

# ART AND ART HISTORY

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

## Mission of the Department of Art and Art History

The department offers courses of study in:

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

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

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

## Learning Outcomes (Undergraduate)

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

Students in historical studies are expected to demonstrate:

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

Students in creative art are expected to demonstrate:

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

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

## Learning Outcomes (Graduate)

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

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

## Iris and B. Gerald Cantor Center For Visual Arts

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

## Art History

### Undergraduate Program in Art History

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

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

## Graduate Program in Art History

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

## Art Practice (Studio)

### Undergraduate Program in Art Practice (Studio)

The Art Practice program offers production-based courses founded on the concepts, skills and cultural viewpoints that characterize contemporary art practice. The goal is to educate students, both majors and minors, in the craft, culture, and theory of current fine art practices to prepare them for successful careers as artists. The art practice program is designed to develop in-depth skills in more than one area of the visual arts. It emphasizes the expressive potential of an integration of media, often via a cross-disciplinary, interactive path. Through collaboration and connections with scientists, engineers, and humanities scholars, the program addresses a breadth of topical and artistic concerns central to a vital undergraduate education.

### Graduate Program in Painting, Sculpture, New Genres, and Photography

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

## Film and Media Studies

### Undergraduate Program in Film and Media Studies

The Bachelor of Arts in Film and Media Studies provides an introduction to film aesthetics, history, national cinematic traditions, modes of production in narrative, documentary, and experimental films, the incorporation of moving image media by contemporary artists, and the proliferation of new forms of digital media. The program is designed to develop the critical vocabulary and intellectual framework for understanding the role of cinema and related media within broad cultural and historical concepts.

### Graduate Program in Documentary Film and Video

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

The M.F.A. degree is designed to prepare graduate students for professional careers in film, video, and digital media. Graduates are qualified to teach at the university level. The philosophy of the program is predicated on a paradigm of independent media that values artistic expression, social awareness, and an articulated perspective. Students become conversant with the documentary tradition as well as with alternative media and new directions in documentary. Training in documentary production is combined with the development of research skills in film criticism and analysis. Electives in film studies, art history, and studio art provide an intellectual and theoretical framework within

which creative work is realized. The parallel focus on production and studies prepares students for an academic position that may require teaching both film studies and production.

## Art and Art History Department Course Catalog Numbering System

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

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

### Art History

Digit	Area
001-099	Introductory
100-104	Ancient
105-109	Medieval
110-119	Renaissance
120-139	Early Modern
140-159	Modern
160-179	Contemporary
180-189	Asia
190-195	Africa and the Americas
200-299	Seminars and Colloquia
410-499	Historical Studies
500-599	Critical Studies
600-699	Graduate Research

### Art Practice (Studio)

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

### Film and Media Studies

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

### Film Production

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

## Bachelor of Arts in Art History

The Department of Art and Art History offers: a Bachelor of Arts in Art History (p. 3) • a Bachelor of Arts in Art Practice (Studio) (p. 5) • a Bachelor of Arts in Film and Media Studies (p. 7). The department also offers a minors (p. 10) in Art History (p. 10), Art Practice (Studio) (p. 10), and Film and Media Studies (p. 11).

### Suggested Preparation for the Major

Students considering a major in art history should take either ARTHIST 1A Decolonizing the Western Canon: Introduction to Art and Architecture from Prehistory to Medieval or ARTHIST 1B How to Look at Art and Why: An Introduction to the History of Western Painting, during their freshman or sophomore year.

### How to Declare the Major

Students who wish to major in Art History must meet with the Student Services Specialist. At that time, the student selects a faculty advisor, declares the major on Axess, and selects a concentration.

### Concentrations

Concentrations within the major are approved by the student's major advisor; they are not declared on Axess and they do not appear on the transcript nor on the diploma. Concentrations include:

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

## Degree Requirements

All undergraduate majors complete a minimum of 65 units (15 courses that carry 4 or 5 units each). Courses must be taken for a letter grade.

Completing a full year of ITALIC or SLE can count as an Art History elective.

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.

Eligible students may also pursue a Bachelor of Arts in Art History with Honors (p. 4).

### Required Courses

Courses may not be offered every year and are subject to change. Consult an academic advisor if a course is not listed below.

#### 1. Core Courses (20 units)

Complete four core courses.

#### 2. Foundation Courses (20 units)

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

#### 3. Seminar Courses for Majors (10 units)

*Writing in the Major (5 units):* ARTHIST 294 Writing and the Visual: The Art of Art Writing. This course is designed for Art History majors in their junior year, equipping them with the scholarly tools necessary for writing about art in a variety of contexts as they progress through the major. This course fulfills the requirements of Writing in the Major (WIM).

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

#### 4. Seminar Requirement (5 units)

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

#### 5. Area of Concentration (8-10 units)

The department encourages students to pursue their interests by designing an area of concentration tailored to their own intellectual concerns. This area of concentration provides the student with an in-depth understanding of a coherent topic in Art History and consists of three Art History courses: one must be a seminar, and two of the three courses must be in a single field or concentration constructed by the student in consultation with his or her faculty advisor. Students must submit an area of concentration form, signed by their faculty advisor, by the Winter Quarter of the junior year.

#### 6. Art Practice Course (4 units)

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

	Units
<b>1. Core Courses</b>	<b>20</b>
Select four of the following:	
ARTHIST 1A	Decolonizing the Western Canon: Introduction to Art and Architecture from Prehistory to Medieval
ARTHIST 1B	How to Look at Art and Why: An Introduction to the History of Western Painting
ARTHIST 2	Asian Arts and Cultures
ARTHIST 3	Introduction to World Architecture
FILMSTUD 4	Introduction to Film Study: French Cinema in Focus
<b>2. Foundation Courses</b>	<b>20</b>
Take one course from each of the following categories:	
<b>Ancient and Medieval</b>	
Select one of the following:	
ARTHIST 100N	The Artist in Ancient Greek Society (meets WAY A-II)
ARTHIST 101	Introduction to Greek Art I: The Archaic Period (meets WAY A-II)
ARTHIST 102	Introduction to Greek Art II: The Classical Period (meets WAY A-II)
ARTHIST 105B	Medieval Journeys: Introduction through the Art and Architecture
ARTHIST 106	Byzantine Art and Architecture, 300-1453 C.E.
<b>Renaissance and Early Modern</b>	
Select one of the following:	
ARTHIST 142A	The Architecture of Thought: Artists and Thinkers Design for Themselves
<b>Modern, Contemporary, and the U.S</b>	
Select one of the following:	

ARTHIST 118A	Space, Public Discourse and Revolutionary Practices
ARTHIST 143A	American Architecture
ARTHIST 144B	Modern Design from the Eiffel Tower to Yves Saint Laurent
ARTHIST 146	American Dream, American Nightmare: A History of the United States in Art and Literature
ARTHIST 147	Modernism and Modernity
ARTHIST 151	Migration and Diaspora in American Art, 1800-Present
ARTHIST 156A	Warhol: Painting, Photography, Performance
ARTHIST 160	
ARTHIST 176	
ARTHIST 186B	Asian American Art: 1850-Present
ARTHIST 191	African American Art
ARTHIST 194	U.S. Latinx Art

#### Asia, Africa, and the Americas

Select one of the following:

ARTHIST 182B	Cultures in Competition: Arts of Song-Era China
ARTHIST 185	Arts of China in the Early Modern World, 1550-1800
ARTHIST 188B	From Shanghai Modern to Global Contemporary: Frontiers of Modern Chinese Art

#### Film & Media Studies

Select one of the following:

FILMSTUD 4	Introduction to Film Study: French Cinema in Focus (meets WAY A-II; cannot be double-counted if taken as core course)
FILMSTUD 6	Introduction to Media
FILMSTUD 100B	History of World Cinema II: Currents in Francophone Film, 1970-present (meets WAY A-II)
FILMSTUD 100C	History of World Cinema III, 1960-Present (meets WAY A-II)
FILMSTUD 101	Close Cinematic Analysis (meets WAY A-II)
FILMSTUD 102	Theories of the Moving Image (meets WAY A-II)
FILMSTUD 115	Documentary Issues and Traditions

#### 3. Seminar Courses for Majors

Take each of the following

##### Writing in the Major (WIM)

ARTHIST 294	Writing and the Visual: The Art of Art Writing	5
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##### Capstone Junior Seminar

ARTHIST 296	Junior Seminar: Methods & Historiography of Art History	5
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#### 4. Seminar Requirement

One additional seminar course within the area of concentration

ARTHIST 193	Jacob Lawrence's Twentieth Century: African American Art and Culture
ARTHIST 203	Artists, Athletes, Courtesans and Crooks
ARTHIST 208	Hagia Sophia
ARTHIST 208B	The Art of Medieval Spain: Muslims, Christians, Jews
ARTHIST 210	Giotto
ARTHIST 211	

ARTHIST 215C	What is Contemporary Art?
ARTHIST 217B	Architectural Design Theory
ARTHIST 243B	Photography and Time
ARTHIST 245	Art, Business & the Law
ARTHIST 278	Introduction to Curating

#### 5. Area of Concentration

8-10

Take two courses chosen in consultation with the advisor

#### 6. Art Practice Course

4

Complete at least one introductory Art Practice course.

Total Units

67-69

## Other Information

### Overseas Study or Study Abroad

Students can take a maximum of two courses (10 units) away from Stanford; this includes transfer courses from other universities and Stanford Overseas Studies. A student must meet with his or her advisor and with the Student Services Specialist before planning an overseas campus program.

## Honors Program in Art History

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

### Admission to the Honor Program

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

### Submission of the Thesis Proposal Package

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

### Research and Writing of the Honors Thesis

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



grants (<https://undergrad.stanford.edu/opportunities/research/>) to help finance trips or expenses related to research for their honors thesis.

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

## Submission and Approval of the Honors Thesis

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

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## Bachelor of Arts in Art Practice (Studio)

The Department of Art and Art History offers: a Bachelor of Arts in Art History (p. 3) • a Bachelor of Arts in Art Practice (Studio) (p. 5) • a Bachelor of Arts in Film and Media Studies (p. 7). The department also offers a minors (p. 10) in Art History (p. 10), Art Practice (Studio) (p. 10), and Film and Media Studies (p. 11).

## How to Declare the Major

To declare the major, students must meet with the Student Services Specialist. At that time the student selects a faculty advisor. Art Practice majors are required to meet with both their advisor and the Student Services Specialist during the first two weeks of each quarter to have course work approved and make certain they are meeting degree requirements. Majors are required to attend an orientation session presented by the professional staff of the Art and Architecture Library, which introduces the tools of research and reference available on campus or through the Internet, as well as familiarizing students with artists' resources and the department's artist book collection. This requirement should be completed no later than the quarter following the major declaration.

Students may apply for the Honors Program in Art Practice during their junior year; for details, see the "Honors (p. 4)" section below.

## Transfer Credit Evaluation

Upon declaring an Art Practice major, a student transferring from another school must have his or her work evaluated by the Director of Undergraduate Studies (DUS) in Art Practice. A maximum of 10 transfer units may be applied toward the minimum 65 total units required for the major. A student wishing to have more than 10 units applied toward the major must submit a petition to the Director of Undergraduate Studies in Art Practice and then have their work reviewed by a studio committee.

## Degree Requirements

All undergraduate majors complete a minimum of 65 units including six lower level courses, six upper level courses, and four art history courses, including the WIM course ARTHIST 294 Writing and the Visual: The Art of Art Writing.

All courses must be taken for a letter grade and must be passed with a letter grade of 'C' or better.

Students are encouraged to move through the requirements for the major in the sequence outlined. Students are exposed to a range of practices early in their development in order to have a good basis of comparison if they choose to focus on a particular medium. This sequence of courses also broadens the students' skills and enables them to combine materials

and methods. In all courses, students are expected to pass mid-term and final reviews and critiques of their work.

Students are required to take upper level ARTSTUDI 230 Interdisciplinary Art Survey in their junior year and ARTSTUDI 249 Advanced Undergraduate Seminar in their senior year.

University units earned by placement tests or advanced placement work in secondary school are not counted within the 65 units.

The studio requirements are divided into lower level (introductory, 100 level) and upper level (advanced, 200 level) course work. At the lower level, students focus on exploring various mediums and building a strong foundation in contemporary 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.

Completing a full year of ITALIC can count towards either one Art History elective or one lower level Art Practice course. Independent study supervised by a member of the permanent faculty is also available to the advanced student.

Most art practice courses are studio-based. Enrolled students are typically required to purchase their own supplies or materials depending on the medium of the class, and the scale of individual student work.

## Course Requirements

Courses may not be offered every year and are subject to change. Consult an academic advisor if a course is not listed above.

	<b>Units</b>
<b>1. Lower Level Courses</b>	<b>24</b>
Select six of the following:	
ARTSTUDI 19N	An Artist's Life: Diverse Voices and Changing Contexts
ARTSTUDI 130	Interactive Art: Making it with Arduino
ARTSTUDI 131	Sound Art I
ARTSTUDI 136	The Portable Studio
ARTSTUDI 140	Drawing I
ARTSTUDI 141	Plein Air Painting
ARTSTUDI 145	Painting I
ARTSTUDI 147	Art Book Object
ARTSTUDI 148	Monotype
ARTSTUDI 148A	Introduction to Lithography
ARTSTUDI 148B	Introduction to Printmaking
ARTSTUDI 148P	The Hybrid Print
ARTSTUDI 150N	Queer Sculpture
ARTSTUDI 151	Sculpture I
ARTSTUDI 155	Social Sculpture
ARTSTUDI 160	Intro to Digital / Physical Design
ARTSTUDI 161	Constructing Color
ARTSTUDI 162	Embodied Interfaces
ARTSTUDI 163	Drawing with Code
ARTSTUDI 164	Design in Public Places
ARTSTUDI 165	Social Media and Performative Practices
ARTSTUDI 166	Sculptural Screens / Malleable Media
ARTSTUDI 167	Introduction to Animation
ARTSTUDI 168	Data as Material
ARTSTUDI 169	Virtual Reality: the possibility and peril of immersive artwork
ARTSTUDI 170	Photography I: Black and White
ARTSTUDI 171	Introduction to Photography

ARTSTUDI 173E	Cell Phone Photography	
ARTSTUDI 174B	Creativity in the Age of Facebook: Making Art for and from Networks	
ARTSTUDI 175	Sound Installation	
ARTSTUDI 176	Time Shifts	
ARTSTUDI 177	Video Art	
ARTSTUDI 178	Art and Electronics	
ARTSTUDI 179	Digital Art I	
ARTSTUDI 181	From Dissection to Monster	
ARTSTUDI 182	Queered Tech and Speculative Design	
ARTSTUDI 184	Art and Environmental Engagement	
ARTSTUDI 185	Interactive Storytelling	

## 2. Upper Level Courses

### Required Courses

ARTSTUDI 230	Interdisciplinary Art Survey (take in junior year)	4
ARTSTUDI 249	Advanced Undergraduate Seminar (take in senior year)	4

Select four optional courses from the following list: 16

ARTSTUDI 233	Let's Make a Monster: Critical Making	
ARTSTUDI 236	Future Media, Media Archaeologies	
ARTSTUDI 239	Intermedia Workshop	
ARTSTUDI 240	Drawing II	
ARTSTUDI 241A	Drawing from Life	
ARTSTUDI 242	Drawing and Creative Writing	
ARTSTUDI 245	Painting II	
ARTSTUDI 247	Collage	
ARTSTUDI 247A	Art Book Object	
ARTSTUDI 252	Sculpture II	
ARTSTUDI 254	Kinetic Sculpture	
ARTSTUDI 256	Advanced Installation	
ARTSTUDI 258	Resisting Monuments at the End of the World	
ARTSTUDI 264	Advanced Interaction Design	
ARTSTUDI 266	Sculptural Screens / Malleable Media	
ARTSTUDI 267	Emerging Technology Studio	
ARTSTUDI 270	Advanced Photography Seminar	
ARTSTUDI 271	The View Camera	
ARTSTUDI 275	Photography II: Digital	
ARTSTUDI 276	The Photographic Book	
ARTSTUDI 277	Intermediate Photography Seminar	
ARTSTUDI 277A	Video Art II	
ARTSTUDI 278	Photography II: Black and White	
ARTSTUDI 284	Art and Biology	
ARTSTUDI 288	Intermediate Photography: Documentary	

## 3. Art History Courses

### Required

ARTHIST 294	Writing and the Visual: The Art of Art Writing	5
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Three other art history courses, one must be from the modern art series. 12-15

One Film & Media Studies course may satisfy an Art History elective. One alternative Art History elective may be taken outside the department, such as an art history class offered by the Institute for Diversity in the Arts, in consultation with the major advisor.

Total Units		65-68
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## Other Information

### Overseas Study or Study Abroad

Students can take a maximum of two courses (10 units) away from Stanford; this includes transfer courses from other universities and Stanford Overseas Studies. A student must meet with his or her advisor and with the Student Services Specialist before planning an overseas campus program.

### Honors Program in Art Practice

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

### Admission to the Honors Program

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

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

### Submission of the Thesis Proposal Package

The thesis proposal package must include:

1. A two-page Honors Thesis Exhibition Project Proposal description of the artwork/project, including an outline of research and goals signed by the thesis advisor.
2. Artwork Samples: 10 JPEGs of recent work (scaled to 8"x 10", no larger than 1MB each) or 5 minutes of video/audio clips. If video/audio work only is submitted, it may consist of up to 15 minutes of clips. Upload via Slideroom application.
3. Artwork Sample Descriptions: List each artwork and descriptions of submitted artwork (title, date, medium, dimensions, length if applicable, explanation if needed). Upload via Slideroom application.
4. Course plan for senior year and copy of academic transcript.

### Research and Writing of the Honors Thesis

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

During their senior year, students must register for 6 units of ARTSTUDI 297 Honors Thesis Exhibition and 4 units of ARTSTUDI 297S AP HONORS SEMINAR, for a total of 10 units. Students are required to enroll in 2 units of ARTSTUDI 297 and 1-2 units of ARTSTUDI 297S each

quarter (Autumn, Winter, and Spring). Up to 4 units may count towards one of the six upper level courses required for the major.

### Submission and Approval of the Honors Thesis

With the guidance of the director of the honors program, students and thesis advisors should plan their work so that a complete art exhibition is installed in the first three weeks of Spring Quarter of their senior year with the Exhibitions Manager for the Department of Art and Art History. The student arranges a meeting with the advisors while the exhibition is on display. The thesis advisor assigns a letter grade; both the main advisor and the second advisor must approve the honors thesis in order to qualify the student to graduate with honors.

## Bachelor of Arts in Film and Media Studies

The Department of Art and Art History offers: a Bachelor of Arts in Art History (p. 3) • a Bachelor of Arts in Art Practice (Studio) (p. 5) • a Bachelor of Arts in Film and Media Studies (p. 7). The department also offers a minors (p. 10) in Art History (p. 10), Art Practice (Studio) (p. 10), and Film and Media Studies (p. 11).

Students who declared Film and Media Studies major prior to the academic year 2018-19 should refer to a previous edition of the Bulletin (<http://exploreddegrees.stanford.edu/archive/#text>) for requirements or contact their department major advisor with specific questions.

### Suggested Preparation for the Major

Students considering a major in film and media studies should take FILMSTUD 4 Introduction to Film Study: French Cinema in Focus, and are encouraged to take either ARTHIST 1A Decolonizing the Western Canon: Introduction to Art and Architecture from Prehistory to Medieval or ARTHIST 1B How to Look at Art and Why: An Introduction to the History of Western Painting, during their freshman or sophomore year. These courses anchor the major through exposure to film language, genre, and visual and narrative structures. Majors are required to take one course in the fundamentals of film and video production.

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

		Units
ARTHIST 1A	Decolonizing the Western Canon: Introduction to Art and Architecture from Prehistory to Medieval (meets WAY A-II and ED)	5
ARTHIST 1B	How to Look at Art and Why: An Introduction to the History of Western Painting (meets WAY A-II)	5
FILMSTUD 4	Introduction to Film Study: French Cinema in Focus (meets WAY A-II)	5
FILMSTUD 101	Close Cinematic Analysis (meets WAY A-II)	4

### How to Declare the Major

Students who wish to declare the Film and Media Studies major must meet with the Student Services Specialist. At that time, the student selects a faculty advisor in consultation with the Student Services Specialist and FMS faculty, declares the major on Axxess, and selects a concentration. 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.

### Concentrations

Concentrations within the major are approved by the student's major advisor and are not declared on Axxess; they do not appear on the transcript nor on the diploma. Concentrations include:

- Culture and Criticism
- Screenwriting

## Degree Requirements

A student declaring a major in Film and Media Studies must complete 61 units of coursework as detailed below. All courses must be taken for a letter grade. Students must declare their concentration by Winter Quarter of their junior year.

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

### Course Requirements

Courses may not be offered every year and are subject to change. Consult an academic advisor if a course is not listed below.

		Units
<b>Required Courses</b>		
<b>Foundation:</b>		
Choose one of the following:		5
ARTHIST 1A	Decolonizing the Western Canon: Introduction to Art and Architecture from Prehistory to Medieval (meets WAY A-II and ED)	
ARTHIST 1B	How to Look at Art and Why: An Introduction to the History of Western Painting (meets WAY A-II)	
ARTHIST Elective		
FILMSTUD 4	Introduction to Film Study: French Cinema in Focus (meets WAY A-II)	5
FILMSTUD 6	Introduction to Media	5
<b>Core:</b>		
Two of three Film History courses:		8
FILMSTUD 100A	History of World Cinema I, 1895-1929	
FILMSTUD 100B	History of World Cinema II: Currents in Francophone Film, 1970-present (meets WAY A-II)	
FILMSTUD 100C	History of World Cinema III, 1960-Present	
FILMSTUD 101	Close Cinematic Analysis (WIM Course, meets WAY A-II)	4
FILMSTUD 102	Theories of the Moving Image (meets WAY A-II)	4
<b>Capstone (see below for details):</b>		
FILMSTUD 290	Movies and Methods: Contemporary Black Filmmakers	5
<b>Studio (one of the following):</b>		
FILMPROD 114	Introduction to Film and Video Production (meets WAY CE)	5
FILMSTUD Equivalent, when offered		
<b>Concentration Electives</b>		<b>20</b>
Five elective courses around one of the two concentrations: Culture and Criticism or Screenwriting. Each elective should be taken for a minimum of 4 units. One of five may be a production-oriented course (FILMPROD) other than FILMPROD 114. For the Screenwriting concentration, at least one out of five must be a FILMSTUD course.		
FILMSTUD 107N	Documentary Film: Telling it Like it Is?	
FILMSTUD 115	Documentary Issues and Traditions	

FILMSTUD 119	Science Fiction: Cyborgs & Human Simulacra in the Cinema
FILMSTUD 120	Superhero Theory
FILMSTUD 125	Horror Film
FILMSTUD 127	Monster Movies: Frankenstein & Film
FILMSTUD 129	Animation and the Animated Film
FILMSTUD 132A	Indian Cinema
FILMSTUD 135	Around the World in Ten Films
FILMSTUD 211N	Childish Enthusiasms and Perishable Manias
FILMSTUD 232	Chinese Cinema
FILMSTUD 233	Let's Make a Monster: Critical Making
FILMSTUD 245B	History and Politics in Russian and Eastern European Cinema
FILMSTUD 256	Horror Comics
FILMSTUD 259	Game Studies
FILMPROD 101	Screen Writing I: Visual Writing
FILMPROD 101T	Writing the Television Pilot
FILMPROD 103	Adaptation
FILMPROD 104	Screenwriting II: Intermediate Screenwriting
FILMPROD 105	Script Analysis
FILMSTUD 410A	Documentary Perspectives I: Politics of the Subject
COMM 1B	Media, Culture, and Society
Total Units	

61

## Capstone Experience

FILMSTUD 290, required for all majors in their senior year. This course is also open as an elective, with instructor approval, to students who are not seniors. The Senior Seminar provides majors with an opportunity to synthesize their previous work in Film and Media Studies and work in an advanced setting with a faculty member.

## Other Information

### Overseas Study or Study Abroad

Students can take a maximum of two courses (10 units) away from Stanford; this includes transfer courses from other universities and Stanford Overseas Studies. A student must meet with their advisor and with the Student Services Specialist before planning an overseas campus program.

### Crosslisted Courses

For courses crosslisted between Film and Media Studies and another Stanford department or program, FMS majors should enroll for the FILMSTUD course listing.

## Honors Program in Film and Media Studies

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

### Admission to the Program

The minimum requirement for admission to the honors program is an overall GPA of 3.5, and at least 3.5 in Film and Media Studies courses. Students must complete at least five Film and Media Studies courses at Stanford by the end of their junior year, and four must be completed

by the end of Winter Quarter; with the advisor's approval, two of these courses may be taken at an overseas campus. Students interested in pursuing honors should consult a potential thesis advisor on the Film and Media Studies faculty during the Autumn Quarter of junior year. Thesis advisors must be in residence during Autumn Quarter of the student's senior year, and it is highly recommended that they be in residence throughout the senior year. Students considering honors should contact the director of the honors program in their junior year as soon as they begin to think about writing an honors thesis. Those wishing to do so must announce their intention to write an honors thesis by submitting an intent form signed by their thesis advisor (who need not be the student's academic advisor) by February 1 of their junior year.

### Submission of the Thesis Proposal Package

Candidates for the honors program must submit a five-page (double-spaced) thesis proposal, including bibliography, a tentative schedule for research and writing, and one completed paper that demonstrates the student's ability to conceptualize and write cogently about film or media. The deadline for submitting the complete package to the department's Student Services Specialist is March 1 of the candidate's junior year. Upon approval by a majority of the faculty at its regular meeting in early May, the candidate is accepted into the honors program.

### Research and Writing of the Honors Thesis

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

During their senior year, students are strongly encouraged to enroll in the Bing Honors College meeting the two weeks before Autumn Quarter. They must also register for 10 units of FILMSTUD 297 Honors Thesis Writing, 5 units of which may count towards the student's concentration in Film and Media Studies. Students are required to register for two to five units each quarter during their senior year, for a total of ten units.

### Submission and Approval of the Honors Thesis

With the guidance of the director of the honors program, students and thesis advisors should plan their work so that a complete, final manuscript is submitted to the thesis advisor and the second reader by April 1. The thesis advisor assigns a letter grade; both the advisor and the second reader must approve the honors thesis in order to qualify the student to graduate with honors.

### Required Course

		Units
FILMSTUD 297	Honors Thesis Writing	2-5

The joint major program (JMP) was discontinued at the end of the academic year 2018-19. Students may no longer declare this program. All students with declared joint majors are permitted to complete their degree; faculty and departments are committed to providing the necessary advising support.

See the "Joint Major Program (<http://exploreddegrees.stanford.edu/undergraduatedegreesandprograms/#jointmajortext>)" section of this bulletin for a description of University requirements for the JMP. See also the Undergraduate Advising and Research JMP (<https://majors.stanford.edu/more-ways-explore/joint-majors-csx/>) web site and its associated FAQs.



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

## Joint Major Program in Art Practice and Computer Science

### Art Practice Major Requirements in the Joint Major Program

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

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

Most art practice courses are studio-based. Enrolled students are typically required to purchase their own supplies or materials depending on the medium of the class, and the scale of individual student work.

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

#### 1. Five lower level courses (20 units)

	<b>Units</b>
a.	
ARTSTUDI 130 Interactive Art: Making it with Arduino	4
ARTSTUDI 131 Sound Art I	4
ARTSTUDI 136 The Portable Studio	4
ARTSTUDI 140 Drawing I	4
ARTSTUDI 141 Plein Air Painting	4
ARTSTUDI 145 Painting I	4
ARTSTUDI 147 Art Book Object	4
ARTSTUDI 148 Monotype	4
ARTSTUDI 148A Introduction to Lithography	4
ARTSTUDI 148B Introduction to Printmaking	4
ARTSTUDI 148P The Hybrid Print	4
ARTSTUDI 150Q Queer Sculpture	4
ARTSTUDI 151 Sculpture I	4
ARTSTUDI 155 Social Sculpture	4
ARTSTUDI 156Q Installation Art in Time and Space	4
ARTSTUDI 160 Intro to Digital / Physical Design	3-4
ARTSTUDI 162 Embodied Interfaces	4
ARTSTUDI 163 Drawing with Code	4
ARTSTUDI 164 Design in Public Places	4
ARTSTUDI 165 Social Media and Performative Practices	4
ARTSTUDI 167 Introduction to Animation	3-4
ARTSTUDI 168 Data as Material	4
ARTSTUDI 170 Photography I: Black and White	4
ARTSTUDI 171 Introduction to Photography	4
ARTSTUDI 173E Cell Phone Photography	4
ARTSTUDI 174B Creativity in the Age of Facebook: Making Art for and from Networks	4
ARTSTUDI 176 Time Shifts	4
ARTSTUDI 177 Video Art	4

ARTSTUDI 178	Art and Electronics	4
ARTSTUDI 179	Digital Art I	4
ARTSTUDI 181	From Dissection to Monster	4
ARTSTUDI 184	Art and Environmental Engagement	4

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

#### 3. Students select four optional courses from the following list

	<b>Units</b>
a.	
ARTSTUDI 233 Let's Make a Monster: Critical Making	5
ARTSTUDI 236 Future Media, Media Archaeologies	3-4
ARTSTUDI 239 Intermedia Workshop	3-4
ARTSTUDI 240 Drawing II	4
ARTSTUDI 245 Painting II	4
ARTSTUDI 247 Collage	4
ARTSTUDI 252 Sculpture II	4
ARTSTUDI 254 Kinetic Sculpture	3-4
ARTSTUDI 264 Advanced Interaction Design	4
ARTSTUDI 266 Sculptural Screens / Malleable Media	4
ARTSTUDI 267 Emerging Technology Studio	4
ARTSTUDI 270 Advanced Photography Seminar	4
ARTSTUDI 271 The View Camera	4
ARTSTUDI 275 Photography II: Digital	4
ARTSTUDI 276 The Photographic Book	4
ARTSTUDI 277 Intermediate Photography Seminar	4
ARTSTUDI 277A Video Art II	4
ARTSTUDI 278 Photography II: Black and White	4
ARTSTUDI 284 Art and Biology	4
ARTSTUDI 288 Intermediate Photography: Documentary	4

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

\*Courses may not be offered every year and are subject to change. Consult an academic adviser if a course is not listed above.

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

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

## Dropping a Joint Major Program

To drop the joint major, students must submit the Declaration or Change of Undergraduate Major, Minor, Honors, or Degree Program (<https://stanford.box.com/change-UG-program/>). Students may also consult the Student Services Center (<http://studentservicescenter.stanford.edu/>) with questions concerning dropping the joint major.

## Transcript and Diploma

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

This page has information on the department's: Minor in Art History (p. 10) • Minor in Art Practice (Studio) (p. 10) • Minor in Film and Media Studies (p. 11)

## Minor in Art History

### How to Declare the Minor

Upon declaring the minor, students must select a faculty advisor with whom they plan their course of study and electives. A proposed course of study must be approved by the advisor and placed in the student's departmental file.

Minors are required to attend an orientation session, presented by the professional staff of the Art and Architecture Library, which introduces the tools of research and reference available on campus or through the Internet. This requirement should be completed no later than the quarter following the minor declaration.

### Degree Requirements

A student 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.

Courses must be taken for a letter grade. Only one class may be taken for credit outside of the Stanford campus; this includes courses taken in the Overseas Studies Program.

### Course Requirements

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

	Units
<b>Open Track</b>	
Select one of the following:	5
ARTHIST 1A Decolonizing the Western Canon: Introduction to Art and Architecture from Prehistory to Medieval	
ARTHIST 1B How to Look at Art and Why: An Introduction to the History of Western Painting	
Plus five Art History lecture courses or seminars in any field.	20
<b>Modern Track</b>	
Select one of the following:	5
ARTHIST 1A Decolonizing the Western Canon: Introduction to Art and Architecture from Prehistory to Medieval	
ARTHIST 1B How to Look at Art and Why: An Introduction to the History of Western Painting	
Plus five Art History lecture courses or seminars in any aspect of 19th- to 20th-century art.	20

### Asian Track

ARTHIST 2 Asian Arts and Cultures	5
Plus five Art History lecture courses or seminars in Asian Art (ARTHIST 1A OR ARTHIST 1B may be one of the five courses).	20

### Architecture Track

ARTHIST 3 Introduction to World Architecture	5
Plus five Art History lecture courses or seminars in Architectural History (ARTHIST 1A OR ARTHIST 1B may be one of the five courses).	20

<b>Total Units for Any Track</b>	<b>25</b>
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## Minor in Art Practice (Studio)

### How to Declare the Minor

Upon declaring the minor, students must select a faculty advisor to have the course work approved and to make certain they are meeting degree requirements.

Minors are required to attend an orientation session, presented by the professional staff of the Art and Architecture Library, which introduces the tools of research and reference available on campus or through the internet. This requirement should be completed no later than the quarter following the minor declaration.

### Degree Requirements

A student declaring a minor in Art Practice must complete 36 units of Art Practice and Art History course work.

Courses must be taken for a letter grade. Only one class may be taken for credit outside of the Stanford campus; this includes courses taken in the Overseas Studies Program.

Most art practice courses are studio-based. Enrolled students are typically required to purchase their own supplies or materials depending on the medium of the class, and the scale of individual student work.

### Course Requirements

Courses may not be offered every year and are subject to change. Consult an academic advisor if a course is not listed below.

Three lower level courses (100 number courses) for a total of 12 units:

	Units
<b>Lower Level Courses</b>	
Select three lower level courses (100 number courses) for a total of 12 units	12
ARTSTUDI 19N An Artist's Life: Diverse Voices and Changing Contexts	
ARTSTUDI 130 Interactive Art: Making it with Arduino (meets WAY CE)	
ARTSTUDI 131 Sound Art I (meets WAY CE)	
ARTSTUDI 136 The Portable Studio	
ARTSTUDI 140 Drawing I (meets WAY CE)	
ARTSTUDI 141 Plein Air Painting	
ARTSTUDI 145 Painting I (meets WAY CE)	
ARTSTUDI 147 Art Book Object	
ARTSTUDI 148 Monotype	
ARTSTUDI 148A Introduction to Lithography	
ARTSTUDI 148B Introduction to Printmaking (meets WAY CE)	
ARTSTUDI 148P The Hybrid Print	
ARTSTUDI 150N Queer Sculpture	

ARTSTUDI 151	Sculpture I (meets WAY CE)
ARTSTUDI 155	Social Sculpture
ARTSTUDI 160	Intro to Digital / Physical Design (meets WAY CE)
ARTSTUDI 161	Constructing Color
ARTSTUDI 162	Embodied Interfaces
ARTSTUDI 163	Drawing with Code
ARTSTUDI 164	Design in Public Places
ARTSTUDI 165	Social Media and Performative Practices
ARTSTUDI 166	Sculptural Screens / Malleable Media
ARTSTUDI 167	Introduction to Animation
ARTSTUDI 168	Data as Material
ARTSTUDI 169	Virtual Reality: the possibility and peril of immersive artwork
ARTSTUDI 170	Photography I: Black and White (meets WAY CE)
ARTSTUDI 171	Introduction to Photography
ARTSTUDI 173E	Cell Phone Photography (meets WAY CE)
ARTSTUDI 174B	Creativity in the Age of Facebook: Making Art for and from Networks (meets WAY CE)
ARTSTUDI 175	Sound Installation
ARTSTUDI 176	Time Shifts
ARTSTUDI 177	Video Art (meets WAY CE)
ARTSTUDI 178	Art and Electronics (meets WAY CE)
ARTSTUDI 179	Digital Art I (meets WAY CE)
ARTSTUDI 181	From Dissection to Monster
ARTSTUDI 182	Queered Tech and Speculative Design
ARTSTUDI 184	Art and Environmental Engagement
ARTSTUDI 185	Interactive Storytelling

**Upper Level Courses**

Select three upper level courses (100 number courses) for a total of 12 units

Required Course

ARTSTUDI 230	Interdisciplinary Art Survey	4
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Select two of the following 8

ARTSTUDI 233	Let's Make a Monster: Critical Making
ARTSTUDI 236	Future Media, Media Archaeologies
ARTSTUDI 239	Intermedia Workshop
ARTSTUDI 240	Drawing II
ARTSTUDI 241A	Drawing from Life
ARTSTUDI 242	Drawing and Creative Writing
ARTSTUDI 245	Painting II
ARTSTUDI 247A	Art Book Object
ARTSTUDI 252	Sculpture II
ARTSTUDI 254	Kinetic Sculpture
ARTSTUDI 256	Advanced Installation
ARTSTUDI 258	Resisting Monuments at the End of the World
ARTSTUDI 264	Advanced Interaction Design
ARTSTUDI 266	Sculptural Screens / Malleable Media
ARTSTUDI 267	Emerging Technology Studio
ARTSTUDI 270	Advanced Photography Seminar
ARTSTUDI 271	The View Camera
ARTSTUDI 275	Photography II: Digital
ARTSTUDI 276	The Photographic Book
ARTSTUDI 277	Intermediate Photography Seminar
ARTSTUDI 277A	Video Art II
ARTSTUDI 278	Photography II: Black and White

ARTSTUDI 284	Art and Biology
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**Art History Courses**

Three Art History Courses for a total of 12 units

Select one of the following: 5

ARTHIST 1A	Decolonizing the Western Canon: Introduction to Art and Architecture from Prehistory to Medieval
ARTHIST 1B	How to Look at Art and Why: An Introduction to the History of Western Painting

Two other art history courses

One art history course from the modern art series 4

One other art history course 3

Total Units 36

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**Minor in Film and Media Studies**

**How to Declare the Minor**

Upon declaring the minor, students select an advisor with whom they plan their course of study and electives. A proposed course of study must be approved by the advisor and placed in the student's departmental file.

Minors are required to attend an orientation session presented by the professional staff of the Art & Architecture Library, which introduces the many tools of research and reference available on campus or through the Internet. This requirement should be completed no later than the quarter following the minor declaration.

**Degree Requirements**

A minor in Film and Media Studies requires 29 units and consists of four core courses and three elective courses for a total of seven courses. All courses must be taken for a letter grade.

The deadline for students to declare their minor is no later than the last day of the quarter, three quarters before degree conferral. For example, a student graduating in June must declare the minor no later than the last day of autumn quarter of their senior year.

Upon declaring the minor, a proposed course of study must be submitted to the Student Services Specialist and approved by the advisor. All students must attend an orientation session presented by the Art & Architecture Library, to be completed no later than one quarter following the declaration.

**Course Requirements**

Courses may not be offered every year and are subject to change. Consult an academic advisor if a course is not listed below.

Courses that use film and media to simply illustrate a cultural topic may not be considered. Only courses that center on film and media and use the methods of film and media study may be used towards completion of the minor.

Only one class may be taken for credit outside the Stanford campus, including Stanford Overseas Studies programs. For courses crosslisted between Film and Media Studies and another Stanford department or program, FMS minors should enroll for the FILMSTUD course listing.

**Elective Courses for the Minor**

Three elective courses. No more than one elective can be chosen from courses in another department and only if it is approved by the Film and Media Studies coordinator and core faculty for its stress on methods of

film analysis. Electives may include courses in national cinemas, film genres, experimental and documentary film, or film theory.

	<b>Units</b>
<b>Required Courses</b>	
FILMSTUD 4	Introduction to Film Study: French Cinema in Focus (meets WAY A-II) 5
FILMSTUD 6	Introduction to Media 3-5
FILMSTUD 102	Theories of the Moving Image (meets WAY A-II) 4
Select one of the following:	4
FILMSTUD 100A	History of World Cinema I, 1895-1929
FILMSTUD 100B	History of World Cinema II: Currents in Francophone Film, 1970-present (meets WAY A-II)
<b>Elective Courses</b>	
Up to two Film Production courses may count towards completion of the minor. Art Practice courses may not be used towards the requirements. Various Film and Media Studies courses may meet the elective requirement in any given year. If you have a question regarding a specific course, please contact the Student Services Specialist.	
Select three courses	12-15
FILMSTUD 101	Close Cinematic Analysis
FILMSTUD 107N	Documentary Film: Telling it Like it Is?
FILMSTUD 115	Documentary Issues and Traditions
FILMSTUD 119	Science Fiction: Cyborgs & Human Simulacra in the Cinema
FILMSTUD 120	Superhero Theory
FILMSTUD 125	Horror Film
FILMSTUD 127	Monster Movies: Frankenstein & Film
FILMSTUD 129	Animation and the Animated Film
FILMSTUD 132A	Indian Cinema
FILMSTUD 135	Around the World in Ten Films
FILMSTUD 233	Let's Make a Monster: Critical Making
FILMSTUD 245B	History and Politics in Russian and Eastern European Cinema
FILMSTUD 256	Horror Comics
FILMSTUD 259	Game Studies
FILMSTUD 410A	Documentary Perspectives I: Politics of the Subject
FILMSTUD 411	Childish Enthusiasms, Perishable Manias
FILMPROD 101	Screen Writing I: Visual Writing
FILMPROD 101T	Writing the Television Pilot
FILMPROD 103	Adaptation
FILMPROD 104	Screenwriting II: Intermediate Screenwriting
FILMPROD 105	Script Analysis
FILMPROD 114	Introduction to Film and Video Production
COMM 1B	Media, Culture, and Society
Total Units	28-33

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## Master of Arts in Art History

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

## Admission

The Master of Arts in Art History is only available to doctoral students in Art and Art History, as a step toward fulfilling requirements for the Ph.D.

## Degree Requirements

### Units

Completing a total of at least 45 units of graduate work at Stanford in the history of art in courses at the 200 level and above, including a seminar in art historiography/visual theory.

### Languages

Reading knowledge of at least one foreign language, preferably German, French, or Italian. Students in Chinese and Japanese art are ordinarily expected to demonstrate reading competence in modern and classical Chinese or Japanese, depending on the student's area of focus. Final determination of which foreign languages fulfill the requirement is made in consultation with the student's primary adviser.

### Papers

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

### Area Coverage

Demonstration to the faculty, by course work and/or examination, that the student has adequate knowledge of the major areas of the history of art represented in the department curriculum.

## Master of Fine Arts in Art Practice (Studio)

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

## Admission

The applicant must have a B.A., B.F.A., or B.S. from an accredited school. It is expected that the applicant will have a strong background in art practice, either an undergraduate degree or at least three years of independent studio practice. Students accepted to the program are admitted for the beginning of the following Autumn Quarter. No applicants for mid-year entrance are considered.

*Portfolio Specifications*—See the department's Graduate Admission (<https://art.stanford.edu/academics/graduate-programs/masters-program/how-apply/>) web site for portfolio requirements.

## Fields of Study or Degree Options

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

## Degree Requirements

### Residency

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

### Units

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



## Seminar Requirement

Six quarters (36 units), which includes one (Spring) or two weekly seminars (Autumn and Winter) and Studio Practice, as well as an individual tutorial with a selected member of the faculty; all seminars must be taken for a letter grade.

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

## Elective Requirement

Three courses of academic electives (12 units) are required in the first year. These courses can be chosen from a large variety of disciplines in consultation with the Director of Graduate Studies (DGS). All electives must be approved by the DGS prior to enrollment.

## Faculty Reviews

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

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

## Thesis

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

## Graduate Student Teaching

Regardless of their source of funding, students are required to assist with the department's teaching program for a minimum of eight hours per week over the period of six quarters; the particulars of this assignment are at the department's discretion.

Graduate students may propose to solo teach an undergraduate art class in their second year, subject to faculty and department approval.

The department reserves the right to make use of graduate paintings, sculptures, and photographs in exhibitions serving the interests of the graduate program.

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

## Master of Fine Arts in Documentary Film

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

## Admission

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

## Portfolio

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

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

## Fields of Study or Degree Options

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

## Degree Requirements

### Residency

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

### Units

A minimum of 62 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 required film studies courses in documentary plus elective courses in the history, aesthetics, ideology, and theory of all genres of moving image media. All courses, except for FILMPROD core courses, must be taken for a letter grade.

### M.F.A. Thesis Project

In the second year of the program, each student produces a 15-20 minute documentary that constitutes the thesis project. In FILMPROD 405 Producing Practicum: The Non-Fiction Film, students research and develop their project and write a proposal for submission. A project may not begin production until the written proposal has been approved. Most of the production and post-production occurs (in Winter and Spring quarters) in FILMPROD 406A and FILMPROD 406B.

## Required Courses

1. Core Production courses; core courses must be taken in sequence:

		<b>Units</b>
FILMPROD 400	Film/Video Writing and Directing	3
FILMPROD 401	Nonfiction Film Production	3
FILMPROD 402	Digital Video	4
FILMPROD 403	Advanced Documentary Directing	3
FILMPROD 404	Advanced Video Production	3
FILMPROD 405	Producing Practicum: The Non-Fiction Film	4
FILMPROD 406A	Documentary M.F.A. Thesis Seminar I	5
FILMPROD 406B	Documentary M.F.A. Thesis Seminar II	5

2. Core Film Studies courses:

		<b>Units</b>
FILMSTUD 410A	Documentary Perspectives I: Politics of the Subject	4
FILMSTUD 410B	Documentary Perspectives II	4

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

	<b>Units</b>
Art History—one course	4
Studio Art—one course	4
Film Studies—three courses	12
Choice Elective—one course	4

## Doctor of Philosophy in Art History

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

### Admission

In addition to University requirements, the department requires as part of the application a research paper of approximately 15-20 pages, preferably in or near the student's field of primary interest and demonstrating the student's capacity to pursue independent investigation of an art historical problem. 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. All courses must be taken for a letter grade. Students entering the program with an M.A. degree from another institution may petition to apply up to 45 units toward the Ph.D. degree.

#### 1. Collateral Studies

The student is required to take at least three courses in relevant fields of study outside the department (e.g., anthropology, classics, history, literature, philosophy, or feminist, gender, and sexuality studies), determined in consultation with department advisers. These courses are intended to strengthen the student's interdisciplinary study of art history.

#### 2. Distribution Requirements

There are seven areas of distribution: 1) Pre-Modern (Ancient & Medieval), 2) Early Modern (Renaissance/Baroque), 3) 18th Century

& 19th Century, 4) Modern/Contemporary, 5) Film and Media Studies, 6) Non-Western: Asia, Africa & Oceania, 7) Architectural History.

Students must take at least one course in each of five different areas outside of the student's area of concentration. Fulfilling the distribution requirement with graduate seminars is highly recommended. If students have entered the Stanford program with an M.A., they may transfer courses taken at the graduate level to fulfill up to two areas of the distribution requirement.

#### 3. Language Requirement

Students in Western Art must demonstrate reading knowledge of two foreign languages. Students in Asian Art are required to demonstrate competence in one Asian language (equivalent to three years of study) and at least one year of study in a second (which may be a classical version of Chinese or Japanese). One of the language requirements should be satisfied by the end of the first year while the second should be fulfilled by the end of the second year. Students entering with an M.A. should already have satisfied one language requirement prior to admission. Foreign language requirements for the Ph.D. are fulfilled by taking the reading examination given each quarter by the various language departments.

#### 4. Graduate Student Teaching

As a required part of their training, Ph.D. students must participate in the department's teaching program.

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

		<b>Units</b>
ARTHIST 1A	Decolonizing the Western Canon: Introduction to Art and Architecture from Prehistory to Medieval	5
ARTHIST 1B	How to Look at Art and Why: An Introduction to the History of Western Painting	5
ARTHIST 2	Asian Arts and Cultures	5
ARTHIST 3	Introduction to World Architecture	5
FILMSTUD 4	Introduction to Film Study: French Cinema in Focus	5

#### 5. Admission to Candidacy

A graduate student's progress is formally reviewed by the faculty at the end of Spring Quarter of the second year in the context of admission to candidacy. The applicant for candidacy must assemble a candidacy file showing that he/she has completed department qualifying procedures and apply for candidacy at the beginning of Spring Quarter of the second year (those entering the program with an M.A. may apply for candidacy earlier in the second year). All students must be admitted to candidacy by the end of their second year. This is contingent upon the completion of all language requirements, distribution requirements, 45 units of course work (as further detailed in the department's Graduate Handbook), and the University's requirements for candidacy as described in the "Candidacy (<http://exploreddegrees.stanford.edu/graduatedegrees/#doctoraltext>)" section of this bulletin. The graduate student does not become a formal candidate for the Ph.D. degree until he/she has satisfied these requirements and been accepted as a candidate by the department faculty. Failure to advance to candidacy may result in the dismissal of the student from the program.

#### 6. The Qualifying Exam

The qualifying exam, ideally to be taken in the Winter Quarter of the student's third year of Ph.D. study, consists of a written and an oral component. These parts of the exam are administered on separate

days during the same week, with the written part taking place first. Both parts of the exam are graded on a system of High Pass/Pass/Fail. If a student fails one or both parts of the exam, the student is allowed to retake that portion or portions of the exam that s/he has failed. For a detailed account of the format of the written and oral exams, see the graduate student handbook for the Department of Art and Art History. To prepare for the exam, students must enroll in up to two 5-unit exam preparation courses (ARTHIST 620), one per quarter.

	<b>Units</b>
ARTHIST 620      Qualifying Examination Preparation	5

is expected to describe dissertation 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. In the case of failure on the defense, the examiners may establish criteria for reconsideration of a resubmitted dissertation. If the defense is passed, the committee may make recommendations for changes in the dissertation manuscript before it is submitted to the University as the final requirement for the granting of the Ph.D. degree in the History of Art. After these changes have been incorporated, the manuscript is given a final review and approval by the student's principal adviser.

**7. Dissertation Colloquium**

- a. Each student participates in a Colloquium with her/his dissertation committee in May or June of the third year. Faculty on leave or away from campus are expected to Skype in for the meeting. At least two weeks prior to that meeting, the student submits an approximately 5-page paper (an early draft of the prospectus) that the committee reads in preparation for the meeting.
- b. The purpose of the meeting is to give the student guidance and momentum going into a summer of dissertation-proposal writing—a summer in which the student may be participating in a dissertation-writing workshop offered by the department.

**8. Dissertation and Oral Defense Requirements**

- a. *Reading Committee:* After passing the Qualifying Exam, each student is responsible for the formation of a dissertation reading committee consisting of a principal adviser, who chairs the reading committee, and two other readers. Normally, both readers are drawn from the department faculty; however, it is possible for one of the readers to be drawn from outside the department. Additionally, a student may choose to invite a fourth reader, from within or outside the department. A faculty member from another university must be approved by the principal adviser in advance of an invitation to join the committee.

b. *Dissertation Proposal:*

- 9. By the beginning of Autumn Quarter in the fourth year, students should have identified a dissertation subject and written a proposal of approximately 15 pages in consultation with their principal adviser.
- 10. To prepare the proposal, students may take one 5-unit independent study course:

	<b>Units</b>
ARTHIST 640      Dissertation Proposal Preparation	5

- 12. The student must submit the dissertation proposal previously approved by the members of her/his dissertation reading committee for the consideration of the full Art History faculty at least two weeks prior to the October or November faculty meetings in the student's fourth year.
- 13. In the event that a proposal is not approved, the faculty establishes conditions for its resubmission and reconsideration at a later date.

c. *Dissertation:*

- There is a required review by the Ph.D. Committee (via Skype or in person) of the first chapter completed. The timing of this review should be determined in consultation with the principal adviser.
- The dissertation must be completed within five years of the date of the student's admission to candidacy for the Ph.D. degree. A candidate requesting more than five years must apply for an extension of candidacy.
- The final draft of the dissertation must be in all the readers' hands at least four weeks before the date of the oral defense.

d. *Oral Defense Examinations:* The oral defense consists primarily of a presentation and critical discussion of the dissertation but may range, at the committee's discretion, over a wider field. The student

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## Ph.D. Minor in Art History

For a minor in Art History, a candidate is required to complete 24 units of graduate-level Art History courses (300 level or above); all courses must be taken for a letter grade.

## COVID-19 Policies

On July 30, the Academic Senate adopted grading policies effective for all undergraduate and graduate programs, excepting the professional Graduate School of Business, School of Law, and the School of Medicine M.D. Program. For a complete list of those and other academic policies relating to the pandemic, see the "COVID-19 and Academic Continuity (<http://exploreddegrees.stanford.edu/covid-19-policy-changes/#tempdepttemplatetabtext>)" section of this bulletin.

The Senate decided that all undergraduate and graduate courses offered for a letter grade must also offer students the option of taking the course for a "credit" or "no credit" grade and recommended that deans, departments, and programs consider adopting local policies to count courses taken for a "credit" or "satisfactory" grade toward the fulfillment of degree-program requirements and/or alter program requirements as appropriate.

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## Undergraduate Degree Requirements

### Grading

The Art & Art History department counts all courses taken in academic year 2020-21 with a grade of 'CR' (credit) or 'S' (satisfactory) towards satisfaction of undergraduate degree requirements that otherwise require a letter grade.

## Graduate Degree Requirements

### Grading

The Art & Art History department has not changed its policy concerning 'CR' (credit) or 'S' (satisfactory) grades in degree requirements requiring a letter grade for academic year 2020-21.

## Graduate Advising Expectations

The Department of Art and Art History is committed to providing academic advising in support of graduate student scholarly and professional development. When most effective, this advising relationship entails collaborative and sustained engagement by both the adviser and the advisee. As a best practice, advising expectations should be periodically discussed and reviewed to ensure mutual understanding. Both the adviser and the advisee are expected to maintain professionalism and integrity.

Faculty advisers guide students in key areas such as selecting courses, designing and conducting research, developing of teaching pedagogy, navigating policies and degree requirements, and exploring academic opportunities and professional pathways.

Graduate students are active contributors to the advising relationship, proactively seeking academic and professional guidance and taking responsibility for informing themselves of policies and degree requirements for their graduate program.

For a statement of University policy on graduate advising, see the "Graduate Advising (<http://exploreddegrees.stanford.edu/graduatedegrees/#advisingandcredentialstext>)" section of this bulletin.

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

*Chair:* Alexander Nemerov

*Area Director for Art History:* Richard Vinograd

*Area Director for Film and Media Studies:* Pavle Levi

*Area Director for Art Practice:* Enrique Chagoya

*Director of Undergraduate Studies in Art History:* Jody Maxmin

*Director of Undergraduate Studies in Art Practice:* Xiaoze Xie

*Director of Undergraduate Studies in Film and Media Studies:* Scott Bukatman

*Director of Graduate Studies in Art History:* Richard Meyer

*Director of Graduate Studies in Art Practice:* Paul DeMarinis

*Director of Graduate Studies in Documentary Film:* Jamie Meltzer

*Director of Honors Program:* Adam Tobin

**Professors:** Scott Bukatman (Film and Media Studies), Enrique Chagoya (Art Practice), Paul DeMarinis (Art Practice), Jan Krawitz (Documentary Film), Pavle Levi (Film and Media Studies), Richard Meyer (Art History), Alexander Nemerov (Art History), Bissera Pentcheva (Art History), Nancy J. Troy (Art History), Richard Vinograd (Art History), Gail Wight (Art Practice), Xiaoze Xie (Art Practice)

**Associate Professors:** Terry Berlier (Art Practice), Shane Denson (Film and Media Studies), Jean Ma (Film and Media Studies), Jody Maxmin (Art History), Jamie Meltzer (Documentary Film), Karla Oeler (Film and Media Studies), Camille Utterback (Art Practice)

**Assistant Professors:** Fabio Barry (Art History), Jonathan Calm (Art Practice), Usha Iyer (Film and Media Studies), Srdan Keca (Documentary Film), Marci Kwon (Art History), Emanuele Lugli (Art History), Rose Salseda (Art History)

**Senior Lecturer:** Adam Tobin (Film and Media Studies)

**Lecturers:** Jamil Hellu (Art Practice), Dionne Lee (Art Practice), Jenny Odell (Art Practice), Sarah Peck (Art Practice), Christine Seror (Art Practice), Anja Ulfeldt (Art Practice)

## Overseas Studies Courses in Art History

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

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

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

*Due to COVID-19, all BOSP programs have been suspended for Autumn Quarter 2020-21. All courses and quarters of operation are subject to change.*

		<b>Units</b>
OSPBER 17	Split Images: A Century of Cinema	3-4
OSPBER 60	Cityscape as History: Architecture and Urban Design in Berlin	5
OSPFLOR 34	The Virgin Mother, Goddess of Beauty, Grand Duchess, and the Lady: Women in Florentine Art	4
OSPFLOR 48	Sharing Beauty in Florence: Collectors, Collections and the Shaping of the Western Museum Tradition	4
OSPFLOR 54	High Renaissance and Mannerism: the Great Italian Masters of the 15th and 16th Centuries	4
OSPFLOR 58	Space as History: Social Vision and Urban Change	4
OSPFLOR 111Y	From Giotto to Michelangelo: The Birth and Flowering of Renaissance Art in Florence	4
OSPFLOR 115Y	Building the Cathedral and the Town Hall: Constructing and Deconstructing Symbols of a Civilization	4
OSPKYOTO 58	A Journey into the Buddhist Visual Arts of Japan	4
OSPMADRD 45	Women in Art: Case Study in the Madrid Museums	4
OSPMADRD 80	Word, Image and Power	4
OSPOXFRD 93	Collecting the World	4-5
OSPPARIS 54	The Artist's World: The Workshop, Patronage and Public in 19th and 20th Century France	4
OSPPARIS 72	The Ceilings of Paris	4
OSPPARIS 92	Building Paris: Its History, Architecture, and Urban Design	4

## Overseas Studies Courses in Art Practice

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

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

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

*Due to COVID-19, all BOSP programs have been suspended for Autumn Quarter 2020-21. All courses and quarters of operation are subject to change.*

		<b>Units</b>
OSPFLOR 41	The Florentine Sketchbook: A Visual Arts Practicum	4



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

## Overseas Studies Courses in Film and Media Studies

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

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

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

*Due to COVID-19, all BOSP programs have been suspended for Autumn Quarter 2020-21. All courses and quarters of operation are subject to change.*

		Units
OSPBER 17	Split Images: A Century of Cinema	3-4
OSPFLOR 11	Film, Food and the Italian Identity	4
OSPFLOR 49	On-Screen Battles: Filmic Portrayals of Fascism and World War II	5
OSPFLOR 67	The Celluloid Gaze: Gender, Identity and Sexuality in Cinema	4
OSPHONGK 26	East Asian Film Genres in a Globalizing World	4

## Art History Courses

### ARTHIST 1A. Decolonizing the Western Canon: Introduction to Art and Architecture from Prehistory to Medieval. 5 Units.

Traditional Art History viewed the Renaissance as its pinnacle; it privileged linear perspective and lifelikeness and measured other traditions against this standard, neglecting art from the Near East, Egypt, the Middle Ages, or Islam. This course will disrupt this colonizing vision by conceptualizing artworks as "methexis" (participation, liveliness, or enactment) as opposed to mimesis (imitation or lifelikeness). We will study the development of the Western canon and its systematic eradication of difference through a renewed understanding of what an artwork is.

Same as: CLASSICS 56

### ARTHIST 1B. How to Look at Art and Why: An Introduction to the History of Western Painting. 5 Units.

This course explores the relation of art to life; how and why works of art, even from hundreds of years ago, matter in a person's life. It trains students to find the words to share their thoughts about art with their peers, friends, and family. Some fundamental questions the course considers: How do we get beyond the idea that the study and making of art are elite, "privileged" activities apart from the real world? How do we develop a sense of discernment; of deciding for ourselves which artists matter, and which don't; without being a snob? How can works of art teach us to feel the wonder of being alive and our deep debt to the past, to the dead? Focusing on painters such as Michelangelo, Rembrandt, Goya, Manet, Morisot, and Charlotte Salomon, this course will pursue these questions with the aim of challenging and encouraging students to develop their own ways of thinking and feeling; generously and ethically; about the past and the present. Sections will focus on original works of art at the Cantor Arts Center. No prerequisites required.

### ARTHIST 2. Asian Arts and Cultures. 5 Units.

An exploration of the visual arts of East and South Asia from ancient to modern times, in their social, religious, literary and political contexts. Analysis of major monuments of painting, sculpture and architecture will be organized around themes that include ritual and funerary arts, Buddhist art and architecture across Asia, landscape and narrative painting, culture and authority in court arts, and urban arts in the early modern world.

Same as: JAPAN 60

### ARTHIST 3. Introduction to World Architecture. 5 Units.

This course offers an expansive and wide-ranging introduction to architecture and urban design from the earliest human constructions to the mid-20th century. The examples range from the Americas to Europe, the Middle East, South and East Asia. The diverse technologies and materialities of building are addressed throughout and an overriding concern is to understand architecture as a sensible manifestation of particular cultures, whether societies or individuals. To the same ends, student writing assignments will involve the analysis of local space, whether a room or a building, and then the built environment at large. Same as: CLASSICS 54

### ARTHIST 36. Dangerous Ideas. 1 Unit.

Ideas matter. Concepts such as revolution, tradition, and hell have inspired social movements, shaped political systems, and dramatically influenced the lives of individuals. Others, like immigration, universal basic income, and youth play an important role in contemporary debates in the United States. All of these ideas are contested, and they have a real power to change lives, for better and for worse. In this one-unit class we will examine these "dangerous" ideas. Each week, a faculty member from a different department in the humanities and arts will explore a concept that has shaped human experience across time and space. Some weeks will have short reading assignments, but you are not required to purchase any materials.

Same as: COMPLIT 36A, EALC 36, ENGLISH 71, ETHICSOC 36X, FRENCH 36, HISTORY 3D, MUSIC 36H, PHIL 36, POLISCI 70, RELIGST 36X, SLAVIC 36

### ARTHIST 57Q. 10 American Photographs. 3 Units.

Preference to sophomores. "The humor, the sadness, the EVERYTHING-ness and American-ness of these pictures!" wrote Jack Kerouac of photographer Robert Frank's iconic collection, *The Americans*. This seminar takes Kerouac's enthusiasm and applies it to ten American photographs, a new one each week. Examples span the medium's history and were taken as art, science, commerce, journalism, or personal mementos. Close study of the photo of the week will address how it looks and why; its history, from initial responses to later reception; and its relationship to the larger American visual and cultural context. Also under discussion: What story does this set of pictures tell about Americanness? What might another set of photos convey?

Same as: AMSTUD 57Q

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

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

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

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

Same as: CLASSICS 18N

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

The class considers the development of Greek art from 1000-480 and poses the question, how Greek was Greek art? In the beginning, as Greece emerges from 200 years of Dark Ages, their art is cautious, conservative and more abstract than life-like, closer to Calder than Michelangelo. While Homer describes the rippling muscles (and egos) of Bronze Age heroes, his fellow painters and sculptors prefer abstraction. This changes in the 7th century, when travel to and trade with the Near East transform Greek culture. What had been an insular society becomes cosmopolitan, enriched by the sophisticated artistic traditions of lands beyond the Aegean "frog pond." Imported Near Eastern bronzes and ivories awaken Greek artists to a wider range of subjects, techniques and ambitions. Later in the century, Greeks in Egypt learn to quarry and carve hard stone from Egyptian masters. Throughout the 6th century, Greek artists absorb what they had borrowed, compete with one another, defy their teachers, test the tolerance of the gods and eventually produce works of art that speak with a Greek accent. By the end of the archaic period, images of gods and mortals bear little trace of alien influence or imprint, yet without the contributions of Egypt and the Near East, Greek art as we know it would have been unthinkable.

Same as: CLASSICS 161

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

The class begins with the art, architecture and political ideals of Periclean Athens, from the emergence of the city as the political and cultural center of Greece in 450 to its defeat in the Peloponnesian War in 404. It then considers how the Athenians (shell-shocked from war and three outbreaks of plague) and the rest of 4th century Greece rebuild their lives and the monuments that define them. Earlier 5th century traditions endure, with subtle changes, in the work of sculptors such as Kephisodotos. Less subtle are the outlook and output of his son Praxiteles. In collaboration with Phryne, his muse and mistress, Praxiteles challenged the canons and constraints of the past with the first female nude in the history of Greek sculpture. His gender-bending gods and men were equally audacious, their shiny surfaces reflecting Plato's discussion of Eros and androgyny. Scopas was also a man of his time, but pursued different interests. Drawn to the interior lives of men and woman, his tormented Trojan War heroes and victims are still scarred by memories of the Peloponnesian War, and a world away from the serene faces of the Parthenon. His Maenad, who has left this world for another, belongs to the same years as Euripides' Bacchae and, at the same time, anticipates the torsion and turbulence of Bernini and the Italian Baroque. The history and visual culture of these years remind us that we are not alone, that the Greeks grappled as we do with the inevitability and consequences of war, disease and inner daemons.

Same as: CLASSICS 162

**ARTHIST 103S. Introduction to American Art. 3 Units.**

How do images tell stories about the people who made them and the places they depict? How can we encounter the histories of America in works of art and why should we care about encountering them? This course will explore such questions by surveying some of the most compelling paintings, sculptures, films, photographs, prints, and decorative arts produced in the United States from the Colonial period to our present moment. In class lectures and discussions, our goal will be to articulate how pictures from the past shape and construct our sense of American history. Works by important artists such as Jackson Pollock, Andy Warhol, Jean-Michel Basquiat, Kara Walker, John Singer Sargent, Winslow Homer, Georgia O'Keeffe, and Jacob Lawrence, among others, will help students to understand and express how Images have power, and how art continues to matter today.

Same as: AMSTUD 103S

**ARTHIST 104A. The Secret Lives of Statues from Ancient Egypt to Confederate Monuments. 3-5 Units.**

Statues, human-shaped sculptures, walk a fine line between being inert matter and living entities. Throughout human existence, humans have recognized that statues are not alive even as they understand that statues are capable of becoming potent allies or enemies. They are capable of engendering profound emotional responses, embodying potent ideas, and co-opting the past in service of the present. However, the same materiality that endows statues with these exceptional capacities also makes them vulnerable to humans intent on acquiring otherwise-expensive materials cheaply, committing sectarian violence by proxy, and obliterating the material manifestations of others' memories. In this course, we will study sixteen (groups of) statues thematically. To do this, we will draw on a wide variety of disciplines, including archaeology, art history, history, law, media studies, museum studies, and religious studies, to articulate how people in diverse places and times have revered and reviled statues precisely because they are uncanny objects that seem to have an all-too-human kind of agency. In so doing, we will gain appreciation for and insight into how and why the statues in our own lives are significant.

Same as: ARCHLGY 96, CLASSICS 96

**ARTHIST 105B. Medieval Journeys: Introduction through the Art and Architecture. 5 Units.**

The course explores the experience and imagination of medieval journeys through an interdisciplinary, cross-cultural, and skills-based approaches. As a foundations class, this survey of medieval culture engages in particular the art and architecture of the period. The Middle Ages is presented as a network of global economies, fueled by a desire for natural resources, access to luxury goods and holy sites. We will study a large geographical area encompassing the British Isles, Europe, the Mediterranean, Central Asia, India, and East Africa and trace the connectivity of these lands in economic, political, religious, and artistic terms from the fourth to the fourteenth century C.E. The students will have two lectures and one discussion session per week. Depending on the size of the class, it is possible that a graduate student TA will run the discussion session. Our goal is to give a skills-oriented approach to the Middle Ages and to engage students in creative projects that will satisfy either the Ways-Creative Expression requirement or Ways-Engaging Difference. NOTE: for AY 2018-19 HISTORY 115D Europe in the Middle Ages, 300-1500 counts for DLCL 123.

Same as: ARTHIST 305B, DLCL 123

**ARTHIST 106. Byzantine Art and Architecture, 300-1453 C.E.. 5 Units.**

This course explores the art and architecture of the Eastern Mediterranean: Constantinople, Jerusalem, Alexandria, Antioch, Damascus, Thessaloniki, and Palermo, 4th-15th centuries. Applying an innovative approach, we will probe questions of phenomenology and aesthetics, focusing our discussion on the performance and appearance of spaces and objects in the changing diurnal light, in the glitter of mosaics and in the mirror reflection and translucency of marble.

Same as: ARTHIST 306, CLASSICS 171

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

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

Same as: ARTHIST 308

**ARTHIST 110. French Painting from Watteau to Monet. 3-5 Units.**

This course offers a survey of painting in France from 1700 to around 1900. It introduces major artists, artworks, and the concepts used by contemporary observers and later art historians to make sense of this extraordinarily rich period. Overarching themes discussed in the class will include the dueling legacies of coloristic virtuosity and classical formalism, new ways of representing visual perception, the opposing artistic effects of absorption and theatricality, the rise and fall of official arts institutions, and the participation of artists and artworks in political upheaval and social change. The course ends with an interrogation of the concept of modernity and its emergence out of dialogue and conflict with artists of the past. Students will learn and practice formal analysis of paintings, as well as interpretations stressing historical context.

Same as: ARTHIST 310, FRENCH 110, FRENCH 310

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

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

Same as: ARTHIST 311

**ARTHIST 112. EARLY EUR ART. 0-60 Units.****ARTHIST 114. Mystical Naturalism: Van Eyck, Dürer, and the Northern Renaissance. 4 Units.**

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

Same as: ARTHIST 314

**ARTHIST 114A. The Dome: From the Pantheon to the Millennium. 4-5 Units.**

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

Same as: ARTHIST 314A, CLASSICS 121, CLASSICS 221

**ARTHIST 115. The Italian Renaissance, or the Art of Success. 3-5 Units.**

How come that, even if you have never set foot in Italy, you have heard of Leonardo, Michelangelo, and Raphael? What made them so incredibly famous, back then as well as today? This course examines the shooting of those, and other, artists to fame. It provides in-depth analyses of their innovative drawing practices and the making of masterpieces, taking you through a virtual journey across some of the greatest European and American collections. At the same time, this course also offers a study of the mechanics of success, how opportunities are created and reputations managed, and what role art plays in the construction of class and in today's national politics.

Same as: ARTHIST 315

**ARTHIST 116N. Making Sense of the World: Art, Medicine, and Science in Venice. 3 Units.**

In 1500 Venice was the place you wanted to be. It wasn't just the capital of the world: it was also its scientific center. This course explores the conversation between the arts and the sciences in Renaissance Venice, and, thanks to remote teaching, it will do so from Venice! Students will discover the oldest anatomical theatre and many of Venice's arresting paintings to reflect on the blurred distinction between art and science, questioning if such a divide makes sense today.

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

Popes deployed art and architecture to glorify their dual spiritual and temporal authority, being both Christ's vicars on earth and rulers of state. After the return of the papacy from Avignon, Rome underwent numerous campaigns of renovation that staged a continuity between the pontiffs and the ancient Roman emperors. Patronage of art and architecture became important tools in the fight against Protestantism. Artists include Botticelli, Michelangelo, Caravaggio, and Bernini.  
Same as: ARTHIST 317

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

The course addresses the ways in which Venetian painters of the sixteenth century redefined paradigms of color, design, and invention. Themes to be examined include civic piety, new kinds of mythological painting, the intersection between naturalism and eroticism, and the relationship between art and rituals of church and statecraft.  
Same as: ARTHIST 318

**ARTHIST 118A. Space, Public Discourse and Revolutionary Practices. 3-4 Units.**

This course examines the mediums of public art that have been voices of social change, protest and expressions of community desire. It will offer a unique glimpse into Iran's contemporary art and visual culture through the investigation of public art practices such as graffiti and street art, as well as older traditions of Naghali and Iranian Coffeehouse Painting. Beginning Iranian case studies will be expanded in comparison with global examples that span projects that include Insite (San Diego/Tijuana), Project Row Houses (Houston, TX) the DMZ Project (Korea), Munster Skulpture Projects (Germany), among others. Students will also examine the infrastructural conditions of public art, such as civic, public, and private funding, relationships with local communities, and the life of these projects as they move in and out of the artworld. This encompassing view anchors a legacy of Iranian cultural contributions in larger trajectories of art history, contemporary art, and community arts practice. Guest artists, curators, and researchers with site visits included. Students will propose either new public art proposals, exhibitions, or research to provoke their own ideas while engaging the ever changing state of public discourse in these case studies.

Same as: CSRE 95I, GLOBAL 145

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

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

**ARTHIST 119. Love at First Sight: Visual Desire, Attraction, and the Pleasures of Art. 3-5 Units.**

Why do dating sites rely on photographs? Why do we believe that love is above all a visual force? How is pleasure, even erotic pleasure, achieved through looking? While the psychology of impressions offers some answers, this course uncovers the ways poets, songwriters, and especially artists have explored myths and promoted ideas about the coupling of love and seeing. Week by week, we will be reflecting on love as political critique, social disruption, and magical force. And we will do so by examining some of the most iconic works of art, from Dante's writings on lovesickness to Caravaggio's Narcissus, studying the ways that objects have shifted from keepsakes to targets of our cares. While exploring the visual roots and evolutions of what has become one of life's fundamental drives, this course offers a passionate survey of European art from Giotto's kiss to Fragonard's swing that elicits stimulating questions about the sensorial nature of desire and the human struggle to control emotions.

Same as: ARTHIST 319, FRENCH 149, FRENCH 349, ITALIAN 149, ITALIAN 349

**ARTHIST 120. Superhero Theory. 3-5 Units.**

With their fantastic powers, mutable bodies, multiple identities, complicated histories, and visual dynamism, the American superhero has been a rich vehicle for fantasies (and anxieties) for 80+ years across multiple media: comics, film, animation, TV, games, toys, apparel. This course centers upon the body of the superhero as it incarnates allegories of race, queerness, hybridity, sexuality, gendered stereotypes/fluidity, politics, vigilantism, masculinity, and monstrosity. They also embody a technological history that encompasses industrial, atomic, electronic, biogenetic, and digital.

Same as: AMSTUD 120B, ARTHIST 320, FILMSTUD 120, FILMSTUD 320



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

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

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

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

Same as: ARTHIST 324

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

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

Same as: AFRICAST 127

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

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

Same as: AMSTUD 132, ARTHIST 332

**ARTHIST 135. William Blake: A Literary and Visual Exploration of the Illuminated Poetry. 5 Units.**

An introduction to the illuminated world of William Blake, poet, prophet, revolutionary, and visionary artist. The course will address Blake's visual iconography, belief system and ideology, unique mythology, and method of relief etching that allowed him to make every illuminated book a unique work of art, among them, *The Songs of Innocence and Experience*; *The Marriage of Heaven and Hell*; *The Book of Thel*; *Visions of the Daughters of Albion*; *The Book of Urizen*; *America a Prophecy*; and *Europe a Prophecy*.

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

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

**ARTHIST 141. Modern and Contemporary World Architecture: A Cultural History in Twenty Five Buildings. 4 Units.**

This survey course is a guided tour of twenty five case studies from the last hundred years; interrogates how architecture responds to the aesthetic, technological, political, and cultural issues of the societies they belong to, all over the world.

Same as: CEE 32X

**ARTHIST 142. Architecture Since 1900. 4 Units.**

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

Same as: CEE 32G

**ARTHIST 142A. The Architecture of Thought: Artists and Thinkers Design for Themselves. 3-5 Units.**

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

Same as: ARTHIST 342A

**ARTHIST 143A. American Architecture. 4 Units.**

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

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

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

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

**ARTHIST 144B. Modern Design from the Eiffel Tower to Yves Saint Laurent. 4 Units.**

Iconic episodes in the history of modern European and American design, including production, consumption, circulation and display – from iron architecture of the department store and the universal exhibition to the branding practices of Andy Warhol and Yves Saint Laurent.  
Same as: ARTHIST 344B

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

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

**ARTHIST 146. American Dream, American Nightmare: A History of the United States in Art and Literature. 4 Units.**

Studying the American past, a person could despair or dream or both. In this course, we will move chronologically from the Revolutionary War to the present to consider artists and writers—some famous, some obscure—who've portrayed hope, who've portrayed anger and grief, who've taken it upon themselves to make contact with life as they've experienced and imagined it. Throughout, we will treat art and literature not as an illustration of facts, and not as a solution to social problems, but as a touchstone to who Americans have been and who they might become.

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

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

**ARTHIST 147. Modernism and Modernity. 4 Units.**

This course focuses on European and American art and visual culture between the mid-nineteenth and the mid-twentieth centuries. We will begin and end in Paris, exploring visual expressions of modernism as they were shaped by industrialization and urban renewal, the fantasies and realities of Orientalism and colonial exploitation, changing gender expectations, racial difference, and world war. Encompassing a wide range of media, the course explores modernism as a compelling dream of utopian possibilities challenged by the conditions of social life in the context of diversity and difference.

Same as: ARTHIST 347

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

This course will take place in Washington D.C.

Same as: SIW 148

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

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

**ARTHIST 151. Migration and Diaspora in American Art, 1800-Present. 4 Units.**

This lecture course explores American art through the lens of immigration, exile, and diaspora. We will examine a wide range of work by immigrant artists and craftsmen, paying special attention to issues of race and ethnicity, assimilation, displacement, and political turmoil. Artists considered include Emmanuel Leutze, Thomas Cole, Joseph Stella, Chiura Obata, Willem de Kooning, Mona Hatoum, and Julie Mehretu, among many others. How do works of art reflect and help shape cultural and individual imaginaries of home and belonging?.

Same as: AMSTUD 151, ARTHIST 351, ASNAMST 151D, CSRE 151D

**ARTHIST 152. The American West. 5 Units.**

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

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

**ARTHIST 153. Warhol's World. 5 Units.**

Andy Warhol's art has never before been more widely exhibited, published, or licensed for commercial use, product design, and publication than it is today. For all Warhol's promiscuous visibility and global cachet at the current moment, there is much we have yet to learn about his work and the conditions of its making. This course considers the wide world of Warhol's art and life, including his commercial work of the 1950s, Pop art and films of the 1960s, and celebrity portraiture of the 1970s and 80s. Of particular interest throughout will be Warhol's photography as it reflects his interest in wealth and celebrity on the one hand and on the everyday life of everyday people on the other. The course will include multiple visits to Contact Warhol: Photography without End, an exhibition co-curated by Prof. Meyer on view throughout the quarter at the Cantor Arts Center. Same as: AMSTUD 153, ARTHIST 353, FEMGEN 153, TAPS 153W, TAPS 353W

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

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

Same as: AMSTUD 154X, ARTHIST 354

**ARTHIST 154B. Who We Be: Art, Images & Race in Post-Civil Rights America. 2-4 Units.**

Over the past half-century, the U.S. has seen profound demographic and cultural change. But racial progress still seems distant. After the faith of the civil rights movement, the fervor of multiculturalism, and even the brief euphoria of a post-racial moment, we remain a nation divided. Resegregation is the norm. The culture wars flare as hot as ever. This course takes a close examination of visual culture, particularly images, works, and ideas in the contemporary arts, justice movements, and popular culture, to discuss North American demographic and cultural change and cultural politics over the past half-century. From the Watts uprising to the #BlackLivesMatter movement, from multiculturalism through hip-hop to post-identity art, we will deeply explore the questions: How do Americans see race now? Do we see each other any more clearly than before?

Same as: AFRICAAM 188, CSRE 88

**ARTHIST 154C. American Art Since 1776. 3 Units.**

How have artworks and artifacts shaped life and culture in the United States? This course considers a variety of objects, from canonical eighteenth-century paintings to decorative art, children's books, outsider art, and other creative expressions often overlooked in traditional surveys. How do art historians come to know such objects and, importantly, the past with them? How might we understand the historical implications of visual and material culture and share them in our writing? Close and creative looking, methodologies from art history and material culture studies, and an engagement with the wider visual, material, and literary worlds of these years will help us explore these and other questions. A final paper produced in stages throughout the term will afford students an opportunity to produce a six-page art historical essay of their own on an artwork or artifact of their choosing, preferably in a local collection. What might these objects and their study reveal to us about our history, present, and future?

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

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

Same as: AMSTUD 155C

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

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

Same as: ARTHIST 356

**ARTHIST 156A. Warhol: Painting, Photography, Performance. 4 Units.**

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

Same as: ARTHIST 356A, TAPS 156A, TAPS 356A

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

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

**ARTHIST 157A. Histories of Photography. 4 Units.**

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

Same as: ARTHIST 357A



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

TBA.

**ARTHIST 158S. Iconography to Instagram: A History of Images and Information. 3 Units.**

This class will survey how artists, designers and cultures have historically used images as a means to organize and communicate information. How do representations convey meaning in a manner different from language? What do visual conventions reveal about the cultures and technologies that shape them? How and why might artists and viewers subvert the legibility of images? To address these questions, this course proceeds by way of close visual analysis of key works, while exploring their historical, technological, social and artistic contexts. Topics to be explored include: iconography and interpretation; the relationship between maps and painting; the importance of printmaking to the Renaissance and the Scientific Revolution; the visual culture of the newspaper as reflected in (and satirized by) Cubist and Dadaist art; the political impact of photography (illustrated by a visit to an exhibition of Lewis Hine's photographs at the Cantor Center for Visual Arts); the rhetorical conventions of television news and advertising. Later weeks will address representational norms which have emerged in the wake of digital technology: multi-screen displays, Powerpoint and interactive infographics, concluding with a discussion around the data-gathering functions of social media platforms such as Instagram. Ultimately, students will learn the fundamentals of visual communication across media and history, but will also reflect on art's enduring ability to transcend and resist a purely informational role in culture.

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

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

Same as: AMSTUD 159X, ARTHIST 359

**ARTHIST 159B. American Photography Since 1960. 5 Units.**

Since the publication of Robert Frank's *THE AMERICANS* (1958), many distinguished American photographers have emerged, creating a density and power of expression that arguably rivals and even surpasses the extraordinary achievements of earlier photographers in this country. Garry Winogrand's street photography, Diane Arbus's portraits, Ralph Eugene Meatyard's grotesque masks, Danny Lyon's impassioned social outsiders, William Eggleston's deadpan sidewalks and suburban tables, and on to photographers of our moment—these are just a few of the topics the course will cover. Careful attention to individual pictures; careful consideration of what it is to be an artist, and a critic.

Same as: AMSTUD 159B, ARTHIST 359B

**ARTHIST 162. Visual Arts Cuba (1959 - 2015). 3-5 Units.**

The evolution of culture in post-1959 Cuba, with a strong focus on visual arts in all media and film will be introduced in this course. Historical examples will be discussed through lectures, readings and the presentation of audiovisual material. Students will develop their research, critical thinking, and writing through assignments, discussions, and the completion of a final paper. This is a discussion-heavy course, so come prepared to read, write and talk.

Same as: ARTHIST 362

**ARTHIST 162B. Art and Social Criticism. 5 Units.**

Visual artists have long been in the forefront of social criticism in America. Since the 1960s, various visual strategies have helped emergent progressive political movements articulate and represent complex social issues. Which artists and particular art works/projects have become key anchors for discourses on racism, sexism, economic and social inequality, immigrant rights and climate change? We will learn about a spectrum of political art designed to raise social awareness, spark social change and rouse protest. The Art Workers Coalition's agit-prop opposing the Vietnam War and ACT-UP's emblematic signs and symbols during the AIDS/HIV crisis of the 1980s galvanized a generation into action. Works such as Judy Chicago's *The Dinner Party* (1979), Fred Wilson's *Mining the Museum* (1992), and Glenn Ligon's paintings appropriating fragments from African-American literature all raised awareness by excavating historical evidence of the long legacy resisting marginalization. For three decades feminist artists Adrian Piper, Barbara Kruger and the Guerilla Girls have combined institutional critique and direct address into a provocative form of criticality. Recent art for social justice is reaching ever broadening publics by redrawing the role of artist and audience exemplified by the democratization of poster making and internet campaigns of Occupy and the Movement for Black Lives. We will also consider the collective aesthetic activism in the Post-Occupy era including Global Ultra Luxury Faction, Climate Justice art projects, and the visual culture of Trump era mass protests. Why are each of these examples successful as influential and enduring markers of social criticism? What have these socially responsive practices contributed to our understanding of American history?

Same as: AFRICAAM 102B, AMSTUD 102, CSRE 102A, FEMGEN 102

**ARTHIST 163. Queer America. 4 Units.**

This class explores queer art, photography and politics in the United States since 1930. Our approach will be grounded in close attention to the history and visual representation of sexual minorities in particular historical moments and social contexts. We will consider the cultural and political effects of World War II, the Cold War, the civil rights movement, psychedelics, hippie culture and sexual liberation, lesbian separatism, the AIDS crisis, and marriage equality.

Same as: AMSTUD 163, FEMGEN 163

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

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

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

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

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

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



**ARTHIST 165B. American Style and the Rhetoric of Fashion. 4 Units.**  
Focus on the visual culture of fashion, especially in an American context. Topics include: the representation of fashion in different visual media (prints, photographs, films, window displays, and digital images); the relationship of fashion to its historical context and American culture; the interplay between fashion and other modes of discourse, in particular art, but also performance, music, economics; and the use of fashion as an expression of social status, identity, and other attributes of the wearer. Texts by Thorstein Veblen, Roland Barthes, Dick Hebdige, and other theorists of fashion.  
Same as: AMSTUD 127, FILMSTUD 165B

**ARTHIST 166. Representing Fashion. 4 Units.**  
Course on the representation of fashion in the 20th and 21st century, with focus on American fashion photography. Topics include: history of fashion illustration, fashion photography, and fashion films; intersection of art and commerce; role of designers, photographers, editors, and models; studio v. street photography; the place of mass media, alternative magazines, and online publications; and use of media, photography, and design theory for interpretation of fashion representations. Illustrators and artists include Lepape, Erte, Avedon, Penn, Klein, Newton, Sherman, and Leibovitz.  
Same as: AMSTUD 128

**ARTHIST 167. Beyond the Fuzzy-Techie Divide: Art, Science, Technology. 4 Units.**  
Although art and science are often characterized as "two cultures" with limited common interests or language, they share an endeavor: gaining insight into our world. They even rely on common tools to make discoveries and visually represent their conclusions. To clarify and interrogate points of similarity and difference, each week's theme (time, earth, cosmos, body) explores the efforts of artists and scientists to understand and represent it and the role of technology in these efforts. Focus on contemporary examples.  
Same as: ARTHIST 367, FILMSTUD 167B, FILMSTUD 367B

**ARTHIST 168A. A.I.-Activism-Art. 3-5 Units.**  
Lecture/studio course exploring arts and humanities scholarship and practice engaging with, and generated by, emerging and exponential technologies. Our course will explore intersections of art and artificial intelligence with an emphasis on social impact and racial justice. Open to all undergraduates.  
Same as: CSRE 106A, ENGLISH 106A, SYMSYS 168A

**ARTHIST 173. Issues in Contemporary Art. 4 Units.**  
Major figures, themes, and movements of contemporary art from the 80s to the present. Readings on the neo-avant garde; postmodernism; art and identity politics; new media and technology; globalization and participatory aesthetics. Prerequisite: ARTHIST 155, or equivalent with consent of instructor.  
Same as: ARTHIST 373

**ARTHIST 173N. Race, Gender, and Sexuality in Contemporary Art. 3 Units.**  
From Pop to postmodernism, contemporary art in the United States has often taken up issues of race, gender, and sexuality. In this seminar, we will study how artists from the 1960s to the present have drawn upon a wide range of media (including painting, photography, sculpture, performance, video, and the internet) to address racial injustice, gender inequity, and the surveillance of sexuality. Guest speakers will include contemporary artists confronting these issues in our current, highly charged moment.

**ARTHIST 178. Ethnicity and Dissent in United States Art and Literature. 4 Units.**  
The role of the visual arts of the U.S. in the construction and contesting of racial, class, and gender hierarchies. Focus is on artists and writers from the 18th century to 1990s. How power, domination, and resistance work historically. Topics include: minstrelsy and the invention of race; mass culture and postmodernity; hegemony and language; memory and desire; and the borderlands.  
Same as: AMSTUD 178, ARTHIST 378

**ARTHIST 181. Pacific Dreams: Art in California. 3-4 Units.**  
This lecture course will explore the rich and diverse history of art made in California, with special focus on the interchanges between the fine arts and subcultural expression. From the Carleton Watkins' exquisite mammoth plate photographs of Yosemite to the cool sci-fi experiments of Light and Space artists such as James Turrell; from the feminist experiments of Judy Chicago to the black magic of Betye Saar's ritualistic objects, artists have explored California's landscape, history, and diverse population in myriad ways. Topics of study will include art in San Francisco Chinatown; Hollywood and contemporary performance; psychedelia and the counterculture; Afrofuturism; and glam, punk rock, and hardcore in Los Angeles. Special attention will be paid to issues of immigration, race, and ethnicity in California.

**ARTHIST 182B. Cultures in Competition: Arts of Song-Era China. 4 Units.**  
The Song dynasty (mid-10th to late 13th c.) was a period of extraordinary diversity and technical accomplishment in Chinese painting, ceramics, calligraphy, architecture and sculpture. Artistic developments emerged within a context of economic dynamism, urban growth, and competition in dynastic, political, cultural and social arenas, as between Chinese and formerly nomadic neighboring regimes, or between reformers and conservatives. This course will consider major themes and topics in Song art history, including innovations in architectural and ceramic technologies; developments in landscape painting and theory; the rise of educated artists; official arts and ideologies of Song, Liao and Jin court regimes; new roles for women as patrons and cultural participants; and Chan and popular Buddhist imagery.  
Same as: ARTHIST 382B

**ARTHIST 183. Theatre of the World: Contemporary Chinese Art. 4 Units.**  
This course examines the intense and profound changes in Chinese Art from the end of Cultural Revolution to the first decades of the twenty-first century. Multiple course meetings will take place in the San Francisco Museum of Modern Art, where the exhibition Art and China after 1989: Theater of the World will be on view. We will explore how artists express their ways of grappling with the social, political, economic, and personal issues through art. Major topics include cultural multiplicity, global challenge, consumerism, site specificity, and deconstructing and reconstructing of identities, among others. Our discussions will constantly incorporate factors of China's domestic context, global network, and artists' individual connections in order for students to understand the rich and complex dynamics of Chinese contemporary art.  
Same as: ARTHIST 383

**ARTHIST 183N. Making Paradises on the Silk Road: Buddhist Arts of the Dunhuang Grottoes. 3 Units.**  
The cave temples of Dunhuang in far northwest China are the greatest repository of Chinese and Central Asian Buddhist arts from the medieval period of 5th to 14th centuries. This seminar will focus on caves that will be exhibited as full-scale replicas as part of the Getty Malibu Museum's International Dunhuang exhibition, which we will visit in a seminar field trip to Los Angeles. We will explore the spatial arrangement of sculptures and wall paintings, the imagery of Pure Land paradise scenes and narrative story cycles, and the embodied experience of movement around the caves. Through readings, discussions, VR simulation viewings, and exhibition visits we will also explore varied approaches to understanding the patronage, artistic styles, production techniques, devotional practices, and significance of these sacred spaces.

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

Changes marking the transition from medieval to early modern Japanese society that generated a revolution in visual culture, as exemplified in subjects deemed fit for representation; how commoners joined elites in pictorializing their world, catalyzed by interactions with the Dutch.  
Same as: ARTHIST 384, JAPAN 184, JAPAN 284

**ARTHIST 185. Arts of China in the Early Modern World, 1550-1800. 4 Units.**

The dynamic period of late Ming and early Qing dynasty China, roughly 1500-1800 CE, was marked by political crisis and conquest, but also by China's participation in global systems of trade and knowledge exchanges involving porcelain, illustrated books, garden designs and systems of perspectival representation. Topics will include Innovations in urban centers of painting and print culture, politically inflected painting, and cultural syncretism in court painting and garden design.  
Same as: ARTHIST 385

**ARTHIST 186B. Asian American Art: 1850-Present. 4 Units.**

What does it mean, and what has it meant historically, to be "Asian American" in the United States? This lecture course explores this question through the example of artists, craftspeople, and laborers of Asian descent. We will consider their work alongside the art, visual culture, and literature of the United States. Key themes will include the history of immigration law; questions of home and belonging; art, activism, and community; interethnic solidarity; and gender and queerness. Artists and authors will include Isamu Noguchi, Grace Lee Boggs, Nam June Paik, Yoko Ono, Theresa Hak Kyung Cha, Grace Lee Boggs, Zarina, Carlos Villa, Takashi Murakami, Anne Cheng, Lisa Lowe, among many others. In addition to learning the history of Asian Americans and reading key texts in Asian American studies, this course will also teach the foundational skills of close looking and primary source research.

Same as: AMSTUD 186D, ASNAMST 186B

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

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

Same as: ARTHIST 387, JAPAN 185, JAPAN 285

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

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

Same as: ARTHIST 388A

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

Chinese artistic developments in an era of revolution and modernization, from Shanghai Modern and New National Painting through the politicized art of the Cultural Revolution and post-Mao era re-entry into international arenas.

Same as: ARTHIST 388B

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

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

Same as: ARTHIST 389C

**ARTHIST 190A. Indigenous Cultural Heritage: Protection, Practice, Repatriation. 3 Units.**

This interdisciplinary seminar explores pressing questions relating to the protection, practice and repatriation of the cultural heritage of Indigenous peoples from North America and beyond. Using an innovative combination of in-class lectures and videos of interviews with renowned experts, including Indigenous leaders, scholars, artists and performers and museum professionals from around the world, this seminar will explore and problematize, among other subjects: the impact of colonialism, urbanization and other political, legal, economic, religious and cultural forces on understandings and definitions of "indigenous" and "cultural heritage"; the development of international law relating to Indigenous peoples; cultural rights; international, domestic, and tribal heritage protection and repatriation laws/initiatives including the 2007 United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), the 1990 US Native American Graves Protection and Repatriation Act (NAGPRA), and others; past and present Western museum practices and guidelines relating to display, preservation, provenance research and repatriation of indigenous cultural material; the meaning of repatriation to Indigenous peoples and other stakeholders; and resolving repatriation disputes, including by alternative dispute resolution (ADR) processes. While case studies will relate primarily to Indigenous peoples of North America, comparisons will be drawn with the situation of Indigenous peoples in other regions, such as Oceania and Russia. Each week students will brainstorm actionable ideas for amending/supplementing current frameworks in order to give force to the cultural rights enumerated in UNDRIP. The overall seminar experience will involve discussions of lectures and video content, assigned readings, quizzes, a class visit to the Cantor Center Native Americas collection, and visits to our classroom by experts. Elements used in grading: class participation, attendance and a final project (one-day take-home exam; or research paper or film project with instructor's consent).

Same as: ARTHIST 490A, PUBLPOL 190, PUBLPOL 290

**ARTHIST 191. African American Art. 5 Units.**

This course explores major art and political movements, such as the Harlem Renaissance, the Black Arts Movement, and #BlackLivesMatter, that have informed and were inspired by African American artists. Students will read pivotal texts written by Black artists, historians, philosophers and activists; consider how artists have contended with issues of identity, race, gender, and sexuality; and learn about galleries, collections, and organizations founded to support the field. Attendance on the first day of class is a requirement for enrollment.

Same as: AFRICAAM 191B, CSRE 191

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

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

**ARTHIST 193. Jacob Lawrence's Twentieth Century: African American Art and Culture. 5 Units.**

This course explores African American art and culture through the lens of the Cantor Arts Center's rich holdings of work by Jacob Lawrence (1917-2000). Our approach will combine close looking with attention to Lawrence's cultural, political, and social contexts. Using Lawrence as starting point, we also will consider the work of African American artists such as Charles Alston, Norman Lewis, Aaron Douglas, Betye Saar, and Kara Walker in relation to historical events including the Harlem Renaissance, the Great Depression, World War II, and the Civil Rights Movement. Key themes include the interactions of art, music, and film; the history of radical black thought; as well as issues of curatorial display and conservation.

Same as: CSRE 193

**ARTHIST 194. U.S. Latinx Art. 5 Units.**

This course surveys art made by Latinas/os/xs who have lived and worked in the United States since the 1700s, including Chicanos, Nuyoricans, and other Black, Brown, and Indigenous artists. While exploring the diversity of Latinx art, students will consider artists' relationships to identity, race, ethnicity, gender, and sexuality. Students will also study how artists have responded to and challenged discrimination, institutional exclusion, and national debates through their work. Attendance on the first day of class is a requirement for enrollment. Same as: CHILATST 195, CSRE 195

**ARTHIST 202. Inherent Vice. 5 Units.**

Taught jointly by an art historian and a senior conservator, this research seminar focuses on selected objects (mostly) of modern and contemporary art many in Stanford collections – that pose significant condition and/or conservation challenges for long term maintenance and display. Together we will examine the objects in the conservation lab and/or the gallery; students will then confer with appropriate museum staff, consult relevant curatorial and conservation files, research and debate potential treatments, and write up reports of their findings. Issues of aesthetics, ethics and other problems bearing on the material longevity of art will be explored together in class discussions as a foundation for thinking about the preservation and exhibition of works of art.

Same as: ARTHIST 402

**ARTHIST 203. Artists, Athletes, Courtesans and Crooks. 5 Units.**

The seminar examines a range of topics devoted to the makers of Greek art and artifacts, the men and women who used them in life and the afterlife, and the miscreants - from Lord Elgin to contemporary tomb-looters and dealers - whose deeds have damaged, deracinated and desecrated temples, sculptures and grave goods. Readings include ancient texts in translation, books and articles by classicists and art historians, legal texts and lively page-turners. Students will discuss weekly readings, give brief slide lectures and a final presentation on a topic of their choice, which need not be confined to the ancient Mediterranean.

Same as: CLASSICS 163

**ARTHIST 203A. Philosophies Behind Architecture: The Work of Antoni Gaudí as a Response to Modernity.. 3-5 Units.**

The emergence of modern and contemporary Architecture in the West is intimately linked to the background culture that spread across the intellectual centers of Europe and the US between early nineteenth century and the Second World War. Catalan architect Antoni Gaudí (1852-1926) is a major representative of a style of architecture that asks and answers the questions posed by modernity and industrialization with an attitude of resistance. The purpose of this course is to pair these two perspectives: first, an exploration of the history of the most influential movements in Architecture and Interior Design since 1850 and the philosophies and historical events that explain their impact. Second, an elucidation of the originality and relevance of Antoni Gaudí in light of this international context. The course will combine texts by Marx, Smith, Nietzsche, Benjamin, Emerson, Walt Whitman, or Nelson Goodman with those of Cerdà, William Morris, or Adolf Loos, so as to shed light on the most representative buildings and interiors of the period: from the 1851 Crystal Palace of London to the state of La Sagrada Família in 1926, the year Gaudí died. The poles of this history will be represented by industrialization on one side, and autographic craftsmanship on the other. In particular, we will disentangle the tension between creativity and uniformization and their influence in the building of an entire artistic sensibility and culture, in architecture as in politics.

Same as: ILAC 203

**ARTHIST 206. The Alchemy of Art: Substance and Transformation in Artistic Practice. 3 Units.**

This seminar considers materiality and processes of material transformation as core elements of artistic practice and the history of making, largely from Sumer (3rd Millennium BCE) until the Early Modern period (18th Century in the West), but with several modern comparisons. Major points of focus will include pre-modern perceptions of the elemental properties of materials as matter, the reflexive relationship between materials and imagination, and the diverse ways in which societies have associated specific substances with social and cultural values. Humanistic perspectives on such issues are augmented by complementary insights from the physical sciences, and references are made to current ideas regarding material agency, affordances, and the imperfect separability of nature and culture. Indeed, a central question underlying all the readings is how to distinguish natural from synthetic: where does nature end and art begin, or maybe where does nature stop?.

Same as: ARTHIST 406

**ARTHIST 207. The Resurrected Body: Animacy in Medieval Art. 5 Units.**

This course explores the relationship of spirit and matter in medieval art and architecture, more specifically how the changing appearance of objects and spaces evokes the presence of the metaphysical as glitter, reverberation, and shadow. We will engage objects and monuments across the Mediterranean, studying the way they were staged in order to produce the perception of liveliness. The phenomenology of liveliness will be tied to the development of the theology of resurrection of the body.

Same as: ARTHIST 407

**ARTHIST 207A. Bodies that Remain: Art and Death in the Middle Ages. 3-5 Units.**

This seminar investigates medieval attitudes towards dead bodies through the material culture of death, from the cult of relics, to tomb sculpture, to monumental architecture. The place of death in Jewish, Christian, and Muslim communities in medieval Europe will be analyzed by putting these works of art in conversation with texts dealing with death as both biological event and powerful symbol.

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

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

Same as: ARTHIST 407C

**ARTHIST 207D. Race and Ethnicity in Premodern Europe. 3-5 Units.**

How do historians, art historians, and literary historians of premodern Europe shape their research and their teaching around questions of race? How do current debates on race theory shape our perception of the past and deepen historical inquiry? This graduate colloquium focuses on the most recent publications on race in medieval and early modern studies to reflect on such questions while examining the challenges that race studies put on historical definitions, research methodologies, as well as teaching institutions.

Same as: ARTHIST 407D, HISTORY 215B, HISTORY 315B

**ARTHIST 208. Hagia Sophia. 5 Units.**

This seminar uncovers the aesthetic principles and spiritual operations at work in Hagia Sophia, the church dedicated to Holy Wisdom in Constantinople. Rather than a static and inert structure, the Great Church emerges as a material body that comes to life when the morning or evening light resurrects the glitter of its gold mosaics and when the singing of human voices activates the reverberant and enveloping sound of its vast interior. Drawing on art and architectural history, liturgy, musicology, and acoustics, this course explores the Byzantine paradigm of animation arguing that it is manifested in the visual and sonic mirroring, in the chiasmic structure of the psalmody, and in the prosody of the sung poetry. Together these elements orchestrate a multi-sensory experience that has the potential to destabilize the divide between real and oneiric, placing the faithful in a space in between terrestrial and celestial. A short film on aesthetics and samples of Byzantine chant digitally imprinted with the acoustics of Hagia Sophia are developed as integral segments of this research; they offer a chance for the student to transcend the limits of textual analysis and experience the temporal dimension of this process of animation of the inert.

Same as: ARTHIST 408, CLASSICS 173, CLASSICS 273

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

The seminar reveals the religious and ethnic hybridity of the art medieval Spain, where the lives, material cultures, and artistic practices of Muslims, Christians, and Jews were more intertwined than any other region of the medieval world. We work thematically rather than strictly chronologically in order to build a model of engagement with medieval art in which the movement of ideas and objects between the three major religions is in itself a focus of study.

Same as: ARTHIST 408B

**ARTHIST 209C. Theories of the Image: Byzantium, Islam and the Latin West. 5 Units.**

This seminar explores the role of images in the three major powers of the medieval Mediterranean: the Umayyads, the Carolingians, and the Byzantines. For each the definition of an image- *sura*, *imago*, or *eikon* respectively-became an important means of establishing religious identity and a fault-line between distinct cultural traditions. This course troubles the identification of image with figural representation and presents instead a performative paradigm where chant or recitation are treated as images. As such, students will be able to see the connections between medieval image theory and contemporary art practices such as installation.

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

**ARTHIST 210. Giotto. 5 Units.**

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

Same as: ARTHIST 410B

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

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

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

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

**ARTHIST 215C. What is Contemporary Art?. 5 Units.**

This course focuses on the production, criticism, and curating of contemporary art. Through a series of required readings, intensive class discussions, class trips, and first-hand encounters with art objects and exhibitions, we will investigate current understandings of contemporary art. We will also consider the history of contemporary art by looking at how art of the past was understood in its own moment, when it was new and now.

**ARTHIST 216. Collecting for the Cantor. 3 Units.**

Students in this course will conduct the necessary art historical and collections research to select a work of art on paper for acquisition by the Cantor Arts Center. Readings and discussions will consider the history of collecting, as well as cultural, ethical, logistical, and economic questions involved in collection building. Prerequisite: one Art History course.

**ARTHIST 217. Architecture, Mysticism, and Myth. 5 Units.**

This course examines global origin myths for architecture, for example cosmic symbolism (e.g. the Mandala/dome), and the magic of technologies (e.g. the "petrification" of the wooden hut in permanent architecture). Examples range from Ethiopian rockcut churches, to the Parthenon, to the Ise Grand Shrine, to Fire Temples, and Navajo lodges. The course concludes with the modern mythology of industrialisation and the mechanised building.

Same as: ARTHIST 417



**ARTHIST 217B. Architectural Design Theory. 5 Units.**

This seminar focuses on the key themes, histories, and methods of architectural theory -- a form of architectural practice that establishes the aims and philosophies of architecture. Architectural theory is primarily written, but it also incorporates drawing, photography, film, and other media. One of the distinctive features of modern and contemporary architecture is its pronounced use of theory to articulate its aims. One might argue that modern architecture is modern because of its incorporation of theory. This course focuses on those early-modern, modern, and late-modern writings that have been and remain entangled with contemporary architectural thought and design practice.

Rather than examine the development of modern architectural theory chronologically, it is explored architectural through thematic topics. These themes enable the student to understand how certain architectural theoretical concepts endure, are transformed, and can be furthered through his/her own explorations. CEE 32B is a crosslisting of ARTHIST 217B/417B.

Same as: ARTHIST 417B

**ARTHIST 218A. Michelangelo: Gateway to Early Modern Italy. 3-5 Units.**

Revered as one of the greatest artists in history, Michelangelo Buonarroti's extraordinarily long and prodigious existence (1475-1564) spanned the Renaissance and the Reformation in Italy. The celebrity artist left behind not only sculptures, paintings, drawings, and architectural designs, but also an abundantly rich and heterogeneous collection of artifacts, including direct and indirect correspondence (approximately 1400 letters), an eclectic assortment of personal notes, documents and contracts, and 302 poems and 41 poetic fragments. This course will explore the life and production of Michelangelo in relation to those of his contemporaries. Using the biography of the artist as a thread, this interdisciplinary course will draw on a range of critical methodologies and approaches to investigate the civilization and culture of Italy in the fifteenth and sixteenth centuries. Course themes will follow key tensions that defined the period and that found expression in Michelangelo: physical-spiritual, classical-Christian, tradition-innovation, individual-collective.

Same as: ARTHIST 418A, ITALIAN 237, ITALIAN 337

**ARTHIST 219. Caravaggio, Vermeer, and the Life of Paintings. 5 Units.**

Focusing on great paintings by seventeenth-century European painters--Caravaggio's *Medusa*, Vermeer's *Girl with the Pearl Earring*, Rembrandt's *Self-Portraits*, and many others--this seminar will consider how and why artists these artists strove to overcome the boundary between representation and the real and make the world "present" to the viewer. Reading authors such as George Steiner and Jacques Derrida, we will develop a definition of the word "presence" and consider the various critiques of it. NOTE: This seminar is for undergraduates only.

**ARTHIST 221E. Peripheral Dreams: The Art and Literature of Miró, Dalí, and other Surrealists in Catalonia. 3-5 Units.**

Why was Salvador Dalí fascinated with the architecture of Gaudí? Why did André Breton, Paul Éluard and Federico García Lorca visit Barcelona? Moreover, why did Catalonia become such an important cradle for Surrealism? Why is the (Catalan) landscape such a relevant presence in the work of Miró and Dalí? Through a critical analysis and discussion of selected works of art and literature, this seminar focuses and follows the trajectories of Miró and Dalí, from Barcelona to Paris to New York, and explores the role of their Catalan background as a potentially essential factor in their own contributions to Surrealism and the reception of their work. The course will provide the materials and guide the student to conduct research on a specific work(s) of art, architecture, literature or cinema either by Miró, Dalí or one of his peers in relation to their cultural, social and political context. The course is intended for graduate students in Iberian and Comparative Literature, Art History, Cultural Studies, and related fields. Taught in English by Jordi Falgàs i Casanovas.

Same as: ILAC 281E

**ARTHIST 223. Living in the Material World: Imagination and Agency. 5 Units.**

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

Same as: ARTHIST 423

**ARTHIST 224. Architecture as Performance from Antiquity to the Enlightenment. 5 Units.**

This seminar examines the nature of architectural representation in the western tradition, from antiquity until the 18th century. It considers the ancient theatre as an icon of representation and the afterlife of the stage building as a model for western architecture, including ephemera. It concludes a distinction between the theatrical and the more recent concept of the theatrical.

Same as: ARTHIST 424

**ARTHIST 224N. The Popular Culture of Abstract Art. 3 Units.**

Is abstract art inherently elitist? Or gendered? How does it differ from (mere) decoration? Is there a chasm that necessarily separates abstract and popular art? Can you think of examples in which those categories might overlap? This course is designed to deconstruct the boundaries that tend to make abstract art seem remote and difficult to understand, while pop(ular) art typically seems fun and accessible. How can we complicate these clichés to construct a more compelling narrative of modern art? Seminar participants will have many opportunities to see and study original works at Stanford's Cantor Arts Center and the Anderson Collection, as well as a trip to SFMOMA. Artists studied include Georges Braque, Constantin Brancusi, Marcel Duchamp, Piet Mondrian, Andy Warhol, Roy Lichtenstein, and Jackson Pollock.

**ARTHIST 226. New Landscapes of China: Ecologies, Media, Imaginaries. 4-5 Units.**

An exploration of new forms of landscape art in China's contemporary era, 1980s-present. Studies of new media platforms for landscape related imagery, imagined landscapes, and expanded concepts of landscape in an era of heightened ecological consciousness.

Same as: ARTHIST 426

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

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

Same as: JAPANGEN 229

**ARTHIST 230B. Image and Text in Chinese Painting. 3-5 Units.**

An examination of many types of interactions between images and texts in Chinese painting. These include poetic lines inscribed on paintings (as response or as a theme given to the artist to paint), paintings that emulate or transform ancient poetic couplets, or illustrate poetic and literary narratives, and calligraphic inscriptions. Attention will be given both to comparative perspectives and to the special aesthetic and intellectual consequences that the conjunction of the literary and visual modes give to Chinese artistic expression. [Undergraduate enrollment with consent of one of the instructors].

Same as: ARTHIST 430B, CHINA 230, CHINA 430

**ARTHIST 238C. Art and the Market. 3-5 Units.**

This course examines the relationship between art and the market, from the château-builders of the French Renaissance to avant-garde painters in the nineteenth-century Salon des Refusés. Using examples drawn from France, this course explores the relationship between artists and patrons, the changing status of artists in society, patterns of shifting taste, and the effects of museums on making and collecting art. Students will read a mixture of historical texts about art and artists, fictional works depicting the process of artistic creation, and theoretical analyses of the politics embedded in artworks. They will engage in sustained analysis of individual artworks, as well as the market structures in which such artworks were produced and bought. The course will be taught in English, with the option of readings in French for departmental majors. Same as: FRENCH 238

**ARTHIST 240. Millennium Approaches: The Art of the 1990s. 3-5 Units.**

This seminar will examine the art historical legacy of the 1990s, the decade of Bill Clinton, Beavis and Butt-head, and Y2K. By placing art in conversation with music, popular culture, and political events, we will explore the dark underbelly of the decade's facade of sunny optimism. Key topics will include the end of the Cold War, multiculturalism, American interventionism, the AIDS crisis, and early internet culture. Artists covered will include Felix Gonzalez-Torres, Kim Gordon, Mike Kelly, the Young British Artists, Gregg Bordowitz, Lorna Simpson, Zoe Leonard, Byron Kim, and Glenn Ligon. What is the relationship between art, popular culture, and history? How did the 1990s help shape our current culture? Same as: ARTHIST 440

**ARTHIST 242B. Megacities. 5 Units.**

In this course we will examine the meaning, processes, and challenges of urbanization. Through a series of targeted readings across history and geography and through the study of varied means of representation (anthropology, literature, cartography, film, etc), the class will analyze the ways in which urban forms have come into being and created, met, and/or ignored challenges such as disease, water, transport, religious and class conflict, colonialism, labor, and trade. Students will read anthropology in conjunction with other disciplines (literature, urban planning, public health, architecture, and economics) to learn the ways in which ethnographies of immigration, urban poverty, class disparity, economic development and indicators, noise, and transportation substantively augment our understandings of how people live within globalization.

Same as: ANTHRO 42, LIFE 142, URBANST 142

**ARTHIST 243. Black Divinities: Race, God, and Nation in the Photography of Deana Lawson. 5 Units.**

In recent years the Brooklyn-based photographer Deana Lawson (born 1979) has become rightly famous for her rapturous yet grounded large-sized photographs of everyday black people—those she meets in her neighborhood, as well as on her travels to Brazil, Jamaica, and the Congo. In this seminar we will look closely at Lawson's photographs, considering how she gains her subjects' trust, how she uses props and locations, how she explores her own feelings and the legacies and possibilities of being black.

Same as: AFRICAAM 143

**ARTHIST 243B. Photography and Time. 5 Units.**

This course examines the relationship between photography and temporality from the nineteenth century until the present day. We will study how the new medium interacted with other nineteenth-century technologies to produce a mechanized and standardized time, as well as attempts to use photography to destabilize such objective temporalities. In the twentieth century, we consider the dominant theorization of photography as an art that addresses time, history, and memory through study of critical texts by Benjamin, Barthes, and Bazin, among others. The course concludes by interrogating the applicability of these analogue theories to contemporary photographic practices. Attention to the technical labor of making photographs and the materiality of photographs in the archive will be central to the course, enabled by visits to the Cantor and Special Collections.

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

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

**ARTHIST 243N. Beyond Words: Early Books and the Design of the Reading Experience. 3 Units.**

Copiously drawing from the Stanford Archives, this seminar will study the revolutionary design of the first printed books to ask questions about the nature of reading and the commodification of culture. Besides being trained in typography and printing techniques, the students will explore early modern books as multi-layered objects in which texts, images, cutouts, colors, and a multitude of materials constructed new frameworks for attention and fantasies while contributing to the globalization of media.

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

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

Same as: AMSTUD 244

**ARTHIST 245. Art, Business & the Law. 4 Units.**

This course examines art at the intersection of business and the law from a number of different angles, focusing on how the issues raised by particular case studies, whether legal, ethical and/or financial, impact our understanding of how works of art circulate, are received, evaluated and acquire different meanings in given social contexts. Topics include the design, construction and contested signification of selected war memorials; the rights involved in the display and desecration of the American flag; censorship of sexually charged images; how the value of art is appraised; institutional critique and the art museum, among others. Same as: SIW 245

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

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

**ARTHIST 246B. Pop Art. 5 Units.**

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

Same as: AMSTUD 246B

**ARTHIST 246N. Pacific Dreams: Art in California. 3 Units.**

This course will explore the rich history of art in California from 1850-present. From Chiura Obata's exquisite views of Yosemite to ASCO's urgent political performances in the streets of Los Angeles, artists have engaged California's landscape, history, and diverse populations in myriad ways. Topics of study will include art in San Francisco Chinatown, Hollywood and contemporary art, psychedelia and the counterculture, African American performance and Afrofuturism, and punk rock in Los Angeles. Special attention will be paid to issues of immigration, race, and ethnicity in California. The course will include multiple museum visits and trips to important artistic sites in the Bay Area.

**ARTHIST 248A. Architecture & Gender. 4 Units.**

This advanced seminar introduces students to the seemingly inconspicuous relation between architecture and gender. The course studies how modern societies create easily, controlled docile spaces, thus pursuing the absent bodies of its members - be it through symbolic or material means. This troubled history of the powers of architecture to neglect sexuality and impose strict gender roles is analyzed in class discussions through recent feminist and queer theoretical approaches and tested on case studies.

Same as: CEE 32Y

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

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

**ARTHIST 252. Transatlantic American Art. 5 Units.**

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

**ARTHIST 252A. Art and Power: From Royal Spectacle to Revolutionary Ritual. 3-5 Units.**

From the Palace of Versailles to grand operas to Jacques-Louis David's portraits of revolutionary martyrs, rarely have the arts been so powerfully mobilized by the State as in early modern France. This course examines how the arts were used from Louis XIV to the Revolution in order to broadcast political authority across Europe. We will also consider the resistance to such attempts to elicit shock-and-awe through artistic patronage. By studying music, architecture, garden design, the visual arts, and theater together, students will gain a new perspective on works of art in their political contexts. But we will also examine the libelous pamphlets and satirical cartoons that turned the monarchy's grandeur against itself, ending the course with an examination of the new artistic regime of the French Revolution. The course will be taught in English with the option of French readings for departmental majors.

Same as: FRENCH 252

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

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

**ARTHIST 256. What Was Photography?. 4 Units.**

Digital imaging has largely replaced darkroom work over the past quarter century, yet analog practices still dominate theories of photography. Working closely with the Capital Group Foundation Collection at the Cantor, this class will explore how those theories relate to vintage photographic prints and whether they are still relevant to the photography being produced today. Students will select one photographer within the Collection and create a set of writings that help contemporary viewers see these mid-century American artists through diverse contemporary perspectives.

Same as: ARTHIST 456

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

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

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

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

**ARTHIST 264A. Picturing the Cosmos. 5 Units.**

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

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

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

Same as: AMSTUD 143X, FILMSTUD 264B



**ARTHIST 265A. Word and Image. 3-5 Units.**

What impact do images have on our reading of a text? How do words influence our understanding of images or our reading of pictures? What makes a visual interpretation of written words or a verbal rendering of an image successful? These questions will guide our investigation of the manifold connections between words and images in this course on intermediality and the relations and interrelations between writing and art from classical antiquity to the present. Readings and discussions will include such topics as the life and afterlife in word and image of Ovid's "Metamorphoses," Dante's "Divine Comedy," Ludovico Ariosto's "Orlando Furioso," and John Milton's "Paradise Lost;" the writings and creative production of poet-artists Michelangelo Buonarroti, William Blake, and Dante Gabriel Rossetti; innovations in and correspondences between literature and art in the modern period, from symbolism in the nineteenth century through the flourishing of European avant-garde movements in the twentieth century.

Same as: ARTHIST 465A, COMPLIT 225, ITALIAN 265, ITALIAN 365

**ARTHIST 268. Encountering Contemporary Chinese Painting: Media and Themes. 5 Units.**

Two spring quarter exhibitions -- oil paintings and drawings by Zeng Fanzhi at the Anderson Collection, and Ink Worlds with works by two dozen major ink painters, calligraphers and video essayists at the Cantor -- convey part of the diversity of contemporary Chinese art practice. This seminar will explore media and techniques, artistic careers and strategies, and questions of cultural identity, history, place, language and the visionary presented by these artists and exhibitions.

Same as: ARTHIST 468

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

In what ways does contemporary art address the slowly unfolding catastrophes of melting ice and thawing permafrost in the Arctic due to climate change? How might contemporary art and experimental cinema help us come to grips with the emotional disturbance of living amidst the deep-seated changes that are happening in our environment? These are the key questions this course attempts to answer. The first part of the class attempts to outline the complex history of Arctic visual and cultural representations through an interdisciplinary lens. The second part focuses on the more recent artistic and cinematic responses to climate change in the arctic. For their final projects, students will be able to combine analytical writing with creative projects that could take the form of photography, installation art, web-based art, fiction, video or poetry.

Same as: FILMSTUD 273

**ARTHIST 273N. What is Contemporary Art?. 3 Units.**

This course focuses on the production, criticism, and curating of contemporary art. Through a series of required readings, intensive class discussions, class trips, and first-hand encounters with art objects and exhibitions, we will investigate current understandings of contemporary art. We will also consider the history of contemporary art by looking at how art of the past was understood in its own moment, when it was new and now.

**ARTHIST 278. Introduction to Curating. 5 Units.**

Gain hands-on curatorial experience at the Cantor Arts Center by developing an exhibition in the Oceanic gallery about the Global South (the Indian Ocean region). Explore and debate strategies for presenting diverse art forms, conduct research, prepare wall texts and labels, and participate in designing the exhibition space in collaboration with fellow students, faculty, and Cantor staff members.

**ARTHIST 280B. The World of Chen Hongshou (1598-1652). 5 Units.**

Planned to coincide with a special international exhibition at the Berkeley Art Museum of works by the seventeenth century figure painter and print designer Chen Hongshou (1598-1652), this seminar will explore his art and cultural environment. Along with close study of his original paintings, we will study his connections with printmaking and publishing, fiction and drama culture, and his literary, social and patronage networks.

Same as: ARTHIST 480B

**ARTHIST 281. Chinese Portraiture. 4 Units.**

Exploration of recent studies of Chinese portraiture, with a focus on modern and contemporary eras. Portrait practices in treaty port cities; photographic portraits, portraits and modernity; political portraits in public arenas, self-erasure in contemporary portraiture, women's self-portraits, and experimental video portraits will be among the potential topics of discussion.

Same as: ARTHIST 481

**ARTHIST 283. Chinese Buddhist Painting: Visions and Practices. 5 Units.**

This course explores how Chinese Buddhist art adapts to changes in the religious visions, imagination, and practices of Buddhism in China. It focuses primarily on Buddhist paintings but will occasionally include other types of artistic devices, such as space for display, architectural design, and sculpture, to reach a better understanding of the viewing and the religious experiences. Striving beyond the discussion of style and iconography, we will broaden our pursuits by incorporating various issues such as the domestication of a foreign religion, the relationship between Buddhist literature and images, fusion with popular literature, social connections among eminent monks, scholars and artists, and political use of Buddhist images.

Same as: ARTHIST 483

**ARTHIST 284B. Museum Cultures: Material Representation in the Past and Present. 3-5 Units.**

Students will open the "black box" of museums to consider the past and present roles of institutional collections, culminating in a student-curated exhibition. Today, museums assert their relevance as dynamic spaces for debate and learning. Colonialism and restitution, the politics of representation, human/object relationships, and changing frameworks of authority make museum work widely significant and consistently challenging. Through thinking-in-practice, this course reflexively explores "museum cultures": representations of self and other within museums and institutional cultures of the museum world itself. (3 credits (no final project) or 5 credits (final project)). May be repeat for credit.

Same as: ARCHLGY 134, ARCHLGY 234

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

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

Same as: ARTHIST 487X, JAPAN 287

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

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

Same as: JAPAN 188, JAPAN 288



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

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

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

Studies of canon formation involving Song Dynasty (10-13th c.) Chinese works of painting, calligraphy, ceramics, and architecture. The roles of early art writing and criticism; collecting histories; art historical theory; / copying, imitation, and reproductive practices; period and regional taste; and modern museological and art historical discourses in identifying and constructing a canon of Song masterworks. Same as: ARTHIST 489A

**ARTHIST 290. Curricular Practical Training. 1-3 Unit.**

CPT course required for international students completing degree.

**ARTHIST 291. Riot!: Visualizing Civil Unrest in the 20th and 21st Centuries. 5 Units.**

This course explores the visual legacy of civil unrest in the United States. Focusing on the 1965 Watts Rebellion, the 1992 Los Angeles Riots, and the 2014 Ferguson Uprising, students will closely examine photographs, television broadcasts, newspapers, magazines, and film and video representations of unrest. In addition, students will visually analyze the works of artists who have responded to the instances of police brutality and/or challenged the systemic racism, xenophobia, and anti-black violence leading to and surrounding these events. NOTE: Instructor consent required for undergraduate students. Please contact the instructor for permission to enroll.

Same as: AFRICAAM 291, AFRICAAM 491, ARTHIST 491

**ARTHIST 292. Romancing the Stone: Crystal Media from Babylon to Superman. 3-5 Units.**

This seminar investigates the importance of rock crystal and its imitations as material, medium, and metaphor from antiquity until modernity. The objects examined include rings, reliquaries, lenses, and the Crystal Aesthetic in early twentieth-century architecture and even Superman's Fortress of Solitude. The texts range from Pliny to Arabic Poetry to Romance Literature to modern manifestos.

Same as: ARTHIST 492, FRENCH 292, FRENCH 392

**ARTHIST 294. Writing and the Visual: The Art of Art Writing. 5 Units.**

This course, Writing the Visual: The Art of Art Writing, will explore the relationship between writing and visual art, which has been theorized as everything from an act of translation and interpretation to one of collaboration or competition. Oscar Wilde even suggested that, "criticism is itself an art." Students will study these varied approaches to art writing and put them into practice by responding to artworks seen in person around the Bay Area, with the goal of publishing a print journal of student writing at the end of the quarter. Through direct engagement with these writerly modes, students will also develop a personal stance on writing about art, championing one form of art writing in a scholarly essay.

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

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

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

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

**ARTHIST 297. Honors Thesis Writing. 2-5 Units.**

May be repeated for credit.

**ARTHIST 298. Individual Work: Art History. 1-5 Unit.**

Prerequisite: student must have taken a course with the instructor and/or completed relevant introductory course(s). Instructor consent and completion of the Independent Study Form are required prior to enrollment. All necessary forms and payment are required by the end of Week 2 of each quarter. Please contact the Undergraduate Coordinator in McMurtry 108 for more information. May be repeated for credit.

**ARTHIST 302B. Coffee, Sugar, and Chocolate: Commodities and Consumption in World History, 1200-1800. 4-5 Units.**

Many of the basic commodities that we consider staples of everyday life became part of an increasingly interconnected world of trade, goods, and consumption between 1200 and 1800. This seminar offers an introduction to the material culture of the late medieval and early modern world, with an emphasis on the role of European trade and empires in these developments. We will examine recent work on the circulation, use, and consumption of things, starting with the age of the medieval merchant, and followed by the era of the Columbian exchange in the Americas that was also the world of the Renaissance collector, the Ottoman patron, and the Ming connoisseur. This seminar will explore the material horizons of an increasingly interconnected world, with the rise of the Dutch East India Company and other trading societies, and the emergence of the Atlantic economy. It concludes by exploring classic debates about the "birth" of consumer society in the eighteenth century. How did the meaning of things and people's relationships to them change over these centuries? What can we learn about the past by studying things?.

Same as: HISTORY 202B, HISTORY 302B

**ARTHIST 305B. Medieval Journeys: Introduction through the Art and Architecture. 5 Units.**

The course explores the experience and imagination of medieval journeys through an interdisciplinary, cross-cultural, and skills-based approaches. As a foundations class, this survey of medieval culture engages in particular the art and architecture of the period. The Middle Ages is presented as a network of global economies, fueled by a desire for natural resources, access to luxury goods and holy sites. We will study a large geographical area encompassing the British Isles, Europe, the Mediterranean, Central Asia, India, and East Africa and trace the connectivity of these lands in economic, political, religious, and artistic terms from the fourth to the fourteenth century C.E. The students will have two lectures and one discussion session per week. Depending on the size of the class, it is possible that a graduate student TA will run the discussion session. Our goal is to give a skills-oriented approach to the Middle Ages and to engage students in creative projects that will satisfy either the Ways-Creative Expression requirement or Ways-Engaging Difference. NOTE: for AY 2018-19 HISTORY 115D Europe in the Middle Ages, 300-1500 counts for DLCL 123.

Same as: ARTHIST 105B, DLCL 123

**ARTHIST 306. Byzantine Art and Architecture, 300-1453 C.E.. 5 Units.**

This course explores the art and architecture of the Eastern Mediterranean: Constantinople, Jerusalem, Alexandria, Antioch, Damascus, Thessaloniki, and Palermo, 4th-15th centuries. Applying an innovative approach, we will probe questions of phenomenology and aesthetics, focusing our discussion on the performance and appearance of spaces and objects in the changing diurnal light, in the glitter of mosaics and in the mirror reflection and translucency of marble.

Same as: ARTHIST 106, CLASSICS 171

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

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

Same as: ARTHIST 108

**ARTHIST 310. French Painting from Watteau to Monet. 3-5 Units.**

This course offers a survey of painting in France from 1700 to around 1900. It introduces major artists, artworks, and the concepts used by contemporary observers and later art historians to make sense of this extraordinarily rich period. Overarching themes discussed in the class will include the dueling legacies of coloristic virtuosity and classical formalism, new ways of representing visual perception, the opposing artistic effects of absorption and theatricality, the rise and fall of official arts institutions, and the participation of artists and artworks in political upheaval and social change. The course ends with an interrogation of the concept of modernity and its emergence out of dialogue and conflict with artists of the past. Students will learn and practice formal analysis of paintings, as well as interpretations stressing historical context.

Same as: ARTHIST 110, FRENCH 110, FRENCH 310

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

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

Same as: ARTHIST 111

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

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

Same as: ARTHIST 114

**ARTHIST 314A. The Dome: From the Pantheon to the Millennium. 4-5 Units.**

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

Same as: ARTHIST 114A, CLASSICS 121, CLASSICS 221

**ARTHIST 315. The Italian Renaissance, or the Art of Success. 3-5 Units.**

How come that, even if you have never set foot in Italy, you have heard of Leonardo, Michelangelo, and Raphael? What made them so incredibly famous, back then as well as today? This course examines the shooting of those, and other, artists to fame. It provides in-depth analyses of their innovative drawing practices and the making of masterpieces, taking you through a virtual journey across some of the greatest European and American collections. At the same time, this course also offers a study of the mechanics of success, how opportunities are created and reputations managed, and what role art plays in the construction of class and in today's national politics.

Same as: ARTHIST 115

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

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

Same as: ARTHIST 117

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

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

Same as: ARTHIST 118

**ARTHIST 319. Love at First Sight: Visual Desire, Attraction, and the Pleasures of Art. 3-5 Units.**

Why do dating sites rely on photographs? Why do we believe that love is above all a visual force? How is pleasure, even erotic pleasure, achieved through looking? While the psychology of impressions offers some answers, this course uncovers the ways poets, songwriters, and especially artists have explored myths and promoted ideas about the coupling of love and seeing. Week by week, we will be reflecting on love as political critique, social disruption, and magical force. And we will do so by examining some of the most iconic works of art, from Dante's writings on lovesickness to Caravaggio's Narcissus, studying the ways that objects have shifted from keepsakes to targets of our cares. While exploring the visual roots and evolutions of what has become one of life's fundamental drives, this course offers a passionate survey of European art from Giotto's kiss to Fragonard's swing that elicits stimulating questions about the sensorial nature of desire and the human struggle to control emotions.

Same as: ARTHIST 119, FRENCH 149, FRENCH 349, ITALIAN 149, ITALIAN 349

**ARTHIST 320. Superhero Theory. 3-5 Units.**

With their fantastic powers, mutable bodies, multiple identities, complicated histories, and visual dynamism, the American superhero has been a rich vehicle for fantasies (and anxieties) for 80+ years across multiple media: comics, film, animation, TV, games, toys, apparel. This course centers upon the body of the superhero as it incarnates allegories of race, queerness, hybridity, sexuality, gendered stereotypes/fluidity, politics, vigilantism, masculinity, and monstrosity. They also embody a technological history that encompasses industrial, atomic, electronic, biogenetic, and digital.

Same as: AMSTUD 120B, ARTHIST 120, FILMSTUD 120, FILMSTUD 320

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

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

Same as: ARTHIST 124

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

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

Same as: AMSTUD 132, ARTHIST 132

**ARTHIST 342A. The Architecture of Thought: Artists and Thinkers Design for Themselves. 3-5 Units.**

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

Same as: ARTHIST 142A

**ARTHIST 343A. American Architecture. 4 Units.**

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

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

**ARTHIST 344B. Modern Design from the Eiffel Tower to Yves Saint Laurent. 4 Units.**

Iconic episodes in the history of modern European and American design, including production, consumption, circulation and display – from iron architecture of the department store and the universal exhibition to the branding practices of Andy Warhol and Yves Saint Laurent.

Same as: ARTHIST 144B

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

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

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

**ARTHIST 347. Modernism and Modernity. 4 Units.**

This course focuses on European and American art and visual culture between the mid-nineteenth and the mid-twentieth centuries. We will begin and end in Paris, exploring visual expressions of modernism as they were shaped by industrialization and urban renewal, the fantasies and realities of Orientalism and colonial exploitation, changing gender expectations, racial difference, and world war. Encompassing a wide range of media, the course explores modernism as a compelling dream of utopian possibilities challenged by the conditions of social life in the context of diversity and difference.

Same as: ARTHIST 147

**ARTHIST 351. Migration and Diaspora in American Art, 1800-Present. 4 Units.**

This lecture course explores American art through the lens of immigration, exile, and diaspora. We will examine a wide range of work by immigrant artists and craftsmen, paying special attention to issues of race and ethnicity, assimilation, displacement, and political turmoil. Artists considered include Emmanuel Leutze, Thomas Cole, Joseph Stella, Chiura Obata, Willem de Kooning, Mona Hatoum, and Julie Mehretu, among many others. How do works of art reflect and help shape cultural and individual imaginaries of home and belonging?

Same as: AMSTUD 151, ARTHIST 151, ASNAMST 151D, CSRE 151D

**ARTHIST 353. Warhol's World. 5 Units.**

Andy Warhol's art has never before been more widely exhibited, published, or licensed for commercial use, product design, and publication than it is today. For all Warhol's promiscuous visibility and global cachet at the current moment, there is much we have yet to learn about his work and the conditions of its making. This course considers the wide world of Warhol's art and life, including his commercial work of the 1950s, Pop art and films of the 1960s, and celebrity portraiture of the 1970s and 80s. Of particular interest throughout will be Warhol's photography as it reflects his interest in wealth and celebrity on the one hand and on the everyday life of everyday people on the other. The course will include multiple visits to Contact Warhol: Photography without End, an exhibition co-curated by Prof. Meyer on view throughout the quarter at the Cantor Arts Center.

Same as: AMSTUD 153, ARTHIST 153, FEMGEN 153, TAPS 153W, TAPS 353W

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

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

Same as: AMSTUD 154X, ARTHIST 154

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

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

Same as: ARTHIST 156

**ARTHIST 356A. Warhol: Painting, Photography, Performance. 4 Units.**

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

Same as: ARTHIST 156A, TAPS 156A, TAPS 356A

**ARTHIST 357A. Histories of Photography. 4 Units.**

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

Same as: ARTHIST 157A

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

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

Same as: AMSTUD 159X, ARTHIST 159

**ARTHIST 359B. American Photography Since 1960. 5 Units.**

Since the publication of Robert Frank's *THE AMERICANS* (1958), many distinguished American photographers have emerged, creating a density and power of expression that arguably rivals and even surpasses the extraordinary achievements of earlier photographers in this country. Garry Winogrand's street photography, Diane Arbus's portraits, Ralph Eugene Meatyard's grotesque masks, Danny Lyon's impassioned social outsiders, William Eggleston's deadpan sidewalks and suburban tables, and on to photographers of our moment—these are just a few of the topics the course will cover. Careful attention to individual pictures; careful consideration of what it is to be an artist, and a critic.

Same as: AMSTUD 159B, ARTHIST 159B

**ARTHIST 362. Visual Arts Cuba (1959 - 2015). 3-5 Units.**

The evolution of culture in post-1959 Cuba, with a strong focus on visual arts in all media and film will be introduced in this course. Historical examples will be discussed through lectures, readings and the presentation of audiovisual material. Students will develop their research, critical thinking, and writing through assignments, discussions, and the completion of a final paper. This is a discussion-heavy course, so come prepared to read, write and talk.

Same as: ARTHIST 162

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

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

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

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

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

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

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

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

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

**ARTHIST 373. Issues in Contemporary Art. 4 Units.**

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

Same as: ARTHIST 173



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

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

Same as: AMSTUD 178, ARTHIST 178

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

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

Same as: ARTHIST 182B

**ARTHIST 383. Theatre of the World: Contemporary Chinese Art. 4 Units.**

This course examines the intense and profound changes in Chinese Art from the end of Cultural Revolution to the first decades of the twenty-first century. Multiple course meetings will take place in the San Francisco Museum of Modern Art, where the exhibition Art and China after 1989: Theater of the World will be on view. We will explore how artists express their ways of grappling with the social, political, economic, and personal issues through art. Major topics include cultural multiplicity, global challenge, consumerism, site specificity, and deconstructing and reconstructing of identities, among others. Our discussions will constantly incorporate factors of China's domestic context, global network, and artists' individual connections in order for students to understand the rich and complex dynamics of Chinese contemporary art.

Same as: ARTHIST 183

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

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

Same as: ARTHIST 184, JAPAN 184, JAPAN 284

**ARTHIST 385. Arts of China in the Early Modern World, 1550-1800. 4 Units.**

The dynamic period of late Ming and early Qing dynasty China, roughly 1500-1800 CE, was marked by political crisis and conquest, but also by China's participation in global systems of trade and knowledge exchanges involving porcelain, illustrated books, garden designs and systems of perspectival representation. Topics will include Innovations in urban centers of painting and print culture, politically inflected painting, and cultural syncretism in court painting and garden design.

Same as: ARTHIST 185

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

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

Same as: ARTHIST 187, JAPAN 185, JAPAN 285

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

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

Same as: ARTHIST 188A

**ARTHIST 388B. From Shanghai Modern to Global Contemporary: Frontiers of Modern Chinese Art. 4 Units.**

Chinese artistic developments in an era of revolution and modernization, from Shanghai Modern and New National Painting through the politicized art of the Cultural Revolution and post-Mao era re-entry into international arenas.

Same as: ARTHIST 188B

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

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

Same as: ARTHIST 189C

**ARTHIST 401. World War Two: Place, Loss, History. 5 Units.**

A consideration of how the Second World War still goes on today in the form of haunted absences and vivid representations. Studying literature and art in detail, the seminar will center on some of the places where those absences and representations gather: Portbou, Pearl Harbor, Auschwitz, Guadalcanal, London, Berlin, Hamburg, Rome, Omaha Beach, Peleliu, Monte Cassino, Hollywood. Writers and artists include: James Jones, Georges Didi-Huberman, Walter Benjamin, Eduardo Cadava, W.G. Sebald, Rachel Whiteread, Ingeborg Bachman, Wisława Szymborska, Eugene Sledge, Hans Erich Nossack, Jorie Graham, Gerhard Richter, Dani Karavan, Tom Lea, W. Eugene Smith, Val Lewton, and Terrence Malick.

Same as: GERMAN 343

**ARTHIST 402. Inherent Vice. 5 Units.**

Taught jointly by an art historian and a senior conservator, this research seminar focuses on selected objects (mostly) of modern and contemporary art many in Stanford collections -- that pose significant condition and/or conservation challenges for long term maintenance and display. Together we will examine the objects in the conservation lab and/or the gallery; students will then confer with appropriate museum staff, consult relevant curatorial and conservation files, research and debate potential treatments, and write up reports of their findings. Issues of aesthetics, ethics and other problems bearing on the material longevity of art will be explored together in class discussions as a foundation for thinking about the preservation and exhibition of works of art.

Same as: ARTHIST 202

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

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

Same as: CLASSICS 376

**ARTHIST 405A. Graduate Pedagogy. 2 Units.**

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

**ARTHIST 406. The Alchemy of Art: Substance and Transformation in Artistic Practice. 3 Units.**

This seminar considers materiality and processes of material transformation as core elements of artistic practice and the history of making, largely from Sumer (3rd Millennium BCE) until the Early Modern period (18th Century in the West), but with several modern comparisons. Major points of focus will include pre-modern perceptions of the elemental properties of materials as matter, the reflexive relationship between materials and imagination, and the diverse ways in which societies have associated specific substances with social and cultural values. Humanistic perspectives on such issues are augmented by complementary insights from the physical sciences, and references are made to current ideas regarding material agency, affordances, and the imperfect separability of nature and culture. Indeed, a central question underlying all the readings is how to distinguish natural from synthetic: where does nature end and art begin, or maybe where does nature stop?.

Same as: ARTHIST 206

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

This course explores the relationship of spirit and matter in medieval art and architecture, more specifically how the changing appearance of objects and spaces evokes the presence of the metaphysical as glitter, reverberation, and shadow. We will engage objects and monuments across the Mediterranean, studying the way they were staged in order to produce the perception of liveliness. The phenomenology of liveliness will be tied to the development of the theology of resurrection of the body.

Same as: ARTHIST 207

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

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

Same as: ARTHIST 207C

**ARTHIST 407D. Race and Ethnicity in Premodern Europe. 3-5 Units.**

How do historians, art historians, and literary historians of premodern Europe shape their research and their teaching around questions of race? How do current debates on race theory shape our perception of the past and deepen historical inquiry? This graduate colloquium focuses on the most recent publications on race in medieval and early modern studies to reflect on such questions while examining the challenges that race studies put on historical definitions, research methodologies, as well as teaching institutions.

Same as: ARTHIST 207D, HISTORY 215B, HISTORY 315B

**ARTHIST 408. Hagia Sophia. 5 Units.**

This seminar uncovers the aesthetic principles and spiritual operations at work in Hagia Sophia, the church dedicated to Holy Wisdom in Constantinople. Rather than a static and inert structure, the Great Church emerges as a material body that comes to life when the morning or evening light resurrects the glitter of its gold mosaics and when the singing of human voices activates the reverberant and enveloping sound of its vast interior. Drawing on art and architectural history, liturgy, musicology, and acoustics, this course explores the Byzantine paradigm of animation arguing that it is manifested in the visual and sonic mirroring, in the chiasmic structure of the psalmody, and in the prosody of the sung poetry. Together these elements orchestrate a multi-sensory experience that has the potential to destabilize the divide between real and oneiric, placing the faithful in a space in between terrestrial and celestial. A short film on aesthetics and samples of Byzantine chant digitally imprinted with the acoustics of Hagia Sophia are developed as integral segments of this research; they offer a chance for the student to transcend the limits of textual analysis and experience the temporal dimension of this process of animation of the inert.

Same as: ARTHIST 208, CLASSICS 173, CLASSICS 273

**ARTHIST 408B. The Art of Medieval Spain: Muslims, Christians, Jews. 5 Units.**

The seminar reveals the religious and ethnic hybridity of the art medieval Spain, where the lives, material cultures, and artistic practices of Muslims, Christians, and Jews were more intertwined than any other region of the medieval world. We work thematically rather than strictly chronologically in order to build a model of engagement with medieval art in which the movement of ideas and objects between the three major religions is in itself a focus of study.

Same as: ARTHIST 208B

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

Onassis Seminar "Icons of Sound: Architecture, Acoustics and Ritual in Byzantium". This year-long seminar explores the creation and operations of sacred space in Byzantium by focusing on the intersection of architecture, acoustics, music, and ritual. Through the support of the Onassis Foundation (USA), nine leading scholars in the field share their research and conduct the discussion of their pre-circulated papers. The goal is to develop a new interpretive framework for the study of religious experience and assemble the research tools needed for work in this interdisciplinary field. NOTE: This course is only offered on the graduate level and undergraduates would be admitted by request (sending a letter expressing interest to the instructor and specifying what other courses in music or art history has prepared them to tackle this subject) and special permission only.

Same as: MUSIC 408C, REES 408C, RELIGST 308C

**ARTHIST 409. Theories of the Image: Byzantium, Islam and the Latin West. 5 Units.**

This seminar explores the role of images in the three major powers of the medieval Mediterranean: the Umayyads, the Carolingians, and the Byzantines. For each the definition of an image—*sura*, *imago*, or *eikon* respectively—became an important means of establishing religious identity and a fault-line between distinct cultural traditions. This course troubles the identification of image with figural representation and presents instead a performative paradigm where chant or recitation are treated as images. As such, students will be able to see the connections between medieval image theory and contemporary art practices such as installation.

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

**ARTHIST 409A. Image, Icon, Idol: Theories and Practices in Byzantium, Islam, and the Latin West. 5 Units.**

This course explores the phenomenon of iconoclasm, iconophobia, and aniconism as markers of a vast and profound cultural transformation of the Mediterranean in the period from the seventh to the ninth centuries. As the Arabs established the Umayyad caliphate in the seventh century, quickly conquering Holy Land, Egypt, and advancing all the way to Spain, they perpetrated an identity crisis in the region. By the seventh century three large political entities formed in the Mediterranean—the Umayyads, the Carolingians, and the Byzantines—each competed for legitimacy; all three emerged from the ashes of Late Antique culture, yet each tried to carve out an identity out of this common foundation. In this parting of the ways, the three cultures took among others the issue of what constituted an image and what role it played in devotion. *Eikon*, *imago*, *sura* became the basis on which to build differences and accuse the other political players of idolatry.

**ARTHIST 410. The Masters: Raphael. 3-5 Units.**

Five hundred years after Raphael mysteriously died (April 6, 1520), this seminar reflects on his contributions to the arts. Raphael's art is often defined as a negation of death. He painted eternal myths, unearthly saints, and timeless beauties. His sketches served as exemplars and the very paragon of drawing for hundreds of years. So much so that art historians have done little more than admire his art. How come Raphael has resisted criticism for half a millennium? What does his unremitting fame tell us about the state of art history? While studying eight of Raphael's masterpieces in depth, this course also reflects on the shortcomings and potentials of art history as a critical discipline. [Undergraduate enrollment with consent of one of the instructors].

**ARTHIST 410B. Giotto. 5 Units.**

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

Same as: ARTHIST 210

**ARTHIST 411. Childish Enthusiasms, Perishable Manias. 5 Units.**

Universities are sites of gravitas, but what of levitas—a lighter, more playful category? Does intellectually credible work depend upon a critical distance between scholar and object of study? Can we take something seriously without imposing a seriousness that it may not possess (or want)? How to retain (or recover) the intensely pleasurable relation to objects that we were allowed when younger? The seminar is predicated upon the proposition that effective scholarship need not suck the joy from the world.

Same as: FILMSTUD 411

**ARTHIST 413. Michelangelo. 5 Units.**

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

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

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

**ARTHIST 416. Bernini and Baroque Rome. 5 Units.**

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

**ARTHIST 416A. Michelangelo Architect. 5 Units.**

The architecture of Michelangelo Buonarroti (1475-1564), "Father and Master of all the Arts," redefined the possibilities of architectural expression for generations. This course considers his civic, ecclesiastic, and palatial works. It proceeds from his beginnings in Medicean Florence to his fulfillment in Papal Rome. It examines the anxiety of influence following his death and his enduring legacy in modernism. Topics include: Michelangelo's debt to Classical and Early Renaissance prototypes; his transformation of the canon; the iterative sketch as *disegno*; architecture and the body; the queering of architectural language; sketch, scale, and materiality; Modernism and Michelangelo. The historiography of Michelangelo has predominantly favored studies in painting and sculpture. Our focus on architecture encourages students to test new ideas and alternative approaches to his work.

Same as: CEE 33A, ITALIAN 216

**ARTHIST 417. Architecture, Mysticism, and Myth. 5 Units.**

This course examines global origin myths for architecture, for example cosmic symbolism (e.g. the Mandala/dome), and the magic of technologies (e.g. the "petrification" of the wooden hut in permanent architecture). Examples range from Ethiopian rockcut churches, to the Parthenon, to the Ise Grand Shrine, to Fire Temples, and Navajo lodges. The course concludes with the modern mythology of industrialisation and the mechanised building.

Same as: ARTHIST 217

**ARTHIST 417B. Architectural Design Theory. 5 Units.**

This seminar focuses on the key themes, histories, and methods of architectural theory—a form of architectural practice that establishes the aims and philosophies of architecture. Architectural theory is primarily written, but it also incorporates drawing, photography, film, and other media. One of the distinctive features of modern and contemporary architecture is its pronounced use of theory to articulate its aims. One might argue that modern architecture is modern because of its incorporation of theory. This course focuses on those early-modern, modern, and late-modern writings that have been and remain entangled with contemporary architectural thought and design practice. Rather than examine the development of modern architectural theory chronologically, it is explored architectural through thematic topics. These themes enable the student to understand how certain architectural theoretical concepts endure, are transformed, and can be furthered through his/her own explorations. NCEE 32B is a crosslisting of ARTHIST 217B/417B.

Same as: ARTHIST 217B

**ARTHIST 418A. Michelangelo: Gateway to Early Modern Italy. 3-5 Units.**

Revered as one of the greatest artists in history, Michelangelo Buonarroti's extraordinarily long and prodigious existence (1475-1564) spanned the Renaissance and the Reformation in Italy. The celebrity artist left behind not only sculptures, paintings, drawings, and architectural designs, but also an abundantly rich and heterogeneous collection of artifacts, including direct and indirect correspondence (approximately 1400 letters), an eclectic assortment of personal notes, documents and contracts, and 302 poems and 41 poetic fragments. This course will explore the life and production of Michelangelo in relation to those of his contemporaries. Using the biography of the artist as a thread, this interdisciplinary course will draw on a range of critical methodologies and approaches to investigate the civilization and culture of Italy in the fifteenth and sixteenth centuries. Course themes will follow key tensions that defined the period and that found expression in Michelangelo: physical-spiritual, classical-Christian, tradition-innovation, individual-collective.

Same as: ARTHIST 218A, ITALIAN 237, ITALIAN 337

**ARTHIST 419. The Poetics of Softness. 5 Units.**

This seminar probes the meaning of softness in the theory and practice of early modern Southern European art. As this seminar will investigate, softness is intrinsically tied to the creative process, to the challenges of visualization and art making. What does it mean for a sculptor to depict fingers digging into marble flesh? How did the painter rise to the challenge of depicting subtle forms - clouds, atmosphere, the beating pulse, hair and animal fur? Why were some of the first histories of art relayed as the progression from hard to soft forms? Through the investigation of the concepts and artworks of artists such as Leonardo, Giorgione, Raphael, Correggio, and Bernini, this seminar will explore softness as an aesthetic category. Materiality, enlivenment, perfection and imperfection in art theory, old-age style, and the ekphrastic tradition will be topics of particular interest. Participants are invited to pursue research papers in their fields of specialty.

**ARTHIST 420. Art and Invisibility: The Dissemblance of Labour.. 3-5 Units.**

Labor has been at the center of political and philosophical analyses from Jean-Jacques Rousseau to Simone Weil. While uncovering essential stages in the conceptualization of labor—is labor work? How does it differ from process?—this course reframes the question of the nature of labor and artmaking in relation to invisibility. How come entire stages of production have disappeared from history? How have patrons, builders, and artists managed to erase their presence from their artifacts? To what extent do art historical narratives still pursue ideologies of exclusion or, at least, of carelessness when they get to who did what? By pairing specific case studies from the eleventh to the twentieth centuries with select passages from A-list thinkers of labor (Agamben, Arendt, Aristotle), this course offers both a history of a troublesome concept and a series of opportunities to rethink the agendas of a discipline that has often turned a blind eye to specific aspects of making. Interdisciplinary in spirit—we focus on select groups of paintings, buildings, organizations, and co-operations—the course also serves as an occasion for introspective analyses, thus helping future researchers to re-think the ways they work and the political motives of their investigations.

**ARTHIST 421. Art and Visual Culture in Europe: The 1920s and 30s. 5 Units.**

This seminar focuses attention on European art institutions, exhibitions, journals, and movements, most of which intersected with one another across national borders during the interwar period, including Cubism, De Stijl, Purism, Art Deco, the Bauhaus, and Surrealism. Media include painting, architecture, photography, film, fashion and (graphic) design. We will examine period sources in Stanford library special collections and visit the permanent collection at SFMOMA.

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

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

Same as: CLASSICS 373

**ARTHIST 423. Living in the Material World: Imagination and Agency. 5 Units.**

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

Same as: ARTHIST 223

**ARTHIST 423B. Art That Moves: Affect, Kinesis, Mobility, 1300-1700. 5 Units.**

The early modern artist who imbues his subjects with movement is praised by his critics above all others, for he can do what is impossible: give life to dead matter. Movement is sometimes suggested, a trick of the eye that leads the spectator to anticipate a moment just about to unfold. Other times, the artist is said to conjure a living figure, whose flesh trembles with breath and a beating pulse. This seminar explores these and other examples of movement, instances that negotiate the relationship between depicted and actual movement with the emotion it stirs (affect). We will also study movement's relation to narrative and descriptive language (history and ekphrasis), and art's ability to move through time (Warburg's Pathosformel) and space (artworks and artists that travel). A study of movement uncovers multiple contradictions and possibilities in the history of art.

**ARTHIST 424. Architecture as Performance from Antiquity to the Enlightenment. 5 Units.**

This seminar examines the nature of architectural representation in the western tradition, from antiquity until the 18th century. It considers the ancient theatre as an icon of representation and the afterlife of the stage building as a model for western architecture, including ephemera. It concludes a distinction between the theatrical and the more recent concept of the theatrical.

Same as: ARTHIST 224

**ARTHIST 426. New Landscapes of China: Ecologies, Media, Imaginaries. 4-5 Units.**

An exploration of new forms of landscape art in China's contemporary era, 1980s-present. Studies of new media platforms for landscape related imagery, imagined landscapes, and expanded concepts of landscape in an era of heightened ecological consciousness.

Same as: ARTHIST 226



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

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

**ARTHIST 430. Cinema and Ideology. 5 Units.**

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

Same as: FILMSTUD 430

**ARTHIST 430B. Image and Text in Chinese Painting. 3-5 Units.**

An examination of many types of interactions between images and texts in Chinese painting. These include poetic lines inscribed on paintings (as response or as a theme given to the artist to paint), paintings that emulate or transform ancient poetic couplets, or illustrate poetic and literary narratives, and calligraphic inscriptions. Attention will be given both to comparative perspectives and to the special aesthetic and intellectual consequences that the conjunction of the literary and visual modes give to Chinese artistic expression. [Undergraduate enrollment with consent of one of the instructors].

Same as: ARTHIST 230B, CHINA 230, CHINA 430

**ARTHIST 432. Rethinking American Art. 5 Units.**

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

**ARTHIST 440. Millennium Approaches: The Art of the 1990s. 3-5 Units.**

This seminar will examine the art historical legacy of the 1990s, the decade of Bill Clinton, Beavis and Butt-head, and Y2K. By placing art in conversation with music, popular culture, and political events, we will explore the dark underbelly of the decade's facade of sunny optimism. Key topics will include the end of the Cold War, multiculturalism, American interventionism, the AIDS crisis, and early internet culture. Artists covered will include Felix Gonzalez-Torres, Kim Gordon, Mike Kelly, the Young British Artists, Gregg Bordowitz, Lorna Simpson, Zoe Leonard, Byron Kim, and Glenn Ligon. What is the relationship between art, popular culture, and history? How did the 1990s help shape our current culture? Same as: ARTHIST 240

**ARTHIST 440A. The Art Market. 5 Units.**

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

**ARTHIST 441. Overlooked/Understudied. 5 Units.**

This seminar focuses on overlooked artists and understudied artworks in the U.S. from the late 19th century to the present. Rather than reclaiming marginality for its own sake, we will consider how the practice of looking at the overlooked art changes familiar narratives of canonical art.

**ARTHIST 442. Art History in the First Person. 5 Units.**

Course Description: This seminar considers the use of the first person voice in a wide range of writings about art, from fiction to criticism to scholarship. Insofar as graduate students have typically been discouraged from using the first person voice in their scholarly work, we will question the benefits and drawbacks of doing so in particular cases. To what ends have different writers put the first person voice and how do they integrate it with others strategies of written expression? How might we distinguish among different forms of speaking from the position of "I" in art-historical writing? What kind of "I" is at stake? personal, professional, intellectual, imaginary, or otherwise? Requirements: Students will be required to attend all seminar meetings and participate actively in discussion. They will submit two types of writing assignments: The first, which each student will prepare on a rotating basis, will be a 2-page response to a selected reading that will serve to launch discussion of that text in seminar. The second, longer paper (12-15 pages) will involve original research on a selected object or exhibition and the writing of a paper that adopts the first person voice to some degree or explains its necessary rejection.

**ARTHIST 443. Networks: A Visual History. 3-5 Units.**

Networks are maps for thinking. They illustrate connections while shaping mental journeys, transforming our self-reflexivity along the way. In this course, we will study the metamorphoses of networks, from medieval genealogies to Renaissance cartographic systems and from modern mnemotechnic diagrams to today's visualizations of brain connectivity to ask questions about the politics of connectivity, the deceptions of graphic simplicity, and the capacity of infographics to turn into art.

**ARTHIST 444. Counter-Institution: Performance and Institutional Critique. 4 Units.**

What are institutions? How do they think? What motivates their actions? What is their relationship to communities and individual artists? Do they promote or constrain free artistic exploration? These are some of the questions that have been animating critique of institutions in Western art over the past several decades. Contemporaneous with performance art, institutional critique transformed and expanded the very idea of this art practice. In asking, for example, how a museum performs, what it performs, and for whom, institutional critique points to its own position inside complex institutional web generated by modern capitalist society. In this class, we will look at sources of institutional critique in the work of Kazimir Malevich and Marcel Duchamp, the representatives of the first generation such as Adrian Piper, Hans Haacke and Art & Language, and the second generation, such as Fred Wilson and Andrea Frazer, to recent engagements with institutional critique by artists such as Hito Steyerl. Same as: TAPS 342

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

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

**ARTHIST 448. The Body in Film and other Media. 5 Units.**

In this seminar, we will consider the body on screen as well as the body before the screen i.e. the spectator but also the profilmic body of the actor to examine corporeal performance and reception. The dancing body, the comic body, dead and live bodies, the monstrous body, the body in pain, the virtual body all raise questions about embodiment, liveness, and performance. We will read the body in audiovisual culture through an engagement with affect theory, focusing on the labor of performance, the construction of stardom, spatial and temporal configurations of the performing body, and the production of affect and sensation in the spectating body. Through a discussion of make-up, fashion, the labor of producing the idealized star body from the meat-and-bones body of the actor, or body genres where the spectator's body is beside itself with sexual pleasure, fear and terror, or overpowering sadness, we will inquire into ideologies of discipline and desire that undergird mediated bodies. No prior engagement with film studies is required. Students are encouraged to write seminar papers that build on current research interests. NOTE: Instructor consent required for undergraduate students (only seniors may enroll). Please contact the instructor for permission to enroll if you're an undergraduate senior. Same as: FILMSTUD 448

**ARTHIST 450. Art in the Age of Precarity. 5 Units.**

Art and precarity in the age of neoliberalism. How artists and critics engage questions of immaterial labor, human capital, structural racism, environmental crisis, the anthropocene and other current issues in their work. The question of art as activism and social practice relative to such themes. Enrollment contingent upon permission of instructor; permission numbers will be provided by staff upon professor's approval.

**ARTHIST 452. Ghosts. 5 Units.**

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

**ARTHIST 453. Reading Walter Benjamin. 5 Units.**

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

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

TBD.

**ARTHIST 456. What Was Photography?. 4 Units.**

Digital imaging has largely replaced darkroom work over the past quarter century, yet analog practices still dominate theories of photography. Working closely with the Capital Group Foundation Collection at the Cantor, this class will explore how those theories relate to vintage photographic prints and whether they are still relevant to the photography being produced today. Students will select one photographer within the Collection and create a set of writings that help contemporary viewers see these mid-century American artists through diverse contemporary perspectives.

Same as: ARTHIST 256

**ARTHIST 457. Abstract Expressionism. 5 Units.**

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

**ARTHIST 458. Warhol and After. 5 Units.**

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

**ARTHIST 460. Meta-Pictures. 5 Units.**

What happens to a painting or a photograph when it depicts another representation inside itself? Either as a window or as a literal other picture, or even in the portrayal of a shadow cast by a tree (itself a kind of representation), works of art change their nature, expanding their claims on our imagination, when they portray these "other worlds" that both consolidate and destroy the main picture they inhabit. Focusing on Victor Stoichita's *The Self-Aware Image* (1997), among other texts, we will discuss Renaissance and Baroque painting primarily but with ample room for students to write final papers on meta-pictures from many eras and places.

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

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

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

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

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

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

**ARTHIST 464. American Art and Anthropology. 5 Units.**

This graduate seminar will address the intertwined histories of American art and anthropology from 1850-1950. During this period, the discipline of anthropology underwent a fundamental shift from a preoccupation with scientific racism to an emphasis on cultural pluralism. How did anthropology's transforming conception of "culture" inflect interethnic artistic exchange and the emergence of American modernism? Key subjects of inquiry will include racial objectification, the colonial gaze, "outsider" art, documentary and ethnographic film, and cultural appropriation.

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

This course surveys major theoretical approaches to the study of media technologies, including Frankfurt School critical theory, media archaeology, actor network theory, science and technology studies, platform studies and theories of critical making. By the end of the course, students should have a rich familiarity with the literature in this area, as well as with exemplary empirical studies conducted within each tradition. Preference to Ph.D. students in Communication and Art and Art History. Consent of instructor required for non-PhD students. Same as: COMM 384, FILMSTUD 465A

**ARTHIST 465A. Word and Image. 3-5 Units.**

What impact do images have on our reading of a text? How do words influence our understanding of images or our reading of pictures? What makes a visual interpretation of written words or a verbal rendering of an image successful? These questions will guide our investigation of the manifold connections between words and images in this course on intermediality and the relations and interrelations between writing and art from classical antiquity to the present. Readings and discussions will include such topics as the life and afterlife in word and image of Ovid's "Metamorphoses," Dante's "Divine Comedy," Ludovico Ariosto's "Orlando Furioso," and John Milton's "Paradise Lost;" the writings and creative production of poet-artists Michelangelo Buonarroti, William Blake, and Dante Gabriel Rossetti; innovations in and correspondences between literature and art in the modern period, from symbolism in the nineteenth century through the flourishing of European avant-garde movements in the twentieth century.

Same as: ARTHIST 265A, COMPLIT 225, ITALIAN 265, ITALIAN 365

**ARTHIST 466. Queer America. 5 Units.**

This class explores queer art, photography and politics in the United States since 1930. Our approach will be grounded in close attention to the history and visual representation of sexual minorities in particular historical moments and social contexts. We will consider the cultural and political effects of World War II, the Cold War, the civil rights movement, psychedelics, hippie culture and sexual liberation, lesbian separatism, the AIDS crisis, and marriage equality.

Same as: FEMGEN 466

**ARTHIST 467. Cubism: Theory, Practice, & History. 5 Units.**

This course explores historiography and method in the history of art through a consideration of the multiple constructions of French Cubism as a complex of styles, a set of theoretical problems, and a historical phenomenon. We will explore how issues raised by, and about, Cubism have been articulated in recent literature on the subject. Prerequisite: this course is open only to graduate students or by permission of the instructor.

**ARTHIST 468. Encountering Contemporary Chinese Painting: Media and Themes. 5 Units.**

Two spring quarter exhibitions – oil paintings and drawings by Zeng Fanzhi at the Anderson Collection, and Ink Worlds with works by two dozen major ink painters, calligraphers and video essayists at the Cantor – convey part of the diversity of contemporary Chinese art practice. This seminar will explore media and techniques, artistic careers and strategies, and questions of cultural identity, history, place, language and the visionary presented by these artists and exhibitions. Same as: ARTHIST 268

**ARTHIST 469. Drugs and the Visual Imagination. 5 Units.**

Drugs have profoundly shaped human culture across space and time, from ancient cave paintings to the psychedelic Sixties and contemporary opioid epidemic. This seminar explores the relationship between visual culture and "drugs," broadly conceived, asking how consciousness-altering substances have been understood and represented in various contexts. We will examine how drugs blur boundaries between nature and culture and describe major symbolic, narrative, and aesthetic structures by considering representations of drug use across media. This interdisciplinary seminar integrates perspectives from art, literature, popular culture, theory, film, philosophy, and science. Topics include perception, subjectivity, addiction, deviancy, capitalism, politics, technology, globalization, and critical approaches to race, class, sexuality, and gender. Limited to graduate students; undergraduates must contact instructor for permission (seniors only).

Same as: FILMSTUD 469

**ARTHIST 470. Globalization and Contemporary Art. 5 Units.**

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

**ARTHIST 471. Art & Fashion. 5 Units.**

This course will engage the interface between art and fashion through the lens of a Cantor Arts Center 2018 exhibition: The Art of the Brand: Mondrian, Saint Laurent and Pop Art in America. Students will write essays on objects in the exhibition for publication in the accompanying catalogue and for wall texts. The course explores the concept of branding as a means to organize new thinking about the relationship between classic modernism, fashion, and the ways in which pop artists (Lichtenstein, Segal, Warhol, Wesselmann) dealt with abstraction and figuration, originality and reproduction, elite and mass culture, in the process reinventing Mondrian's style as a brand that brings Warhol's Campbell's treatment of soup cans to mind.



**ARTHIST 472. Mellon Curating Course. 5 Units.**

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

**ARTHIST 473. Couture Culture. 5 Units.**

This seminar examines the relationship between art, fashion and representation in Europe and the United States at key moments between 1860 and the present. Beginning with Baudelaire, Impressionism, the rise of the department store and the emergence of haute couture, we will look at what might be described as the love/hate relationship between art and fashion that has been a recurring feature of modern and contemporary art, design and architecture, culminating in the spectacular fashion exhibitions mounted at the Guggenheim, Metropolitan, Victoria & Albert and other major art museums in recent years. Students will pursue related research projects of their choice. NOTE: Instructor consent required for undergraduate students. Please contact the instructor for permission to enroll.

**ARTHIST 474A. Uncanny Lives: Encounters with the Humanoid. 5 Units.**

From murderous dolls to evil doppelgängers, humanoid doubles haunt the Western cultural imagination. Beginning with an in-depth look at the contested concept of the "uncanny", the seminar traces the history of anxiety about non-human humans in the West. An interdisciplinary inquiry, this course draws its sources from art, film, literature, psychology, and science.

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

The intersection of politics, aesthetics, and new media technologies in the U.S. between the end of WW II and the fall of the Berlin Wall. Topics include the aesthetics of thinking the unthinkable in the wake of the atom bomb; abstract expressionism and 'modern man' discourse; game theory, cybernetics, and new models of art making; the rise of television, intermedia, and the counterculture; and the continuing influence of the early cold war on contemporary media aesthetics. Readings from primary and secondary sources in art history, communication, and critical theory. Same as: COMM 386

**ARTHIST 477. Folk, Outsider, Self-Taught. 5 Units.**

This seminar will consider the subject of self-taught artists, who form a shadow history of American art. We will examine their work and reception by fine artists and institutions in the United States, looking specifically at how they aligned with, departed from, or helped define received art historical narratives. Special attention will be paid to issues of collecting and display, the shifting terms used to designate "self-taught," and theoretical and ethical concerns raised by the study of self-taught artists. Key themes will include theories of the archive, race, spirituality and enchantment, and disability. How might study of self-taught artists transform our understanding of canonical art historical movements? How does self-taught art challenge what it means to write about, research, and encounter objects in the world?.

**ARTHIST 477A. An Other Art: Creativity and Neurodiversity. 4 Units.**

From its initial institutional recognition in the first decades of the 20th century, there were repeated attempts to bring creative work of the mentally ill within the fold of art: from pioneering psychiatric work informed by psychoanalysis, to its exaltation by French Surrealists, to Art Brut, to the budding industry of Outsider Art. Still, created outside of art institutions this kind of art is an expression of an inner necessity of artists, and not of their skills and professional savvy. Regardless of the level of recognition, creations of neuro-diverse people remain on distant margins not only of art institutions, but of the society. As such, this art marks the limits of the social as conceived in western contemporary culture. In this seminar, we will explore neuro-diversity in different art forms, from visual works, to music, to performance, all the way to the works that escape categorization, such as the spatial aesthetics of the homeless. Through the seminar, we will pay special attention to the social position of this, most vulnerable of all forms of artistic production: the stigma attached to madness, neglect of neuro diverse people, and social, political, and economic challenges related to (de)institutionalization of the mentally ill in the United States.

Same as: TAPS 340

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

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

**ARTHIST 479. The Days: On the Writing of Specific Dates in History. 5 Units.**

What is the value of writing a whole essay or dissertation or book on a specific date in history? What does such an approach reveal and obscure? What challenges does it place on the \*writer\* of history? Exploring a series of case histories in weekly meetings, the seminar will also ask that each student write a paper on a specific date, evoking that one day on the calendar as a moment of unforgettable importance.

**ARTHIST 480B. The World of Chen Hongshou (1598-1652). 5 Units.**

Planned to coincide with a special international exhibition at the Berkeley Art Museum of works by the seventeenth century figure painter and print designer Chen Hongshou (1598-1652), this seminar will explore his art and cultural environment. Along with close study of his original paintings, we will study his connections with printmaking and publishing, fiction and drama culture, and his literary, social and patronage networks.

Same as: ARTHIST 280B

**ARTHIST 481. Chinese Portraiture. 4 Units.**

Exploration of recent studies of Chinese portraiture, with a focus on modern and contemporary eras. Portrait practices in treaty port cities; photographic portraits, portraits and modernity; political portraits in public arenas, self-erasure in contemporary portraiture, women's self-portraits, and experimental video portraits will be among the potential topics of discussion.

Same as: ARTHIST 281

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

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



**ARTHIST 483. Chinese Buddhist Painting: Visions and Practices. 5 Units.**

This course explores how Chinese Buddhist art adapts to changes in the religious visions, imagination, and practices of Buddhism in China. It focuses primarily on Buddhist paintings but will occasionally include other types of artistic devices, such as space for display, architectural design, and sculpture, to reach a better understanding of the viewing and the religious experiences. Striving beyond the discussion of style and iconography, we will broaden our pursuits by incorporating various issues such as the domestication of a foreign religion, the relationship between Buddhist literature and images, fusion with popular literature, social connections among eminent monks, scholars and artists, and political use of Buddhist images.  
Same as: ARTHIST 283

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

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

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

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

**ARTHIST 486A. Exhibition Seminar: Contemporary Chinese Calligraphy and Painting. 5 Units.**

This two-quarter seminar will be a planning workshop for an upcoming exhibition of contemporary Chinese ink painting at the Cantor Center for Visual Arts. Drawn from a major private collection, objects in the exhibition will represent leading artists and trends in contemporary Chinese ink painting, printmaking, and calligraphy. Seminar participants will be involved in all aspects of the project, from conceptualizing exhibition themes, researching artists and works, object selection and exhibition design to writing labels, wall texts, and essays for a planned accompanying publication. Limited enrollment; prior consent of instructor required. May be repeat for credit.

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

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

Same as: ARTHIST 287, JAPAN 287

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

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

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

Studies of canon formation involving Song Dynasty (10-13th c.) Chinese works of painting, calligraphy, ceramics, and architecture. The roles of early art writing and criticism; collecting histories; art historical theory; / copying, imitation, and reproductive practices; period and regional taste; and modern museological and art historical discourses in identifying and constructing a canon of Song masterworks.  
Same as: ARTHIST 289A

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

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

**ARTHIST 490A. Indigenous Cultural Heritage: Protection, Practice, Repatriation. 3 Units.**

This interdisciplinary seminar explores pressing questions relating to the protection, practice and repatriation of the cultural heritage of Indigenous peoples from North America and beyond. Using an innovative combination of in-class lectures and videos of interviews with renowned experts, including Indigenous leaders, scholars, artists and performers and museum professionals from around the world, this seminar will explore and problematize, among other subjects: the impact of colonialism, urbanization and other political, legal, economic, religious and cultural forces on understandings and definitions of "indigenous" and "cultural heritage"; the development of international law relating to Indigenous peoples; cultural rights; international, domestic, and tribal heritage protection and repatriation laws/initiatives including the 2007 United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), the 1990 US Native American Graves Protection and Repatriation Act (NAGPRA), and others; past and present Western museum practices and guidelines relating to display, preservation, provenance research and repatriation of indigenous cultural material; the meaning of repatriation to Indigenous peoples and other stakeholders; and resolving repatriation disputes, including by alternative dispute resolution (ADR) processes. While case studies will relate primarily to Indigenous peoples of North America, comparisons will be drawn with the situation of Indigenous peoples in other regions, such as Oceania and Russia. Each week students will brainstorm actionable ideas for amending/supplementing current frameworks in order to give force to the cultural rights enumerated in UNDRIP. The overall seminar experience will involve discussions of lectures and video content, assigned readings, quizzes, a class visit to the Cantor Center Native Americas collection, and visits to our classroom by experts. Elements used in grading: class participation, attendance and a final project (one-day take-home exam; or research paper or film project with instructor's consent).  
Same as: ARTHIST 190A, PUBLPOL 190, PUBLPOL 290

**ARTHIST 491. Riot!: Visualizing Civil Unrest in the 20th and 21st Centuries. 5 Units.**

This course explores the visual legacy of civil unrest in the United States. Focusing on the 1965 Watts Rebellion, the 1992 Los Angeles Riots, and the 2014 Ferguson Uprising, students will closely examine photographs, television broadcasts, newspapers, magazines, and film and video representations of unrest. In addition, students will visually analyze the works of artists who have responded to the instances of police brutality and/or challenged the systemic racism, xenophobia, and anti-black violence leading to and surrounding these events.  
NOTE: Instructor consent required for undergraduate students. Please contact the instructor for permission to enroll.  
Same as: AFRICAAM 291, AFRICAAM 491, ARTHIST 291

**ARTHIST 492. Romancing the Stone: Crystal Media from Babylon to Superman. 3-5 Units.**

This seminar investigates the importance of rock crystal and its imitations as material, medium, and metaphor from antiquity until modernity. The objects examined include rings, reliquaries, lenses, and the Crystal Aesthetic in early twentieth-century architecture and even Superman's Fortress of Solitude. The texts range from Pliny to Arabic Poetry to Romance Literature to modern manifestos.

Same as: ARTHIST 292, FRENCH 292, FRENCH 392

**ARTHIST 493. The Art of Punk: Sound, Aesthetics and Performance. 5 Units.**

This seminar explores the sonic and visual aesthetics of punk rock since the 1970s. While studying music, videos, zines, and album covers, students will examine the convergence of art with politics among artists, such as Lydia Lunch, Vaginal Davis, and Shizu Saldamando, and bands, including Crass, the Plasmatics, and Los Illegals, as well as punk subgenres, like No Wave, Riot Grrrl, and Queercore. Likewise, students will consider how issues of identity, race, gender and sexuality informed artists and their work.

Same as: CSRE 393

**ARTHIST 494. Complicating Minimal Art: Race, Gender, and Sexuality. 5 Units.**

In this seminar, students will uncover the sociopolitical complexities of Minimalism, a movement and style of art defined by pared-down geometric forms that emerged in the 1950s and continues to be popular today. Through a critical engagement with Minimalism's art historical narrative and art world controversies, students will consider the influence of key historical events on artists and their work, such as the Civil Rights Movement, Vietnam War, and AIDS Epidemic, as well as issues of race, gender, and sexuality. In the process, students will recover the contributions people of color, women, and queer artists have made to Minimal art.

Same as: CSRE 394

**ARTHIST 497. American Mystics. 5 Units.**

This seminar will consider the role of mysticism in American art and culture. Long denigrated as irrational or escapist, mysticism in fact offers a site from which to investigate and challenge entrenched assumptions of linear time, historical positivism, hierarchies of taste, and rationality that remain the epistemic grounding of art history. Topics covered will include Transcendentalism's debt to Buddhism; the Aesthetic Movement; Aleister Crowley, Kenneth Anger, and occultism; Rastafarianism; Afrofuturism; psychedelia, drugs, and the counterculture, among many others. Readings will include work by Max Weber; Theodor Adorno; Sylvia Wynter; Toni Morrison; Marcel Mauss; and Ashon Crawley. Special attention will be paid to issues of race, ethnicity, and decolonizing methodologies.

**ARTHIST 502. Methods and Debates. 5 Units.**

This course introduces graduate students to a range of interpretive methods within art history and visual culture studies. In addition to scrutinizing multiple schools of thought and critical debates within the field, the seminar pays particular attention to the style and strategies of writing taken up by individual critics and scholars. How *¿* and to whom *¿* does the art historian's voice speak in different moments, visual contexts, and interpretive communities?

**ARTHIST 600. Art History Bibliography and Library Methods. 1 Unit.****ARTHIST 600A. Art History Proseminar. 1 Unit.****ARTHIST 610. Teaching Praxis. 1-5 Unit.****ARTHIST 620. Qualifying Examination Preparation. 5 Units.**

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

**ARTHIST 640. Dissertation Proposal Preparation. 5 Units. (Staff).****ARTHIST 650. Dissertation Research. 5 Units. (Staff).****ARTHIST 660. Independent Study. 1-15 Unit.**

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

**ARTHIST 660E. Extended Seminar. 4 Units.**

May be repeated for credit. (Staff).

**ARTHIST 670. Dissertation Seminar. 3-5 Units.**

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

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

CPT course required for international students completing degree.

Prerequisite: Art History Ph.D. candidate.

**ARTHIST 802. TGR Dissertation. 0 Units.****Art Studio Courses****ARTSTUDI 10A. Digital Workshop for Artists. 1 Unit.**

This one-unit pass/fail introductory workshop class is designed for students who are new to working with code and electronics, and will give them the technical background necessary to feel comfortable in digital studio classes such as Embodied Interfaces (162), Drawing with Code (163), Making it With Arduino (130), and other Emerging Media courses. By teaching introductory electronics and programming concepts in a step-by-step, hands-on manner with a focus on creative practice, this workshop class provides an accessible introduction to using electronics in students' own artistic endeavors. Students will learn to program LED strips, read sensors with Arduino, start to code in Processing, and become familiar with methods for connecting all three. Through guided tutorials and creative exploration in class, students will learn a basic skillset for creative practice using electronics and software interfaces, with a focus on skills students can use in their work in future classes. No technical experience required.

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

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

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

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

**ARTSTUDI 19N. An Artist's Life: Diverse Voices and Changing Contexts. 4 Units.**

This course is designed for students considering an Art Practice minor or major. In this course, students gain confidence and experience connecting to their artistic voices as we explore the myriad possible career paths artists take to build sustainable careers. The course consists of a series of studio projects, each centered around a different artist whose career and art practice we study. The example artists will be primarily artists of color, or artists from communities which are underrepresented in the art world, with practices and careers ranging from the conventional to the more unusual. The goal of these artist selections is to model the possibilities of an art career for students who do not easily see themselves well represented in the mainstream art world, while also broadening all students' understanding of the many different methods for making work and practicing as an artist today.

**ARTSTUDI 122A. Expressive Techniques in Multimedia Installation And Live Art. 4 Units.**

The course focus on multimedia installation and live performances. The theme of the course will be an offshoot of the campus wide celebration of the 200th year anniversary of the *Frankenstein* novel written by Mary Shelley. For the course the issues of advance medical science in the areas of artificial life forms, stem cell research, biological ethical questions, fictional and non fictional approaches and mythical creation stories will be included. Students will obtain an understanding of alternative ways to speak to issues using various art forms.

Same as: TAPS 122A

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

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

Same as: ARTSTUDI 231A

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

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

Same as: MUSIC 154A

**ARTSTUDI 136. The Portable Studio. 4 Units.**

With a decrease in available real estate and an increase in virtual real estate via the Internet and new technologies, contemporary artists are developing new means of creative production that do not necessarily require the use of a traditional art studio. This interdisciplinary course follows this line of thought and will function as a means to explore systems of art-making through nomadic practices outside of the traditional art studio. The overall goal of this course is to challenge students to think differently about the nature of studio practice, where they will explore themes of public versus private, and physical versus virtual space through the creation of time-based artwork. By way of lectures, readings, and class assignments students will be introduced to sound, video, social practice, and performance art that will be developed and presented through unconventional means with an emphasis on site. No previous experience required.

**ARTSTUDI 139. Portraiture and Facial Anatomy for Artists. 4 Units.**

Focus is on the art of portraiture and underlying structures of the face, fundamental anatomical elements such as the skull and muscles of facial expressions, and the intersections between human anatomy and art. Studio sessions incorporate plastic models, dry bones, cadaveric specimens, and live models. Encourages use of proper anatomical terminology for describing structures and their relationships.

Same as: SURG 241

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

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

**ARTSTUDI 140A. Drawing from Observation. 2 Units.**

This introductory course will provide students a technical foundation on how to accurately translate information from the eye to the hand. Line, value, and form will be employed to render a range of materials, surfaces, and objects. As the quarter progresses, students will create drawings that distort or juxtapose elements, views, or multiple scenes inside and outside the classroom. Through personal invention, the narrative elements of time and affect will be explored. Historical precedents will be discussed, giving attention to one-point and two-point perspective, Cubism, as well as other traditions and methods of organizing pictorial space. Materials will include graphite pencil, charcoal, and ink wash. All artworks will be made over the span of the class period times.

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

Plein Air (Outdoor) Painting is a wonderful way to build skills, explore your relationship to site, and unlock your voice and hand. We will paint at different locations on and off-campus, learning a variety of painting techniques in changing weather and light. This class is great for both true beginners and advanced students. Basic painting skills are incorporated throughout the quarter, with advanced options at each stage. Acrylic paint is versatile and fast-drying; we will use it to get a range of effects from washy watercolor, blended oil effects, and building the surface sculpturally, painting on different surfaces. As we move, we will consider the elements of site and the materiality of paint: water, earth, architecture and the nuance of human gesture. History and memory are parsed in both the visible and hidden worlds around us. On-site paintings are not touched after class; rather they exist as an ephemeral moments in time. Three outside projects allow each person to paint at their own pace, and spend more time developing ideas and skills. In this class, process is privileged and *failure* is embraced. Adventure is our priority; weather is our co-creator. Final projects will be based on individual concepts, allowing each person to stretch creatively and develop their own voice.

**ARTSTUDI 141A. Drawing from Life. 2-4 Units.**

The subject of this course is Life as we know it, and artists at all levels will learn to communicate their questions, concerns, and perspectives on paper. The drawing process empowers students to express themselves in their already unique visual languages, while the objects will be testimonies to their personal, cultural, spiritual, and revolutionary experiences. We begin by developing or refining students' fundamental techniques through indoor and outdoor observational drawing. Our focus shifts toward representational and conceptual strategies for storytelling that reference students' archives, popularized content, literature, historical references and more. Through drawing, we discuss and examine a diverse range of contemporary art to address the legacy of visual art. All preparation must be done between class meetings, and all artworks will be made during class to maximize the studio art-making experience.

Same as: ARTSTUDI 241A

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

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

**ARTSTUDI 142. Mixed-Media Drawing: Art & Aesthetics of Social Media. 2 Units.**

Why do we like the images we do on social media platforms? Do we only respond to images which pique our emotions, beliefs, and desires? Or do specific design elements in these images influence our preferences? This course challenges you to observe patterns in your social media liking habits and critique the formal and conceptual properties of social media's visual landscape. In this class you will learn to see digital content differently by using social media to make your own physical artworks. We will develop mixed media drawing techniques rooted in the principles of design and art history for responding to our observations. Class projects will be experienced on personal devices and in exhibition spaces.

**ARTSTUDI 142A. A Deep Dive in Artmaking During the Time of Covid-19. 2 Units.**

In this hands-on course, we produce a body of work that responds to key concepts examined in contemporary art with a specific emphasis on the impact of artmaking due to Covid-19. During this historical moment, we explore alternative possibilities of the artmaking process, geared to adjust to implementations of shelter in place, social distancing, and the reduction of resources. This course provides the opportunity to experiment with unconventional art media and develop new methods of engaging with each other and the community.

**ARTSTUDI 144. PRINTMAKING AND ACTIVISM. 3 Units.**

Hands-on studio course that introduces students to a variety of printmaking techniques, while exploring printed matter's role in activism in both history and in current events. This course introduces students to printmaking and graphic art techniques as tools for political activism, and explores how students can print as a tool in dialogue towards social change. Prior printmaking experience is helpful not necessary for this course.

**ARTSTUDI 144B. Eye for Color: Interaction of Color. 2 Units.**

This course will explore different types of color phenomenon through cutting and arranging colored paper and mixing paint. The goal of the course is to enhance sensitivity to color relationships. There is no such thing as a bad color or a good color, it is all relative to context. Students in this course will gain the ability to recognize and identify different types of color phenomena that exist in art and nature. The development of observation and articulation when dealing with color comes from experience, trial and error, and in doing so, one develops an individual eye for color.

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

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

**ARTSTUDI 145B. Painting for Non-Majors: Painting With the Figure. 2 Units.**

This class will deal with the figure as it is represented in two dimensional form, within the general context of painting, accounting not only for the figure, but also the painting as a whole. A variety of historical and contemporary approaches to painting the figure will be introduced, and then explored through the application of acrylic paint. Students will work from a variety of sources including, but not limited to: digital media, occasional live and inanimate models, still life, and photographs. Emphasis will be laid on a comprehensive approach to composition that deals with the human figure, representationally, abstractly, and freely - without the requirement of prior experience in art.

**ARTSTUDI 145C. Introduction to Abstraction. 2 Units.**

This studio course will provide an introduction to abstract and non-objective painting and sculpture. Through a series of prompts and exercises, students will strengthen their understanding of composition, color, line, form, and material. Studio-based projects will draw upon the history of abstraction, as well as incorporate found objects and imagery to ground exploration in the immediate environment. As a class, we will consider the contemporary relevance of abstract and non-objective artworks. What does it mean to create a work of art today that is not figuratively legible? How is such work otherwise legible? Through technical exercises developed by Walter Gropius and Joseph Albers of the Bauhaus, students will develop foundational skills in composition and color theory. Experimentation, intuitive decision making, and developing one's own approach will be encouraged throughout.

**ARTSTUDI 146. Photoshop and Painting. 2 Units.**

This is a focused introduction to still life painting and Photoshop. Students will learn to indicate simple form with a single light source and then learn to paint form lights, various forms, and cast shadows. Students will also gain an understanding of warm and cool colors. Emphasis is on composition, cropping, overlapping and placement in the picture plane. Students will also learn the basics of photoshop and how it can be used as an aesthetic tool to benefit students work.

**ARTSTUDI 146B. Art of Reclamation. 2 Units.**

This course explores reclamation, the rich process of claiming something back or reasserting a right. Through the layering of different materials to create compositions of text and image, this course will explore what the art of reclamation means at an individual, group, and community level. Can mixed media art spark intersectional dialogue? How does combining disparate materials communicate radical messages to others? Through group discussions, readings, writing sessions, and critiques we will explore the topics of the body, race, gender, and land as they relate to art practice. Students will be encouraged to experiment with two and three-dimensional approaches to four main projects. Demonstrations will consist of collage, stenciling, and image making via paint, ink, and charcoal.

**ARTSTUDI 147. Art Book Object. 4 Units.**

This mixed introductory and upper level studio course explores contemporary aesthetic interpretations of the book as an art object. Students learn to use both traditional and digital tools and techniques for creating artists' books, and integrate those into final works of art. The course familiarizes students with basic bookbinding processes and forms, as well as various modes of printing and production that facilitate limited artist editions. In addition to making books, we view numerous artists' books in the Bowes Art & Architecture Library collection as well as the collection of the instructor, and meet with practicing artists and book makers. Students create a number of small books, each focused on a particular process but using content of their choice. Upper level students propose and create a more fully evolved final project involving at least one bookbinding process independently researched in consultation with the instructor.

Same as: ARTSTUDI 247A



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

The introductory course teaches the basic tools of drawing and oil painting. We will take advantage of Stanford's beautiful campus to draw and paint outside along with studio work and slide discussions in the classroom. Exercises begin with gestural mark-making, moving through linear perspective and tonal studies using a variety of media from graphite and charcoal to bamboo brush and ink. The introduction to oil painting explores the ways we build layers up to a finished work. Students will enter painting through color theory, strategies of abstract painting, and exposure to influential painters. Each student will acquire familiarity with foundational techniques and materials while developing their personal voice in assigned projects. No previous painting or drawing experience is necessary. Options will be provided for advanced students.

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

Introduction to printmaking using monotype, a graphic art medium used by such artists as Blake, Degas, Gauguin, and Pendergast. May be repeated for credit. Prerequisite: 140. (lower level). May be repeated 2 times for total of 8 units.

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

The classic technique of printing from limestones and metal plates. Students will learn techniques to draw and etch their imagery onto the stone/plate. The prints will be created in numbered editions. Students will have the opportunity to work in color on a variety of sizes. There will be visits to the campus museum print collection.

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

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

**ARTSTUDI 148P. The Hybrid Print. 4 Units.**

This class explores experimental printmaking methods where digital and traditional practices collide. It focuses on the interchange between conventional and new methods of printmaking, and possibilities for the print beyond paper and the flat picture plane in contemporary art. Techniques will be demonstrated in class, and students will pursue projects using these techniques, developing their own conceptual interests. We will explore digital processes using large format printers, as well as digitally augmented traditional printmaking methods such as monoprints, collographs, woodblock and linocut, aided by dye sublimation, vinyl cutting, and 3-d printing. Students will have access to a wide array of both digital and traditional tools, and will develop projects using a combination of methods, resulting in a body of work. Discussions will address the expansive nature of contemporary fine art printmaking. Same as: ARTSTUDI 248P

**ARTSTUDI 149. Fiber and Wearable Art. 2 Units.**

In this project-based studio course, students will investigate how wearable art is situated in the conversations around contemporary art. Particular attention will be directed to how artists confront ideas around the body, gender identity, performance, and experimental costumes. Final projects will be contextualized through final photo or video documentation. Students will examine the way materiality and craft can inform concept and will have the opportunity to use a variety of machinery to think about their projects. No sewing experience necessary.

**ARTSTUDI 150. Sculpture: Votives, Totems and Sanctuaries. 4 Units.**

The focus of this course is to discover how meaning is inscribed into the objects and places we make. Using three forms both ancient and contemporary—the votive, the totem and the sanctuary—we will consider a variety of cultural precedents made with spiritual and/or religious intentions. Students will research the origins and philosophies of chosen examples, glean formal terms, such as size, scale, composition, color and materiality and create new works with both personal and cultural meanings.

**ARTSTUDI 150N. Queer Sculpture. 3 Units.**

Outlaw sensibilities, self-made kinships, chosen lineages, utopic futurity, exilic commitment, and rage at institutions that police the borders of the normal these are among the attitudes that make up queer in its contemporary usage. -David J. Getsy. nnnThis hands-on studio based course explores queer as a form of art production. Artists and thinkers use queer to signal defiance to the mainstream and an embrace of difference, uniqueness and self-determination. To be intolerable is to demand that the normal, the natural and the common be challenged. To do this is not to demand inclusion, but rather to refuse to accept any operations of exclusion and erasure that make up the normal and posit compulsory sameness. Queer Sculpture is also about the strategic effort to appropriate and subvert conventional art practices and tactics that may involve everything from shifts in the content of a work and its targeted audience to the methods by which it is produced and its formal properties. The political imperatives of a queer or queered position will shape thematic investigations of practices related to utopic futurity, anti-assimilationist practices, failure, abstraction, the archive, camp, drag and alternative families. Classes will require reading, discussing, and making. Students will produce artwork for critiques and participate in discussions of the readings. The course includes guest artists and fieldtrips to local LGBTQ archives.

**ARTSTUDI 150Q. Queer Sculpture. 4 Units.**

Outlaw sensibilities, self-made kinships, chosen lineages, utopic futurity, exilic commitment, and rage at institutions that police the borders of the normal these are among the attitudes that make up queer in its contemporary usage. David J. GetsynnThis hands on studio based course explores queer as a form of art production. Artists and thinkers use queer to signal defiance to the mainstream and an embrace of difference, uniqueness and self-determination. To be intolerable is to demand that the normal, the natural and the common be challenged. To do this is not to demand inclusion, but rather to refuse to accept any operations of exclusion and erasure that make up the normal and posit compulsory sameness. Queer Sculpture is also about the strategic effort to appropriate and subvert conventional art practices and tactics that may involve everything from shifts in the content of a work and its targeted audience to the methods by which it is produced and its formal properties. The political imperatives of a queer or queered position will shape thematic investigations of practices related to utopic futurity, anti-assimilationist practices, failure, abstraction, the archive, camp, drag and alternative families. Classes will require reading, discussing, and making. Students will produce artwork for critiques and participate in discussions of the readings. The course includes guest artists and fieldtrips to local LGBTQ archives.

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

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

**ARTSTUDI 152. Soft Sculpture. 2 Units.**

Textiles lend themselves to be formed and constructed to fit around three-dimensional objects and become a skin to the object within. They can hold materials inside of them, produce imagery, and divide space. This sculpture course investigates fibers and their ability to transform forms and space. Students learn sewing techniques, upholstery techniques, and how to make sewing patterns to create sculptures. Through projects and workshops, students consider the relationships of textiles to the human figure, interior and exterior settings, and traditions in craft.

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

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

**ARTSTUDI 154X. TBD. 2 Units.**

TBD.

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

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

Same as: TAPS 155

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

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

**ARTSTUDI 158. Hybrid Sculpture. 4 Units.**

Study of concepts, aesthetics, procedures and practice of sculpting on the computer with 3D modeling tools for generation of form, environment and or character as related to your conceptual ideas. Relate traditional sculpture principles of form, material, site and utilize 3D modeling to virtually give rise to an installation or sculpture. Includes output to 2D and 3D rapid prototyping printers, laser cutters, and CNC router. Conceptual and technical skills, and safe and appropriate use of tools and materials. Impact of material and technique upon form and content; the physical and expressive possibilities of diverse materials. Historical and contemporary forming methods provide a theoretical basis for studio work. Field trips; guest lecturers.

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

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

**ARTSTUDI 160X. Tele-Reality: Live-Streaming Art. 2 Units.**

This course examines the field of live-feed media through the lens of art practice, exploring previous experiments and the potential of the medium. Using social media outlets and user-to-user communication platforms¿such as Youtube, FaceTime, Twitch, Instagram, and closed-circuit cameras¿students will create moments for captive audiences using displacement as a medium. By nature, live streaming is a fleeting digital performance that combines television, theater, and film practices with internet platforms and physical venues to present single performances or series of performances, pre-recorded footage, or improvisational scenes. Live-streaming opens an opportunity for borderless expression, to express social change, to share non-mainstream messages, and allows access to massive communication to diverse voices and perspectives.

**ARTSTUDI 161. Constructing Color. 4 Units.**

This hands-on introductory level studio art class addresses color through traditional, digital, and experimental mediums. Students learn to compose and communicate via color, experimenting with light, paint, pigments, dye, code, context, and culture. In addition to exploring color as a powerful tool, students build personal palettes and learn to use color as an essential component in conceptualizing a work of art. Students create numerous short color experiments, a personal reference notebook, and a final work of art in any medium, using processes explored in class.

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

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

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

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

Same as: ARTSINST 142

**ARTSTUDI 164. Design in Public Places. 4 Units.**

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

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

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

**ARTSTUDI 166. Sculptural Screens / Malleable Media. 4 Units.**

In this mixed intro and upper level studio course, students will experiment with video and computational outputs embedded in physical scenarios. What new physical formats are made possible by contemporary screen and projection-mapping technologies? How can we make expressive use of LCD screens, pico projectors, i-pad arrays, and LEDs? The class will address the screen as sculptural medium by examining established artists like Nam June Paik, Michael Snow, Tony Oursler, and Pipilotti Rist, as well as exploring emerging contemporary artists tackling this medium. Prerequisites to take the class at the 266 upper level include one of the following: Intro to Digital/Physical Design, Embodied Interfaces, Media Archaeologies, Making it with Arduino, Digital Art 1, Electronic Art or permission of instructor. The intro level 166 course can be taken with no prerequisites.

Same as: ARTSTUDI 266

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

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

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

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

**ARTSTUDI 169. Virtual Reality: the possibility and peril of immersive artwork. 4 Units.**

How can we use virtual reality systems to create powerful, beautiful and socially engaged artworks? Is it possible to use technically sophisticated (and sometimes frustrating) tools to share our unique personal visions? What can working in virtual reality teach us about our embodied reality and sense of presence? How might we question the hype and technoutopianism surrounding VR, by using the medium itself? What is left out of the current conversation around VR that you would like to explore? In this introductory studio art course, students will learn to create artworks using virtual reality systems. We will use the HTC Vive, Oculus Rift, and Daydream VR headsets, as well as more accessible phone-based augmented reality systems to explore this medium. Through lectures and research presentations, we will familiarize ourselves with the artistic history of VR - from foundational works from the 1990s through current examples - in order to inform our own work. Students will become familiar with the fundamental studio art practice of analyzing and critiquing their own and others' projects. Learning to analyze artwork in turn helps students create works with more emotional and conceptual impact. While there are no official prerequisites for this course, familiarity with any kind of scripting language or coding environment will be helpful as Unity will be used as the main authoring environment.

**ARTSTUDI 170. Photography I: Black and White. 4 Units.**

Through film and dark room instruction, students learn to use a SLR 35-mm camera and to operate manual settings (focus, aperture, shutter speed). They develop an awareness of light and its various properties and possibilities. Students become familiar with black and white darkroom techniques creating contact sheets and to evaluating prints, make corrections and re-print. They acquire essential knowledge of historical and contemporary black and white art photography, including standards of quality and image sequencing. They get a basic sense of aesthetics and of the critical discourse that exists around the cultural significance of images.

**ARTSTUDI 171. Introduction to Photography. 4 Units.**

This is an introductory course in photography that explores lens-based practices and the imperative of visual literacy in today's world. The history of photography starts now, in a context of image-making that proceeds all around us with unprecedented immediacy and proliferation. We cover fundamental principles of camera operation, composition and image editing. Through digital instruction, students learn to use DSLR or Mirrorless cameras and to operate manual settings (focus, aperture, shutter speed, ISO, color temp/white balance). They learn basic file management as well as the use of Adobe Lightroom software. Students acquire an essential knowledge of contemporary art photography, including standards of quality and image sequencing. They get a basic sense of aesthetics and of the critical discourse that exists around the cultural significance of images. Students provide their own DSLR or mirrorless camera.

**ARTSTUDI 171S. Photography I: Digital. 3 Units.**

Through digital instruction, students learn to use a DSLR camera and to operate manual settings (focus, aperture, shutter speed, ISO, color temp/white balance). They become familiar with basic scanning techniques (appropriated images, not negatives) on a flatbed scanner, and basic digital printing (in color). They learn basic file management as well as the use of Adobe Lightroom software. They are taught to operate 17"-wide Epson digital printers, to print digital proof sheets, and to evaluate prints, correct files and re-print. Students acquire an essential knowledge of contemporary art photography, including standards of quality and image sequencing. They get a basic sense of aesthetics and of the critical discourse that exists around the cultural significance of images.

**ARTSTUDI 172. Art and Teratology. 4 Units.**

This studio course looks at the relationships between biology and art, particularly as they relate to the topic of "monsters". Rather than addressing the ways in which art has assisted the biological sciences (as in medical illustration), we'll focus on the ways in which biology has influenced the art-making practice. Course material will address our changing conceptions of biology and the monstrous, and the ways in which artists engage these cultural shifts. Students are responsible for creating art works that address these themes and others that emerge from class discussions and presentations, in any medium of their choosing.

**ARTSTUDI 173A. Introductory Photography: Blue. 4 Units.**

This introductory course into photography invites students to experience, reflect on and be inspired by images of blue. They will create work using the process of cyanotyping, the low-cost photographic printing technique of a century ago that now functions as an Instagram filter. Using these blue-prints as a touchstone, we will explore blue as a physical, natural, artistic and spiritual manifestation. Students provide their own cell phone camera of choice, and software will be provided.

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

The course combines the critical analysis of cell phone photography with the creation of photographic art works that explore this specific medium's experimental, social and documentary potential. The increasing ubiquity of cell phone photography has had a widespread impact on the practice of photography as an art form. We will consider and discuss the ways in which the platforms of cell phone photography (Instagram, Snapchat) are democratizing image-making and transforming notions of authorship and subjectivity to an unprecedented extent, but also how the use of new technological tools help expand notions of creativity and aesthetic standards.

**ARTSTUDI 173S. Cell Phone Photography. 3 Units.**

The course combines the critical analysis of cell phone photography with the creation of photographic art works that explore this specific medium's experimental, social and documentary potential. The increasing ubiquity of cell phone photography has had a widespread impact on the practice of photography as an art form. We will consider and discuss the ways in which the platforms of cell phone photography (Instagram, Snapchat) are democratizing image-making and transforming notions of authorship and subjectivity to an unprecedented extent, but also how the use of new technological tools help expand notions of creativity and aesthetic standards.

**ARTSTUDI 173X. Photo. 2 Units.**

TBD.

**ARTSTUDI 174. Interdisciplinary Animation. 2 Units.**

There is no medium or form of study that animation cannot touch and expand; it is interdisciplinary. At its core, animation enables the practitioner to find inherent life in materials and thereby transform them. Structured in-class experiments cover foundational animation techniques and expand previously held definitions of animation. Regular screenings introduce students to a wide array of animation practice. Students will work experimentally to find and open their own doorway into animation, creating a personal project.

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

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

**ARTSTUDI 175. Sound Installation. 4 Units.**

This class will cover creative, historical and theoretical aspects of sited artworks based in sound. We will create, install and critique new works that use sound with special attention to the ways that sound intersects with time, space and architecture. Attention will be given both to sound as immaterial signal and to sound in its relation to visual environments and objects. The class is intended for artists, composers and others who want to explore the spatial, social and aesthetic dimensions of sound. Assigned readings will cover sound practices in the contexts of art, music, sound studies and anthropology. Experience in sound recording or production, signal processing and spatialization, or installation are valuable but not required. Curiosity and attention to sounds are. Same as: MUSIC 192F

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

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

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

Video holds the ability to bear witness and reconstruct realities of space and time. In this class we study the development of the medium in the 1970s and how artists have since used it as an experimental apparatus. Projects involve creating short video works through narrative, performative, and abstracted approaches. This class explores conceptual possibilities of recording and editing video by utilizing camera technique, lighting, sound design, found footage, and nonlinear digital editing. (lower level).

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

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

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

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



**ARTSTUDI 181. From Dissection to Monster. 4 Units.**

The focus of this class is to create an artwork that explores the relationship between creators and the "monsters" they create. The course explores the role of the artist as an innovator, experimenter, inventor, entrepreneur, and creative researcher. Students will perform a robust dissection and mapping of a modern technology and then emerge an artwork incorporating the constituent parts and informed by the dissection. Almost anything that we create can become monstrous. One hopes for the best, but never knows just how it might play out. The story of humankind is partially a history of the twists and turns posited by technological innovation. The complex relationship between intention and context sometimes converge in mysterious and unpredictable ways resulting in corruption in creative strategies, machines, architecture, designs and creative expression. The class is inspired by the classic Gothic literature, *Frankenstein*, by Mary Shelley, a tragic story about Victor Frankenstein's failure to accept responsibility for the consequences of bringing new life into the world.

**ARTSTUDI 182. Queered Tech and Speculative Design. 4 Units.**

What does it mean to "queer" something? Expanding this term's meaning beyond gender and sexuality, "to queer" is to question, challenge, subvert, and reimagine social norms and structures of power. In this course, we build from queer theory to consider invisible assumptions and biases in everyday objects, then design technologies that propose new ways of being. For example: What would a clock look like if it were designed for a world without capitalist notions of productivity? Students will create three electronic artworks using Arduino micro-controllers, sensors, light, motors, and sound. Tutorials will provide fundamental instruction in electronics and programming. This is an introductory art course with no prerequisites.

**ARTSTUDI 182B. Conceptual Art. 2 Units.**

Through experience-based exercises this class will build upon students understanding of conceptual art. Student will be guided in the exploration of their ideas beginning with the parameters set by the camera and later by specific place(s) and space(s) in and around campus. Throughout the quarter students will learn to process and poetically interpret their ideas as well time, space, the self and current sociopolitical issues in a manner that best suits each idea. In class activities will address curiosities to invoke a deeper investigation of each student's relationship to art and/or their individual field of study. This seminar will include a survey of art historical examples to help stimulate ideas, discussions and activities. Visiting artists as well as off-campus studio visits will further inform the course.

**ARTSTUDI 183. Sports in Contemporary Art. 4 Units.**

Sport and Art are generally viewed as the polar opposites. You are either interested in art or sport. You can't be both. This course examines and questions this generalization and begins with a historical overview of artworks and artists, who uses sport, physical activity, and games as inspiration in their work. Whether in the form of figurative representations of athletes, to inventing new games, and experiments in order to create artworks that comments on issues as broad as identity, race, gender as well as provoke audience participation through interactive installations and other playful strategies. Besides from the historical overview and examples presented in the class, the students will be given 4 different assignments, which will allow the students to explore the concept of art in sport and vice versa and produce their own projects in response. The course is interdisciplinary in its form, but students will be introduced to a variety of disciplines and media such as Digital Video and Photography, Performance, Sculpture, and Installation Art. One of the goals of this course is to demonstrate the many commonalities between art and sport and to encourage a dialogue about this topic as well as bring the two seemingly divergents more together. Some artist that will be discussed are: David Hammons, Collier Schorr, Paul Pfeiffer, Anne Imhof, Camille Henrot, Gabriel Orozco, Allora & Calzadilla, Chi Kai-Yuan, Hank Willis Thomas, Ana Soler, Jørgen Leth, Cassils and Lee Walton to mention a few.

**ARTSTUDI 184. Art and Environmental Engagement. 4 Units.**

The aim of this course is to use the tools of art as a means to actively engage with the natural world. Students will be required to go beyond surface representations and dig deep with their work to uncover conceptual, ecological and historical meaning. Whether the focus is on a plant, animal, mineral, or an ecological system, students will be encouraged to investigate and interact with their subjects. Scientists who experiment in the field will be brought in to discuss their research and working processes. Collaborations are welcome. We will examine the work by artists, from past to present, who address the environment in a critical way. Students will work on creative projects with the goal to open new avenues of dialogue between culture and nature.

**ARTSTUDI 185. Interactive Storytelling. 4 Units.**

This course explores strategies for crafting interactive stories. It takes students from story-teller to game designer to book maker. Through a series of narrative exercises, readings, lectures, and technical demos; students create a story-based game and a companion printed risograph zine. The story's visual and spatial structure are authored using Twine, a free online tool that lets anyone new to programming create their own interactive games in a web page. The zine will act as a guide for building the storyworld and an archive for the concepts being explored.

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

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

**ARTSTUDI 231A. Interactive Art: Making it with Arduino. 4 Units.**

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

Same as: ARTSTUDI 130

**ARTSTUDI 233. Let's Make a Monster: Critical Making. 5 Units.**

Ever since Frankenstein unleashed his monster onto the world in Mary Shelley's novel from 1818, the notion of "technology-out-of-control" has been a constant worry of modern societies, plaguing more optimistic visions of progress and innovation with fears that modern machines harbor potentials that, once set in motion, can no longer be tamed by their human makers. In this characteristically modern myth, the act of making—and especially technological making—gives rise to monsters. As a cautionary tale, we are therefore entreated to look before we leap, to go slow and think critically about the possible consequences of invention before we attempt to make something radically new. However, this means of approaching the issue of human-technological relations implies a fundamental opposition between thinking and making, suggesting a split between cognition as the specifically human capacity for reflection versus a causal determinism-without-reflection that characterizes the machinic or the technical. Nevertheless, recent media theory questions this dichotomy by asserting that technologies are inseparable from humans' abilities to think and to act in the world, while artistic practices undo the thinking/making split more directly and materially, by taking materials—including technologies—as the very medium of their critical engagement with the world. Drawing on impulses from both media theory and art practice, "critical making" names a counterpart to "critical thinking"—one that utilizes technologies to think about humans' constitutive entanglements with technology, while recognizing that insight often comes from errors, glitches, malfunctions, or even monsters. Co-taught by a practicing artist and a media theorist, this course will engage students in hands-on critical practices involving both theories and technologies. Let's make a monster!.

Same as: FILMSTUD 233, FILMSTUD 433

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

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

Same as: MUSIC 236

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

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

Same as: MUSIC 155, MUSIC 255

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

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

**ARTSTUDI 241A. Drawing from Life. 2-4 Units.**

The subject of this course is Life as we know it, and artists at all levels will learn to communicate their questions, concerns, and perspectives on paper. The drawing process empowers students to express themselves in their already unique visual languages, while the objects will be testimonies to their personal, cultural, spiritual, and revolutionary experiences. We begin by developing or refining students' fundamental techniques through indoor and outdoor observational drawing. Our focus shifts toward representational and conceptual strategies for storytelling that reference students' archives, popularized content, literature, historical references and more. Through drawing, we discuss and examine a diverse range of contemporary art to address the legacy of visual art. All preparation must be done between class meetings, and all artworks will be made during class to maximize the studio art-making experience.

Same as: ARTSTUDI 141A

**ARTSTUDI 242. Drawing and Creative Writing. 4 Units.**

This class integrates drawing and the written word through a mix of hands-on drawing studio time and writing workshops. We will create drawings that integrate text and create texts inspired by drawings. We will also study and take inspiration from literature and art that plays with images and the written word. In the process, we will come up with experiments for what to do with images and words, for how to poach them, cross-pollinate them, orchestrate them, distill them, resist them or unflatten them. Prerequisite: Drawing 1 or permission of instructor.

**ARTSTUDI 243. Anatomy for Artists. 3 Units.**

Lectures highlight the intersections and influences between human anatomy and art. Studio sessions provide an opportunity for students to immerse in anatomically inspired studio projects. Drawing, mixed media, and some painting mediums will be used during the studio sessions. Plastic models, dry bones, cadaveric specimens, and live models will be used for the studio sessions. Class time includes art instruction, creation and feedback. May be repeated for credit. Honing individual style is encouraged; both beginning and advanced students are welcome. Same as: SURG 243

**ARTSTUDI 244. Advance Figure Drawing. 4 Units.**

Figurative depiction is explored across a wide range of media and techniques. Throughout the quarter, artist and figure are explored as subject/object, metaphor, player, and director. Beginning with traditional approaches across various media (graphite and charcoal, ink/brush, soft and oil pastels, mixed media), we move into various methods of distortion. Using both live models and our own bodies, performance and depictive strategies are employed to create work which examines identity and power relationships. In the final two weeks, we have two live models working together. Work will excise/reassemble found and staged images, juxtaposing figures, creating tension and implied narratives in space. Four outside projects push skills and concept, amplifying each artist's hand and voice. Prerequisite: Drawing 1 or instructor approval.

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

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

**ARTSTUDI 246. Individual Work: Drawing and Painting. 1-5 Unit.**

Prerequisite: student must have taken a course with the instructor and/or completed relevant introductory studio course(s). Instructor consent and completion of the Independent Study Form are required prior to enrollment. All necessary forms are required by the end of Week 2 of each quarter. Please contact the Student Services Specialist in McMurtry 108 for more information. May be repeated for credit.

**ARTSTUDI 247. Collage. 4 Units.**

Collage has influenced painting and drawing practices, as well as film and photography through juxtaposition, scale shifts, and reappropriation of the found image. Although many iconic works in this medium date to the 20th century, this course focuses on collage as a vibrant, contemporary form. Lectures on artists using collage with new vigor. Studio component focused on experimentation and exploration. Student work is encouraged to speak to personal, aesthetic, or political concerns, using findings from magazines, advertisements, internet, and other sources. Working with Photoshop, scans and with print, we will use collage elements to create new and stunning compositions of contemporary life. Prerequisites: 140, 145, or consent of instructor. (upper level). May be repeated for credit.

**ARTSTUDI 247A. Art Book Object. 4 Units.**

This mixed introductory and upper level studio course explores contemporary aesthetic interpretations of the book as an art object. Students learn to use both traditional and digital tools and techniques for creating artists' books, and integrate those into final works of art. The course familiarizes students with basic bookbinding processes and forms, as well as various modes of printing and production that facilitate limited artist editions. In addition to making books, we view numerous artists' books in the Bowes Art & Architecture Library collection as well as the collection of the instructor, and meet with practicing artists and book makers. Students create a number of small books, each focused on a particular process but using content of their choice. Upper level students propose and create a more fully evolved final project involving at least one bookbinding process independently researched in consultation with the instructor.

Same as: ARTSTUDI 147

**ARTSTUDI 248P. The Hybrid Print. 4 Units.**

This class explores experimental printmaking methods where digital and traditional practices collide. It focuses on the interchange between conventional and new methods of printmaking, and possibilities for the print beyond paper and the flat picture plane in contemporary art. Techniques will be demonstrated in class, and students will pursue projects using these techniques, developing their own conceptual interests. We will explore digital processes using large format printers, as well as digitally augmented traditional printmaking methods such as monoprints, collographs, woodblock and linocut, aided by dye sublimation, vinyl cutting, and 3-d printing. Students will have access to a wide array of both digital and traditional tools, and will develop projects using a combination of methods, resulting in a body of work. Discussions will address the expansive nature of contemporary fine art printmaking. Same as: ARTSTUDI 148P

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

This course aims to prepare senior Art Practice majors for future artistic careers by developing rigorous practice and critical research and presentation skills. Class engagement includes informal discussions, written reflections, and critiques with professionals in the field. Students will create meaningful work for the Senior Art Exhibition and generate further opportunities for themselves in project funding, residencies, exhibitions, commissions, and graduate education. Course for Art Practice majors only. Art Practice minors may interview for possible inclusion. (upper level).

**ARTSTUDI 250. Individual Work: Sculpture. 1-5 Unit.**

Prerequisite: student must have taken a course with the instructor and/or completed relevant introductory studio course(s). Instructor consent and completion of the Independent Study Form are required prior to enrollment. All necessary forms are required by the end of Week 2 of each quarter. Please contact the Student Services Specialist in McMurtry 108 for more information. May be repeated for credit.

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

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

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

This course is focused on developing a practical, hands on understanding of kinetic mechanisms applied to objects and materials in sculpture and installation. Class time will take the form of lectures and technical demos, and hands-on labs where you will be exposed to different strategies for making movement in the physical world. Topics investigated include Rube Goldberg machines, devices of wonder, interactivity, audience experience and participation.

**ARTSTUDI 255. Sonic Crossroads. 4 Units.**

Through the history of music, sound art, acoustic ecology, literature, film, visual arts and performance, this course will examine the territory where sound meets space, sight, symbol, ritual, activism, self consciousness and language. Students will engage in conversations, experiments and exercises that will enhance their awareness of the sonic phenomena and the "time canvas" as a space of creation and communication.

**ARTSTUDI 256. Advanced Installation. 4 Units.**

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

**ARTSTUDI 256V. Vital Signs: Performance in the 21st Century. 1 Unit.**

The first decade and a half of the 21st century have been transformative for performance art. On the one hand, it brought an unprecedented cultural acceptance of this art form, which is now featured in most prestigious museums and art festivals; on the other, the most recent generation of performance artists is showing a great awareness of the historicity and complexity of this form. In this class, we will try to recognize and investigate these and other prominent features of performance art produced since the turn of the millennium. We will use as our primary case studies performances that will be featured in the series *Vital Signs: Contemporary Performance Art Series*, hosted by TAPS in 2017-2018. The primary objective of the series is to highlight and showcase underrepresented performance forms such as experimental performance art, durational art, and body art, among others, by artists from communities that remain invisible or underrepresented in mainstream performing arts. The series is curated by the Los Angeles-based artist Cassils, who has been listed by the Huffington Post as 'one of ten transgender artists who are changing the landscape of contemporary art' and has achieved international recognition for a rigorous engagement with the body as a form of social sculpture. Cassils's curatorial vision is to present established performance artists alongside emerging artists. Each quarter, a pair of artists will visit Stanford for two days (Thursday-Friday). On day one of their visit they will offer a workshop or a public performance, and on the second day they will engage in a public dialogue. The class will meet each quarter for three weeks: before, during, and after the artists' visit. This way, the students will have an opportunity to prepare for the visit, engage with the visiting artists, and reflect on their work. They will receive their grades upon completion of the class, in the spring of 2018.

Same as: TAPS 156V, TAPS 256V

**ARTSTUDI 257. Advanced Sculpture Seminar. 1-5 Unit.**

Students engage in professional sculpture (studio) practices that prepare them to apply and extend the skills, methods and techniques they have learned in previous courses, including technical and conceptual skills in woodworking, metal working, mold making, and other sculptural production. These practices involve working collaboratively, taking on short-term projects, handling an increased sculpture work flow, actively participating in regular critiques, and contributing to and showing work in a small final exhibition. Students refine their aesthetic, tap the interdisciplinary network of influences they have built, and work independently to become adept at presenting their ideas and building a portfolio to show the art they have produced to potential clients in a 'real world' professional context. Anyone interested in taking this class should apply with a project in mind that they aim to develop over the length of the course. Since these projects will require a considerable amount of independent work outside class time, students should submit a 1-to-2-page description outlining what they want to focus on and a portfolio featuring some images of work they have already created in that realm. Upon careful evaluation, students with the strongest proposals will be selected. This course may be repeated for credit.

**ARTSTUDI 258. Resisting Monuments at the End of the World. 4 Units.**

This hands-on contemporary art and sculpture class explores falling monuments and rising memorials around the world. Departing from individualistic hero narratives of traditional monuments we address collective agency and new forms of shared power. Students make models and sculptures of reimagined anti-monuments through weekly assignments. Classes require reading, discussing, making artwork for critiques, and include lectures, artist examples, and guest artists.

**ARTSTUDI 261. Individual Work: Emerging Practices in Design & Technology. 1-5 Unit.**

Prerequisite: student must have taken a course with the instructor and/or completed relevant introductory studio course(s). Instructor consent and completion of the Independent Study Form are required prior to enrollment. All necessary forms are required by the end of Week 2 of each quarter. Please contact the Student Services Specialist in McMurtry 108 for more information. May be repeated for credit.

**ARTSTUDI 262. Performing with Digital Media. 4 Units.**

This interdisciplinary studio course will explore time-based media through the practice of live visual performance with an emphasis on digital means of production. Through a series of individual and collaborative assignments, students will learn to utilize software and sensors as a means of controlling and manipulating moving imagery in a performative context. Art historical references of animation, video art, installation, and audio/visual performance will guide conceptual frameworks for class instruction, lectures, and projects. No previous experience is required.

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

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

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

In this mixed intro and upper level studio course, students will experiment with video and computational outputs embedded in physical scenarios. What new physical formats are made possible by contemporary screen and projection-mapping technologies? How can we make expressive use of LCD screens, pico projectors, i-pad arrays, and LEDs? The class will address the screen as sculptural medium by examining established artists like Nam June Paik, Michael Snow, Tony Oursler, and Pippilotti Rist, as well as exploring emerging contemporary artists tackling this medium. Prerequisites to take the class at the 266 upper level include one of the following: Intro to Digital/Physical Design, Embodied Interfaces, Media Archaeologies, Making it with Arduino, Digital Art 1, Electronic Art or permission of instructor. The intro level 166 course can be taken with no prerequisites.

Same as: ARTSTUDI 166

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

This course is an upper level studio course featuring a different guest artist each year whose artwork makes use of emerging technologies. Course material will be based on the guest artist's area of expertise. Past examples include artists whose work focuses on Data Visualization, Live Digital Performance and Virtual Reality. Prerequisites are determined by the subject matter, and course enrollment is decided by the instructor on the first day of class. Please attend the first class for admission. For spring 2020, Emerging Technology Studio will be taught by Veronica Graham ([www.vagraham.com](http://www.vagraham.com)) on the topic of ¿World Building - inside and outside of Virtual Reality¿. Each week the course will focus on a different aspect of building a world, with an emphasis on crafting narratives that connect the virtual environment with a physical space. Veronica Graham is a new media artist and printmaker whose work spans comics, sculpture, and VR artworks. Inspired by today's rapidly changing environment, she sees her art practice as a form of world building. Each of her works is the creation of place or artifact, calling attention to how fiction is woven into our reality.

**ARTSTUDI 270. Advanced Photography Seminar. 4 Units.**

Students interested in taking this class should apply with a project proposal they aim to develop over the length of the course. Since these projects require a considerable amount of independent work outside of class time, each student must submit a 1-to-2-page description outlining the subject they want to focus on, and a portfolio featuring some images of work they have already created in that realm. Upon careful evaluation, students with the strongest proposals will be selected. At the beginning of the course, all students will be provided with the necessary equipment and tools of support needed to execute their projects. The culmination of the course will be a carefully prepared final showing of work through different media - exhibition, print, virtual format - that each require their own specific lay-out and mode of presentation. This course may be repeated for credit. Prerequisite: ARTSTUDI 277 or equivalent.



**ARTSTUDI 270A. CREATING EXPERIMENTAL CINEMA. 4 Units.**

This course is dedicated to creating at the crossroads of art and cinema. This experimental video art course will address practical filmmaking, taking as its baseline assumption the notion that experimentation is crucial to overcoming encrusted social, aesthetic, intellectual, and ideological norms. Over the course of the quarter, students will build familiarity with the myriad components of cinematic creation, including directing, editing, camera operation, lighting, sound design, After Effects and color grading. They will create cinematic video informed by viewing and discussion of key works from the history of experimental cinema. No prerequisite required.

**ARTSTUDI 271. The View Camera. 4 Units.**

Students will learn how to use large-format 4x5 view cameras, and explore the ways in which large-format photography enables the creation of exceptionally clear images on a par with digital imaging. They will develop sheet film and print black-and-white images in analog format. To connect the camera to contemporary digital practices students will learn to scan and digitally print from their negatives. Specific attention will be given to mastering perspective control and in-camera manipulation of the image. From a historical point of view, the course will analyze and discuss images created with view cameras by a wide range of artists from the early days of photography to the present. Students will put their skills into practice and pursue their own aesthetic by producing a portfolio of images. Prerequisite: ARTSTUDI 170, ARTSTUDI 171, or equivalent.

**ARTSTUDI 271A. Intermediate Photography: Home as Studio Space. 4 Units.**

This course investigates ideas of home as a creative art studio space. Students are encouraged to actively engage with various modes of conceptual experimentation by considering home as a site for creative liberation instead of confinement. Considering the current social order regarding shelter-in-place and lockdown protocols, students will move beyond exercises of observing and seeing to purposely engage in acts of photographic creation. While taking full advantage of what is available at home, students will be asked to respond to the current moment by following a range of photographic assignments. This is an intermediate course in photography, with an ongoing emphasis on operating manual camera settings (focus, aperture, shutter speed, ISO, color temp/ white balance). Students continue to work with Lightroom as a file management system, are introduced to Photoshop, and focus on the importance of photo editing/selection and sequencing. Prerequisite: ARTSTUDI 170 or ARTSTUDI 171 or ARTSTUDI 173E or equivalent.

**ARTSTUDI 271B. Intermediate Photography: Composite and Time. 4 Units.**

This course introduces students to the use of several techniques and methodologies that combine multiple images into a single composite photograph. Students develop skills to pre-visualize and plan the work they envision through high definition range capture, panoramic stitching, and focus stacking. They explore the nature and concept of Time in photographic imagery through various techniques, such as creating more than one timescale into an image, recreating one time in another, building the representation of time into a work, and visualizing passing time in the process of making work. This is an intermediate course in photography, with an ongoing emphasis on operating manual camera settings (focus, aperture, shutter speed, ISO, color temp/ white balance). Students continue to work with Lightroom as a file management system, are introduced to Photoshop, and focus on the importance of photo editing/selection and sequencing. Prerequisite: ARTSTUDI 170 or ARTSTUDI 171 or ARTSTUDI 173E or equivalent.

**ARTSTUDI 271C. Intermediate Photography: Performance. 4 Units.**

This course introduces students to the role performance can play in a lens-based practice, centered in the belief that art can be defined through gesture as well as object. We study the work of various prominent artists to gauge their influence and to deepen our understanding of the ways in which photography can constitute performance as a conceptual exercise. Assignments and projects guide us to consider the relationship between body and lens, action and documentation, motion and stillness. This is an intermediate course in photography, with an ongoing emphasis on operating manual camera settings (focus, aperture, shutter speed, ISO, color temp/ white balance). Students continue to work with Lightroom as a file management system, are introduced to Photoshop, and focus on the importance of photo editing/selection and sequencing. Prerequisite: ARTSTUDI 170 or ARTSTUDI 171 or ARTSTUDI 173E or equivalent.

**ARTSTUDI 271D. Intermediate Photography: Constructed Image. 4 Units.**

This course begins with the idea that all photographs are constructed. Students explore conceptual photographic practices through the frame of images as constructs, examining the various choices and expanded practices involved in the process of creating a photograph. Students are introduced to contemporary topics, historical positions, and examinations of various studio practices. Students examine different means of constructing representations of reality, building images and building spaces, within systems of making. This is an intermediate course in photography, with an ongoing emphasis on operating manual camera settings (focus, aperture, shutter speed, ISO, color temp/ white balance). Students continue to work with Lightroom as a file management system, are introduced to Photoshop, and focus on the importance of photo editing/selection and sequencing. Prerequisite: ARTSTUDI 170 or ARTSTUDI 171 or ARTSTUDI 173E or equivalent.

**ARTSTUDI 271E. Intermediate Photography: New Landscapes. 4 Units.**

This course investigates notions of landscape photography by expanding upon its traditional, geography-based paradigm of pictorial beauty. Students explore how the perception and representation of landscapes relate to physical and cognitive mapping, as well as engagements with myth and memory, in order to visualize how we experience and imagine the spaces that extend around us. They develop technical processes that allow them to intervene in landscapes, such as altering their appearance within the camera in post-production, manipulating the construction of existing places, or building installations in public spaces. This is an intermediate course in photography, with an ongoing emphasis on operating manual camera settings (focus, aperture, shutter speed, ISO, color temp/ white balance). Students continue to work with Lightroom as a file management system, are introduced to Photoshop, and focus on the importance of photo editing/selection and sequencing. Prerequisite: ARTSTUDI 170 or ARTSTUDI 171 or ARTSTUDI 173E or equivalent.

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

Prerequisite: student must have taken a course with the instructor and/or completed relevant introductory studio course(s). Instructor consent and completion of the Independent Study Form are required prior to enrollment. All necessary forms are required by the end of Week 2 of each quarter. Please contact the Student Services Specialist in McMurtry 108 for more information. May be repeated for credit.

**ARTSTUDI 273. Individual Work: Experimental Media. 1-5 Unit.**

Prerequisite: student must have taken a course with the instructor and/or completed relevant introductory studio course(s). Instructor consent and completion of the Independent Study Form are required prior to enrollment. All necessary forms are required by the end of Week 2 of each quarter. Please contact the Student Services Specialist in McMurtry 108 for more information. May be repeated for credit.

**ARTSTUDI 275. Photography II: Digital. 4 Units.**

Students continue to use DSLR cameras, with an ongoing emphasis on operating manual settings (focus, aperture, shutter speed, ISO, color temp/ white balance). They are taught intermediate-level digital printing (in color) using large-format printers. They continue to work with Lightroom as a file management system and are introduced to Photoshop. Students gain a deeper insight into and stronger grasp of practices in contemporary digital photography, with a continuing focus on the importance of photo editing/selection and sequencing, as well as questions around the conceptual and practical implications and limits of photographic images. Prerequisite: ARTSTUDI 171 or equivalent. May be repeat for credit.

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

This course explores the historical development and artistic potential of photography books. Students will learn about book structures, signatures, binding styles, printing methods and publication platforms (from conventional print to web-based). They will focus on how to group and sequence photographic images to produce a coherent, thematically organized body of work, and examine the creative possibilities of integrating image and text. Students will have access to numerous campus resources to do research and develop ideas, including the extensive photo book collections of the Bowes Art & Architecture Library and the Cantor Museum. They will have to execute a photographic project of their own design and produce a hand-made book. Prerequisite: ARTSTUDI 170, ARTSTUDI 171, or equivalent.

**ARTSTUDI 277. Intermediate Photography Seminar. 4 Units.**

Students engage in professional photographic practices that prepare them to apply and expand upon the skills, methods and techniques they have learned in previous courses. They explore different themes in photography and take an in-depth look at the creative process of artists whose visions are based on the development of projects and bodies of work over an extended period of time. Students learn to refine their aesthetic over time by developing three such projects of their own, which involve significant independent work and active participation in critiques, with the goal of becoming adept at presenting their ideas and building a portfolio to show their work in a professional context. Students provide their own photographic equipment, will be provided with software and introduced to tools of support that will help them to more effectively execute their projects. This course may be repeated for credit. Prerequisite: Students should have taken at least three 200 level Intermediate Photography Topics Classes prior to enrolling in this Seminar or equivalent.

**ARTSTUDI 277A. Video Art II. 4 Units.**

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. Non-linearity made possible by Internet and DVD-based video. No prerequisite required.

**ARTSTUDI 278. Photography II: Black and White. 4 Units.**

Students are introduced to and provided with medium-format film cameras, which they learn to use with an ongoing emphasis on operating manual settings (focus, aperture, shutter speed). Students are introduced to metering for film using hand-held light meters in a further study of light. They hone their printing skills and learn finer printing techniques using fiber-based paper. They also explore the full range of black and film stocks and get to experiment with alternative techniques like pinhole photography, photograms and Holga cameras. Students gain a deeper insight into and stronger grasp of practices in contemporary black and white photography, with a continuing focus on the importance of photo editing/selection and sequencing, as well as questions around the conceptual and practical implications and limits of photographic images. Prerequisite: ARTSTUDI 170 or equivalent.

**ARTSTUDI 279. Photo III B/W. 4 Units.**

TBD.

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

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

**ARTSTUDI 286. Intermediate Photography: Portraiture. 4 Units.**

This course explores contemporary practices of portrait photography, examining its history and discourse on representations of race, gender, class, and sexuality. We look at the complexities of portraiture in terms of skill sets and processes, aesthetics and styles, ideology and identity, while engaging with such dualities as private/public, professional/ amateur, and traditional/innovative. At a time when pictures are being produced and disseminated in unprecedented proliferation, we look into the pursuit of constructing meaning beyond pose and persona. This is an intermediate course in photography, with an ongoing emphasis on operating manual camera settings (focus, aperture, shutter speed, ISO, color temp/ white balance). Students continue to work with Lightroom as a file management system, are introduced to Photoshop, and focus on the importance of photo editing/selection and sequencing. Prerequisite: ARTSTUDI 170 or ARTSTUDI 171 or ARTSTUDI 173E or equivalent.

**ARTSTUDI 287. Animation II. 4 Units.**

This course expands upon techniques and storytelling methods learned in Animation I. We continue to survey the field of independent animation primarily through short films and other social digital platforms. As our media consumption is increasingly comprised of videos ranging from a few seconds to 'longer' formats such as 10 minutes, the ability to generate and manipulate sound, image, and time for personal expression is more relevant than ever. This interdisciplinary knowledge is to be expanded upon over a lifetime in settings such as the artist's studio and applied fields such as AR/VR and user interfaces. Projects will concentrate on visual style (abstract to representational), storytelling, and personal expression. Emphasis will be placed on storyboarding to produce cohesive visual statements. Experimentation strongly encouraged. This is NOT an Anime class.

**ARTSTUDI 288. Intermediate Photography: Documentary. 4 Units.**

The documentary image has constituted a keystone of the photographic medium since the earliest days of its existence. In this class, we approach documentary photography from a contemporary perspective and in a context of active engagement with the world we inhabit. What do the ethics and aesthetics of documenting reality involve in an era when the instant representation of ourselves and our environment has become routine daily procedure? How can today's visual documentarian meet the challenge of creating work that meaningfully and critically relates to the complex global issues and struggles defining the current historical moment? This is an intermediate course in photography, with an ongoing emphasis on operating manual camera settings (focus, aperture, shutter speed, ISO, color temp/ white balance). Students continue to work with Lightroom as a file management system, are introduced to Photoshop, and focus on the importance of photo editing/selection and sequencing. Prerequisite: ARTSTUDI 170 or ARTSTUDI 171 or ARTSTUDI 173E or equivalent.

**ARTSTUDI 290. Curricular Practical Training. 1-3 Unit.**

CPT course required for international students completing degree.

**ARTSTUDI 295. Visual Arts Internship. 1-5 Unit.**

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

**ARTSTUDI 297. Honors Thesis Exhibition. 2 Units.**

May be repeated for credit.

**ARTSTUDI 297S. AP HONORS SEMINAR. 1-2 Unit.**

Led by the Director of Undergraduate Studies in Art Practice, the Honors Seminar provides students the opportunity to create projects for the honors exhibition and complete the written thesis under the guidance of faculty advisors, and assisted with MFA mentors as well as guest critiques from art world professionals. It is geared towards developing a professional practice in the field of fine art.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

tbd.

**ARTSTUDI 390. Curricular Practical Training. 1-3 Unit.**

CPT course required for international students completing degree.

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

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**Film Production Courses****FILMPROD 101. Screen Writing I: Visual Writing. 5 Units.**

A writing workshop that is an exploration of visual storytelling. Beginning with visual literacy, the class progresses from basic cinematic techniques through scene exercises to revisions and ultimately to connecting scenes in order to build sequences of script pages. Open to all majors; may substitute for ENGL 190F prerequisite for FP104.

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

A writing workshop in which students are introduced to the basic structures and genre of television pilots and to writing within the screenwriting/television writing form. Students will develop, outline, and workshop their own original pilot episode and series bible. Serves as a prerequisite for FP104 Intermediate Screenwriting. Enrollment by decision of instructor. nnStudents interested in applying need to email Adam Tobin (adtobin@stanford.edu) by the end of fall quarter for a link to the course application.

**FILMPROD 103. Adaptation. 4 Units.**

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

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

Priority to Film and Media Studies majors and minors, and seniors. Craft, form, and approaches to writing for the screen. Students will write, workshop and rewrite the first act of a feature screenplay and create rough outline material for the rest of the film. Prerequisites: FP101, FP101T or ENGL190F and consent of the instructor.

**FILMPROD 105. Script Analysis. 4 Units.**

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

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

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

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

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

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

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

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

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

**FILMPROD 115. Immersive Cinema: Experiments in Virtual Reality. 4 Units.**

In this exploratory workshop, students will use a variety of tools (360 video/ VR cameras and binaural sound design, digital video, and traditional sound recorders) to tell immersive "stories". Students will use the conceptual framework of experimental cinema and documentary film to inform their work, while also pushing toward a new artistic language in the still-emerging form of VR storytelling. Over the course of the quarter, students will work in teams to create a series of short immersive pieces with an emphasis on experimentation. The class has no prerequisites and is open to all students.

**FILMPROD 116. Script to Screen. 5 Units.**

Script to Screen is a hybrid writing/production course that guides students through a series of narrative film exercises. Students will write and workshop scripts for short fiction films, and then, by filming them, learn to apply the fundamentals of digital video production. Initial classwork will include visual writing exercises, DSLR cinematography instruction, script work, and basic fiction film production and post-production. Priority goes to film studies majors. nnStudents interested in applying need to email Professor Meltzer (jmelt@stanford.edu) by the end of fall quarter for a link to the course application.

**FILMPROD 117. Advanced Video Production. 5 Units.**

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

**FILMPROD 121. New York Films. 5 Units.**

This course will be taught at Stanford in New York in winter quarter.

**FILMPROD 148. Archival Cinema: Excavating the Future. 4 Units.**

This course examines the practices of appropriation of archival material in cinema, and the problems of representation inherent to them. The practical component consists of a series of creative assignments in which students are asked to use archival material, including some from Stanford's collections, to produce short moving image pieces. Same as: FILMPROD 348, FILMSTUD 148, FILMSTUD 348

**FILMPROD 305. Script Analysis. 4 Units.**

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

**FILMPROD 348. Archival Cinema: Excavating the Future. 4 Units.**

This course examines the practices of appropriation of archival material in cinema, and the problems of representation inherent to them. The practical component consists of a series of creative assignments in which students are asked to use archival material, including some from Stanford's collections, to produce short moving image pieces. Same as: FILMPROD 148, FILMSTUD 148, FILMSTUD 348

**FILMPROD 400. Film/Video Writing and Directing. 3 Units.**

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

**FILMPROD 401. Nonfiction Film Production. 3 Units.**

Restricted to M.F.A. documentary students. 16mm production techniques and concepts. Multiple short exercises and a final project with multitrack sound design. Enrollment limited to students in MFA Documentary Film Program. Prerequisite: consent of instructor.

**FILMPROD 402. Digital Video. 4 Units.**

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

**FILMPROD 403. Advanced Documentary Directing. 3 Units.**

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

**FILMPROD 404. Advanced Video Production. 3 Units.**

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



**FILMPROD 405. Producing Practicum: The Non-Fiction Film. 4 Units.**

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

**FILMPROD 406A. Documentary M.F.A. Thesis Seminar I. 5 Units.**

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

**FILMPROD 406B. Documentary M.F.A. Thesis Seminar II. 5 Units.**

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

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

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

**FILMPROD 801. TGR Project. 0 Units.****Film Studies Courses****FILMSTUD 4. Introduction to Film Study: French Cinema in Focus. 5 Units.**

This course provides an introduction to film through the lens of French national cinema. We study the historical formation of the moving image in France (and beyond); from its humble beginnings as a novel attraction, to its rise as a major medium in its own right, appreciated for both its commercial and artistic appeal. We examine the work of a number of influential auteurs and key periods in the development of French national cinema: including the work of early masters Jean Vigo and Jean Renoir, members of the French New Wave Jean-Luc Godard and Agnès Varda, as well as contemporary filmmakers Mathieu Kassovitz and Olivier Assayas. In addition to undertaking a historical overview of French cinema, this course familiarizes students with a variety of approaches to the analysis of film style and form: *mise-en-scène*, cinematography, editing, sound, performance, etc. While no prior knowledge of French cinema or film analysis is required, a willingness to engage deeply and critically with film is fundamental.

**FILMSTUD 4S. Language of Film. 3 Units.**

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

**FILMSTUD 6. Introduction to Media. 3-5 Units.**

What is a medium? This course starts from the assumption that the answer to this question is not as obvious as it might at first appear. Clearly, we know some media when we see them: radio, film, and television are in many ways paradigmatic media of the twentieth century. But what about the computational, networked media of the twenty-first century? Are these still media in the same sense, or has the nature of media changed with the emergence of digital technologies? And what, for that matter, about pre-technical media? Is painting a medium in the same sense that oil or acrylic are media, or in the sense that we speak of mixed media? Is language a medium? Are numbers? Is the body? As we shall see, the question of what a medium is raises a number of other questions of a theoretical or even philosophical nature. How is our experience of the world affected or shaped by media? Are knowledge and perception possible apart from media, or are they always mediated by the apparatuses, instruments, or assemblages of media? What is the relation between the forms and the contents of media, and how does this relation bear on questions of aesthetics, science, technology, or politics? The lecture-based course addresses these and other questions and seeks in this way to introduce a way of thinking about media that goes beyond taken-for-granted ideas and assumptions, and that has a potentially transformative effect on a wide range of theoretical and practical interests. Film & Media Studies majors and minors must enroll for 5 units.

Same as: FILMSTUD 306

**FILMSTUD 6B. Media and Visual Culture. 5 Units.**

TBA.

**FILMSTUD 7. Introduction to Television Studies. 5 Units.**

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

**FILMSTUD 50Q. The Video Essay: Writing with Video about Film and Media. 3 Units.**

In this course, we will explore what it means to write with video, and we will learn to make effective and engaging video essays about historical and contemporary audiovisual media. Specifically, we will examine formal, aesthetic, and rhetorical strategies for communicating in the medium of video, and we will conduct a series of hands-on exercises utilizing digital video editing software to construct arguments, analyses, and interpretations of film and other media (including television, video games, and online media). Compared with traditional, text-based engagements, the video essay offers a remarkably direct mode of communicating critical and analytical ideas. In this medium, authors no longer struggle to describe audiovisual contents in words that can never do justice to the rich array of details that are immediately apparent to spectators eyes and ears; instead, video essayists can simply show their viewers what they want them to see. This does not mean, however, that it is any easier to write effectively with video than it is to compose an essay with pen and paper. Similar types of expository and argumentative planning are involved in both forms, while the new technology introduces its own characteristic challenges and choices, including decisions about the spatial and temporal organization and transformation of audiovisual materials, the addition of onscreen text, voiceover commentary, and visual effects. By taking a hands-on approach, we will develop our skills with editing software such as Adobe Premiere Pro and Apple's Final Cut Pro while also cultivating our awareness of the formal and narrative techniques employed in films and other moving-image media. Through weekly assignments and group critique sessions, we will learn to express ourselves more effectively and creatively in audiovisual media. As a culmination of our efforts, we will assemble a group exhibition of our best video essays for public display on campus. No previous experience is required, but a willingness to learn new technologies (in particular, video editing software) is important.

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

This course begins at the end of the nineteenth century, when the purpose of cinema was questioned and debated, film grammar was just being invented, distribution and exhibition were haphazard, and writers internationally were registering surprise and wonder at the new medium. It ends with modernist masterpieces of the 1920s, subtle (and still relevant) critical debates about the aesthetics and politics of film, and the development of viable sound technologies. What could film have become and did not? How did storytelling come to dominate the development of the new medium? How and why did various national cinemas develop distinctive styles—classical Hollywood, French Impressionism, German Expressionism, Russian montage—that shape screen arts to this day? How did influential critics understand cinema and the ways it could reflect and effect social change? To explore these questions you will work mainly with primary texts—the films themselves, and criticism written contemporaneously with them. Lectures will help you place these filmic and critical texts within a larger narrative about the first thirty-five years of cinema.

Same as: FILMSTUD 300A

**FILMSTUD 100B. History of World Cinema II: Currents in Francophone Film, 1970-present. 4 Units.**

This course surveys developments in global French-language cinema since 1970, a period marked by a radical reconsideration of national identity, social and sexual politics, and collective memory. Special attention is given to an international roster of francophone films and filmmakers outside of France, from Quebec to Martinique, Belgium to Senegal. Directors like Mati Diop, Euzha Palcy, Chantal Akerman, Abderrahmane Sissako, and Xavier Dolan offer new and shifting currents with which to rethink a decolonized national cinema, sociopolitical turmoil, and the role of the contemporary film viewer.

**FILMSTUD 100C. History of World Cinema III, 1960-Present. 3-5 Units.**

This course will provide an overview of cinema from around the world since 1960, highlighting the cultural, political, and economic forces that have shaped various film movements over the last six decades. We will study some key film movements and national cinemas towards developing a historical appreciation of a variety of commercial and art film traditions. Through an exploration of films from Europe, Africa, Asia, and Latin America, we shall examine the industrial histories of non-Hollywood film production and exhibition practices that produce the particular cinematic cultures of each region.

Same as: FILMSTUD 300C

**FILMSTUD 101. Close Cinematic Analysis. 3-4 Units.**

The close analysis of film, with an emphasis on sound, music, and audio-visibility. Films from various historical periods, national cinemas, directors, and genres. Prerequisite: FILMSTUD 4 or equivalent.

Recommended: ARTHIST 1 or FILMSTUD 102. Course can be repeated twice for a max of 8 units. This course fulfills the WIM requirement for Film and Media Studies majors.

Same as: FILMSTUD 301

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

What makes the moving image unique in its capacity for telling stories, influencing thoughts, and stirring emotions? What are the potentials and risks of cinema's affective power? This course looks at concepts developed by filmmakers, film critics, and philosophers to explain affinities between mind and moving image, to envision cinema's promise, and to identify its limitations. We will read a range of authors, some classic, some contemporary, including André Bazin, Laura Mulvey, and D. A. Miller. Films will include classics such as Julie Dash's *Daughters of the Dust* (1991) and recent releases such as Hirokazu Koreeda's *Shoplifters* (2018). Students will learn to speak and write confidently about influential theories and methods in the field of film and media studies. They will learn to formulate research questions that are in dialogue with vital concepts. Through close analysis, they will assess how theories of film and media speak, or fail to speak, to their own experience. And ideally, students will venture to engage in theoretical speculation of their own.

Same as: FILMSTUD 302

**FILMSTUD 103S. Anima to Anime. 3 Units.**

From Anima to Anime is an introductory level course designed to familiarize students with key concepts and issues surrounding animated media in East Asia. It is by no means an exhaustive survey of the region's national animation traditions, be that of Japan, Korea, or Greater China. Rather, this course takes an emphatically transnational approach arguing that animation serves as an important site where national forms, traditional materials, and techniques converge with powerful currents of internationalism and modernism. We will thus look to pay close attention to the way shared cultural, aesthetic, and technological norms participate in the ongoing definition of a regional animated media in East Asia. In addition, we will look at how East Asian animation has given rise to significant global trends, including developments in mass media communication, franchising, adaptation, youth culture, consumption and fandom, as well as modes of play and mediated self-expression.

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

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

Same as: FILMSTUD 304

**FILMSTUD 105. The Films of Ernst Lubitsch. 4 Units.**

Ernst Lubitsch was: a stage actor in Berlin; a comic actor in early German cinema; Germany's most profitable director in the early 1920s; a director of subtle silent comedies in Hollywood in the later '20s; an innovative director of sound musicals and comedies in the 1930s; head of production for Paramount Pictures; and one of the few directors whose name and likeness were familiar to audiences across America, one famed for what became known as The Lubitsch Touch. The course considers Lubitsch in all these contexts. Charts intersections with collaborators, genre conventions, sexuality and censorship, and studio control. Lubitsch's style depends on performance, so attention will be given to film acting as he came to shape it.

Same as: FILMSTUD 305

**FILMSTUD 107N. Documentary Film: Telling it Like it Is?. 3 Units.**

Documentary films have become a "lingua franca," thanks to ubiquitous streaming services and our devotion to screen time. Offering compelling stories, intriguing "characters," and a lingering resonance, they often function as a Rorschach test that elicits divergent responses. This course decodes the narrative technique, point of view, authorship, and aesthetic approach of nonfiction films that explore scintillating and provocative subject matter. The student develops "visual literacy" skills as we interrogate the inferred relationship between documentary, objectivity, and "truth." In this seminar-style class, we peel back the veneer of the films we watch, examining both form and content.

**FILMSTUD 110. Science Fiction Cinema. 4 Units.**

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

Same as: FILMSTUD 310

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

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

**FILMSTUD 112. Women in French Cinema: 1958-. 3-5 Units.**

Women as objects and subjects of the voyeuristic gaze inherent to cinema. The myth of the feminine idol in French films in historical and cultural context since the New Wave until now. The mythology of stars as the imaginary vehicle that helped France to change from traditional society to modern, culturally mixed nation. The evolution of female characters, roles, actresses, directors in the film industry. Filmmakers include Vadim, Buñuel, Truffaut, Varda, Chabrol, Coline Serreau, Tonie Marshall. Discussion in English; films in French with English subtitles.

Same as: FEMGEN 192, FRENCH 192

**FILMSTUD 114. Reading Comics. 4 Units.**

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

Same as: AMSTUD 114X, FILMSTUD 314

**FILMSTUD 114S. Introduction to Comic Studies. 3 Units.**

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

**FILMSTUD 115. Documentary Issues and Traditions. 4 Units.**

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

Same as: FILMSTUD 315

**FILMSTUD 116. International Documentary. 4 Units.**

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

Same as: FILMSTUD 316

**FILMSTUD 117. Media and Message: The Experience of Informatoin. 4 Units.**

We live in an information age, and information comes to us through various media. But different media embody information differently, and are experienced differently. How do these differences impact the ways we come to understand the world and our place in it? One example: Photography, cinema, and console games all attempt to communicate the experience of war, but each does so in its own way – a Robert Capa photograph of the moment when a soldier is shot is different from the sensory and narrative immersion of Saving Private Ryan, which is different from the interactive experience of Call of Duty. Following Marshall McLuhan's dictum that "the medium is the message," this course will examine the ways that different media present, organize, and structure information as forms that are "read" or experienced. The course will consider such historical media as illuminated books, print, painting, and photography, and such recent forms as cinema, television, comics, presentation software, and interactive and computational media. Readings will be drawn from across disciplines, and will include McLuhan, Sontag, Merleau-Ponty, Goffman, Jenkins, Hayles, and others. Fiction, film screenings, and comics reading will also be part of the course.

**FILMSTUD 119. Science Fiction: Cyborgs & Human Simulacra in the Cinema. 4 Units.**

The human simulacrum has a long history in mythology, fairy tales and children's stories, as well as in the genres of horror and science fiction. This course explores synthetic human narratives in the cinema. Stories of artificially created life, living statues, automata, body snatchers, robots, cyborgs and electronic simulations all direct our attention to our assumed definitions of the human. The fantasies and anxieties that undergird these stories engage with such issues as labor, gender, sexuality, death, emotion, rationality, embodiment, consumerism, reproductive technologies, and power relations. Attention will also be given the relation of cinema's human simulacra to changing cinematic technologies. Films will include Metropolis, Pinocchio, Robocop, Bride of Frankenstein, The Golem, A.I., My Fair Lady, Her, Blade Runner, and the HBO iteration of Westworld. Readings will include essays, as well as some fiction and possibly comics.

Same as: AMSTUD 119, FILMSTUD 319

**FILMSTUD 120. Superhero Theory. 3-5 Units.**

With their fantastic powers, mutable bodies, multiple identities, complicated histories, and visual dynamism, the American superhero has been a rich vehicle for fantasies (and anxieties) for 80+ years across multiple media: comics, film, animation, TV, games, toys, apparel. This course centers upon the body of the superhero as it incarnates allegories of race, queerness, hybridity, sexuality, gendered stereotypes/fluidity, politics, vigilantism, masculinity, and monstrosity. They also embody a technological history that encompasses industrial, atomic, electronic, bio-genetic, and digital.

Same as: AMSTUD 120B, ARTHIST 120, ARTHIST 320, FILMSTUD 320

**FILMSTUD 125. Horror Film. 3-4 Units.**

From its beginnings, the cinema evinced an affinity with the phantom realm of specters, ghosts, and supernatural beings. Not only does horror have deep and diverse roots in the international history of film; it emerges as a trope of film itself, as a medium of shadows, dematerialized presence, life drained of substance. Overview of filmic imaginations of horror with a focus on the U.S., Europe, and Japan. Theories of horror, from the fantastic to the uncanny; unpacking these in light of key moments in the genre's development. The merits of vampires versus zombies. Ongoing debates through the lens of horror about cinematic representation, from Linda Williams' thesis of body genres to Jeffrey Sconce's notion of haunted media.

**FILMSTUD 127. Monster Movies: Frankenstein & Film. 4 Units.**

When Mary Shelley bid [her] hideous progeny go forth and prosper in the 1831 introduction to the revised edition of her novel, she could scarcely have imagined how successful her tale would be in reproducing itself. It is estimated that over 200 film adaptations of Frankenstein have been produced, spanning from Thomas Edison's 1910 single-reel silent film to digitally-enhanced CGI spectacles like *Van Helsing* (2004) and *I, Frankenstein* (2014). The films seldom fail to say something about the social settings in which they were produced, and quite often they comment reflexively on the medium of film itself. The monsters depicted can thus be interrogated in terms of the social-semiotic processes by which certain subjectivities and bodies are constituted as the normative ideals of humanity while others are excluded as aberrations. On the other hand, the films offer a register of the historically contingent relations between humans and their technologies not least among them, the relation of the spectator to the cinematic medium and apparatus. In this lecture-based course, we shall therefore investigate monstrosity on a number of levels: from the social level at which people are defined on the basis of gender, race, class, or disability in relation to privileged forms of embodiment and subjectivity, all the way up to the technological level at which human beings are arguably being reconfigured at present into cyborgs or human-technological hybrids. We will approach these and other questions by way of a selection of Frankenstein films, which we will view, read about, and discuss in detail. It will be important, though, that we not lose sight of the filmic nature of our texts; one objective of the course should therefore be a better understanding of the formal properties of the medium of film how things are depicted, not just what is thematized.

**FILMSTUD 129. Animation and the Animated Film. 3-5 Units.**

The fantasy of an image coming to life is ancient, but not until the cinema was this fantasy actualized. The history of the movies begins with optical toys, and contemporary cinema is dominated by films that rely on computer animation. This course considers the underlying fantasies of animation in art and lit, its phenomenologies, its relation to the uncanny, its status as a pure cinema, and its place in film theory. Different modes of production and style to be explored include realist animation, abstract animation; animistic animation; animated drawings, objects, and puppets; CGI, motion capture, and live/animation hybrids. Same as: AMSTUD 129, FILMSTUD 329

**FILMSTUD 132A. Indian Cinema. 5 Units.**

This course will provide an overview of cinema from India, the world's largest producer of films. We will trace the history of Indian cinema from the silent era, through the studio period, to state-funded art filmmaking to the contemporary production of Bollywood films as well as the more unconventional multiplex cinema. We will examine narrative conventions, stylistic techniques, and film production and consumption practices in popular Hindi language films from the Bombay film industry as well as commercial and art films in other languages. This outline of different cinematic modes will throw light on the social, political, and economic transformations in the nation-state over the last century.

Same as: FILMSTUD 332A

**FILMSTUD 132B. From State Propaganda to COVID-19 Contract-Tracing: Korean Media and Culture. 2-5 Units.**

South Korean media industry is booming. People all over the world listen to K-pop and watch K-drama; but where did this global phenomenon begin? What is distinctively Korean about the cultural products that we consume? Is Hallyu or K-Wave truly representative of Korean history or culture? If not, what are people missing and misunderstanding? By surveying the history of Korean media from the early 20th century to the present, this course introduces students to critical issues in media studies and Korean culture, which includes: state control and violence, industrialization and urbanization, democracy and labor movements, gender and sexuality, consumer culture, surveillance, and more. This course must be taken for a minimum of 3 units and a letter grade to be eligible for Ways credit. In academic year 2020-21, a letter or credit (CR) grade will satisfy the Ways SI and A-II requirement.

Same as: KOREA 154, KOREA 254

**FILMSTUD 133. Contemporary Chinese Auteurs. 4 Units.**

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

Same as: FILMSTUD 333

**FILMSTUD 133B. Technology and American Visual Culture. 4 Units.**

An exploration of the dynamic relationship between technology and the ways we see and represent the world, with a focus on American visual culture from the 19th century through the present. We study the history of different tools from telescopes and microscopes to digital detectors that have changed and enhanced our visual capabilities; the way technological shifts, such as the introduction of electric lights or train travel, have shaped our visual imagination and aesthetic sensibilities; and how technology has inspired or responded to visual art. Special attention is paid to how different media, such as photography, cinema, and computer screens, translate the visual experience into a representation; the automation of vision; and the intersection of technology with notions of time and space.

Same as: AMSTUD 133

**FILMSTUD 134. The Art Cinema of India. 5 Units.**

India is the world's largest producer of films, and Bollywood is currently its most visible cinematic product on the festival circuit as well as university curricula. This course, probably the first of its kind in the American academic setting, will focus instead on the various art cinemas of India. From the well-known Satyajit Ray to his important contemporaries, Ritwik Ghatak and Mrinal Sen, from the social realist New Wave cinemas of the 70s and 80s to contemporary indie films, we will engage with the history of the "parallel cinema" movement. Considering the relationship of Indian art cinema to Third Cinema and to European art cinema will bring attention to transnational networks and exhibition circuits. The course will engage with scholarship on art cinema more broadly to understand how films are categorized as such through narrative, form, audience, auteurism, funding, censorship, and relationship to the nation-state.

Same as: FILMSTUD 334



**FILMSTUD 135. Around the World in Ten Films. 3-4 Units.**

This is an introductory-level course about the cinema as a global language. We will undertake a comparative study of select historical and contemporary aspects of international cinema, and explore a range of themes pertaining to the social, cultural, and political diversity of the world. A cross-regional thematic emphasis and inter-textual methods of narrative and aesthetic analysis, will ground our discussion of films from Italy, Japan, United States, India, China, France, Brazil, Nigeria, Russia, Iran, Mexico, and a number of other countries. Particular emphasis will be placed on the multi-cultural character and the regional specificities of the cinema as a "universal language" and an inclusive "relational network."

There are no prerequisites for this class. It is open to all students; non-majors welcome.  
Same as: FILMSTUD 335, GLOBAL 135

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

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

Same as: FILMSTUD 336

**FILMSTUD 137. Love in the Time of Cinema. 3-5 Units.**

Romantic coupling is at the heart of mainstream film narratives around the world. Through a range of film cultures, we will examine cinematic intimacies and our own mediated understandings of love and conjugality formed in dialog with film and other media. We will consider genres, infrastructures, social activities (for example, the drive-in theater, the movie date, the Bollywood wedding musical, 90s queer cinema), and examine film romance in relation to queerness, migration, old age, disability, and body politics more broadly.

Same as: FILMSTUD 337, GLOBAL 110, GLOBAL 211

**FILMSTUD 140. Film Aesthetics: Editing. 4 Units.**

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

Same as: FILMSTUD 340

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

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

Same as: FILMSTUD 345

**FILMSTUD 146. Art Animation. 2-4 Units.**

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

Same as: JAPAN 152, JAPAN 252

**FILMSTUD 147. Iberian and Latin American Experimental Cinemas, 1960s to the Present. 4 Units.**

This class will offer a panorama of Iberian and Latin American experimental film cultures from the 1960 to the present. We will focus on developments and formations mainly in Mexico, Brasil, Argentina, and Spain, but will cast side glances at Bolivia, Peru, Cuba, Paraguay and Uruguay. Among our main thematic interests will be the representation of the body and sexuality; abstraction; politics; the reading of history; personal subgenres (the essay and the diary film); and collage and appropriation. Readings will range from general theoretical statements on experimental film aesthetics to specific historical and critical excavations of experimental film by contemporary critics and historians.

Same as: FILMSTUD 347

**FILMSTUD 148. Archival Cinema: Excavating the Future. 4 Units.**

This course examines the practices of appropriation of archival material in cinema, and the problems of representation inherent to them. The practical component consists of a series of creative assignments in which students are asked to use archival material, including some from Stanford's collections, to produce short moving image pieces.

Same as: FILMPROD 148, FILMPROD 348, FILMSTUD 348

**FILMSTUD 150. Cinema and the City. 4 Units.**

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

Same as: FILMSTUD 350

**FILMSTUD 151. Experimental Cinema Workshop. 5 Units.**

This is a hands-on course situated at the intersection of theory and practice of sound and image. Select readings in film, video, and digital media theory, as well as screenings and class discussions, will pave the way for a number of thematically focused practical exercises in analytic audio-vision. Topics and individual and group assignments will vary from quarter to quarter. Combining creative expression and aesthetic/interpretive inquiry, the class has no prerequisites and is open to all students.

Same as: FILMSTUD 351

**FILMSTUD 152. Hollywood/Bollywood: The Musical Two Ways. 3-5 Units.**

A comparative approach to the musical as Hollywood genre and as fundamental mode in Bollywood (where even horror movies have song-and-dance sequences!). The pleasurable interplay among song, dance, and screen directs us to the interplay of cultural identities (regional, racial, gendered, sexual). Through cinematic travels between America and India, we will examine how the utopian, liberatory energies of musical numbers - physical, emotional, aesthetic, and social - illuminate relations of narrative and spectacle, stardom and performance, gender and space, color and sound.

Same as: FILMSTUD 352

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

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

Same as: FILMSTUD 357

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

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

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

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

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

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

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

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

Same as: AMSTUD 127, ARTHIST 165B

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

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

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

**FILMSTUD 173. Digital and Interactive Media. 3-5 Units.**

This course introduces a variety of ways of thinking about digital and interactive media. As examples, we will think about the impact of algorithmic processes on cinema and other moving-image media; we will consider the relation of narrative to interactivity in video games and related forms; and we will look carefully at the perceptual and embodied relations of human users to computational systems of various sorts. Engaging with a wide range of historical and contemporary media forms (including those used for entertainment, artistic expression, social interaction, politics, work, play, and other things in between), this course hopes to illuminate the transformative roles that digital and interactive media play in our lives.

**FILMSTUD 178. Film and History of Latin American Revolutions and Counterrevolutions. 3-5 Units.**

Note: Students who have completed HISTORY 78N or 78Q should not enroll in this course. In this course we will watch and critique films made about Latin America's 20th century revolutions focusing on the Cuban, Chilean and Mexican revolutions. We will analyze the films as both social and political commentaries and as aesthetic and cultural works, alongside archivally-based histories of these revolutions.

Same as: HISTORY 78, HISTORY 178, ILAC 178

**FILMSTUD 210A. Documentary Perspectives I: Politics of the Subject. 4 Units.**

Historical, political, aesthetic, and formal developments of documentary film. Subjectivity, ethics, censorship, representation, reflexivity, responsibility to the audience, and authorial voice. Prerequisite: consent of instructor.

Same as: FILMSTUD 410A

**FILMSTUD 211N. Childish Enthusiasms and Perishable Manias. 3 Units.**

This course has a simple premise: Effective scholarship need not suck the joy from the world. G. K. Chesterton once wrote that 'it is the duty of every poet, and even of every critic, to dance in respectful imitation of the child.' What could it mean to do scholarship that respects a child's playful and exploratory engagement with the world? Such questions will be filtered through such 'unserious' media as amusement parks, comics, cartoons, musicals, and kidlit.

**FILMSTUD 212. Masculinity and Violence in American Cinema. 5 Units.**

By the end of this course you should be able closely to analyze genre films in a historically and theoretically informed manner. Using select male genres (Westerns, boxing films, crime films) as a prism, we will look at the way film form (plot, mise-en-scene, cinematography, editing, genre) has inspired, and resisted, key theoretical and critical approaches such as feminist film theory, gender studies, and ideological analysis. In lecture, we will also devote time to such topics as writing a strong thesis statement, using multiple discipline-specific search engines for research, and writing abstracts/conference-paper proposals.

**FILMSTUD 213. Theories of Melodrama. 5 Units.**

Commonly derided for being over the top, with films in this mode put down as weepies, tear-jerkers, and women's films, melodrama as a genre and a cinematic mode has been reclaimed by feminist-queer-film scholars as providing a powerful site of ideological struggle and sustained engagement with individual and social subjection and suffering. Melodrama, a transgeneric mode of emotional dramaturgy, centered around body and community, delay and chance, realism and excess, affords radical critiques of discourses of gender, sexuality, race, class, and nation. We will consider melodrama's careful calibration of sensation and affect through its employment of cinematic form (color, music, editing etc.), and sweeping performative gestures. Through an analysis of films from Europe, Asia, Africa, Latin America, by auteurs such as Douglas Sirk, Ritwik Ghatak, Wong Kar-wai, Rainer Werner Fassbinder, and Pedro Almodovar, among others, we will study global and transnational flows in the adoption of the politics and aesthetics of the melodramatic mode. The seminar is conceived to be interdisciplinary and participants are encouraged to work with texts from disciplines other than film studies as well, including theatre, visual arts, music, dance, literature etc.

Same as: FILMSTUD 413

**FILMSTUD 215. Post-Cinema. 3-5 Units.**

In this seminar, we will try to come to terms with twenty-first century motion pictures by thinking through a variety of concepts and theoretical approaches designed to explain their relations and differences from the cinema of the previous century. We will consider the impact of digital technologies on film, think about the cultural contexts and aesthetic practices of contemporary motion pictures, and try to understand the experiential dimensions of spectatorship in today's altered viewing conditions. In addition to viewing a wide range of recent and contemporary films, we will also engage more directly and materially with post-cinematic moving images: we will experiment with scholarly and experimental uses of non-linear video editing for the purposes of film analysis, cinematics, and a variety of academic and creative responses to post-cinematic media. The course addresses key issues in recent film and media theory and, especially in its hands-on components, encourages experimentation with methods of digital humanities, computational media art, and other creative practices.

Same as: FILMSTUD 415

**FILMSTUD 216. The Films of Robert Altman. 4 Units.**

A collaborative consideration of Robert Altman's prolific and varied work as a director. The course will examine well-known films such as the narratively and stylistically innovative *Nashville*, creative genre revisions such as *McCabe and Mrs. Miller*, *The Long Goodbye*, and *Gosford Park*; and the culturally iconic *M.A.S.H.* We will also pay close attention to less famous work such as *Secret Honor*, and *Buffalo Bill and the Indians*, or *Sitting Bull's History Lesson* with the aim of describing and assessing a complex oeuvre. There will be a course bibliography, but required reading will be relatively light to make time for both careful and extensive viewing. Same as: FILMSTUD 416

**FILMSTUD 220. Being John Wayne. 5 Units.**

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.

Same as: AMSTUD 220B, TAPS 220A

**FILMSTUD 221. Out of Order. 4 Units.**

This course explores the rise of nonlinear approaches to storytelling in global narrative cinema in the second half of the twentieth century. We will begin with *Rashomon* and end somewhere around *Inception*, also considering examples from Hong Kong, Senegal, France, and Mexico. Readings will touch on film analysis, history and politics, and narrative theory.

**FILMSTUD 223. How to Watch TV. 3-5 Units.**

How to watch TV may seem like the most obvious thing in the world. Yet when we look at the historical development of television as a technological, social, and cultural form, we find that people have engaged with it in a variety of different ways. There is not, in other words, a single right way to watch TV. This is because television itself has undergone transformations on all of these levels: Technologically, changes such as those from black-and-white to color, analog to digital, standard to high-definition, and broadcast to cable to interactive all play a role in changing our relation to what television is. Socially, changes in television's integration in corporate and industrial structures, its mediation of political realities, and its ability to reflect and shape our interactions with one another all play a role in transforming who we, as viewers are. And culturally, varieties of programming including live broadcasting, prerecorded content, and on-demand streaming of news, movies, sitcoms, and prestige dramas series all indicate differences and distinctions in what it means to watch TV. In this course, we will engage with these and other aspects of television as a medium in order to rethink not only how but why we watch TV.

**FILMSTUD 224. Films of Stanley Kubrick. 4-5 Units.**

This seminar will explore the cinema of Stanley Kubrick, a widely acclaimed film auteur known for works such as *2001: A Space Odyssey*, *A Clockwork Orange*, and *Barry Lyndon*. The seminar will focus on close analysis of practically all of Kubrick's films, from a variety of methodological perspectives (authorship, formal/stylistic analysis, book-to-screen adaptation, and more.) NOTE: Instructor's permission required before the first day of class.

Same as: FILMSTUD 424

**FILMSTUD 232. Chinese Cinema. 5 Units.**

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

Same as: FILMSTUD 432

**FILMSTUD 233. Let's Make a Monster: Critical Making. 5 Units.**

Ever since Frankenstein unleashed his monster onto the world in Mary Shelley's novel from 1818, the notion of technology-out-of-control has been a constant worry of modern societies, plaguing more optimistic visions of progress and innovation with fears that modern machines harbor potentials that, once set in motion, can no longer be tamed by their human makers. In this characteristically modern myth, the act of making and especially technological making gives rise to monsters. As a cautionary tale, we are therefore entreated to look before we leap, to go slow and think critically about the possible consequences of invention before we attempt to make something radically new. However, this means of approaching the issue of human-technological relations implies a fundamental opposition between thinking and making, suggesting a split between cognition as the specifically human capacity for reflection versus a causal determinism-without-reflection that characterizes the machinic or the technical. Nevertheless, recent media theory questions this dichotomy by asserting that technologies are inseparable from humans' abilities to think and to act in the world, while artistic practices undo the thinking/making split more directly and materially, by taking materials including technologies as the very medium of their critical engagement with the world. Drawing on impulses from both media theory and art practice, critical making names a counterpart to critical thinking—one that utilizes technologies to think about humans' constitutive entanglements with technology, while recognizing that insight often comes from errors, glitches, malfunctions, or even monsters. Co-taught by a practicing artist and a media theorist, this course will engage students in hands-on critical practices involving both theories and technologies. Let's make a monster!

Same as: ARTSTUDI 233, FILMSTUD 433

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

From 1945 to the mid-80s, emphasizing Polish, Hungarian, Czech, Slovak, and Yugoslav contexts. The relationship between art and politics; postwar establishment of film industries; and emergence of national film movements such as the Polish school, Czech new wave, and new Yugoslav film. Thematic and aesthetic preoccupations of filmmakers such as Wajda, Jancso, Forman, and Kusturica. Permission of instructor required prior to the first day of classes.

Same as: FILMSTUD 445B, REES 301B

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

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

Same as: FILMSTUD 449

**FILMSTUD 251. Media in Transition. 5 Units.**

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



**FILMSTUD 252. Currents in Media Theory. 5 Units.**

This seminar explores a set of currents in media theory (and related fields), which we will seek to navigate together as a group. We will focus on approaches, discourses, conversations, and paradigms that seek to explain the mediations, modulations, and triangulations of our experience within a changing landscape of technological, social, political, and other forces. Special attention will be given to contemporary works of theory and/or works that are enjoying a renewed contemporary reception. Same as: FILMSTUD 452

**FILMSTUD 253. Aesthetics and Phenomenology. 3-5 Units.**

This course explores central topics in aesthetics where aesthetics is understood both in the narrow sense of the philosophy of art and aesthetic judgment, and in a broader sense as it relates to questions of perception, sensation, and various modes of embodied experience. We will engage with both classical and contemporary works in aesthetic theory, while special emphasis will be placed on phenomenological approaches to art and aesthetic experience across a range of media and/or mediums (including painting, sculpture, film, and digital media). nnPhD students in the Art History program may take the class to fulfill degree requirements in Modern/Contemporary Art or Film & Media Studies, depending on the topic of their seminar paper. Same as: FILMSTUD 453

**FILMSTUD 256. Horror Comics. 5 Units.**

This seminar will explore the vast array of horror comics. How does horror work in comics, as distinct from prose and cinema? How and why are non-moving images scary? The different narrational strategies of short stories, self-contained works, and continuing series will be explored, as will American, Japanese, and European approaches. Special attention will be given to Frankenstein, in novel, film, illustration, and comics. Example of such sub-genres as literary horror, horrific superheroes, cosmic (Lovecraftian) horror, ecological horror, as well as the horrors of bodies, sexuality, and adolescence will be encountered. nnStudents will read many comics, some comics theory, and will do an in-class presentation on a comic or topic of their choosing. The course is a seminar, so discussion will be continuous and required. Enrollment limited.

Same as: AMSTUD 256A

**FILMSTUD 259. Game Studies. 5 Units.**

This course aims to introduce students to the emerging, interdisciplinary field of game studies. We will investigate what games (including but not limited to digital games) are, why we play them, and what the functions of this activity might be. The bulk of the course will be devoted specifically to digital games, which we will approach from a variety of perspectives: from historical, cultural, industrial/commercial, media-theoretical, and formal (narratological/ludological) perspectives, among others. Thus, we will seek to understand the contexts in which video games emerged and evolved, the settings in which they have been played, and the discourses and practices that have determined their place in social and cultural life. In addition, we will ask difficult questions about the mediality of digital games: What is the relation of digital to non-digital games? Are they both games in the same sense, or do digital media redefine what games are or can be? How do digital games relate to other (digital as well as non-digital) non-game media, such as film, television, print fiction, or non-game computer applications? Of course, to engage meaningfully with these questions at all will require us to investigate theories of mediality (including inter- and transmediality) more generally. Finally, though, we will be interested in the formal and experiential parameters that define (different types of) digital games in particular. What does it feel like to play (various) digital games? What are the relations between storytelling and the activity of gameplaying in them? What is the relation between these aspects and the underlying mechanics of digital games, as embodied in hardware and software? What is the role of the human body? Because these questions can only be approached on the basis of personal experience, students will be expected to spend some time playing digital games and reflecting critically on their gameplay.

Same as: FILMSTUD 459

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

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

Same as: AMSTUD 143X, ARTHIST 264B

**FILMSTUD 273. Visual Culture of the Arctic. 5 Units.**

In what ways does contemporary art address the slowly unfolding catastrophes of melting ice and thawing permafrost in the Arctic due to climate change? How might contemporary art and experimental cinema help us come to grips with the emotional disturbance of living amidst the deep-seated changes that are happening in our environment? These are the key questions this course attempts to answer. nThe first part of the class attempts to outline the complex history of Arctic visual and cultural representations through an interdisciplinary lens. The second part focuses on the more recent artistic and cinematic responses to climate change in the arctic. For their final projects, students will be able to combine analytical writing with creative projects that could take the form of photography, installation art, web-based art, fiction, video or poetry.

Same as: ARTHIST 273

**FILMSTUD 280. Curricular Practical Training. 1-5 Unit.**

CPT course required for international students completing degree. Students must obtain a new I-20 with CPT authorization prior to the employment start date. Professional experience in a field related to the cinematic arts (film, television, media) for six to ten weeks. Internships may include work for production companies, producers, studios, networks, films, television series, directors, screenwriters, non-profit organizations, academic publications and related workplaces. Students arrange the internship, provide a confirmation letter from the hosting institution, and must receive consent from the faculty coordinator to enroll in units. Students submit three self-assessments, and evaluations from the student and the supervisor are submitted at the end of the internship. Restricted to declared majors and minors. May be repeated for credit.

**FILMSTUD 281. Contemporary Asian Filmmakers. 4 Units.**

Films and moving image works by contemporary filmmakers from Asia, including Hou Hsiao-hsien, Tsai Ming-liang, and Apichatpong Weerasethakul. Topics include explorations of national and local histories, aesthetics of slowness and duration, and crossings between the movie theater and the gallery.

Same as: FILMSTUD 481

**FILMSTUD 290. Movies and Methods: Contemporary Black Filmmakers. 5 Units.**

Despite the systemic inequalities of the Hollywood system, there is a robust, stylistically diverse cohort of African-American writer/directors at work, including Barry Jenkins, Ava DuVernay, and Ryan Coogler. Jenkins' films (Moonlight, If Beale Street Could Talk), are aesthetically lush, intimate, and understated. DuVernay (When They See Us) foregrounds racial history and injustice in her feature films, television, and documentary work. Coogler followed his realist Fruitvale Station with two powerful genre films with black protagonists (Creed, Black Panther - this last the highest-grossing film by a black director).

Same as: AMSTUD 290, FILMSTUD 490



**FILMSTUD 295. Films & Media Studies Internship. 1-5 Unit.**

Professional experience in a field related to the cinematic arts (film, television, media) for six to ten weeks. Internships may include work for production companies, producers, studios, networks, films, television series, directors, screenwriters, non-profit organizations, academic publications and related workplaces. Students arrange the internship, provide a confirmation letter from the hosting institution, and must receive consent from the faculty coordinator to enroll in units. Students submit weekly self-assessments, and evaluations from the student and the supervisor are submitted at the end of the internship. Summer internships may be credited in fall quarter. Restricted to declared majors and minors. May be repeated for credit.

**FILMSTUD 297. Honors Thesis Writing. 2-5 Units.**

May be repeated for credit.

**FILMSTUD 299. Independent Study: Film and Media Studies. 1-5 Unit.**

Prerequisite: student must have taken a course with the instructor and/or completed relevant introductory course(s). Instructor consent and completion of the Independent Study Form are required prior to enrollment. All necessary forms and payment are required by the end of Week 2 of each quarter. Please contact the Undergraduate Coordinator in McMurtry 108 for more information. May be repeated for credit.

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

This course begins at the end of the nineteenth century, when the purpose of cinema was questioned and debated, film grammar was just being invented, distribution and exhibition were haphazard, and writers internationally were registering surprise and wonder at the new medium. It ends with modernist masterpieces of the 1920s, subtle (and still relevant) critical debates about the aesthetics and politics of film, and the development of viable sound technologies. What could film have become and did not? How did storytelling come to dominate the development of the new medium? How and why did various national cinemas develop distinctive styles—classical Hollywood, French Impressionism, German Expressionism, Russian montage—that shape screen arts to this day? How did influential critics understand cinema and the ways it could reflect and effect social change? To explore these questions you will work mainly with primary texts—the films themselves, and criticism written contemporaneously with them. Lectures will help you place these filmic and critical texts within a larger narrative about the first thirty-five years of cinema.

Same as: FILMSTUD 100A

**FILMSTUD 300C. History of World Cinema III, 1960-Present. 3-5 Units.**

This course will provide an overview of cinema from around the world since 1960, highlighting the cultural, political, and economic forces that have shaped various film movements over the last six decades. We will study some key film movements and national cinemas towards developing a historical appreciation of a variety of commercial and art film traditions. Through an exploration of films from Europe, Africa, Asia, and Latin America, we shall examine the industrial histories of non-Hollywood film production and exhibition practices that produce the particular cinematic cultures of each region.

Same as: FILMSTUD 100C

**FILMSTUD 301. Close Cinematic Analysis. 3-4 Units.**

The close analysis of film, with an emphasis on sound, music, and audio-visuality. Films from various historical periods, national cinemas, directors, and genres. Prerequisite: FILMSTUD 4 or equivalent.

Recommended: ARTHIST 1 or FILMSTUD 102. Course can be repeated twice for a max of 8 units. This course fulfills the WIM requirement for Film and Media Studies majors.

Same as: FILMSTUD 101

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

What makes the moving image unique in its capacity for telling stories, influencing thoughts, and stirring emotions? What are the potentials and risks of cinema's affective power? This course looks at concepts developed by filmmakers, film critics, and philosophers to explain affinities between mind and moving image, to envision cinema's promise, and to identify its limitations. We will read a range of authors, some classic, some contemporary, including André Bazin, Laura Mulvey, and D. A. Miller. Films will include classics such as Julie Dash's *Daughters of the Dust* (1991) and recent releases such as Hirokazu Koreeda's *Shoplifters* (2018). Students will learn to speak and write confidently about influential theories and methods in the field of film and media studies. They will learn to formulate research questions that are in dialogue with vital concepts. Through close analysis, they will assess how theories of film and media speak, or fail to speak, to their own experience. And ideally, students will venture to engage in theoretical speculation of their own.

Same as: FILMSTUD 102

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

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

Same as: FILMSTUD 104

**FILMSTUD 305. The Films of Ernst Lubitsch. 4 Units.**

Ernst Lubitsch was: a stage actor in Berlin; a comic actor in early German cinema; Germany's most profitable director in the early 1920s; a director of subtle silent comedies in Hollywood in the later '20s; an innovative director of sound musicals and comedies in the 1930s; head of production for Paramount Pictures; and one of the few directors whose name and likeness were familiar to audiences across America, one famed for what became known as The Lubitsch Touch. The course considers Lubitsch in all these contexts. Charts intersections with collaborators, genre conventions, sexuality and censorship, and studio control. Lubitsch's style depends on performance, so attention will be given to film acting as he came to shape it.

Same as: FILMSTUD 105

**FILMSTUD 306. Introduction to Media. 3-5 Units.**

What is a medium? This course starts from the assumption that the answer to this question is not as obvious as it might at first appear. Clearly, we know some media when we see them: radio, film, and television are in many ways paradigmatic media of the twentieth century. But what about the computational, networked media of the twenty-first century? Are these still media in the same sense, or has the nature of media changed with the emergence of digital technologies? And what, for that matter, about pre-technical media? Is painting a medium in the same sense that oil or acrylic are media, or in the sense that we speak of mixed media? Is language a medium? Are numbers? Is the body? As we shall see, the question of what a medium is raises a number of other questions of a theoretical or even philosophical nature. How is our experience of the world affected or shaped by media? Are knowledge and perception possible apart from media, or are they always mediated by the apparatuses, instruments, or assemblages of media? What is the relation between the forms and the contents of media, and how does this relation bear on questions of aesthetics, science, technology, or politics? The lecture-based course addresses these and other questions and seeks in this way to introduce a way of thinking about media that goes beyond taken-for-granted ideas and assumptions, and that has a potentially transformative effect on a wide range of theoretical and practical interests. Film & Media Studies majors and minors must enroll for 5 units.

Same as: FILMSTUD 6

**FILMSTUD 310. Science Fiction Cinema. 4 Units.**

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

Same as: FILMSTUD 110

**FILMSTUD 314. Reading Comics. 4 Units.**

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

Same as: AMSTUD 114X, FILMSTUD 114

**FILMSTUD 315. Documentary Issues and Traditions. 4 Units.**

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

Same as: FILMSTUD 115

**FILMSTUD 316. International Documentary. 4 Units.**

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

Same as: FILMSTUD 116

**FILMSTUD 319. Science Fiction: Cyborgs & Human Simulacra in the Cinema. 4 Units.**

The human simulacrum has a long history in mythology, fairy tales and children's stories, as well as in the genres of horror and science fiction. This course explores synthetic human narratives in the cinema. Stories of artificially created life, living statues, automata, body snatchers, robots, cyborgs and electronic simulations all direct our attention to our assumed definitions of the human. The fantasies and anxieties that undergird these stories engage with such issues as labor, gender, sexuality, death, emotion, rationality, embodiment, consumerism, reproductive technologies, and power relations. Attention will also be given the relation of cinema's human simulacra to changing cinematic technologies. Films will include *Metropolis*, *Pinocchio*, *Robocop*, *Bride of Frankenstein*, *The Golem, A.I.*, *My Fair Lady*, *Her*, *Blade Runner*, and the HBO iteration of *Westworld*. Readings will include essays, as well as some fiction and possibly comics.

Same as: AMSTUD 119, FILMSTUD 119

**FILMSTUD 320. Superhero Theory. 3-5 Units.**

With their fantastic powers, mutable bodies, multiple identities, complicated histories, and visual dynamism, the American superhero has been a rich vehicle for fantasies (and anxieties) for 80+ years across multiple media: comics, film, animation, TV, games, toys, apparel. This course centers upon the body of the superhero as it incarnates allegories of race, queerness, hybridity, sexuality, gendered stereotypes/fluidity, politics, vigilantism, masculinity, and monstrosity. They also embody a technological history that encompasses industrial, atomic, electronic, biogenetic, and digital.

Same as: AMSTUD 120B, ARTHIST 120, ARTHIST 320, FILMSTUD 120

**FILMSTUD 329. Animation and the Animated Film. 3-5 Units.**

The fantasy of an image coming to life is ancient, but not until the cinema was this fantasy actualized. The history of the movies begins with optical toys, and contemporary cinema is dominated by films that rely on computer animation. This course considers the underlying fantasies of animation in art and lit, its phenomenologies, its relation to the uncanny, its status as a pure cinema, and its place in film theory. Different modes of production and style to be explored include realist animation, abstract animation; animistic animation; animated drawings, objects, and puppets; CGI, motion capture, and live/animation hybrids.

Same as: AMSTUD 129, FILMSTUD 129

**FILMSTUD 332. East Asian Cinema. 4 Units.**

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

**FILMSTUD 332A. Indian Cinema. 5 Units.**

This course will provide an overview of cinema from India, the world's largest producer of films. We will trace the history of Indian cinema from the silent era, through the studio period, to state-funded art filmmaking to the contemporary production of Bollywood films as well as the more unconventional multiplex cinema. We will examine narrative conventions, stylistic techniques, and film production and consumption practices in popular Hindi language films from the Bombay film industry as well as commercial and art films in other languages. This outline of different cinematic modes will throw light on the social, political, and economic transformations in the nation-state over the last century.

Same as: FILMSTUD 132A

**FILMSTUD 333. Contemporary Chinese Auteurs. 4 Units.**

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

Same as: FILMSTUD 133

**FILMSTUD 334. The Art Cinema of India. 5 Units.**

India is the world's largest producer of films, and Bollywood is currently its most visible cinematic product on the festival circuit as well as university curricula. This course, probably the first of its kind in the American academic setting, will focus instead on the various art cinemas of India. From the well-known Satyajit Ray to his important contemporaries, Ritwik Ghatak and Mrinal Sen, from the social realist New Wave cinemas of the 70s and 80s to contemporary indie films, we will engage with the history of the "parallel cinema" movement. Considering the relationship of Indian art cinema to Third Cinema and to European art cinema will bring attention to transnational networks and exhibition circuits. The course will engage with scholarship on art cinema more broadly to understand how films are categorized as such through narrative, form, audience, auteurism, funding, censorship, and relationship to the nation-state.

Same as: FILMSTUD 134

**FILMSTUD 335. Around the World in Ten Films. 3-4 Units.**

This is an introductory-level course about the cinema as a global language. We will undertake a comparative study of select historical and contemporary aspects of international cinema, and explore a range of themes pertaining to the social, cultural, and political diversity of the world. A cross-regional thematic emphasis and inter-textual methods of narrative and aesthetic analysis, will ground our discussion of films from Italy, Japan, United States, India, China, France, Brazil, Nigeria, Russia, Iran, Mexico, and a number of other countries. Particular emphasis will be placed on the multi-cultural character and the regional specificities of the cinema as a "universal language" and an inclusive "relational network." There are no prerequisites for this class. It is open to all students; non-majors welcome.

Same as: FILMSTUD 135, GLOBAL 135

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

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

Same as: FILMSTUD 136

**FILMSTUD 337. Love in the Time of Cinema. 3-5 Units.**

Romantic coupling is at the heart of mainstream film narratives around the world. Through a range of film cultures, we will examine cinematic intimacies and our own mediated understandings of love and conjugality formed in dialog with film and other media. We will consider genres, infrastructures, social activities (for example, the drive-in theater, the movie date, the Bollywood wedding musical, 90s queer cinema), and examine film romance in relation to queerness, migration, old age, disability, and body politics more broadly.

Same as: FILMSTUD 137, GLOBAL 110, GLOBAL 211

**FILMSTUD 340. Film Aesthetics: Editing. 4 Units.**

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

Same as: FILMSTUD 140

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

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

Same as: FILMSTUD 145

**FILMSTUD 347. Iberian and Latin American Experimental Cinemas, 1960s to the Present. 4 Units.**

This class will offer a panorama of Iberian and Latin American experimental film cultures from the 1960 to the present. We will focus on developments and formations mainly in Mexico, Brasil, Argentina, and Spain, but will cast side glances at Bolivia, Peru, Cuba, Paraguay and Uruguay. Among our main thematic interests will be the representation of the body and sexuality; abstraction; politics; the reading of history; personal subgenres (the essay and the diary film); and collage and appropriation. Readings will range from general theoretical statements on experimental film aesthetics to specific historical and critical excavations of experimental film by contemporary critics and historians.

Same as: FILMSTUD 147

**FILMSTUD 348. Archival Cinema: Excavating the Future. 4 Units.**

This course examines the practices of appropriation of archival material in cinema, and the problems of representation inherent to them. The practical component consists of a series of creative assignments in which students are asked to use archival material, including some from Stanford's collections, to produce short moving image pieces.

Same as: FILMPROD 148, FILMPROD 348, FILMSTUD 148

**FILMSTUD 350. Cinema and the City. 4 Units.**

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

Same as: FILMSTUD 150

**FILMSTUD 351. Experimental Cinema Workshop. 5 Units.**

This is a hands-on course situated at the intersection of theory and practice of sound and image. Select readings in film, video, and digital media theory, as well as screenings and class discussions, will pave the way for a number of thematically focused practical exercises in analytic audio-vision. Topics and individual and group assignments will vary from quarter to quarter. Combining creative expression and aesthetic/interpretive inquiry, the class has no prerequisites and is open to all students.

Same as: FILMSTUD 151

**FILMSTUD 352. Hollywood/Bollywood: The Musical Two Ways. 3-5 Units.**

A comparative approach to the musical as Hollywood genre and as fundamental mode in Bollywood (where even horror movies have song-and-dance sequences!). The pleasurable interplay among song, dance, and screen directs us to the interplay of cultural identities (regional, racial, gendered, sexual). Through cinematic travels between America and India, we will examine how the utopian, liberatory energies of musical numbers - physical, emotional, aesthetic, and social - illuminate relations of narrative and spectacle, stardom and performance, gender and space, color and sound.

Same as: FILMSTUD 152

**FILMSTUD 355. Comics and the City. 4 Units.**

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

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

Why did prosperous mid-20th-century America produce a dark cinema of hard-boiled characters, gritty urban settings, stark high-contrast lighting, and convoluted plots? Key examples and the recent legacy of film noir: 40s and 50s Hollywood movies featuring anti-heroes, femmes fatales, shattered dreams, violence, and a heaviness of mood. Film noir's influences included pulp fiction; B-movie production-budgets; changes in Hollywood genres; left-populist aesthetic movements; a visual style imported by European émigré directors; innovations in camera and film technology; changes in gender roles; combat fatigue; and anxieties about the economy, communism and crime. Directors, writers, cinematographers and actors. Film viewings, readings and analyses. Same as: FILMSTUD 157

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

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

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

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

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

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

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

**FILMSTUD 402. FRANKFURT SCHOOL Media & Study. 5 Units.**

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

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

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

**FILMSTUD 406. Montage. 5 Units.**

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

**FILMSTUD 408. Attention. 5 Units.**

Throughout the twentieth century, cinema has been theorized as a machine that molds the senses and produces new forms of attention. This course delves into debates about the impact of audio-visual media on a history of attention, from the rise of reproductive technologies (bringing concerns about the replacement of contemplation by distraction) to the contemporary landscape (where reactions to a perceived crisis of attention are front and center). Readings will draw from not just film studies, but also art history, music, and literature. Assignments will emphasize presentations that expand the range of case studies and exercise in reflecting on the conditions of the attention we pay as scholars and critics. Permission of instructor required.

**FILMSTUD 410A. Documentary Perspectives I: Politics of the Subject. 4 Units.**

Historical, political, aesthetic, and formal developments of documentary film. Subjectivity, ethics, censorship, representation, reflexivity, responsibility to the audience, and authorial voice. Prerequisite: consent of instructor.

Same as: FILMSTUD 210A

**FILMSTUD 410B. Documentary Perspectives II. 4 Units.**

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.

**FILMSTUD 411. Childish Enthusiasms, Perishable Manias. 5 Units.**

Universities are sites of gravitas, but what of levitas – a lighter, more playful category? Does intellectually credible work depend upon a "critical distance" between scholar and object of study? Can we take something seriously without imposing a seriousness that it may not possess (or want)? How to retain (or recover) the intensely pleasurable relation to objects that we were allowed when younger? The seminar is predicated upon the proposition that effective scholarship need not suck the joy from the world.

Same as: ARTHIST 411



**FILMSTUD 413. Theories of Melodrama. 5 Units.**

Commonly derided for being over the top, with films in this mode put down as weepies, tear-jerkers, and women's films, melodrama as a genre and a cinematic mode has been reclaimed by feminist-queer-film scholars as providing a powerful site of ideological struggle and sustained engagement with individual and social subjection and suffering. Melodrama, a transgeneric mode of emotional dramaturgy, centered around body and community, delay and chance, realism and excess, affords radical critiques of discourses of gender, sexuality, race, class, and nation. We will consider melodrama's careful calibration of sensation and affect through its employment of cinematic form (color, music, editing etc.), and sweeping performative gestures. Through an analysis of films from Europe, Asia, Africa, Latin America, by auteurs such as Douglas Sirk, Ritwik Ghatak, Wong Kar-wai, Rainer Werner Fassbinder, and Pedro Almodovar, among others, we will study global and transnational flows in the adoption of the politics and aesthetics of the melodramatic mode. The seminar is conceived to be interdisciplinary and participants are encouraged to work with texts from disciplines other than film studies as well, including theatre, visual arts, music, dance, literature etc.

Same as: FILMSTUD 213

**FILMSTUD 414. Methods and Theories in Film and Media Studies. 5 Units.**

This seminar offers an overview of methods in film and media studies. It covers key debates and interventions that have shaped the field, such as the paradigm of classical cinema, historical reception studies, genre and authorship, political modernism, psychoanalytic theories of spectatorship, senses and aesthetics, and industry history. In exploring how these different approaches have expanded the discipline, students will gain a sense of the methodological stakes of their own research.

**FILMSTUD 415. Post-Cinema. 3-5 Units.**

In this seminar, we will try to come to terms with twenty-first century motion pictures by thinking through a variety of concepts and theoretical approaches designed to explain their relations and differences from the cinema of the previous century. We will consider the impact of digital technologies on film, think about the cultural contexts and aesthetic practices of contemporary motion pictures, and try to understand the experiential dimensions of spectatorship in today's altered viewing conditions. In addition to viewing a wide range of recent and contemporary films, we will also engage more directly and materially with post-cinematic moving images: we will experiment with scholarly and experimental uses of non-linear video editing for the purposes of film analysis, cinematics, and a variety of academic and creative responses to post-cinematic media. The course addresses key issues in recent film and media theory and, especially in its hands-on components, encourages experimentation with methods of digital humanities, computational media art, and other creative practices.

Same as: FILMSTUD 215

**FILMSTUD 416. The Films of Robert Altman. 4 Units.**

A collaborative consideration of Robert Altman's prolific and varied work as a director. The course will examine well-known films such as the narratively and stylistically innovative Nashville, creative genre revisions such as McCabe and Mrs. Miller, The Long Goodbye, and Gosford Park; and the culturally iconic M.A.S.H. We will also pay close attention to less famous work such as Secret Honor, and Buffalo Bill and the Indians, or Sitting Bull's History Lesson with the aim of describing and assessing a complex oeuvre. There will be a course bibliography, but required reading will be relatively light to make time for both careful and extensive viewing.

Same as: FILMSTUD 216

**FILMSTUD 423. Seriality. 5 Units.**

In this seminar, we will think about serial forms and serialization processes across a range of media and investigate their relations to our aesthetic experiences, media-technological apparatuses, and sociocultural formations. We will focus especially on the popular, commercial forms of seriality that have emerged since the nineteenth century and dominated large sections of popular culture in the forms of serialized novels, film and radio serials, and television series. But this investigation will be relevant as well for the study of high art, or art forms situated outside the realm of the popular. This is true not only for movements, like Pop Art, that engage explicitly with popular culture, but also for a wide range of artistic practices that are affected or informed by industrial processes and utilize for their expressive or aesthetic purposes the formal techniques of seriality. Ultimately, we may inquire whether there is a deeper relation between seriality and mediality more generally whether media rely for their conceptual definition or practical efficacy upon a serial interplay between repetition and variation. On the other hand, however, we will attend also to the possible differences between industrial, pre-industrial, and digital forms of serialization and think about the role of seriality in media-historical shifts and transformations. The course seeks to illuminate forms and phenomena that are central to our cultural and aesthetic experience of the world. In addition to engaging with a wide range of readings and viewings assigned by the instructor, participants are invited to contribute actively to the courses comparative focus with materials, projects, and presentations of their own.

**FILMSTUD 424. Films of Stanley Kubrick. 4-5 Units.**

This seminar will explore the cinema of Stanley Kubrick, a widely acclaimed film auteur known for works such as 2001: A Space Odyssey, A Clockwork Orange, and Barry Lyndon. The seminar will focus on close analysis of practically all of Kubrick's films, from a variety of methodological perspectives (authorship, formal/stylistic analysis, book-to-screen adaptation, and more). NOTE: Instructor's permission required before the first day of class.

Same as: FILMSTUD 224

**FILMSTUD 430. Cinema and Ideology. 5 Units.**

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

Same as: ARTHIST 430

**FILMSTUD 432. Chinese Cinema. 5 Units.**

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

Same as: FILMSTUD 232

**FILMSTUD 433. Let's Make a Monster. Critical Making. 5 Units.**

Ever since Frankenstein unleashed his monster onto the world in Mary Shelley's novel from 1818, the notion of "technology-out-of-control" has been a constant worry of modern societies, plaguing more optimistic visions of progress and innovation with fears that modern machines harbor potentials that, once set in motion, can no longer be tamed by their human makers. In this characteristically modern myth, the act of making "and especially technological making" gives rise to monsters. As a cautionary tale, we are therefore entreated to look before we leap, to go slow and think critically about the possible consequences of invention before we attempt to make something radically new. However, this means of approaching the issue of human-technological relations implies a fundamental opposition between thinking and making, suggesting a split between cognition as the specifically human capacity for reflection versus a causal determinism-without-reflection that characterizes the machinic or the technical. Nevertheless, recent media theory questions this dichotomy by asserting that technologies are inseparable from humans' abilities to think and to act in the world, while artistic practices undo the thinking/making split more directly and materially, by taking materials "including technologies" as the very medium of their critical engagement with the world. Drawing on impulses from both media theory and art practice, "critical making" names a counterpart to "critical thinking" — one that utilizes technologies to think about humans' constitutive entanglements with technology, while recognizing that insight often comes from errors, glitches, malfunctions, or even monsters. Co-taught by a practicing artist and a media theorist, this course will engage students in hands-on critical practices involving both theories and technologies. Let's make a monster!.

Same as: ARTSTUDI 233, FILMSTUD 233

**FILMSTUD 436. Chinese Cinema. 5 Units.**

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

**FILMSTUD 440. Sound Technology. 5 Units.**

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

**FILMSTUD 442. Hollywood Musical. 5 Units.**

Physical, emotional, aesthetic, and social liberation mark this most colorful of film genres. Musicals are a place for staging issues of identity, including the impact of African American and Jewish culture, and issues of gay reception and interpretation. Attention to technologies of sound and color, the relation to vaudeville and Broadway, and ethnic and aesthetic diversity. Musicals as the epitome of filmic illusionism and the Hollywood studio system; the implications of their seduction of audiences; the meaning of spectacle, the centrality of performance. Busby Berkeley, Fred Astaire, Judy Garland, Bob Fosse, Stanley Donen, Gene Kelly, Vincente Minnelli.

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

From 1945 to the mid-80s, emphasizing Polish, Hungarian, Czech, Slovak, and Yugoslav contexts. The relationship between art and politics; postwar establishment of film industries; and emergence of national film movements such as the Polish school, Czech new wave, and new Yugoslav film. Thematic and aesthetic preoccupations of filmmakers such as Wajda, Jancso, Forman, and Kusturica. Permission of instructor required prior to the first day of classes.

Same as: FILMSTUD 245B, REES 301 B

**FILMSTUD 448. The Body in Film and other Media. 5 Units.**

In this seminar, we will consider the body on screen as well as the body before the screen i.e. the spectator but also the profilmic body of the actor to examine corporeal performance and reception. The dancing body, the comic body, dead and live bodies, the monstrous body, the body in pain, the virtual body all raise questions about embodiment, liveness, and performance. We will read the body in audiovisual culture through an engagement with affect theory, focusing on the labor of performance, the construction of stardom, spatial and temporal configurations of the performing body, and the production of affect and sensation in the spectating body. Through a discussion of make-up, fashion, the labor of producing the idealized star body from the meat-and-bones body of the actor, or body genres where the spectator's body is beside itself with sexual pleasure, fear and terror, or overpowering sadness, we will inquire into ideologies of discipline and desire that undergird mediated bodies. No prior engagement with film studies is required. Students are encouraged to write seminar papers that build on current research interests. NOTE: Instructor consent required for undergraduate students (only seniors may enroll). Please contact the instructor for permission to enroll if you're an undergraduate senior.

Same as: ARTHIST 448

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

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

Same as: FILMSTUD 249

**FILMSTUD 450. Screened Thought. 5 Units.**

This seminar considers the varied ways film represents thought. What forms of thinking do films enable and forestall? How do particular films, and film genres, activate or elide characters' cognition, interiority, self-consciousness, reflection, etc.? How do formal techniques such as point-of-view, superimposition, flashbacks, framing, and voiceover change the image of thought that cinema inherits from philosophy, literature and other artistic traditions? We'll consider these questions through a range of films and film theory as well as critical and philosophical texts.

**FILMSTUD 452. Currents in Media Theory. 5 Units.**

This seminar explores a set of currents in media theory (and related fields), which we will seek to navigate together as a group. We will focus on approaches, discourses, conversations, and paradigms that seek to explain the mediations, modulations, and triangulations of our experience within a changing landscape of technological, social, political, and other forces. Special attention will be given to contemporary works of theory and/or works that are enjoying a renewed contemporary reception.

Same as: FILMSTUD 252

**FILMSTUD 453. Aesthetics and Phenomenology. 3-5 Units.**

This course explores central topics in aesthetics where aesthetics is understood both in the narrow sense of the philosophy of art and aesthetic judgment, and in a broader sense as it relates to questions of perception, sensation, and various modes of embodied experience. We will engage with both classical and contemporary works in aesthetic theory, while special emphasis will be placed on phenomenological approaches to art and aesthetic experience across a range of media and/or mediums (including painting, sculpture, film, and digital media). nnPhD students in the Art History program may take the class to fulfill degree requirements in Modern/Contemporary Art or Film & Media Studies, depending on the topic of their seminar paper.  
Same as: FILMSTUD 253

**FILMSTUD 458. The Face on Film. 5 Units.**

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

**FILMSTUD 459. Game Studies. 5 Units.**

This course aims to introduce students to the emerging, interdisciplinary field of game studies. We will investigate what games (including but not limited to digital games) are, why we play them, and what the functions of this activity might be. The bulk of the course will be devoted specifically to digital games, which we will approach from a variety of perspectives: from historical, cultural, industrial/commercial, media-theoretical, and formal (narratological/ludological) perspectives, among others. Thus, we will seek to understand the contexts in which video games emerged and evolved, the settings in which they have been played, and the discourses and practices that have determined their place in social and cultural life. In addition, we will ask difficult questions about the mediality of digital games: What is the relation of digital to non-digital games? Are they both games in the same sense, or do digital media redefine what games are or can be? How do digital games relate to other (digital as well as non-digital) non-game media, such as film, television, print fiction, or non-game computer applications? Of course, to engage meaningfully with these questions at all will require us to investigate theories of mediality (including inter- and transmediality) more generally. Finally, though, we will be interested in the formal and experiential parameters that define (different types of) digital games in particular. What does it feel like to play (various) digital games? What are the relations between storytelling and the activity of gameplaying in them? What is the relation between these aspects and the underlying mechanics of digital games, as embodied in hardware and software? What is the role of the human body? Because these questions can only be approached on the basis of personal experience, students will be expected to spend some time playing digital games and reflecting critically on their gameplay.  
Same as: FILMSTUD 259

**FILMSTUD 465. Post War American Avant-Garde Film. 5 Units.**

Permission of instructor required for enrollment.

**FILMSTUD 465A. Media Technology Theory. 3-5 Units.**

This course surveys major theoretical approaches to the study of media technologies, including Frankfurt School critical theory, media archaeology, actor network theory, science and technology studies, platform studies and theories of critical making. By the end of the course, students should have a rich familiarity with the literature in this area, as well as with exemplary empirical studies conducted within each tradition. Preference to Ph.D. students in Communication and Art and Art History. Consent of instructor required for non-PhD students.  
Same as: ARTHIST 465, COMM 384

**FILMSTUD 469. Drugs and the Visual Imagination. 5 Units.**

Drugs have profoundly shaped human culture across space and time, from ancient cave paintings to the psychedelic Sixties and contemporary opioid epidemic. This seminar explores the relationship between visual culture and "drugs," broadly conceived, asking how consciousness-altering substances have been understood and represented in various contexts. We will examine how drugs blur boundaries between nature and culture and describe major symbolic, narrative, and aesthetic structures by considering representations of drug use across media. This interdisciplinary seminar integrates perspectives from art, literature, popular culture, theory, film, philosophy, and science. Topics include perception, subjectivity, addiction, deviancy, capitalism, politics, technology, globalization, and critical approaches to race, class, sexuality, and gender. Limited to graduate students; undergraduates must contact instructor for permission (seniors only).  
Same as: ARTHIST 469

**FILMSTUD 481. Contemporary Asian Filmmakers. 4 Units.**

Films and moving image works by contemporary filmmakers from Asia, including Hou Hsiao-hsien, Tsai Ming-liang, and Apichatpong Weerasethakul. Topics include explorations of national and local histories, aesthetics of slowness and duration, and crossings between the movie theater and the gallery.  
Same as: FILMSTUD 281

**FILMSTUD 490. Movies and Methods: Contemporary Black Filmmakers. 5 Units.**

Despite the systemic inequalities of the Hollywood system, there is a robust, stylistically diverse cohort of African-American writer/directors at work, including Barry Jenkins, Ava DuVernay, and Ryan Coogler. Jenkins' films (*Moonlight*, *If Beale Street Could Talk*), are aesthetically lush, intimate, and understated. DuVernay (*When They See Us*) foregrounds racial history and injustice in her feature films, television, and documentary work. Coogler followed his realist *Fruitvale Station* with two powerful genre films with black protagonists (*Creed*, *Black Panther* - this last the highest-grossing film by a black director).  
Same as: AMSTUD 290, FILMSTUD 290

**FILMSTUD 620. Area Core Examination Preparation. 5 Units.**

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

**FILMSTUD 660. Independent Study. 1-15 Unit.**

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

**FILMSTUD 660E. Extended Seminar. 4 Units.**

May be repeated for credit. (Staff).

**FILMSTUD 680. Curricular Practical Training. 1-3 Unit.**

CPT course required for international students completing degree.