100C. History of World Cinema III, 1960-Present. 4 Units.

From the rise of the French New Wave to the present.
Same as: FILMSTUD 300C

FILMSTUD 101. Fundamentals of Cinematic Analysis. 4 Units.

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. Prerequisite: FILMSTUD 4 or equivalent. Recommended: ARTHIST 1 or FILMSTUD 102. Course can be repeated twice for a max of 8 units.
Same as: FILMSTUD 301

FILMSTUD 102. Theories of the Moving Image. 4 Units.

Major theoretical arguments and debates about cinema: realism, formalism, poststructuralism, feminism, postmodernism, and phenomenology.
Prerequisites: FILMSTUD 4.
Same as: FILMSTUD 302

FILMSTUD 104. Introduction to the Movies- How Movies Are Developed, Produced, Marketed and Exhibited. 4 Units.

How are movies created? How are scripts developed and selected for production? How are films actually made and marketed? How are they shown in various media? Who decides what in all of these processes and what information do the decision-makers rely on? This course will follow the life cycle of a movie, from its inception as an idea, article, book, etc., to its release in theaters and other media as a finished product. Guest speakers will discuss the evolution of the film industry, creative development of scripts, how deals are structured to acquire intellectual property, film finance, and how movies are physically produced and then marketed, distributed and exhibited in theaters and in other media. We will use two films as case studies: *The Chronicles of Narnia*; *Voyage of the Dawn Treader* and *Chasing Mavericks*.
Same as: FILMSTUD 304

FILMSTUD 110. Science Fiction Cinema. 4 Units.

Science fiction film's sense of wonder depends upon the development and revelation of new ways of seeing. The American science fiction film emphasizes the fundamental activity of human perception, its relation to bodily experience and the exploration of other worlds, new cities, and other modes of being, in such new technological spaces as the cyberspaces of the information age. It is perhaps the Hollywood genre most directly concerned with the essence of cinema itself.
Same as: FILMSTUD 310

FILMSTUD 110N. Darkness in Light: The Filmic Imagination of Horror. 3 Units.

Preference to freshmen. From its beginnings, the cinema evinced an affinity with the phantom realm of specters, ghosts, and supernatural beings. Not only does horror have deep and diverse roots in the international history of film; it emerges as a trope of film itself, as a medium of shadows, dematerialized presence, life drained of substance. Overview of filmic imaginations of horror with a focus on the U.S., Europe, and Japan. Theories of horror, from the fantastic to the uncanny; unpacking these in light of key moments in the genre's development. The merits of vampires versus zombies. Ongoing debates through the lens of horror about cinematic representation, from Andre Bazin's idea of the mummy complex to Linda Williams' thesis of body genres to Jeffrey Sconce's notion of haunted media. Introduction to film analysis and interpretation; no prior experience in film studies required. Required weekly screening.

FILMSTUD 114. Introduction to Comics. 4 Units.

The modern medium of comics, a history that spans 150 years. The flexibility of the medium encountered through the genres of humorous and dramatic comic strips, superheroes, undergrounds, independents, journalism, and autobiography. Innovative creators including McCay, Kirby, Barry, Ware, and critical writings including McCloud, Eisner, Groensteen. Topics include text/image relations, panel-to-panel relations, the page, caricature, sequence, seriality, comics in the context of the fine arts, and relations to other media.
Same as: FILMSTUD 314

FILMSTUD 115. Documentary Issues and Traditions. 4 Units.

Issues include objectivity/subjectivity, ethics, censorship, representation, reflexivity, responsibility to the audience, and authorial voice. Parallel focus on form and content.
Same as: FILMSTUD 315

FILMSTUD 116. International Documentary. 4 Units.

Historical, aesthetic, and formal developments of documentary through nonfiction films in Europe, Asia, Latin America, and Africa.
Same as: FILMSTUD 316

FILMSTUD 125. Horror Films. 4 Units.

TBA.

FILMSTUD 131. Cinematograph. 3-5 Units.

The term cinematography, which literally means "inscribing motion," tends to lose the "graphic" part in modern use. However, several influential film-makers not only practiced the art of "inscribing motion" but also wrote texts discussing the aesthetic premises of cinematographic art. This course explores theories of cinema as propagated by the following film-makers: Vertov, Eisenstein, Godard, Bresson, Antonioni, Pasolini, Tarkovsky, Greenaway, and Lynch. Selected key texts will be supplemented by screenings of classic films, indicative of each director's work.
Same as: FILMSTUD 331, SLAVIC 185, SLAVIC 285

FILMSTUD 133. Contemporary Chinese Auteurs. 4 Units.

New film cultures and movements in Taiwan, Hong Kong, and mainland China in the 80s. Key directors including Jia Zhangke, Wu Wenguang, Tsai Ming-liang, Hou Hsiao-hsien, Wong Kar-wai, Ann Hui. Topics include national cinema in the age of globalization, the evolving parameters of art cinema, and authorship.
Same as: FILMSTUD 333

FILMSTUD 136. Gender and Sexuality in Chinese Cinema. 4 Units.

Representations of gender and sexuality in the cinemas of China, Taiwan, and Hong Kong, covering key periods and genres such as the golden age of Shanghai film, Hong Kong action pictures, opera films, post-socialist art films, and new queer cinema. Historical and contemporary perspectives on cinematic constructions of femininity, masculinity, and sexuality as they relate to issues of nationalism, modernity, globalization, and feminist and queer politics. Weekly screening required.
Same as: FILMSTUD 336

FILMSTUD 140. Film Aesthetics: Editing. 4 Units.

Practical and theoretical approaches to editing and montage. The role of editing in film meaning, and cognitive and emotional impact on the viewer. Developments in the history and theory of cinema including continuity system, Soviet montage, French new wave, postwar and American avant garde. Aesthetic functions, spectatorial effects, and ideological implications of montage. Film makers include Eisenstein, Godard, and Conner. Same as: FILMSTUD 340

FILMSTUD 141. Music Across Media: Music Video to Postclassical Cinema. 4 Units.

What makes music videos, YouTube clips and musical numbers in today's films engaging? What makes them tick? Emphasis is on aesthetics and close reading. How music videos and its related forms work. Uses of the body, how visual iconography operates, what lyrics and dialogue can do, how and what music can say, and how it can work with other media. Questions of representation such as how class, ethnicity, gender, race, and nationality function. Viewership and industry practices. Same as: FILMSTUD 341, MUSIC 185, MUSIC 385

FILMSTUD 145. Politics and Aesthetics in East European Cinema. 4 Units.

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. Same as: FILMSTUD 345

FILMSTUD 146. Art Animation. 2-4 Units.

While anime has spread around the world, Japanese art animators have been busy developing a parallel tradition, built from a more personal, experimental, and idiosyncratic approach to the medium. Looking closely at key works from major artists in the field, this course explores art animation from a variety of perspectives: animation scene; philosophical attempts to account for animated movement; and art animation's unique perspective on Japanese culture. Same as: JAPANGEN 152, JAPANGEN 252

FILMSTUD 150. Cinema and the City. 4 Units.

Utopian built environments of vast perceptual and experiential richness in the cinema and city. Changing understandings of urban space in film. The cinematic city as an arena of social control, social liberation, collective memory, and complex experience. Films from international narrative traditions, industrial films, experimental cinema, documentaries, and musical sequences. Recommended: 4 or equivalent. Same as: FILMSTUD 350

FILMSTUD 157. Film Noir from Bogart to Mulholland Drive. 4 Units.

Why did prosperous mid-20th-century America produce a dark cinema of hard-boiled characters, gritty urban settings, stark high-contrast lighting, and convoluted plots? Key examples and the recent legacy of film noir: 40s and 50s Hollywood movies featuring anti-heroes, femmes fatales, shattered dreams, violence, and a heaviness of mood. Film noir's influences included pulp fiction; B-movie production-budgets; changes in Hollywood genres; left-populist aesthetic movements; a visual style imported by European eacute;migreacute; directors; innovations in camera and film technology; changes in gender roles; combat fatigue; and anxieties about the economy, communism and crime. Directors, writers, cinematographers and actors. Film viewings, readings and analyses. Same as: FILMSTUD 357

FILMSTUD 164A. Technology and the Visual Imagination. 4 Units.

An exploration of the dynamic relationship between technology and the ways we see and represent the world. The course examines technologies from the Renaissance through the present day, from telescopes and microscopes to digital detectors, that have changed and enhanced our visual capabilities as well as shaped how we imagine the world. We also consider how these technologies influenced and inspired the work of artists. Special attention is paid to how different technologies such as linear perspective, photography, cinema, and computer screens translate the visual experience into a representation; the automation of vision; and the intersection of technology with conceptions of time and space. Same as: ARTHIST 164A, ARTHIST 364A, FILMSTUD 364A

FILMSTUD 165A. Fashion Shows: From Lady Godiva to Lady Gaga. 4 Units.

The complex and interdependent relationship between fashion and art. Topics include: the ways in which artists have used fashion in different art forms as a means to convey social status, identity, and other attributes of the wearer; the interplay between fashion designers and various art movements, especially in the 20th century; the place of prints, photography, and the Internet in fashion, in particular how different media shape how clothes are seen and perceived. Texts by Thorstein Veblen, Roland Barthes, Dick Hebdige, and other theorists of fashion. Same as: ARTHIST 165A, ARTHIST 365A, FILMSTUD 365A

FILMSTUD 165B. American Style and the Rhetoric of Fashion. 4-5 Units.

Focus on the visual culture of fashion, especially in an American context. Topics include: the representation of fashion in different visual media (prints, photographs, films, window displays, and digital images); the relationship of fashion to its historical context and American culture; the interplay between fashion and other modes of discourse, in particular art, but also performance, music, economics; and the use of fashion as an expression of social status, identity, and other attributes of the wearer. Texts by Thorstein Veblen, Roland Barthes, Dick Hebdige, and other theorists of fashion. Same as: AMSTUD 127, ARTHIST 165B

FILMSTUD 167B. Beyond the Fuzzy-Techie Divide: Art, Science, Technology. 4 Units.

Although art and science are often characterized as "two cultures" with limited common interests or language, they share an endeavor: gaining insight into our world. They even rely on common tools to make discoveries and visually represent their conclusions. To clarify and interrogate points of similarity and difference, each week's theme (time, earth, cosmos, body) explores the efforts of artists and scientists to understand and represent it and the role of technology in these efforts. Focus on contemporary examples. Same as: ARTHIST 167, ARTHIST 367, FILMSTUD 367B

FILMSTUD 181Q. Alternative Viewpoints: Black Independent Film. 4 Units.

Preference to sophomores. Do you want to learn more about independent film as it was practiced in major urban centers by young filmmakers? This class focuses on major movements by groups such as the Sankofa Film Collective and the L.A. Rebellion. Learn how to analyze film and to discuss the politics of production as you watch films by Spike Lee, Julie Dash, Melvin Van Peebles, Ngozi Onwurah and more. We will discuss representation, lighting, press material, and of course the films themselves. This course includes a workshop on production, trips to local film festivals and time to critique films frame-by-frame. It matters who makes film and how they do so. When you have completed this class you will be able to think critically about "alternative viewpoints" to Hollywood cinema. You will understand how independent films are made and you will be inspired to seek out and perhaps produce or promote new visions. Same as: AFRICAAM 181Q, TAPS 181Q

FILMSTUD 232. CHINESE CINEMA. 5 Units.

TBA. Same as: FILMSTUD 432

FILMSTUD 245B. History and Politics in Russian and Eastern European Cinema. 5 Units.

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. Permission of instructor required prior to the first day of classes.

Same as: FILMSTUD 445B, REES 301B

FILMSTUD 249. Eye of the Beholder: Subjective Cinema. 5 Units.

This course proposes to look at how even the most seemingly objective films are shaped by a subjective eye. An eye which is molded by gender, race, culture and class - all of which influence the entire film-making process and experience from how something is framed to how it is cut and how it is perceived it. How we look at something, for how long we look at it and in what context we are shown something is as important as what we are looking at. Similarly the subjective eye of the viewer shapes how he or she understands and interprets the film. Whether the viewer is an insider or outsider to the subject completely changes expectations and reactions to the film. So then what are we really talking about when we talk about documentary films? What makes a documentary a documentary? Why is such a categorization valuable? necessary? useful? The course will combine analysis of films, theoretical texts, and some practical "production" exercises.

Same as: FILMSTUD 449

FILMSTUD 250B. Bollywood and Beyond: An Introduction to Indian Film. 4 Units.

A broad engagement with Indian cinema: its relationship with Indian politics, history, and economics; its key thematic concerns and forms; and its adaptation of and response to global cinematic themes, genres, and audiences. Locating the films within key critical and theoretical debates and scholarship on Indian and world cinemas. Goal is to open up what is often seen as a dauntingly complex region, especially for those who are interested in but unfamiliar with its histories and cultural forms.

Same as: COMPLIT 247, GLOBAL 250

FILMSTUD 251. Media in Transition. 5 Units.

In a culture obsessed with new media, we are bombarded with hype about the present as a revolutionary phase of convergence. But everything old was once new, and pioneering media of the past also had to negotiate existing technologies, ideologies, and fantasies. This seminar is organized around case studies of transitional media moments from the long 20th century, including proto-cinema, ham radio, early television, hypertext, and digital film. In exploring the material and discursive aspects of remediation through theoretical, historical, and media archaeological readings, we will ask: what is a medium and how do they emerge and evolve.

FILMSTUD 264B. Starstuff: Space and the American Imagination. 5 Units.

Course on the history of twentieth and twenty-first century American images of space and how they shape conceptions of the universe. Covers representations made by scientists and artists, as well as scientific fiction films, TV, and other forms of popular visual culture. Topics will include the importance of aesthetics to understandings of the cosmos; the influence of media and technology on representations; the social, political, and historical context of the images; and the ways representations of space influence notions of American national identity and of cosmic citizenship.

Same as: AMSTUD 143X, ARTHIST 264B

FILMSTUD 290. Movies and Methods. 5 Units.

Open to graduate students and advanced undergraduates with permission of the instructor; capstone course for majors (senior seminar). Topics vary year to year. Focus is on historiography and theory. Limited enrollment. Permission code needed in order to enroll.

Same as: FILMSTUD 490

FILMSTUD 297. Honors Thesis Writing. 1-5 Unit.

May be repeated for credit.

FILMSTUD 299. Independent Study: Film and Media Studies. 1-15 Unit.

May be repeated for credit.

FILMSTUD 300A. History of World Cinema I, 1895-1929. 4 Units.

From cinema's precursors to the advent of synchronized sound.

Same as: FILMSTUD 100A

FILMSTUD 300B. History of World Cinema II, 1930-1959. 4 Units.

The impact of sound to the dissolution of Hollywood's studio system.

Same as: FILMSTUD 100B

FILMSTUD 300C. History of World Cinema III, 1960-Present. 4 Units.

From the rise of the French New Wave to the present.

Same as: FILMSTUD 100C

FILMSTUD 301. Fundamentals of Cinematic Analysis. 4 Units.

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-scene, composition, sound, and performance. Films from various historical periods, national cinemas, directors, and genres. Prerequisite: FILMSTUD 4 or equivalent. Recommended: ARTHIST 1 or FILMSTUD 102. Course can be repeated twice for a max of 8 units.

Same as: FILMSTUD 101

FILMSTUD 302. Theories of the Moving Image. 4 Units.

Major theoretical arguments and debates about cinema: realism, formalism, poststructuralism, feminism, postmodernism, and phenomenology.

Prerequisites: FILMSTUD 4.

Same as: FILMSTUD 102

FILMSTUD 304. Introduction to the Movies- How Movies Are Developed, Produced, Marketed and Exhibited. 4 Units.

How are movies created? How are scripts developed and selected for production? How are films actually made and marketed? How are they shown in various media? Who decides what in all of these processes and what information do the decision-makers rely on? This course will follow the life cycle of a movie, from its inception as an idea, article, book, etc., to its release in theaters and other media as a finished product. Guest speakers will discuss the evolution of the film industry, creative development of scripts, how deals are structured to acquire intellectual property, film finance, and how movies are physically produced and then marketed, distributed and exhibited in theaters and in other media. We will use two films as case studies: *The Chronicles of Narnia*; *Voyage of the Dawn Treader* and *Chasing Mavericks*.

Same as: FILMSTUD 104

FILMSTUD 310. Science Fiction Cinema. 4 Units.

Science fiction film's sense of wonder depends upon the development and revelation of new ways of seeing. The American science fiction film emphasizes the fundamental activity of human perception, its relation to bodily experience and the exploration of other worlds, new cities, and other modes of being, in such new technological spaces as the cyberspaces of the information age. It is perhaps the Hollywood genre most directly concerned with the essence of cinema itself.

Same as: FILMSTUD 110

FILMSTUD 314. Introduction to Comics. 4 Units.

The modern medium of comics, a history that spans 150 years. The flexibility of the medium encountered through the genres of humorous and dramatic comic strips, superheroes, undergrounds, independents, journalism, and autobiography. Innovative creators including McCay, Kirby, Barry, Ware, and critical writings including McCloud, Eisner, Groenstee. Topics include text/image relations, panel-to-panel relations, the page, caricature, sequence, seriality, comics in the context of the fine arts, and relations to other media.

Same as: FILMSTUD 114

FILMSTUD 315. Documentary Issues and Traditions. 4 Units.

Issues include objectivity/subjectivity, ethics, censorship, representation, reflexivity, responsibility to the audience, and authorial voice. Parallel focus on form and content.

Same as: FILMSTUD 115

FILMSTUD 316. International Documentary. 4 Units.

Historical, aesthetic, and formal developments of documentary through nonfiction films in Europe, Asia, Latin America, and Africa.

Same as: FILMSTUD 116

FILMSTUD 331. Cinemato-graph. 3-5 Units.

The term cinematography, which literally means "inscribing motion," tends to lose the "graphic" part in modern use. However, several influential filmmakers not only practiced the art of "inscribing motion" but also wrote texts discussing the aesthetic premises of cinematographic art. This course explores theories of cinema as propagated by the following film-makers: Vertov, Eisenstein, Godard, Bresson, Antonioni, Pasolini, Tarkovsky, Greenaway, and Lynch. Selected key texts will be supplemented by screenings of classic films, indicative of each director's work.

Same as: FILMSTUD 131, SLAVIC 185, SLAVIC 285

FILMSTUD 332. East Asian Cinema. 4 Units.

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

FILMSTUD 333. Contemporary Chinese Auteurs. 4 Units.

New film cultures and movements in Taiwan, Hong Kong, and mainland China in the 80s. Key directors including Jia Zhangke, Wu Wenguang, Tsai Ming-liang, Hou Hsiao-hsien, Wong Kar-wai, Ann Hui. Topics include national cinema in the age of globalization, the evolving parameters of art cinema, and authorship.

Same as: FILMSTUD 133

FILMSTUD 336. Gender and Sexuality in Chinese Cinema. 4 Units.

Representations of gender and sexuality in the cinemas of China, Taiwan, and Hong Kong, covering key periods and genres such as the golden age of Shanghai film, Hong Kong action pictures, opera films, post-socialist art films, and new queer cinema. Historical and contemporary perspectives on cinematic constructions of femininity, masculinity, and sexuality as they relate to issues of nationalism, modernity, globalization, and feminist and queer politics. Weekly screening required.

Same as: FILMSTUD 136

FILMSTUD 340. Film Aesthetics: Editing. 4 Units.

Practical and theoretical approaches to editing and montage. The role of editing in film meaning, and cognitive and emotional impact on the viewer. Developments in the history and theory of cinema including continuity system, Soviet montage, French new wave, postwar and American avant garde. Aesthetic functions, spectatorial effects, and ideological implications of montage. Film makers include Eisenstein, Godard, and Conner.

Same as: FILMSTUD 140

FILMSTUD 341. Music Across Media: Music Video to Postclassical Cinema. 4 Units.

What makes music videos, YouTube clips and musical numbers in today's films engaging? What makes them tick? Emphasis is on aesthetics and close reading. How music videos and its related forms work. Uses of the body, how visual iconography operates, what lyrics and dialogue can do, how and what music can say, and how it can work with other media. Questions of representation such as how class, ethnicity, gender, race, and nationality function. Viewership and industry practices.

Same as: FILMSTUD 141, MUSIC 185, MUSIC 385

FILMSTUD 345. Politics and Aesthetics in East European Cinema. 4 Units.

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.

Same as: FILMSTUD 145

FILMSTUD 350. Cinema and the City. 4 Units.

Utopian built environments of vast perceptual and experiential richness in the cinema and city. Changing understandings of urban space in film. The cinematic city as an arena of social control, social liberation, collective memory, and complex experience. Films from international narrative traditions, industrial films, experimental cinema, documentaries, and musical sequences. Recommended: 4 or equivalent.

Same as: FILMSTUD 150

FILMSTUD 355. Comics and the City. 4 Units.

Urban history and life informs the history, stories, structures and aesthetics of the comics, coinciding with the emergence of the modern metropolis in America and Europe and is rooted in the same industrial, commercial, and social transformations. Comics and cartoons were fixtures of urbane humor publications of the 19th century and became a valued fixture of the American newspaper in the very earliest part of the 20th. The characters in early comic strips were often denizens of the urban world, whether immigrants fresh off the boat or the nouveau riche. Many strips were grounded in quotidian urban experience. Later comics use the city as setting, aesthetic, and metaphor. The mean streets of Jacques Tardi's noirish cities abut the rather sunnier and shinier example of Superman's Metropolis. Science fiction comics and manga give us the impacted and often destructed cities of the future. The graphic novel adaptation of Paul Auster's City of Glass maps the grid pattern of the comics page onto the gridded streets of Manhattan. Chris Ware's Building Stories series uses one apartment building to follow the myriad and sometimes intersecting lines found therein. Assigned readings include many comics alongside urban and comics scholarship. Artists to be considered include Outcault, Swinnerton, McCay, Eisner, Katchor, Tatsumi, Doucet, Tardi, Otomo, Hergeacute;, Mazzuchelli, Chaykin, Miller, Ware, Pekar, Crumb, Gloeckner.

FILMSTUD 357. Film Noir from Bogart to Mulholland Drive. 4 Units.

Why did prosperous mid-20th-century America produce a dark cinema of hard-boiled characters, gritty urban settings, stark high-contrast lighting, and convoluted plots? Key examples and the recent legacy of film noir: 40s and 50s Hollywood movies featuring anti-heroes, femmes fatales, shattered dreams, violence, and a heaviness of mood. Film noir's influences included pulp fiction; B-movie production-budgets; changes in Hollywood genres; left-populist aesthetic movements; a visual style imported by European eacute;migreacute; directors; innovations in camera and film technology; changes in gender roles; combat fatigue; and anxieties about the economy, communism and crime. Directors, writers, cinematographers and actors. Film viewings, readings and analyses.

Same as: FILMSTUD 157

FILMSTUD 364A. Technology and the Visual Imagination. 4 Units.

An exploration of the dynamic relationship between technology and the ways we see and represent the world. The course examines technologies from the Renaissance through the present day, from telescopes and microscopes to digital detectors, that have changed and enhanced our visual capabilities as well as shaped how we imagine the world. We also consider how these technologies influenced and inspired the work of artists. Special attention is paid to how different technologies such as linear perspective, photography, cinema, and computer screens translate the visual experience into a representation; the automation of vision; and the intersection of technology with conceptions of time and space.

Same as: ARTHIST 164A, ARTHIST 364A, FILMSTUD 164A

FILMSTUD 365A. Fashion Shows: From Lady Godiva to Lady Gaga. 4 Units.

The complex and interdependent relationship between fashion and art. Topics include: the ways in which artists have used fashion in different art forms as a means to convey social status, identity, and other attributes of the wearer; the interplay between fashion designers and various art movements, especially in the 20th century; the place of prints, photography, and the Internet in fashion, in particular how different media shape how clothes are seen and perceived. Texts by Thorstein Veblen, Roland Barthes, Dick Hebdige, and other theorists of fashion.

Same as: ARTHIST 165A, ARTHIST 365A, FILMSTUD 165A

FILMSTUD 367B. Beyond the Fuzzy-Techie Divide: Art, Science, Technology. 4 Units.

Although art and science are often characterized as "two cultures" with limited common interests or language, they share an endeavor: gaining insight into our world. They even rely on common tools to make discoveries and visually represent their conclusions. To clarify and interrogate points of similarity and difference, each week's theme (time, earth, cosmos, body) explores the efforts of artists and scientists to understand and represent it and the role of technology in these efforts. Focus on contemporary examples.

Same as: ARTHIST 167, ARTHIST 367, FILMSTUD 167B

FILMSTUD 402. Frankfurt School & Film Theory. 5 Units.

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.

FILMSTUD 404. Postwar American Avant Garde Cinema. 5 Units.

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.

FILMSTUD 406. Montage. 5 Units.

Graduate seminar in film aesthetics. Theoretical and practical approaches to editing/montage. Stylistic, semiotic, epistemological, and ideological functions of montage considered in film-historical contexts including: development of the continuity system of editing; flourishing of the Soviet montage school; and achievements of the post-war new waves. Filmmakers include D. W. Griffith, Sergei Eisenstein, Jean-Luc Godard, and Dusan Makavejev.

FILMSTUD 410. Documentary Perspectives I. 4 Units.

Restricted to M.F.A. documentary film students. Topics in nonfiction media. Presentations and screenings by guest filmmakers. Prerequisite: consent of instructor.

FILMSTUD 414. Comics. 5 Units.

Long derided as neither literature nor art, the medium of comics, with its complex juxtapositions of word and image and of images with one another, is increasingly understood as a supple and sophisticated mode of communication and expression. Dynamic new work is appearing on a weekly basis, and lavish reprint projects have made comics history more available for study and pleasure. This seminar simultaneously explores the aesthetic and historical parameters of the medium as well as the shape of comics scholarship. As comics are something of a hybrid form, the seminar will necessarily be interdisciplinary in approach. The treatment of time, rhythm, and tempo will be considered alongside explorations of line, panel, sequence, page, story, and seriality. The flexibility of the medium will be encountered by reading broadly in comic strips (humorous and dramatic), superheroes, undergrounds and independents, political satire and pedagogy, autobiography, experimental works, and children's comics, as well as recent iterations of the graphic novel.

FILMSTUD 430. Cinema and Ideology. 5 Units.

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.

FILMSTUD 432. CHINESE CINEMA. 5 Units.

TBA.

Same as: FILMSTUD 232

FILMSTUD 436. Chinese Cinema. 5 Units.

Course surveys a range of critical perspectives and debates on Chinese cinema. It is organized on the basis of weekly topics, such as genre, historiography, gender, modernity, and the idea of national cinema. Consent of instructor required.

FILMSTUD 440. Sound Technology. 5 Units.

Development of sound technology and reproduction in context of modernity, with some emphasis on the crossings of sound and image in the history and theory of technological reproduction. Topics include phonography, recording, and mass culture (Adorno, Sterne, Thompson, Lastra); cinematic sound and music (Chion, Altman, Gorbman); filmic and compositional practices in the American avant-garde (Joseph, Kahn); acoustic ecology (Schafer). Weekly screenings or listenings.

FILMSTUD 442. Hollywood Musical. 5 Units.

Physical, emotional, aesthetic, and social liberation mark this most colorful of film genres. Musicals are a place for staging 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 vaudeville and Broadway, and ethnic and aesthetic diversity. Musicals as the epitome of filmic illusionism and the Hollywood studio system; the implications of their seduction of audiences; the meaning of spectacle, the centrality of performance. Busby Berkeley, Fred Astaire, Judy Garland, Bob Fosse, Stanley Donen, Gene Kelly, Vincente Minnelli.

FILMSTUD 445B. History and Politics in Russian and Eastern European Cinema. 5 Units.

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. Permission of instructor required prior to the first day of classes.

Same as: FILMSTUD 245B, REES 301B

FILMSTUD 449. Eye of the Beholder: Subjective Cinema. 5 Units.

This course proposes to look at how even the most seemingly objective films are shaped by a subjective eye. An eye which is molded by gender, race, culture and class - all of which influence the entire film-making process and experience from how something is framed to how it is cut and how it is perceived it. How we look at something, for how long we look at it and in what context we are shown something is as important as what we are looking at. Similarly the subjective eye of the viewer shapes how he or she understands and interprets the film. Whether the viewer is an insider or outsider to the subject completely changes expectations and reactions to the film. So then what are we really talking about when we talk about documentary films? What makes a documentary a documentary? Why is such a categorization valuable? necessary? useful? The course will combine analysis of films, theoretical texts, and some practical "production" exercises.

Same as: FILMSTUD 249

FILMSTUD 458. The Face on Film. 5 Units.

The seminar will discuss the workings of the face: as privileged object of representation, as figure of subjectivity, as mode and ethic of address, through film theory and practice. How has the cinema responded to the mythic and iconic charge of the face, to the portrait's exploration of model and likeness, identity and identification, the revelatory and masking play of expression, the symbolic and social registers informing the human countenance? At this intersection of archaic desires and contemporary anxieties, the face will serve as our medium by which to reconsider, in the cinematic arena, some of the oldest questions on the image. Among the filmmakers and writers who will inform our discussion are Aumont, Balzac, Barthes, Bazin, Bresson, Doane, Dreyer, Epstein, Hitchcock, Koerner, Kuleshov, Warhol, and others.

FILMSTUD 465. American Avant-Garde. 5 Units.

TBD.

FILMSTUD 490. Movies and Methods. 5 Units.

Open to graduate students and advanced undergraduates with permission of the instructor; capstone course for majors (senior seminar). Topics vary year to year. Focus is on historiography and theory. Limited enrollment. Permission code needed in order to enroll.
Same as: FILMSTUD 290

FILMSTUD 620. Area Core Examination Preparation. 5 Units.

For Art History Ph.D. candidates. Prerequisite: consent of instructor.

FILMSTUD 660. Independent Study. 1-15 Unit.

For graduate students only. Approved independent research projects with individual faculty members.

FILMSTUD 660E. Extended Seminar. 4 Units.

May be repeated for credit. (Staff).