

ART AND ART HISTORY

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Courses offered by the Department of Art and Art History have the subject codes ARTHIST, ARTSTUDI, FILMSTUD, and FILMPROD. Courses in the History of Art are listed in the "Art History (ARTHIST) Courses" section of this bulletin. Courses in the Practice of Art are listed in the "Art Practice (ARTSTUDI) Courses" section of this bulletin. Courses in Film Studies are listed in the "Film Studies (FILMSTUD) Courses" section of this bulletin. Courses in the Practice of Film are listed in the "Film Practice (FILMPROD) Courses" section of this bulletin.

MISSION OF THE DEPARTMENT OF ART AND ART HISTORY

The department offers courses of study in: (1) the history of art, (2) the practice of art (studio), and (3) film and media studies, leading to the following degrees: B.A. degrees in Art with fields of study in Art History or Art Practice; B.A. degree in Film and Media Studies; M.F.A. degrees in Art Practice or Design; M.F.A. degree in Documentary Film and Video; Ph.D. degree in Art History; and a joint Ph.D. in Art History and Humanities.

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.

The Iris and B. Gerald Cantor Center for Visual Arts at Stanford

University is a major resource for the department. The center offers a 22,000-object collection on view in rotating installations in 18 galleries, the Rodin Sculpture Garden, and special exhibitions, educational programs, and events. Through collaborations with the teaching program, student internships, and student activities, the center provides a rich resource for Stanford students.

ART HISTORY

UNDERGRADUATE PROGRAMS 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, the Middle East, and 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.

BACHELOR OF ARTS IN ART HISTORY

SUGGESTED PREPARATION FOR THE MAJOR

Students considering a major in art history should take ARTHIST 1 during their freshman or sophomore year.

Suggested or Recommended Courses—
ARTHIST 1. Introduction to the Visual Arts

FIELDS OF STUDY OR DEGREE OPTIONS

Students who wish to major in Art History declare the Art major with a field in Art History on Axess. Concentrations within the major are approved by the faculty adviser and are not declared on Axess. Sample concentrations include:

Topical concentrations: art and gender; art, politics, race, and ethnicity; art, science, and technology; urban studies

1. Genre concentrations: architecture; painting; sculpture; film studies; prints and media; decorative arts and material culture
2. Historical and national concentrations: ancient and medieval; Renaissance and early modern; modern and contemporary; American; African; Asian; the Americas
3. Interdisciplinary concentrations: art and literature; art and history; art and religion; art and economics; art and medicine.

DEGREE REQUIREMENTS

All undergraduate majors complete a minimum of 61 units (14 courses of 4-5 units each). Students are required to complete two foundation courses (including ARTHIST 1), five distribution courses, five concentration courses, one studio course, and the junior seminar. Courses 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—

Foundation Courses (10 units):

- a. ARTHIST 1. Introduction to the Visual Arts
 - b. One other course from ARTHIST 2, ARTHIST 3, FILMSTUD 4
4. Distribution Courses (20 units): In order for students to acquire a broad overview of different historical periods and different geographic regions, majors must take five art history lecture courses from the following five categories: ancient and medieval; Renaissance and early modern; modern, contemporary, and the U.S.; Asia, Africa, and the Americas; film studies.
- c. Ancient and medieval: ARTHIST 101, 102, 105, 106, 107, 108
 - d. Renaissance and early modern: ARTHIST 111, 114, 116, 117, 120, 121, 122, 124, 126, 132, 133
 - e. Modern, contemporary, and the U.S.: ARTHIST 142, 134A, 145, 145A, 149, 153A, 155, 158A, 159A, 160A, 173
 - f. Asia, Africa, and the Americas: ARTHIST 182, 184, 185, 185B, 187, 188A
 - g. Film studies: FILMSTUD 100A, 100B, 100C, 101, 102, 111, 112, 112A, 115, 116, 120B, 130, 131, 132, 134A, 141, 150, 152
5. Area of Concentration (22 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. It must consist of five courses: two must be seminars or colloquia; four of the five courses must be in a single field or concentration constructed by the student in consultation with their faculty adviser. Students must submit an area of concentration form, signed by their faculty adviser, during Winter Quarter of their junior year.
6. Capstone Seminar (5 units): ARTHIST 296, Junior Seminar: The Practice of Art Criticism. 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.
7. Studio Course (4 units): Majors are required to complete at least one introductory Studio Art course.

HONORS PROGRAM

The purpose of the honors thesis is to extend and deepen work done in an art history class; the topic should have focus and clear parameters. Typically an honors thesis is not an exploration of a new area that the student has never studied before. The minimum requirement for admission to the honors program is an overall GPA of 3.7, and at least 3.7 in Art History courses. Students must complete at least five Art History courses at Stanford by the end of their junior year; four must be completed by the end of winter quarter. Students interested in the honors program should consult their potential adviser by the beginning of junior year. Thesis advisers must be in residence during fall quarter senior year, and it is highly recommended that they are in residence during the rest of senior year. Students wishing to write an honors thesis must announce their intention 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.

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

Once admitted to the honors program, students work with their thesis advisers to define the scope of study, establish a research and writing timetable, and enlist one other faculty member to serve on the thesis reading committee. The summer between junior and senior years is usually devoted to refining the topic and pursuing any off-campus research. Students may apply for UAR research grants to help finance trips or expenses related to preparing the 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 two to five units each quarter during their senior year, for a total of ten units. To aid the process of research and writing, students preparing an honors thesis are paired with a graduate student mentor. Students should contact the graduate student mentor in their junior year as soon as they begin to think about writing an honors thesis. Through regular meetings, mentors guide students through the proposal process and the research and writing year.

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

Required Courses—

ARTHIST 297. Honors Thesis Writing

MINOR IN ART HISTORY

A student declaring a minor in Art History must complete 25 units of course work in one of the following four tracks: Open, Modern, Asian, or Architecture. Upon declaring the minor, students are assigned an adviser with whom they plan their course of study and electives. A proposed course of study must be approved by the adviser and placed in the student's departmental file. Only one class may be taken for credit outside of the Stanford campus; this includes 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.

Requirements—A student with a minor in Art History must complete 6 courses for a total of 25 units.

Open Track—ARTHIST 1 plus five lecture courses, colloquia, or seminars in any field.

8. *Modern Track*—ARTHIST 1 plus five lecture courses, colloquia, or seminars in any aspect of 19th- to 20th-century art.

9. *Asian Track*—ARTHIST 2 plus five lecture courses, colloquia, or seminars in Asian Art (ARTHIST 1 may be one of the five courses).

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

GRADUATE PROGRAMS IN ART HISTORY

The doctoral program in the History of Art 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.

Master of Arts in Art History

University requirements for the M.A. are described in the "Graduate Degrees" 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.

11. *Languages*—reading knowledge of two foreign languages, preferably German and French or Italian. Students in Chinese and Japanese art are ordinarily expected to demonstrate reading competence in modern and classical Chinese or Japanese, depending on the student's area of focus. Final determination is made in consultation with the student's primary adviser.
12. *Papers*—submission for consideration by the faculty two papers from among those written during the year.
13. *Area Coverage*—demonstration to the faculty, by course work and/or examination, that the student has adequate knowledge of the major areas of the history of art.

Doctor of Philosophy in Art History

University requirements for the Ph.D. are described in the "Graduate Degrees" 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.

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.

14. *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. At least two, one quarter assignments in ARTHIST 1, 2, 3, or FILMSTUD 4 are required, with concurrent registration in ARTHIST 610, Seminar in Teaching Praxis (for ARTHIST 1 only). Students receiving financial aid are required to serve as a teaching assistant for a minimum of four quarters. Further opportunities for teaching may be available.
15. *Admission to Candidacy*—A graduate student's progress is formally reviewed at the end of Spring Quarter of the second year. The applicant for candidacy must put together a candidacy file showing that he/she has completed the requirements governing the M.A. program in the History of Art (see above), and at least an additional 18-24 units by the end of Winter Quarter of the second year. The graduate student does not become a formal candidate for the Ph.D. degree until he/she has fully satisfied these requirements and has been accepted as a candidate by the department.
16. *Area Core Examination*—All graduate students conceptualize an area core and bibliography in consultation with their primary adviser and two other Stanford faculty members, one of whom is drawn from a field other than Art History, or, if in Art History, has expertise outside of the student's main area of interdisciplinary concentration. Students are required to pass an area core examination, in either written or oral form, sometime in the third year of study. To prepare for the exam, students may enroll in up to three, 5-unit reading courses (ARTHIST 620), no more than one per quarter.

17. Dissertation and Oral Defense Requirements—

- h. *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 and three readers. Normally, at least two of the three readers are drawn from the department and one may come from outside the department.
- i. *Dissertation Proposal*—By the beginning of the fourth year, students should have defined a dissertation subject and written a proposal in consultation with their principal adviser. To prepare the proposal, students may take one 5-unit independent study course (ARTHIST 640) and apply for a funded Summer Quarter to research and write the proposal. The proposal is submitted to the Art History faculty at the beginning of the fourth year for comments. The student then meets with the adviser to discuss the proposal and faculty comments no later than 30 days after the submission of the proposal, at which time necessary revisions are determined.
- j. *Dissertation*—A member of the Art History faculty acts as the student's dissertation adviser and as chair of the reading committee. The final draft of the dissertation must be in all the readers' hands at least four weeks before the date of the oral defense. The dissertation must be completed within five years from the date of the student's admission to candidacy for the Ph.D. degree. A candidate taking more than five years must apply for an extension of candidacy.
- k. *Oral Defense Examinations*—Each student arranges an oral examination with the four members of the reading committee and a chair chosen from outside the department. The oral examination consists mainly of a defense of the dissertation but may range, at the committee's discretion, over a wider field. The student is required to discuss research methods and findings at some length and to answer all questions and criticisms put by members of the examining committee. At the end of the defense, the committee votes to pass or fail the student on the defense. The committee also makes recommendations for changes in the dissertation manuscript before it is submitted to the University as the final requirement for the granting of the Ph.D. degree in the History of Art. After incorporating the changes, the manuscript is given a final review and approval by the student's principal adviser.

PH.D. MINOR IN HISTORY OF ART

For a minor in History of Art, a candidate is required to complete 24 units of graduate-level Art History courses (200 level or above) in consultation with a department adviser.

PH.D. IN ART HISTORY AND HUMANITIES

The department participates in the Graduate Program in Humanities leading to the Ph.D. in Art History and Humanities. For a description of this program, see the "Interdisciplinary Studies in Humanities" section of the bulletin.

ART PRACTICE (STUDIO)

UNDERGRADUATE PROGRAMS 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.

BACHELOR OF ARTS IN ART PRACTICE (STUDIO) DEGREE REQUIREMENTS

All undergraduate majors complete a minimum of 64 units including six lower level courses, six upper level courses, and four art history courses. 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 64 units. The studio requirements are divided into lower level (introductory) and upper level (advanced) 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 outlines. 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 coursework 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—

Six lower level courses (23 units):

- l. ARTSTUDI 30. Introductory Survey: Concepts and Strategies. Focus is on direct experiences of multidisciplinary art and art practices.
 - m. Five other courses from ARTSTUDI 60, 70, 80, 130, 131, 136, 138, 140, 145, 148, 148A, 148B, 151, 161, 166, 167, 170, 173, 176, 177, 178, 179, 276.
18. Six upper level courses (24 units):
- n. ARTSTUDI 249. Advanced Undergraduate Seminar. Emphasis is on investigation of visual concepts interpreted by a single medium, by cross-practices, or by collaboration among students working in a variety of materials. This seminar gives the student an opportunity to be exposed to the work of other majors in a critique-based forum directed by a visiting artist or critic.
 - o. Five other courses from ARTSTUDI 132, 135, 137, 141, 146, 149, 152, 160, 169, 171, 172, 175A, 177A, 179A, 184, 248, 268, 269, 270, 271.
19. Four Art History courses (17 units): ARTHIST 1 and three other art history courses. At least one of the courses must be in the modern art series, ARTHIST 140-159.

*Transfer Credit Evaluation—*Upon declaring an Art Practice major, a student transferring from another school must have his or her work evaluated by a Department of Art and Art History adviser. A maximum of 13 transfer units are applied toward the 64 total units required for the major. A student wishing to have more than 13 units applied toward the major must submit a petition to the adviser and then have his or her work reviewed by a studio committee.

OVERSEAS STUDY OR STUDY ABROAD

A minimum of 51 of the 64 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 undergraduate coordinator before planning an overseas campus program.

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.

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

Three lower level courses (11 units):

- p. ARTSTUDI 30. Introductory Survey: Concepts and Strategies. Focus is on direct experiences of multidisciplinary art and art practices.
 - q. Two other courses from ARTSTUDI 60, 70, 80, 130, 131, 136, 138, 140, 145, 148, 148A, 148B, 151, 161, 166, 167, 170, 173, 176, 177, 178, 179, 276.
20. Three upper level courses (12 units):
- r. ARTSTUDI 249. Advanced Undergraduate Seminar. Emphasis is on investigation of visual concepts interpreted by a single medium, by cross-practices, or by collaboration among students working in a variety of materials. This seminar gives the student an opportunity to be exposed to the work of other majors in a critique-based forum directed by a visiting artist or critic.
 - s. Two other courses from ARTSTUDI 132, 135, 137, 141, 146, 149, 152, 160, 169, 171, 172, 175A, 177A, 179A, 184, 248, 268, 269, 270, 271
21. Three Art History Courses (13 units): ARTHIST 1 and two other art history courses. At least one of the courses must be in the modern art series, ARTHIST 140-159.

GRADUATE PROGRAMS IN ART PRACTICE (STUDIO)

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.

MASTER OF FINE ARTS IN ART PRACTICE (STUDIO)

University requirements for the M.F.A. are described in the "Graduate Degrees" section of this bulletin.

THE GRADUATE PROGRAM IN PAINTING, SCULPTURE, NEW GENRES, AND PHOTOGRAPHY

ADMISSION

The applicant must have a B.A., B.F.A., or B.S. from an accredited school. It is expected that the applicant has a strong background in art practice, either an undergraduate degree or at least three years of independent studio practice. Applications and portfolios for the Art Practice program must be received by January 13, 2009. 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: 20 slides of creative work. Some of these can be drawings if relevant to the overall project. Send in a Kodak Universal carousel; no actual work is accepted. All slides must be labeled with the applicant's name, and an accompanying slide list must be included indicating the size, date, and medium of each work. The portfolio can also be in the form of other media such as a CD, VHS, DVD, audio media, or other.

FIELDS OF STUDY OR DEGREE OPTIONS

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

DEGREE REQUIREMENTS

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

22. *Units:* Completing 48 units of study. Students must discuss their programs of study with the department's student

services administrator to ensure that the most favorable registration arrangement is made.

23. *Seminar Requirement:* Six quarters (36 units) of the Master's Project, which includes two weekly seminars (the Object Seminar and the Concept Seminar) and Studio Practice, which is an individual tutorial with a selected member of the faculty. In addition, three courses of academic electives (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.
24. *Faculty Reviews:* The student is expected to pass three faculty reviews: (1) at the end of the first quarter (anyone judged to be making inadequate progress is placed on probation and requires an additional review at the end of the second quarter), (2) at the end of the third quarter, and (3) at the time of the M.F.A. exhibition. The purpose of these reviews is to evaluate development and to assess the progress of the student.
25. *Thesis:* During the fifth quarter in the program, students must write a thesis paper addressing the development of their work over the two-year period at Stanford. Participation in the M.F.A. exhibition at the end of the year is required.
26. *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 studio faculty 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 of the program.

THE GRADUATE PROGRAM IN DESIGN

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

ADMISSION

The applicant must have a B.A., B.F.A., or B.S. from an accredited school. It is expected that the applicant has a strong background in studio art, either an undergraduate degree or at least three years of independent studio practice.

27. Applications and portfolios for the design program must be received by January 13, 2009. Students accepted to the program are admitted for the beginning of the following Autumn Quarter. No applicants for mid-year entrance are considered.
28. Portfolio Specifications:
- t. A portfolio or book containing 12-24 photographs, originals, or printouts of creative work, appropriately labeled and identified.
 - u. A DVD showing works in action. Total run time should not exceed five minutes, and the disc should be playable in any standard DVD player. CD-ROMs are not accepted.

FIELDS OF STUDY OR DEGREE OPTIONS

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

DEGREE REQUIREMENTS

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

29. *Units:* Completing 54 units of course work chosen in consultation with an adviser. At least 18 of the 54 units must be in ARTSTUDI 360A,B,C and ME 316A,B,C.

30. *Seminar Requirement:* Participating in a weekly seminar in which the student's work is critiqued and discussed in detail.

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

FILM AND MEDIA STUDIES

UNDERGRADUATE PROGRAMS 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.

BACHELOR OF ARTS IN FILM AND MEDIA STUDIES SUGGESTED PREPARATION FOR THE MAJOR

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

Suggested or Recommended Courses—
ARTHIST 1. Introduction to the Visual Arts
FILMSTUD 4. Introduction to Film Study

FIELDS OF STUDY OR DEGREE OPTIONS

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

DEGREE REQUIREMENTS

All undergraduate majors complete a minimum of 65 units (16 courses of 3-5 units each), or 15 courses plus an honors thesis. All courses for the major must be taken for a letter grade. 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—
ARTHIST 1. Introduction to the Visual Arts
31. FILMSTUD 4. Introduction to Film Study
32. FILMSTUD 5. Introduction to Media Study, or FILMSTUD 101. Fundamentals of Cinematic Analysis
33. FILMSTUD 100A, B, C. History of World Cinema I, II, III
34. FILMSTUD 102. Theories of the Moving Image
35. FILMPROD 114. Introduction to Film and Video Production
36. One course in new media, to be approved by the department
37. Concentration: Six courses, four of which must be in a single film and media studies concentration developed by the student in consultation with an adviser. Concentration areas are: film history; film and culture; aesthetics and performance; film, media, and technology; and writing,

criticism, and practice. The remaining two courses must be related, situating the student's concentration in a broader context.

38. Capstone Experience: FILMSTUD 290. Senior Seminar: 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.

HONORS PROGRAM

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

The minimum requirements for admission to the honors program in the department are an overall GPA of 3.7 and at least 3.7 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; four must be completed by the end of Winter quarter. Students wishing to write an honors thesis must announce their intention by submitting a form signed by the thesis adviser, who need not be the student's academic adviser, by February 1 of their junior year.

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

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

To aid the process of research and writing, students preparing an honors thesis are paired with a graduate student mentor. Students should contact the graduate student mentor in their junior year as soon as they begin to think about writing an honors thesis. Honors thesis writers must register for 10 units of FILMSTUD 297, Honors Thesis Writing, while working on the thesis. Students are required to register for two to five units each quarter during their senior year, for a total of ten units. Students may apply for UAR research grants to help finance trips or expenses related to preparing the research for their honors thesis.

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

Required Courses—
FILMSTUD 297. Honors Thesis Writing

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 to be used towards completion of the minor; courses that use film to illustrate a cultural topic are not eligible. Film Production and Studio Art courses may not be used towards the requirements.

Upon declaring the minor, students are assigned an adviser with whom they plan their course of study and electives. A proposed course of study must be approved by the adviser and placed in the student's departmental file. Only one class may be taken for credit outside the Stanford campus, including Stanford Overseas Studies programs. Minors are required to attend an orientation session

presented by the professional staff of the Art Library, which introduces the many tools of research and reference available on campus or through the Internet. This requirement should be completed no later than the quarter following the minor declaration.

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

Required Courses for the Minor—
FILMSTUD 4. Introduction to Film Study
FILMSTUD 102. Theories of the Moving Image
One course from FILMSTUD 100A,B,C. History of World Cinema
One course in a national cinema or an additional course in film history

*Optional Courses for the Minor—*Three elective courses. Electives can be chosen from courses in other departments approved for the Film Studies minor, approved by the coordinator and core faculty for their stress on methods of film analysis. These may include courses in national cinemas, film genres, experimental and documentary film, or film theory.

GRADUATE PROGRAMS IN DOCUMENTARY FILM AND VIDEO

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

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

MASTER OF FINE ARTS IN DOCUMENTARY FILM AND VIDEO

University requirements for the M.F.A. are described in the "Graduate Degrees" section of this bulletin.

ADMISSION

The program requires residency for two consecutive years. The admissions committee seeks applicants who have 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 an academically demanding 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 film making. Each year, eight students are admitted to the program. Applications and portfolios must be received by January 13, 2009. Students accepted to the program are admitted for the beginning of the following Autumn quarter. No applicants for mid-year entrance are considered.

*Portfolio—*The department prefers to screen a VHS or DVD (NTSC only) copy of 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.

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.

39. *Units*—A minimum of 80 units is required for the M.F.A. degree. In the production core, students are required to conceptualize and visualize their ideas in a series of writing and producing courses that focus on documentary story structure. These courses are taken in tandem with project-based production courses that provide training in the technical and conceptual aspects of cinematography, sound recording, and editing. Discussion of form and content is a signature component of the writing and production courses. The production core is complemented by a series of film studies courses plus elective courses in the history, aesthetics, ideology, and theory of all genres of moving image media. Core film production courses are offered S/NC only. All other courses must be taken for a letter grade.

40. *M.F.A. Thesis Project*—In the second year of the program, each student produces a 20-minute film or video documentary that constitutes the thesis project. In FILMPROD 405, students choose a topic, research and develop their project, and write a proposal for submission. A project may not begin production until the final proposal has been approved. Most of the production and post-production occurs in FILMPROD 406A, B.

Required Courses—

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

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

41. Core Film Studies Courses (six courses, 25 units)
FILMSTUD 4. Introduction to Film Study, or substitute Film Studies elective if comparable course has been taken.

- FILMSTUD 302. Theories of the Moving Image
- FILMSTUD 315. Documentary Issues and Traditions
- FILMSTUD 316. International Documentary
- FILMSTUD 410A, B. Documentary Perspectives I and II

42. Electives (six courses, 24 units): To be chosen in consultation with the student's adviser

- v. Art History—one course, 4 units.
- w. Studio Art and/or Communications—two courses, 8 units
- x. Film Studies—three courses, 12 units

ART HISTORY (ARTHIST) COURSES

For information on undergraduate and graduate programs in Art History, see the "Art and Art History" section of this bulletin.

ART HISTORY COURSE CATALOG NUMBERING SYSTEM

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

- 1- 99 Introductory
- 100-199 Undergraduate level
- 200-299 Undergraduate seminars/individual work
- 300-399 Graduate level
- 400-599 Graduate seminars/individual work

The numbers below indicate the area of Art History it addresses.

- 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

UNDERGRADUATE COURSES IN ART HISTORY

ARTHIST 1. Introduction to the Visual Arts

Multicultural rather than historical approach. GER:DB-Hum, WIM
5 units, Aut (*Pentcheva, B*)

ARTHIST 3. Introduction to the History of Architecture

Introduction to the History of Architecture'From antiquity to the 20th century, mostly Western with some non-Western topic. Buildings and general principles relevant to the study of architecture. GER:DB-Hum GER:DB-Hum
5 units, Win (*Beischer, T*)

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

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

1 unit, Aut (*Young, P*)

ARTHIST 101. Archaic Greek Art

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

4 units, Aut (*Maxmin, J*)

ARTHIST 102. Classical and 4th-Century Greek Art

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

4 units, Win (*Maxmin, J*)

ARTHIST 105. Introduction to Medieval Art

(Same as ARTHIST 305.) 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. GER:DB-Hum

4 units, Win (Pentcheva, B)

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

(Same as ARTHIST 306.) Art-historical developments, and monuments and works of art. Topics include: the transition from naturalism to abstraction; imperial art and court culture; pilgrimage and cult of saints; and secular art and luxury objects. GER:DB-Hum

4 units, not given this year

ARTHIST 107. Age of Cathedrals

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

4 units, not given this year

ARTHIST 108. Virginity and Power: Mary in the Middle Ages

(Same as ARTHIST 308.) The most influential female figure in Christianity whose state cult was connected with the idea of empire. The production and control of images and relics of the Virgin and the development of urban processions and court ceremonies through which political power was legitimized in papal Rome, Byzantium, Carolingian and Ottonian Germany, Tuscany, Gothic France, and Russia. GER:DB-Hum

4 units, not given this year

ARTHIST 111. Introduction to Italian Renaissance, 1420-1580

(Same as ARTHIST 311.) 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. GER:DB-Hum

4 units, Aut (Hansen, M)

ARTHIST 114. Vision and Emblem: Netherlandish Painting from Van Eyck to Brueghel

(Same as ARTHIST 314.) How 15th-century pictorial illusionism transformed the devotional image and portraiture, calling for a new kind of engagement with the image on the part of the beholder. How 16th-century humanist knowledge influenced the creation of new pictorial subjects and representational forms. The reflection of religious crises triggered by the Reformation in art. GER:DB-Hum

4 units, not given this year

ARTHIST 116. European Baroque Sculpture

(Same as ARTHIST 316.) Characteristics of and innovations in sculpture in 17th-century Europe. The integration of sculpture with architecture in theatrical settings by Gian Lorenzo Bernini. Idealized images of statehood for mercantile republics, absolutist monarchs, and the papacy. Works for private contemplation, ideas of classical versus modern style, and workshop practices. GER:DB-Hum

4 units, not given this year

ARTHIST 117. Picturing the Papacy: Renaissance to Neoclassicism

(Same as ARTHIST 317.) Campaigns of renovations aimed at restoring Rome to its former legendary splendor. How artists and architects created spectacular, large-scale representations of and for Christ's vicars on earth following the return of the papacy from Avignon in the early 15th century; how they negotiated papal nepotistic intentions from the 15th to the 18th century. GER:DB-Hum

4 units, Spr (Hansen, M)

ARTHIST 120. Art and Culture of Northern Europe in the 17th Century

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

4 units, Spr (Marrinan, M)

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

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

4 units, not given this year

ARTHIST 122. The Age of Revolution

(Same as ARTHIST 322.) Painting in Europe during the French Revolution and the Napoleonic conquest. As political events altered social formations, practices in the visual arts were similarly affected by shifts in patronage, public, and the social function of image making. The first manifestations of a romantic alternative to the canons of classical beauty and stylistic restraint. GER:DB-Hum

4 units, not given this year

ARTHIST 124. The Age of Naturalism, ca 1830-1874

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

4 units, not given this year

ARTHIST 126. Post-Naturalist Painting

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

4 units, Aut (Marrinan, M)

ARTHIST 132. American Art and Culture, 1528-1860

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

4 units, not given this year

ARTHIST 133. American Art in the Gilded Age

(Same as ARTHIST 333.) Interdisciplinary. Art, literature, patronage, and cultural institutions of the late 19th century. Aestheticism, conspicuous consumption, the grand tour, and the expatriate experience. The period's great collectors, taste makers, and artists: Thomas Eakins, Winslow Homer, Mary Cassatt, James Whistler, John Singer Sargent, Albert Pinkham Ryder, William Harnett, and John Peto. GER:DB-Hum

4 units, Aut (Marshall, J)

ARTHIST 141. The Invention of Modern Architecture
(Same as ARTHIST 341.) The creation and development of new architectural forms and theories, from the late 18th to the early 20th centuries, mainly in Europe but also in America. Emphasis is on the responses to new materials, technologies, and social conditions, and how they shaped the architecture of the present. Recommended as preparation for 142. GER:DB-Hum

4 units, not given this year

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

4 units, not given this year

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

4 units, not given this year

ARTHIST 149. Art Between the Wars: Dada, De Stijl, Constructivism, Surrealism
(Same as ARTHIST 349.) Historical avant garde movements and anti-modernist tendencies such as socialist realism and Nazi art. Issues: artistic responses to wartime trauma; attempts to develop the progressive potential of technology and the political utility of art; and attempts to reorder relations between body and machine, art object and commodity, and private and public life. Artists: Richter, Heartfield, Tzara, Rodchenko, Tatlin, Bellmer, Man Ray, and Ernst. Readings: the modern subject, mass culture, the modernism/anti-modernism debates of the 30s, and the uses of art in totalitarian regimes. GER:DB-Hum GER:DB-Hum

4 units, not given this year

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

4 units, not given this year

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

4 units, not given this year

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

4 units, Aut (Lee, P)

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

4 units, Win (Dawson, R)

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

4 units, not given this year

ARTHIST 160A. Twentieth Century African American Art
(Same as ARTHIST 360A.) Paintings, sculptures, photography, and mixed media works. Styles, cultural and social histories, patronage, and critical reception. The problems of studying the production of artists of color as a separate field; alternatives to the category of African American art; and the outlook for new critical methodologies.

4 units, Spr (Staff)

ARTHIST 173. Issues in Contemporary Art
(Same as ARTHIST 373.) 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. GER:DB-Hum

4 units, Spr (Lee, P)

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

4 units, not given this year

ARTHIST 182A. Imperial Eyes: Court Arts of Ming Dynasty China
(Same as ARTHIST 382A.) Coincides with a major loan exhibition of Ming court arts at the Asian Art Museum of San Francisco. How Ming dynasty emperors, aristocrats, eunuchs and officials used art patronage to assert political power and cultural values. Major Chinese court art forms and media, including painting, porcelain, textiles, furniture, and metalwork. Topics include styles and modes of signification, artists' careers and artist-patron relationships, court institutions, and the impact of court arts on the wider world. Field trips to the exhibition at the Asian Art Museum. GER:DB-Hum

4 units, Sum (Vinograd, R)

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

4 units, not given this year

ARTHIST 185. Art in China's Modern Era

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

4 units, Win (Vinograd, R)

ARTHIST 185B. Contemporary Chinese Art: Sites and Strategies

(Same as ARTHIST 385B.) Issues and developments in contemporary Chinese art over the past two decades. Questions of personal and national identity, politics and history, globalization and mass culture, consumerism and urban transformation, and the body, sexuality, and gender, as represented in formats including painting, photography, and installation and multimedia art. Museum visits. GER:EC-GlobalCom

4 units, Aut (Vinograd, R)

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

(Same as ARTHIST 387, JAPANGEN 87.) Narratives of conflict, pacification, orthodoxy, nostalgia, and novelty through visual culture during the change of episteme from late medieval to early modern, 16th through early 19th centuries. The rhetorical messages of castles, teahouses, gardens, ceramics, paintings, and prints; the influence of Dutch and Chinese visuality; transformation in the roles of art and artist; tensions between the old and the new leading to the modernization of Japan. GER:DB-Hum, EC-GlobalCom

4 units, Win (Takeuchi, M)

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

(Same as ARTHIST 388A.) 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.

4 units, Spr (Beischer, T)

ARTHIST 191. Afro-Atlantic Religion, Art, and Philosophy

(Same as ARTHIST 391.) Afro-American graphic writing and other forms of visual communication including ancient rupestrian art and rock painting in Africa, and present-day forms in the Americas. The diversity of daily life, religion, social organization, politics, and culture with African origin in the diaspora. Focus is on major contemporary Afro-Atlantic religions including: Palo Monte and Abakua in Cuba; Gaga in the Dominican Republic; Revival, Obeah, and Kumina in Jamaica; Vodun in Haiti; and Candomble and Macumba in Brazil.

4 units, not given this year

ARTHIST 192. Introduction to African Art

(Same as ARTHIST 392.) Form, space, media, medium, and visual expression in African art. Rock art to contemporary art production. Majors works and art expression in terms of function and historical context. GER:DB-Hum

4 units, not given this year

ARTHIST 193A. Caribbean and Latin American Art: Empire, Identity, and Society

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

4 units, not given this year

ARTHIST 195. Introduction to Black Atlantic Visual Traditions

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

4 units, not given this year

ARTHIST 203. Greek Art in and out of Context

(Same as CLASSART 109.) The cultural contexts in which art served religious, political, commercial, athletic, sympotic, and erotic needs of Greek life.

5 units, Aut (Maxmin, J)

ARTHIST 204A. Appropriations of Greek Art

(Same as CLASSART 110.) The history of the appropriation of Greek art by Rome, the Renaissance, Lord Elgin, and Manet.

5 units, not given this year

ARTHIST 207A. The Message of Light and Color: The Art of Mosaics in the Mediterranean

Why mosaics in early Christian and Medieval contexts were placed on apses, triumphal arches, and clerestories. Why early Christian artists used the technically difficult and costly medium of mosaics? Why and how images of God-Father and Christ were legitimized in spite of the second commandment prohibiting images. What sort of a message was involved considering the near invisibility of mosaics located high up in apses and clerestories.

5 units, Aut (Brenk, B)

ARTHIST 212. Renaissance Florence, 1440-1540

Notions of cultural superiority in light of changes in Florentine society as it went from being a republic to a duchy ruled by the Medici. Artists and architects such as Donatello, Brunelleschi, Botticelli, Michelangelo, and Pontorno praised as having revived the arts and returned them to a level of ancient splendor. The role of the sacred in daily life and uses of the pagan past for poetic and scholarly expressions and as vehicles for contemporary experience.

5 units, not given this year

ARTHIST 213. Print Culture: From Dürer to Goltzius

Coincides with the exhibition at the Cantor Arts Center. The relatively inexpensive and reproducible nature of prints, and how they became vehicles for spreading artistic inventions and political religious propaganda.

5 units, Win (Hansen, M)

ARTHIST 222. Chardin and Watteau: An Aesthetics of Touch

These 18th-century painters preferred everyday life subjects, still-lives, and landscape; Watteau invented the *fête galante* as a new picture type. Common to their work is attention to the materials of art: surfaces, textures, and glazes of paint; graphic range of chalk, ink, and pencil; an objectness that signals the artist's creative presence. Readings in contemporary theory and historical criticism frame an aesthetics of touch at odds with the eye-centered bias of Academic theory. Student presentations. Recommended: 121. GER:DB-Hum

5 units, not given this year

ARTHIST 226. Georges Seurat

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

5 units, not given this year

ARTHIST 227. Gustave Courbet

His evolving historical persona over the past three decades, emphasizing recent critical writings. Recommended: reading knowledge of French.

5 units, Aut (Marrinan, M)

ARTHIST 232. Rethinking American Art

Painting and some sculpture of the 18th and 19th centuries, focusing on works in the de Young Museum. Emphasis is on recent scholarship, genre, and the biography of objects as they shift in context and meaning over time. Weekly meetings at the de Young with Professor Margaretta Lovell and UC Berkeley students.

5 units, not given this year

ARTHIST 233. The Art Museum: History and Practice

Workshop. Contemporary museum culture emphasizing the collecting and exhibiting practices of art museums. Readings, field trips, and discussions with museum professionals. Each student creates a detailed proposal for a museum exhibition and presents it to a panel of faculty and curators. GER:DB-Hum

5 units, not given this year

ARTHIST 234A. The Harlem Renaissance

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

5 units, Aut (Marshall, J)

ARTHIST 235A. Art and the Machine Age

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

5 units, not given this year

ARTHIST 242. Henri Matisse

Themes, methods, and media in the production of Matisse, the familiar yet enigmatic 20th-century master. The phases of his career; critical responses to his work. Research project and presentation. Recommended: reading knowledge of French.

5 units, Spr (Marrinan, M)

ARTHIST 245. Photographic Utopia Under Stalin

Photographic practices of foreign and Soviet travelers searching for the future in Russia and the Central Asian Republics during Stalin's crash industrialization and forced collectivization program of the 30s. Topics include utopia, propaganda, image-text relations. Protagonists include: photojournalists Lotte Jacobi, Margaret Bourke-White, Max Al'pert, Aleksandr Rodchenko, and Ella Maillart; photomonteur John Heartfield; documentary filmmaker Joris Ivens; writers Langston Hughes and Sergei Tret'iakov; and theorists Enzensberger, Benjamin, Barthes, and Derrida.

5 units, Spr (Gough, M)

ARTHIST 248. Futurisms

(Same as COMPLIT 238, ITALGEN 238.) From its foundation in 1909 through WW II, futurism developed into the first truly international cultural-political avant garde. Its aim was the revolutionary transformation of all spheres of life. The movement's manifestations in Italy, Russia, France, Spain, Latin America, and Eastern Europe. Topics: machines and culture; visual poetics and war; futurism's complex ties to bolshevism and fascism. Media: poetry, performance, music, painting, photography, radio, and film. Writers include: Marinetti, Mayakovsky. Visual artists include: Boccioni, Brazaiglia, Russolo, Malevich, Lissitzky.

5 units, Win (Schnapp, J; Gough, M)

ARTHIST 252A. Place: Making Space Now

The difference between place and space. Traditional notions of place by scale such as home, city, and nation state. Challenges to traditional notions of place such as: being out of place; nomadic place; and how architects can design for non-places. Reconceptualizations of contemporary space such as the role of digital and cyber technologies; how locality is constructed in a global world; the sense of place in the in-between places created by a world in flux.

5 units, not given this year

ARTHIST 254. Utopia and Reality in Modern Urban Planning

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

5 units, not given this year

ARTHIST 256A. Critical Race Art History

Primer for the comparative study of the representation of race in Western art. Whiteness, a construction that has been dependent upon blackness and alterity from its beginnings. Stereotyped ethnicities, nationalities, and territories, such as the Red Indian, the Jew, and Orientalism. Style as an image making strategy shaped by patronage and reception.

5 units, Spr (Staff)

ARTHIST 281A. Making Art History in Republican China

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

5 units, not given this year

ARTHIST 282A. Imagining the Imperial: Images of the Court in Late Ming Dynasty Public Culture

Themes of palace and court life popular in vernacular painting, print illustrated books, and fiction. Dimensions of the imperial palace and court in late Ming public imaginary, including strategies of historical displacement, disguised political critique, commerce in imperial objects, the taste for scandal, and mythologies of court life.

5 units, Aut (Vinograd, R)

ARTHIST 283A. Paris and Shanghai, 1880-1940: Mediating the City

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

5 units, not given this year

ARTHIST 284A. Art Discourses and Art Production in Late Ming China

The interplay of art theory, taste, and collecting with art production, especially painting from 1550-1664, in the context of regional and urban cultures.

5 units, not given this year

ARTHIST 286. Shimi-e: The Performance of Death in Japanese Actor Prints

Memorial prints, *shimi-e*, issued upon the death of celebrated kabuki actors to celebrate the actor's life and ask for patron support for his descendants. They often included the actor's own death poem. Intellectual issues include the performative self in traditional Japan, the afterlife, commercialism of the theatrical milieu, lineage, fandom, and death protocols. Sources include a loan collection of more than 400 *shimi-e*; students give intellectual shape to this material and present it as an exhibit at the Cantor.

5 units, not given this year

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

(Same as JAPANLIT 287.) Printed objects produced during the Edo period (1600-1868), including the *Ukiyo-e* (pictures of the floating world) and lesser-studied genres such as printed books (*ehon*) and popular broadsheets (*kawaraban*). How a society constructs itself through images. The borders of the acceptable and censorship; theatricality, spectacle, and slippage; the construction of play, set in conflict against the dominant neo-Confucian ideology of fixed social roles. Prerequisites: 2, 186, 187, 188. GER:DB-Hum

5 units, Spr (Takeuchi, M)

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

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

5 units, not given this year

ARTHIST 290. Mapping Africa: Cartography and Architecture

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

5 units, not given this year

ARTHIST 292. African Art and Museum Display

African art and its intersection with art concepts, museum politics, art display, and colonialism. African art collections in major institutions around the world. Methodologies. Final class exhibition using art from the Cantor Arts Center collection.

5 units, not given this year

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

5 units, not given this year

ARTHIST 296. Junior Seminar: The Practice of Art Criticism

Historiography and methodology.

5 units, Aut (Gough, M)

ARTHIST 297. Honors Thesis Writing

May be repeated for credit.

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

ARTHIST 298. Individual Work: Art History

For approved independent research with individual faculty members. Letter grades only.

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

ARTHIST 299. Research Project: Art History

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

GRADUATE COURSES IN ART HISTORY

Primarily for graduate students; undergraduates may enroll with consent of instructor.

ARTHIST 301. Archaic Greek Art

(Same as ARTHIST 101, CLASSART 101, CLASSART 201.) The development of Greek art and culture from protoegeometric beginnings to the Persian Wars, 1000-480 B.C.E. The genesis of a native Greek style; the orientaling phase during which contact with the Near East and Egypt transformed Greek art; and the synthesis of East and West in the 6th century B.C.E.

4 units, Aut (Maxmin, J)

ARTHIST 302. Classical and 4th-Century Greek Art

(Same as ARTHIST 102, CLASSART 102.) The formation of the classical ideal in 5th-century Athenian art, and its transformation and diffusion in the 5th and 4th centuries against changing Greek history, politics, and religion.

4 units, Win (Maxmin, J)

ARTHIST 305. Introduction to Medieval Art

(Same as ARTHIST 105.) 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.

4 units, Win (Pentcheva, B)

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

(Same as ARTHIST 106.) Art-historical developments, and monuments and works of art. Topics include: the transition from naturalism to abstraction; imperial art and court culture; pilgrimage and cult of saints; and secular art and luxury objects.

4 units, not given this year

ARTHIST 307. Age of Cathedrals

(Same as ARTHIST 107.) Gothic art and architecture in W. Europe, 1150-1500. The structuring of a modern visual discourse within the ideological framework of a new monarchical church and state, emerging towns and universities, the rise of literacy, the cultivation of self, and the consequent shifts in patterns of art patronage, practice, and reception in Chartres, Paris, Bourges, Strasbourg, Canterbury, London, Oxford, and Cambridge.

4 units, not given this year

ARTHIST 308. Virginitly and Power: Mary in the Middle Ages

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

4 units, not given this year

ARTHIST 311. Introduction to Italian Renaissance, 1420-1580

(Same as ARTHIST 111.) 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.

4 units, Aut (Hansen, M)

ARTHIST 314. Vision and Emblem: Netherlandish Painting from Van Eyck to Brueghel

(Same as ARTHIST 114.) How 15th-century pictorial illusionism transformed the devotional image and portraiture, calling for a new kind of engagement with the image on the part of the beholder. How 16th-century humanist knowledge influenced the creation of new pictorial subjects and representational forms. The reflection of religious crises triggered by the Reformation in art. GER:DB-Hum

4 units, not given this year

ARTHIST 316. European Baroque Sculpture

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

4 units, not given this year

ARTHIST 317. Picturing the Papacy: Renaissance to Neoclassicism

(Same as ARTHIST 117.) Campaigns of renovations aimed at restoring Rome to its former legendary splendor. How artists and architects created spectacular, large-scale representations of and for Christ's vicars on earth following the return of the papacy from Avignon in the early 15th century; how they negotiated papal nepotistic intentions from the 15th to the 18th century.

4 units, Spr (Hansen, M)

ARTHIST 320. Art and Culture of Northern Europe in the 17th Century

(Same as ARTHIST 120.) 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.

4 units, Spr (Marrinan, M)

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

(Same as ARTHIST 121.) 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.

4 units, not given this year

ARTHIST 322. The Age of Revolution

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

4 units, not given this year

ARTHIST 324. The Age of Naturalism, ca 1830-1874

(Same as ARTHIST 124.) The origins, development, and triumph of naturalist painting in Europe. The creative tensions that emerged between traditional forms of history painting and the challenge of modern subjects drawn from contemporary life. Emphasis is on the development of open-air painting as an alternative to traditional studio practice, and to the rise of new imaging technologies, such as lithography and photography, as popular alternatives to the hand-wrought character and elitist appeal of high art.

4 units, not given this year

ARTHIST 326. Post-Naturalist Painting

(Same as ARTHIST 126.) 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.

4 units, Aut (Marrinan, M)

ARTHIST 332. American Art and Culture, 1528-1860

(Same as ARTHIST 132.) The visual arts and literature of the U.S. from the beginnings of European exploration to the Civil War. Focus is on questions of power and its relation to culture from early Spanish exploration to the rise of the middle classes. Cabeza de Vaca, Benjamin Franklin, John Singleton Copley, Phillis Wheatley, Charles Willson Peale, Emerson, Hudson River School, American Genre painters, Melville, Hawthorne and others.

4 units, not given this year

ARTHIST 333. American Art in the Gilded Age

(Same as ARTHIST 133.) Interdisciplinary. Art, literature, patronage, and cultural institutions of the late 19th century. Aestheticism, conspicuous consumption, the grand tour, and the expatriate experience. The period's great collectors, taste makers, and artists: Thomas Eakins, Winslow Homer, Mary Cassatt, James Whistler, John Singer Sargent, Albert Pinkham Ryder, William Harnett, and John Peto.

4 units, Aut (Marshall, J)

ARTHIST 341. The Invention of Modern Architecture

(Same as ARTHIST 141.) The creation and development of new architectural forms and theories, from the late 18th to the early 20th centuries, mainly in Europe but also in America. Emphasis is on the responses to new materials, technologies, and social conditions, and how they shaped the architecture of the present. Recommended as preparation for 142.

4 units, not given this year

ARTHIST 342. Varieties of Modern Architecture

(Same as ARTHIST 142.) The development of competing versions of modern and postmodern architecture and design in Europe and America, from the early 20th century to the present. Recommended: 141.

4 units, not given this year

ARTHIST 343A. American Architecture

(Same as ARTHIST 143A.) 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.

4 units, not given this year

ARTHIST 349. Art Between the Wars: Dada, De Stijl, Constructivism, Surrealism

(Same as ARTHIST 149.) Historical avant garde movements and anti-modernist tendencies such as socialist realism and Nazi art. Issues: artistic responses to wartime trauma; attempts to develop the progressive potential of technology and the political utility of art; and attempts to reorder relations between body and machine, art object and commodity, and private and public life. Artists: Richter, Heartfield, Tzara, Rodchenko, Tatlin, Bellmer, Man Ray, and Ernst. Readings: the modern subject, mass culture, the modernism/anti-modernism debates of the 30s, and the uses of art in totalitarian regimes. GER:DB-Hum

4 units, not given this year

ARTHIST 351. Transatlantic Modernism: Paris and New York in the Early 20th Century

(Same as ARTHIST 151.) Modernism in the American arts at home and abroad, emphasizing transatlantic expatriation, cultural politics, and creative alliances. Painters and sculptors are the focus. Literary figures who interacted with artists such as Gertrude Stein, William Carlos Williams, and Langston Hughes. Topics and artists: the Armory Show, Marcel Duchamp, Francis Picabia, Futurism, Fernand Léger, Alfred Stieglitz, Charles Demuth, Georgia O'Keefe, Gerald Murphy, the Harlem Renaissance, John Storrs, and Florine Stettheimer.

4 units, not given this year

ARTHIST 353A. American Art, 1900-1945

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

4 units, not given this year

ARTHIST 355. American Art Since 1945

(Same as ARTHIST 155.) Major figures, movements, and concepts of American art with examples from Europe from WW II to the present. Topics: the ideology and aesthetics of high modernism, the relationship between art and popular culture, the death of painting, the question of postmodernism. Artists: Pollock, Newman, Stella, Johns, Warhol, Andre, Rainer, Smithson, Hesse, Serra, Kruger, Sherman.

4 units, Aut (Lee, P)

ARTHIST 358A. History of Photography

(Same as ARTHIST 158A.) From its invention in 1839 to the present. Emphasis is on the evolution of photography as a fine art. Photographs as a universal democratic art form to record familial events and express personal creativity. Development of photography as it relates to other art forms, journalism, architecture, portraiture, landscape, documentation, time, and personal expression. The technology of photography: photographic techniques.

4 units, Win (Dawson, R)

ARTHIST 359A. Photography in America

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

4 units, not given this year

ARTHIST 360A. Twentieth Century African American Art

(Same as ARTHIST 160A.) Paintings, sculptures, photography, and mixed media works. Styles, cultural and social histories, patronage, and critical reception. The problems of studying the production of artists of color as a separate field; alternatives to the category of African American art; and the outlook for new critical methodologies.

4 units, Spr (Staff)

ARTHIST 373. Issues in Contemporary Art

(Same as ARTHIST 173.) 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.

4 units, Spr (Lee, P)

ARTHIST 382. Arts of China, 900-1500: Cultures in Competition

(Same as ARTHIST 182.) The era from the Five Dynasties and Song to the mid-Ming period was marked by competition in cultural arenas such as between Chinese and formerly nomadic regimes, or between official court art modes and scholar-official and literati groups. Innovations in architectural and ceramic technologies; developments in landscape painting and theory; proliferation of art texts and discourses; rise of educated artists; official arts and ideologies of the Song, Liao, Jin, Yuan, and Ming regimes; new roles for women as patrons and cultural participants; and Chan and popular Buddhist imagery.

4 units, not given this year

ARTHIST 382A. Imperial Eyes: Court Arts of Ming Dynasty China

(Same as ARTHIST 182A.) Coincides with a major loan exhibition of Ming court arts at the Asian Art Museum of San Francisco. How Ming dynasty emperors, aristocrats, eunuchs and officials used art patronage to assert political power and cultural values. Major Chinese court art forms and media, including painting, porcelain, textiles, furniture, and metalwork. Topics include styles and modes of signification, artists' careers and artist-patron relationships, court institutions, and the impact of court arts on the wider world. Field trips to the exhibition at the Asian Art Museum.

4 units, Sum (Vinograd, R)

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

(Same as ARTHIST 184.) The changes marking the transition from medieval to early modern Japanese society 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.

4 units, not given this year

ARTHIST 385. Art in China's Modern Era

(Same as ARTHIST 185.) From the late Ming period to contemporary arts. Topics: urban arts and print culture; commodification of art; painting theories; self portrayals; court art, collection, and ideological programs; media and modernity in Shanghai; politics and art in the People's Republic; and contemporary avant garde and transnational movements.

4 units, Win (Vinograd, R)

ARTHIST 385B. Contemporary Chinese Art: Sites and Strategies

(Same as ARTHIST 185B.) Issues and developments in contemporary Chinese art over the past two decades. Questions of personal and national identity, politics and history, globalization and mass culture, consumerism and urban transformation, and the body, sexuality, and gender, as represented in formats including painting, photography, and installation and multimedia art. Museum visits.

4 units, Aut (Vinograd, R)

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

(Same as ARTHIST 187, JAPANGEN 87.) Narratives of conflict, pacification, orthodoxy, nostalgia, and novelty through visual culture during the change of episteme from late medieval to early modern, 16th through early 19th centuries. The rhetorical messages of castles, teahouses, gardens, ceramics, paintings, and prints; the influence of Dutch and Chinese visuality; transformation in the roles of art and artist; tensions between the old and the new leading to the modernization of Japan.

4 units, Win (Takeuchi, M)

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

(Same as ARTHIST 188A.) 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.

4 units, Spr (Beischer, T)

ARTHIST 391. Afro-Atlantic Religion, Art, and Philosophy

(Same as ARTHIST 191.) Afro-American graphic writing and other forms of visual communication including ancient rupestrian art and rock painting in Africa, and present-day forms in the Americas. The diversity of daily life, religion, social organization, politics, and culture with African origin in the diaspora. Contemporary Afro-Atlantic religions including: Palo Monte and Abakua in Cuba; Gaga in the Dominican Republic; Revival, Obeah, and Kumina in Jamaica; Vodun in Haiti; and Candomble and Macumba in Brazil.

4 units, not given this year

ARTHIST 392. Introduction to African Art

(Same as ARTHIST 192.) Form, space, media, medium, and visual expression in African art. Rock art to contemporary art production. Major works and art expression in terms of function and historical context.

4 units, not given this year

ARTHIST 393A. Caribbean and Latin American Art: Empire, Identity, and Society

(Same as ARTHIST 193A.) Visual culture from 1505 to 1889 and its relation to current debates on cultural identity, hybridity, syncretism, and creolization. Painting, travel books, and printmaking by artists including De Bry, Belisario, Rugendas, Debret, and Landaluze. Visual analysis of works at the Yale Center for the British Art and Stanford's Green Library.

4 units, not given this year

ARTHIST 395. Introduction to Black Atlantic Visual Traditions

(Same as ARTHIST 195.) African cultural expression in the Americas. How politics, religion, and culture influence the art of the Black Atlantic. Focus is on the period when cultures were brought from Africa to the Americas through the slave trade and came into contact and conflict with western colonial powers.

4 units, not given this year

ARTHIST 408A. Imperial Representation and Power in Late Antique Art and Architecture

New monumental imperial buildings created beginning in the tetrarchic period in Europe and the Middle East such as the basilica of Maxentius, Diocletian's residence in Split, Constantine's palace in Trier, and Galerius' residences at Salonica and Gamzigrad. Decoration of these buildings with marble revetment, mosaics, and sculptures and statues, often innovative by their ideological references to classical models. Tradition and innovation, rhetoric and function.

5 units, Aut (Brenk, B)

ARTHIST 409. Iconoclasm

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.

5 units, Spr (Pentcheva, B)

ARTHIST 410. Aesthetics of the Icon

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

5 units, not given this year

ARTHIST 412. Problems in Italian Mannerism

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

5 units, not given this year

ARTHIST 413. Michelangelo

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.

5 units, Aut (Hansen, M)

ARTHIST 428. Eakins and Vermeer

Questions of gender, visibility, and power in two major realist painters of the 17th and 19th centuries. How Vermeer and Eakins confronted and sometimes evaded the central historical issues of their day: modernization, class, sexuality, nationality, and the status of the artist.

5 units, Win (Wolf, B)

ARTHIST 430A. Modernity and 19th-Century Visual Culture

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

5 units, not given this year

ARTHIST 430B. Modernity and 19th-Century Visual Culture

Writing workshop and reading group. The relationship between publication and professionalization. Students submit publishable papers to an appropriate journal. Recommended: 430A.

5 units, not given this year

ARTHIST 444. Photograph, Document, Archive

Debates over the ontological status of the photograph as document from the 19th century to the present; archival conceptions of photographic meaning. Problems of realism, indexicality, positivism, tourism, social commentary, power, and subjectivity. Protagonists: Frith, Atget, Hine, Sander, Rodchenko, Siskind, Lange, Bernd and Hilla Becher, Richter, Rosler, Sekula. Readings: Warburg, Kracauer, Benjamin, Brik, Tret'iakov, Sontag, Barthes, Buchloh, Tagg, Nesbit, Armstrong, Stimson, Nickel, Kelsey.

5 units, Win (Gough, M)

ARTHIST 445. Intermedia Practices of the 1920s and 1930s

The emergence and proliferation of new intermedia practices in Weimar Germany, fascist Italy, and Soviet Russia as avant garde artists invented modes of agitation and propaganda appropriate to the protean ambitions of each state. Focus is on monumental photography, wherein the medium of photography was mobilized on an architectural scale in interior spaces, exhibitions, and urban environments, and on the photo essay, a radicalization of the traditional amalgam of pictures and text made possible by advances in printing technologies. The historical avant garde's significance for postwar debates about media hybridity and the society of the spectacle.

5 units, not given this year

ARTHIST 475. Media Cultures of the Cold War

(Same as COMM 386.) 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.

3-5 units, Spr (Turner, F; Lee, P)

ARTHIST 484. Exhibition Seminar in East Asian Art: From the Bronze Age of China to Japan's Floating World

Collaborative planning, research, text writing, and design for the summer 2009 exhibition of recent acquisitions of East Asian art at the Cantor Center. Topics include exhibition theory and organization, connoisseurship issues, and practices of display. Students may prepare papers for publication in the Cantor Center's journal, and contribute introductory and label texts for the exhibition. Advanced undergraduates require consent of instructors.

5 units, Win (Vinograd, R)

ARTHIST 485. The Situation of the Artist in Traditional Japan

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

5 units, not given this year

ARTHIST 501. The Vision of Art History

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

5 units, not given this year

ARTHIST 502. Methods and Historiography of Art History

Restricted to graduate students. From the origins of the discipline in 19th-century Germany to recent debates on visual studies. Iconology, formalism, semiotics, psychoanalysis, and Marxist and feminist approaches to the work of art. Limited enrollment.

5 units, Aut (Lee, P)

ARTHIST 507. Medieval Image Theory

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

5 units, not given this year

ARTHIST 512. The Time of the Object

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

5 units, not given this year

ARTHIST 516. Narrative Theory and Visual Form

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

5 units, not given this year

ARTHIST 600. Art History Bibliography and Library Methods

1 unit, Aut (Blank, P)

ARTHIST 610. Teaching Praxis

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

ARTHIST 620. Area Core Examination Preparation

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

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

ARTHIST 640. Dissertation Proposal Preparation

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

ARTHIST 650. Dissertation Research

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

ARTHIST 660. Independent Study

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

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

ARTHIST 660E. Extended Seminar

May be repeated for credit.

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

ARTHIST 670. Dissertation Seminar

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

3-5 units, not given this year

OVERSEAS STUDIES COURSES IN ART HISTORY

For course descriptions and additional offerings, see the respective "Overseas Studies" courses section of this bulletin or <http://bosp.stanford.edu>. Students should consult their program's student services office for applicability of Overseas Studies courses to a major or minor program.

BERLIN ART HISTORY COURSES

OSPB60. Cityscape as History: Architecture and Urban Design in Berlin

4-5 units, Aut (Pabsch, M)

FLORENCE ART HISTORY COURSES

OSPFLOR 34. The Woman in Florentine Art

4 units, Aut (Verdon, T)

OSPFLOR 48. Sharing Beauty: Florence and the Western Museum Tradition

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

OSPFLOR 54. High Renaissance and Maniera

5 units, Spr (Verdon, T)

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

4 units, Win (Verdon, T)

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

4 units, Aut (Verdon, T)

OXFORD ART HISTORY COURSES

OSPOXFRD 221Y. Art and Society in Britain

4-5 units, Win (Tyack, G)

PARIS ART HISTORY COURSES

OSPPARIS 92. Building Paris: Its History, Architecture, and Urban Design

4 units, Spr (Halevi, E)

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

4 units, Aut (Deremble, C; Deremble, J)

OSPPARIS 120X. French Painting in the 19th Century: Between Tradition and Revolution

4 units, Win (Halevi, E)

ART STUDIO (ARTSTUDI) COURSES

For information on undergraduate and graduate programs in the Practice of Art (Studio), see the "Art and Art History" section of this bulletin.

UNDERGRADUATE COURSES IN ART STUDIO

ARTSTUDI 14. Drawing for Non-Majors

2 units, Aut (Anderson, D)

ARTSTUDI 16. Sculpture for Non-Majors

2 units, Win (Arcega, M), Spr (Shiho, K)

ARTSTUDI 17. Photography for Non-Majors

2 units, not given this year

ARTSTUDI 18. Video for Non-Majors

2 units, Win (van Tonder, J)

ARTSTUDI 19. Collage for Non-Majors

2 units, Aut (Valentine, J)

ARTSTUDI 30. Introductory Survey: Concepts and Strategies

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

3 units, Win (Staff)

ARTSTUDI 60. Design I : Fundamental Visual Language

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

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

ARTSTUDI 70. Introduction to Photography

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

4 units, Aut (Felzmann, L), Win (Leivick, J), Spr (Felzmann, L), Sum (Staff)

ARTSTUDI 80. Color

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

3-4 units, Aut (Edmark, J)

ARTSTUDI 130. Interactive Art I: Objects

The basics of sensors, processors, and actuators needed to create artworks that interact, record, and communicate. Emphasis is on the sculpture and interactive dimensions. (lower level)

4 units, not given this year

ARTSTUDI 131. Sound Art I

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

4 units, Aut (*DeMarinis, P*)

ARTSTUDI 136. Future Media, Media Archaeologies

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

3-4 units, Spr (*DeMarinis, P*)

ARTSTUDI 137. Wireless

Technologies to scan the radio frequency signals that permeate the modern environment and to create art works that extend invisibly through space. Topics include spark telegraphy, Bluetooth and wireless networks, antennas, chips, encryption, propaganda, and surveillance. (upper level)

4 units, not given this year

ARTSTUDI 138. Sound and Image

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

4 units, Win (*DeMarinis, P*)

ARTSTUDI 140. Drawing I

Functional anatomy and perspective as they apply to problems of drawing the form in space. Individual and group instruction as students work from still life set-ups, nature, and the model. Emphasis is on the development of critical skills and perceptual drawing techniques for those with little or no previous experience with pastels, inks, charcoal, conte, and pencil. Lectures alternate with studio work. (lower level)

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

ARTSTUDI 141. Drawing II

Intermediate/advanced. Observation, invention, and construction. Development of conceptual and material strategies, with attention to process and purpose. May be repeated for credit. Prerequisite: 140 or consent of instructor. (upper level)

4 units, Win (*Bean, K*)

ARTSTUDI 145. Painting I

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

4 units, Aut (*Bean, K*), Win (*Kemp, A*), Spr (*Solomon, N*)

ARTSTUDI 146. Painting II

Symbolic, narrative, and representational self-portraits. Introduction to the pictorial strategies, painting methods, and psychological imperatives of Dürer, Rembrandt, Cézanne, Kahlo, Beckmann, Schiele, and Munch. Students paint from life, memory, reproductions, and objects of personal significance to create a world in which they describe themselves. May be repeated for credit. Prerequisites: 140, 145, or consent of instructor. (upper level)

4 units, Aut (*Hannah, D*), Spr (*Chagoya, E*)

ARTSTUDI 148. Monotype

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)

4 units, Aut (*Chagoya, E*)

ARTSTUDI 148A. Lithography

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)

4 units, Win (*Kain, K*)

ARTSTUDI 148B. Introduction to Printmaking Techniques

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)

4 units, Spr (*Kain, K*)

ARTSTUDI 149. Collage

Generative principles. Assemblage (its three dimensional equivalent) and montage (its counterpart in photography, film, and video). How collage introduced aesthetic issues of the modern and postmodern eras, and creates an expressive visual language through juxtaposition and displacement, and through materiality, difference, and event. Issues of location (where it happens), object (what it is), process (how it is realized), and purpose (why it is). Prerequisites: 140, 145, or consent of instructor. (upper level)

4 units, Win (*Ebtekar, A*)

ARTSTUDI 151. Sculpture I

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. (lower level)

4 units, Aut (*Berlier, T*), Win (*Berlier, T*)

ARTSTUDI 152. Sculpture II

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)

4 units, Spr (*Berlier, T*)

ARTSTUDI 160. Design II: The Bridge

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

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

ARTSTUDI 161. Catalysts for Design

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

3-4 units, not given this year

ARTSTUDI 163. Paper

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. Field trips. (lower level)

3-4 units, Win (*Edmark, J*)

ARTSTUDI 166. Design in Motion

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

3-4 units, not given this year

ARTSTUDI 167. Introduction to Animation

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)

3-4 units, Aut (Edmark, J)

ARTSTUDI 169. Professional Design Exploration

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

4 units, Spr (Kahn, M)

ARTSTUDI 170. Projects in Photography

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

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

ARTSTUDI 171. Color Photography

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

4 units, not given this year

ARTSTUDI 172. Alternative Processes

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

4 units, Spr (Leivick, J)

ARTSTUDI 173. Introduction to Digital Photography and Visual Images

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. (lower level)

4 units, Aut (Dawson, R), Spr (Dawson, R)

ARTSTUDI 175A. Light as a Sculptural Element

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

4 units, Aut (Buckholtz, E)

ARTSTUDI 177. Video Art I

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

4 units, Aut (Hicks, A)

ARTSTUDI 177A. Video Art II

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

4 units, Win (Staff)

ARTSTUDI 178. Electronic Art I

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

4 units, Win (Wight, G)

ARTSTUDI 179. Digital Art I

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

4 units, Aut (Wight, G)

ARTSTUDI 179A. Digital Art II

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

4 units, Spr (McKay, J)

ARTSTUDI 184. Art and Biology

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

4 units, Spr (Wight, G)

ARTSTUDI 246. Individual Work: Drawing and Painting

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

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

ARTSTUDI 249. Advanced Undergraduate Seminar

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

4 units, Win (Bell, C)

ARTSTUDI 250. Individual Work: Sculpture

May be repeated for credit.

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

ARTSTUDI 260. Individual Work: Design

May be repeated for credit.

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

ARTSTUDI 268. Design Synthesis

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

4-6 units, not given this year

ARTSTUDI 269. Advanced Creative Studies

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

1-15 units, Aut (Kahn, M)

ARTSTUDI 270. Advanced Photography Seminar

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

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

ARTSTUDI 271. The View Camera: Its Uses and Techniques

For students of photography who wish to gain greater control and refine skills in image making. 4x5 view cameras provided. Enrollment limited to 8. (upper level)

4 units, Win (Leivick, J)

ARTSTUDI 272. Individual Work: Photography

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

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

ARTSTUDI 273. Individual Work: Digital Media

May be repeated for credit.

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

ARTSTUDI 274. Individual Work: Digital Art

May be repeated for credit.

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

ARTSTUDI 276. The Photographic Book

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

4 units, Spr (Felzmann, L)

GRADUATE COURSES IN ART STUDIO

For graduate students only.

ARTSTUDI 310A. Directed Reading: Studio

1-15 units, Aut (Staff)

ARTSTUDI 310B. Directed Reading: Studio

1-15 units, Win (Staff)

ARTSTUDI 310C. Directed Reading: Studio

1-15 units, Spr (Staff)

ARTSTUDI 342. MFA Project: Studio

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

1-15 units, Aut (Berlier, T; Hannah, D), Win (Wight, G; DeMarinis, P), Spr (Chagoya, E)

ARTSTUDI 360A. Master's Project: Design

1-15 units, Aut (Kahn, M)

ARTSTUDI 360B. Master's Project: Design

1-15 units, Win (Kahn, M)

ARTSTUDI 360C. Master's Project: Design

1-15 units, Spr (Kahn, M)

OVERSEAS STUDIES COURSES IN ART STUDIO

For course descriptions and additional offerings, see the respective "Overseas Studies" courses section of this bulletin or <http://bosp.stanford.edu>. Students should consult their program's student services office for applicability of Overseas Studies courses to a major or minor program.

FLORENCE ART STUDIO COURSES

OSPFLOR 41. The Contemporary Art Scene in Tuscany: Theory and Practice

3-5 units, Aut (Rossi, F)

OSPFLOR 55. Academy of Fine Arts: Studio Art

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

OSPFLOR 71. Becoming an Artist in Florence: Contemporary Art in Tuscany and New Tendencies in the Visual Future

3-5 units, Spr (Rossi, F)

OSPFLOR 94. Photography in Florence

4 units, Win (Loverme, C)

PARIS ART STUDIO COURSES

OSPPARIS 42. EAP: Drawing with Live Models

2 units, Aut (Staff), Win (Staff), Spr (Staff)

OSPPARIS 43. EAP: Painting and Use of Color

2 units, Aut (Staff), Win (Staff), Spr (Staff)

OSPPARIS 44. EAP: Graphic Art

2 units, Aut (Staff), Win (Staff), Spr (Staff)

FILM STUDIES (FILMSTUD) COURSES

For information on undergraduate and graduate programs in Film and Media Studies, see the "Art and Art History" section of this bulletin.

FILM STUDIES COURSE CATALOG NUMBERING SYSTEM

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

1- 99	Introductory
100-199	Undergraduate level
200-299	Undergraduate seminars/individual work
300-399	Graduate level
400-599	Graduate seminars/individual work

The numbers below indicate the area of Film Studies it addresses.

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

UNDERGRADUATE COURSES IN FILM STUDIES

FILMSTUD 4. Introduction to Film Study

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

5 units, Aut (Staff)

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

(Same as FILMSTUD 300A.) From cinema's precursors to the advent of synchronized sound. GER:DB-Hum

4 units, Aut (Staff)

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

(Same as FILMSTUD 300B.) The impact of sound to the dissolution of Hollywood's studio system. GER:DB-Hum

4 units, Win (Staff)

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

(Same as FILMSTUD 300C.) From the rise of the French New Wave to the present. GER:DB-Hum

4 units, not given this year

FILMSTUD 101. Fundamentals of Cinematic Analysis

(Same as FILMSTUD 301.) 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. GER:DB-Hum

4 units, Aut (Bukatman, S)

FILMSTUD 102. Theories of the Moving Image

(Same as FILMSTUD 302.) Major theoretical arguments and debates about cinema: realism, formalism, poststructuralism, feminism, postmodernism, and phenomenology. Prerequisites: ARTHIST 1, FILMSTUD 4. GER:DB-Hum, WIM

4 units, Spr (Ma, J)

FILMSTUD 111. The Body in American Genre Film: From Chaplin to The Matrix

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

4 units, not given this year

FILMSTUD 114. Comics: A Lively Art

(Same as FILMSTUD 314.) History and aesthetics of comics in relation to emerging mass media and modernist and postmodernist aesthetic and narrative practices. Focus is on innovators in humorous and dramatic strips, superheroes, undergrounds and independents, political commentary, and autobiography. GER:DB-Hum

4 units, not given this year

FILMSTUD 115. Documentary Issues and Traditions

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

4 units, not given this year

FILMSTUD 116. International Documentary

(Same as FILMSTUD 316.) Historical, aesthetic, and formal developments of documentary through nonfiction films in Europe, Asia, Latin America, and Africa. GER:DB-Hum

4 units, Aut (Meltzer, J)

FILMSTUD 130. Italian Cinema: Neorealism and Beyond

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

4 units, not given this year

FILMSTUD 131. Politics and Aesthetics in East European Cinema

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

4 units, not given this year

FILMSTUD 132. East Asian Cinema

(Same as FILMSTUD 332.) 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.

4 units, not given this year

FILMSTUD 133A. Latin American Cinema

(Same as FILMSTUD 333A.) Emphasis is on Mexico, Brazil, Argentina, and Cuba. How filmmakers represent and sometimes rewrite key moments in national history. When have filmmakers constructed a dialogue with older cinematic traditions versus breaking from past practices? How have political concerns shaped cinematic practices. Directors include Fernando de Fuentes, Luis Buñuel, Leopoldo Torre Nilsson, Patricio Guzmán, Humberto Solas, Nelson Pereira dos Santos, Lucrecia Martel, and Héctor Babenco.

4 units, not given this year

FILMSTUD 134A. Poetic Cinema: The Soviet School

(Same as FILMSTUD 334A.) The poetic or archaic school of Soviet cinema which emerged primarily in the non-Russian Soviet Republics in the 60s and 70s and traced its aesthetic to the films of Aleksandr Dovzhenko. Films by Dovzhenko, Andrei Tarkovsky, Sergei Parajanov, Tengiz Abuladze, and Otar Ioseliani.

4 units, Spr (Staff)

FILMSTUD 144. Experimental Video Workshop

(Same as FILMSTUD 344.) Theory and practice of the moving image. Students work on video exercises and experiments as applied theory: attempts at practically implementing, verifying, or challenging ideas about sound, image, and performance. Prerequisites: FILMPROD 114 or equivalent, and consent of instructor.

4 units, not given this year

FILMSTUD 150. Cinema and the City

(Same as FILMSTUD 350.) 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. GER:DB-Hum

4 units, Win (Bukatman, S)

FILMSTUD 152. Cinema-Machine

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

4 units, not given this year

FILMSTUD 220. Being John Wayne

John Wayne's imposing corporeality and easy comportment combined to create an icon of masculinity, the American West, and America itself. Focus is on the films that contributed most to the establishment, maturation, and deconstruction of the iconography and mythology of the John Wayne character. The western and war film as genres; the crisis of and performance of masculinity in postwar culture; gender and sexuality in American national identity; relations among individualism, community, and the state; the Western and national memory; and patriotism and the Vietnam War.

5 units, Spr (Bukatman, S)

FILMSTUD 230. Cinema and Ideology

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

5 units, not given this year

FILMSTUD 231. Contemporary Chinese Auteurs

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.

5 units, Aut (Ma, J)

FILMSTUD 290. Senior Seminar: Movies and Methods

Capstone course for majors. Topics vary year to year. Focus is on historiography and theory.

5 units, Win (Ma, J)

FILMSTUD 297. Honors Thesis Writing

May be repeated for credit.

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

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

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

GRADUATE COURSES IN FILM STUDIES

For graduate students only.

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

(Same as FILMSTUD 100A.) From cinema's precursors to the advent of synchronized sound.

4 units, Aut (Staff)

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

(Same as FILMSTUD 100B.) The impact of sound to the dissolution of Hollywood's studio system.

4 units, Win (Staff)

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

(Same as FILMSTUD 100C.) From the rise of the French New Wave to the present.

4 units, not given this year

FILMSTUD 301. Fundamentals of Cinematic Analysis

(Same as FILMSTUD 101.) 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.

4 units, Aut (Bukatman, S)

FILMSTUD 302. Theories of the Moving Image

(Same as FILMSTUD 102.) Major theoretical arguments and debates about cinema: realism, formalism, poststructuralism, feminism, postmodernism, and phenomenology. Prerequisites: ARTHIST 1, FILMSTUD 4.

4 units, Spr (Ma, J)

FILMSTUD 311. The Body in American Genre Film: From Chaplin to The Matrix

(Same as FILMSTUD 111.) The American genre film as a mass form that shares elements with a carnivalesque, folk culture such as a rejection of politeness and piety, and an emphasis on the physical. Genres include comedy, western, war, science fiction, musical, horror, melodrama, gangster, and cult, exploitation, and blaxploitation films. The place of the body onscreen. How does the body exist in relation to the world, other bodies, and the act of perception? What meaning does bodily movement have in relation to narrative?

4 units, not given this year

FILMSTUD 314. Comics: A Lively Art

(Same as FILMSTUD 114.) History and aesthetics of comics in relation to emerging mass media and modernist and postmodernist aesthetic and narrative practices. Focus is on innovators in humorous and dramatic strips, superheroes, undergrounds and independents, political commentary, and autobiography.

4 units, not given this year

FILMSTUD 315. Documentary Issues and Traditions

(Same as FILMSTUD 115.) Issues include objectivity/subjectivity, ethics, censorship, representation, reflexivity, responsibility to the audience, and authorial voice. Parallel focus on form and content.

4 units, not given this year

FILMSTUD 316. International Documentary

(Same as FILMSTUD 116.) Historical, aesthetic, and formal developments of documentary through nonfiction films in Europe, Asia, Latin America, and Africa.

4 units, Aut (Meltzer, J)

FILMSTUD 330. Italian Cinema: Neorealism and Beyond

(Same as FILMSTUD 130.) The post-WW II era. Aesthetic and sociopolitical dimensions of neorealism; 60s cinema of economic miracle; and Italian variations on popular film genres such as the spaghetti western. Filmmakers include Rossellini, De Sica, Visconti, Pasolini, and Antonioni.

4 units, not given this year

FILMSTUD 331. Politics and Aesthetics in East European Cinema

(Same as FILMSTUD 131.) 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.

4 units, not given this year

FILMSTUD 332. East Asian Cinema

(Same as FILMSTUD 132.) 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.

4 units, not given this year

FILMSTUD 333A. Latin American Cinema

(Same as FILMSTUD 133A.) Emphasis is on Mexico, Brazil, Argentina, and Cuba. How filmmakers represent and sometimes rewrite key moments in national history. When have filmmakers constructed a dialogue with older cinematic traditions versus breaking from past practices? How have political concerns shaped cinematic practices. Directors include Fernando de Fuentes, Luis Buñuel, Leopoldo Torre Nilsson, Patricio Guzmán, Humberto Solas, Nelson Pereira dos Santos, Lucrecia Martel, and Héctor Babenco.

4 units, not given this year

FILMSTUD 334A. Poetic Cinema: The Soviet School

(Same as FILMSTUD 134A.) The poetic or archaic school of Soviet cinema which emerged primarily in the non-Russian Soviet Republics in the 60s and 70s and traced its aesthetic to the films of Aleksandr Dovzhenko. Films by Dovzhenko, Andrei Tarkovsky, Sergei Parajanov, Tengiz Abuladze, and Otar Ioseliani.

4 units, Spr (Staff)

FILMSTUD 344. Experimental Video Workshop

(Same as FILMSTUD 144.) Theory and practice of the moving image. Students work on video exercises and experiments as applied theory: attempts at practically implementing, verifying, or challenging ideas about sound, image, and performance. Prerequisites: FILMPROD 114 or equivalent, and consent of instructor.

4 units, not given this year

FILMSTUD 350. Cinema and the City

(Same as FILMSTUD 150.) 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.

4 units, Win (Bukatman, S)

FILMSTUD 352. Cinema-Machine

(Same as FILMSTUD 152.) The film medium as culmination of the industrial and electronic revolutions of the 19th and 20th centuries, and the apotheosis of modernist impulses around the problematic of a perfect vision and visibility. The ideal of cinema in relation to its technological basis: the film apparatus as mechanical artifact, desiring machine, phenomenological toy, and instrument of knowledge. Screenings.

4 units, not given this year

FILMSTUD 400. Cinema and Surrealist Imagination

Theoretical and practical approaches to cinema in the framework of ideas and aesthetic principles pursued by 20s and 30s European writers and artists associated with Dada and Surrealism. Forms of avant garde filmmaking and cine-writing engaged in a rebellion against reason and logic, and invested in explorations of the unconscious through automatism, oneirism, chance, and visualization of desire. Writers include Breton, Bataille, and Artaud; filmmakers include Buñuel, Dali, Man Ray, and Duchamp.

5 units, not given this year

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

5 units, not given this year

FILMSTUD 407. The Still Moving Image

Tension and overlap between cinema and photography as technological media, beginning with Frankfurt school critiques of media theory, classical film, and photography theory through recent considerations of the post-cinematic age of digital and virtual images. How ideas of indexicality, medium specificity, memory, duration, narrativity, chance, stasis, repetition have informed accounts of the relationship of these media.

5 units, Aut (Ma, J)

FILMSTUD 410A. Documentary Perspectives I

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

4 units, Win (Krawitz, J)

FILMSTUD 410B. Documentary Perspectives II

Restricted to M.F.A. documentary film students. Continuation of 410A. Topics in nonfiction media. Presentations and screenings by guest filmmakers. Prerequisite: consent of instructor.

4 units, not given this year

FILMSTUD 660. Independent Study

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

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

OVERSEAS STUDIES COURSES IN FILM STUDIES

For course descriptions and additional offerings, see the respective "Overseas Studies" courses section of this bulletin or <http://bosp.stanford.edu>. Students should consult their program's student services office for applicability of Overseas Studies courses to a major or minor program.

BERLIN FILM STUDIES COURSES

OSPBER 17. Split Images: A Century of Cinema

4 units, Win (Kramer, K)

OSPBER 55. Filmed Experience: Berlin at Eye-Level

5 units, Spr (Maerker, C)

FLORENCE FILM STUDIES COURSES

OSPFLOR 49. The Cinema Goes to War: Fascism and World War II as Represented in Italian and European Cinema

5 units, Win (Campani, E)

OSPFLOR 67. Women in Italian Cinema: Maternity, Sexuality, and the Image

4 units, Spr (Campani, E)

OSPFLOR 134F. Modernist Italian Cinema

5 units, Aut (Campani, E)

FILM, PRACTICE OF (FILMPROD) COURSES

For information on undergraduate and graduate programs in Film and Media Studies, see the "Art and Art History" section of this bulletin.

UNDERGRADUATE COURSES IN FILM, PRACTICE OF

FILMPROD 101. Screenwriting

(Same as FILMPROD 301.) Priority to Film and Media Studies majors. Craft, form, and approaches to writing for the screen. Prerequisites: ENGLISH 90, 190F, and consent of instructor.

5 units, Spr (Staff)

FILMPROD 114. Introduction to Film and Video Production

Hands-on. Techniques of film and video making including conceptualization, visualization, story structure, cinematography, sound recording, and editing.

5 units, Aut (Symons, J), Spr (Symons, J)

GRADUATE COURSES IN FILM, PRACTICE OF

For graduate students only.

FILMPROD 301. Screenwriting

(Same as FILMPROD 101.) Priority to Film and Media Studies majors. Craft, form, and approaches to writing for the screen. Prerequisites: ENGLISH 90, 190F, and consent of instructor.

5 units, Spr (Staff)

FILMPROD 400. Film/Video Writing and Directing

Restricted to M.F.A. documentary students. Emphasis is on the development of the research, conceptualization, visualization, and preproduction skills required for nonfiction filmmaking. Prerequisite: consent of instructor.

4 units, Aut (Meltzer, J)

FILMPROD 401. Nonfiction Film Production

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

4 units, Aut (Krawitz, J)

FILMPROD 402. Digital Video

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

4 units, Win (Krawitz, J)

FILMPROD 403. Advanced Documentary Directing

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

4 units, Spr (Samuelson, K)

FILMPROD 404. Advanced Film and Video Production

Restricted to M.F.A. documentary students. Techniques of visual storytelling and observational shooting. Final quarter of professional training in 16mm motion picture production. Prerequisite: consent of instructor.

4 units, Spr (Meltzer, J)

FILMPROD 405. Producing Practicum

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

4 units, Aut (Samuelson, K)

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

Restricted to M.F.A. documentary students. Production of film or video project. Focus is on shooting strategies, ethical challenges, and practical production issues. Prerequisite: consent of instructor.

4 units, Win (Meltzer, J)

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

Restricted to M.F.A. documentary students. Editing and post-production of film or video project. Emphasis is on aesthetic choices (structure, narration, music), distribution, contracts, and audience. Prerequisite: consent of instructor.

4 units, Spr (Krawitz, J)