

Visual Arts

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LECTURERS WITH SECURITY OF EMPLOYMENT

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LECTURER WITH POTENTIAL FOR SECURITY OF EMPLOYMENT

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The Department of Visual Arts offers courses in painting, drawing, sculpture, performance, computing in the arts, film, video, photography, and art history/criticism (including that of film and video). A bachelor's degree from this department provides

students with a solid liberal arts background and is preparatory training for careers as artists, art historians, filmmakers, video artists, photographers, digital media artists, and art critics. It also provides students the initial skills required for teaching and work in museums, television, and the commercial film, photography, and internet industries.

By its composition, the Department of Visual Arts is biased in the direction of actively producing artists and critics whose presence at the center of the contemporary art world necessitates reconsideration and reevaluation of artistic productions, their information structure, and significance. Consequently, a flexible introductory program of historically based courses has been devised mainly to provide the student an opportunity to concentrate on areas involving significantly different aesthetic and communication structures. A series of studio courses, in which painting and sculpture are included, is presented to bring the student into direct contact with the real contingencies compelling redistribution of aesthetic attitudes and reinterpretation of genres. Because of the exploratory nature of our program, the department is prepared to emphasize new media that would traditionally be considered to have scant relation to the visual arts. Thus, courses in theatrical events, linguistic structures, etc., are provided. In this context, theoretical courses with a media orientation, as in film, video, photography, or computing, are also offered.

The Department of Visual Arts is located in the Mandeville Center for the Arts. In addition, the master of fine arts program office, as well as faculty and graduate students' studios/research spaces are located in the Visual Arts Facility sited in Sixth College. Ph.D. student offices are located in the Literature Building. Facilities and equipment are available to undergraduates in both the Mandeville Center and at the campuswide Media Center, providing the opportunity to study painting, drawing, photography, computing in the arts, 16mm film, performance, sculpture, and video. Facilities at the Media Center include portable video recording equipment, video and audio editing suites, non-linear editing, and production studios. Additional film equipment available includes an animation stand, optical printer, two sound-mixing studios, and numerous film editing suites. Courses in computing in the arts take place in the Silicon Graphics/Mac/NT lab located at the Visual Arts Facility, the INTEL-shared lab in the Applied Physics and Mathematics building, and a dedicated ICAM lab in building 201 University Center.

The University Art Gallery displays a continually changing series of exhibitions, and the Mandeville Annex Gallery, located on the lower level, is directed by visual arts undergraduate students. A gallery and performance space, located in the Visual Arts Facility, are directed by graduate students.

THE UNDERGRADUATE PROGRAM

COLLEGE REQUIREMENTS

The Department of Visual Arts teaches courses applicable toward the Muir, Sixth, and Warren general-education requirements, the Marshall humanities requirement, the Eleanor Roosevelt and Revelle fine arts requirements. Optional minors may be taken within any college.

MINOR IN VISUAL ARTS

The Department of Visual Arts offers minors in seven areas of study: studio painting/drawing/sculpture, photography, computing, art history, history and criticism of film and video, digital video and film production, and ICAM. A minor consists of seven specific courses, of which at least five must be upper-division. Because the requirements differ for each minor, prospective visual arts minors should consult with the departmental advisor for a complete list of appropriate classes acceptable for the minor.

Students are advised to begin their program in the second year; otherwise, they cannot be guaranteed enough time to complete the classes required for a minor.

Art History (VA26)

Required Courses

20. Introduction to Art History

Choose one from

21A. Introduction to Art of the Americans or Africa and Oceania

21B. Introduction to Asian Art

Choose one course from three of the five Distribution areas A–E.

Please refer to the Art History major for the course options in each area:

- European Pre-Modern: Ancient and Medieval
- European early Modern: Renaissance and Baroque
- Modern and Contemporary
- Arts of the Americas
- Arts of Asia

Choose two additional Art History courses from any area A–E.

Studio Minor (VA28)

Required Courses

22. Formations of Modern Art

111. Structure of Art

Choose one course from

1. Introduction to Art-Making: Two-Dimensional Practices
2. Introduction to Art-Making: Motion- and Time-Based Art
3. Introduction to Art-Making: Three-Dimensional Practices

Choose four courses from:

- 104A. Performing the Self
- 104BN. Verbal Performance
- 104CN. Personal Narrative
- 105A. Drawing: Representing the Subject
- 105B. Drawing: Practices and Genre
- 105C. Drawing: Portfolio Projects
- 105D. Aesthetics in Chinese Calligraphy
- 105E. Chinese Calligraphy Installation
- 106A. Painting: Image Making
- 106B. Painting: Practices and Genre
- 106C. Painting: Portfolio Projects
- 107A. Sculpture: Making the Object
- 107B. Sculpture: Practices and Genre
- 107CN. Sculpture: Portfolio Projects

ICAM: Interdisciplinary Computing and the Arts (VA29)

Required Courses

- ICAM 40/VIS 40. Introduction to Computing in the Arts
ICAM 110. Computer Arts: Current Practice
ICAM 150/VIS 159. History of Art and Technology
Choose one from
1. Introduction to Art-Making: Two-Dimensional Practices
2. Introduction to Art-Making: Motion and Time-Based Art
3. Introduction to Art-Making: Three-Dimensional Practices
MUS 4. Introduction to Western Music
Choose one from
ICAM 101/VIS 140. Digital Imaging: Image and Interactivity
ICAM 103/MUS 170. Musical Acoustics
Choose two from
ICAM 102/VIS 145A. Time and Process Based Digital Media I
145B. Time and Process Based Digital Media II
ICAM 120. Virtual Environments
ICAM 130/VIS 149. Seminar in Contemporary Computer Topics
MUS 171. Computer Music I
MUS 172. Computer Music II
MUS 176. Music Technology Seminar
132. Installation Production and Studio
141A. Computer Programming for the Arts I
141B. Computer Programming for the Arts II
147A. Electronic Technologies for Art I
147B. Electronic Technologies for Art II

Computing (MO53)

Required Courses

22. Formations of Modern Art
VIS 40/ICAM 40. Introduction to Computing in the Arts
111. Structure of Art
VIS 159/ICAM 150. History of Art and Technology
Choose three upper-division Computing courses:
ICAM 101/VIS 140. Digital Imaging: Image and Interactivity
ICAM 102/VIS 145A. Time and Process Based Digital Media I
145B. Time and Process Based Digital Media II
147A. Electronic Technologies for Art I
147B. Electronic Technologies for Art II

Photography (MO54)

Required courses

22. Formations of Modern Art
60. Introduction to Digital Photography
111. Structure of Art
158. Histories of Photography
VIS 159/ICAM 150. History of Art and Technology
164. Photographic Strategies
165. Camera Techniques

History and Criticism of Film and Video (MO72)

Required courses

- 70N. Introduction to Media
84. History of Film
111.* Structure of Art
Choose four upper-division courses in the history and/or criticism of film and video. (Courses numbered 150–157 except 156N)
*Five unique upper-division courses in media history/criticism are required if you are also completing a Visual Arts major or minor.

Digital Video and Film Production (MO71)

Required courses

- 70N. Introduction to Media
84. History of Film
111.* Structure of Art
174. Media Sketchbook
Choose one upper-division course in digital video and film production listed below:
171. Digital Cinema: Theory and Production
175. Editing: Theory and Production
176. 16 mm Filmmaking
177. Scripting Strategies
178. Sound: Theory and Production
Choose two upper-division courses in the history and/or criticism of film and video listed below:
150. History of Silent Cinema
151. History of Experimental Film
152. Film in Social Context
153. The Genre Series
154. Hard Look at the Movies
155. The Director Series
157. Video History and Criticism
194S. Fantasy in Film
*Five unique upper-division courses in media are required if any of these courses overlap with your major or minor.
**Students may not major in Visual Arts Media (VA27) and minor in Digital Video and Film Production.

EDUCATION ABROAD PROGRAM

Students are often able to participate in the UC Education Abroad Program (EAP) and UC San Diego's Opportunities Abroad Program (OAP) while still making progress toward completing their major. Financial aid is applicable to study abroad and special study abroad scholarships are readily available. Students considering this option should discuss their plans with an Education Abroad advisor before going abroad, and courses taken abroad must be approved by the departmental faculty advisor. More information on EAP/OAP is detailed in the Education Abroad Program of the *UC San Diego General Catalog* or on their Web site <http://programsabroad.ucsd.edu/pao/>. Interested students should contact the Programs Abroad Office in the International Center.

RESIDENCY REQUIREMENTS

A minimum of two-thirds of the course work completed for the major must be taken at UCSD. Students who transfer to UCSD in their second or third year may petition to substitute courses

taken at other colleges and universities for major requirements.

Visual Arts 111, Structure of Art, must be taken at UCSD by all students, including transfer students, in the art history, media, and studio majors.

HONORS PROGRAMS

The department offers honors programs in art history, in media, and in studio for outstanding students.

The **art history** honors program will provide outstanding students with pre-professional experience. It consists of an issue-oriented seminar followed by a directed group study and will result in an exhibition with catalogue, a scholarly conference with a mock publication and/or series of research papers. Students who meet the criteria may, with permission of the art history faculty advisor or the art history honors seminar instructor, enroll in the art history honors program during the last quarter of their junior year or as a senior. This program is open to juniors and seniors who meet eligibility requirements: minimum major GPA of 3.5 (3.3 overall), completion of all lower-division art history requirements, completion of all upper-division art history distribution requirements, and completion of Art Historical Methods (VIS 112) and at least one additional art history seminar. The level of distinction will be determined by the faculty committee on the basis of work in the honors seminar and on the research project.

The **media** honors program will help students develop high-quality professional portfolios. The honors thesis project is a sequence of individual studies that runs the length of an academic year to provide sufficient time for ideas to develop and critically aware work to be produced. Students may arrange to work with different faculty advisors each term or may engage a single advisor for the year. To be eligible for the honors thesis sequence, students must have at least a 3.5 GPA in the major and have approval of all the advisors with whom they will work. Qualified students may begin their sequence the last quarter of their junior year or during their senior year. At the end of the third quarter, all involved media faculty will meet to critique the overall quality of the final thesis work to determine level of distinction.

Through exhibition, verbal and written presentations and course work, the studio honors program is intended to give the student as strong a technical, critical, and theoretical base as possible. The program is open to juniors and seniors with a minimum 3.5 GPA in the major (3.0 overall), who have completed all lower-division studio requirements and all upper-division groups I, II, III, and IV (subgroup A) requirements.

Students interested in participating in an honors program should consult with the departmental advisor.

DOUBLE MAJOR WITHIN THE DEPARTMENT

There are three double majors within the Department of Visual Arts: Art History/Theory/Criticism paired with either studio, media, or ICAM. Students interested in a double major within the department must have at least ten upper-division

courses that are unique to each departmental major and the remaining courses may overlap with other major requirements. Students should consult with the departmental advisor for additional information.

MAJOR REQUIREMENTS

Twenty courses are required in studio, media, and ICAM and eighteen courses in art history for the attainment of the bachelor of arts degree. A minimum of twelve of these courses must be upper-division, however, some majors may require more upper-division courses.

All courses taken to satisfy major requirements must be taken for a letter grade, and only grades of C– or better will be accepted in the visual arts major.

STUDIO MAJOR

The studio major is aimed at producing a theoretically based, highly productive group of artists. Lower-division courses are structured to expose students to a variety of ideas in and about the visual arts. Introductory skills are taught, but their development will occur at the upper-division level in conjunction with the student's increasing awareness of the range of theoretical possibilities in the field. The curriculum includes courses in drawing, painting, sculpture, performance, photography, video, 16mm film, many offerings in art history/criticism, as well as new courses in digital imaging and electronics.

Group I: Lower-Division

Foundation Level

Five courses required.

1. Introduction to Art Making: Two-Dimensional Practices
2. Introduction to Art Making: Motion and Time Based Art
3. Introduction to Art Making: Three-Dimensional Practices
22. Formations of Modern Art
Choose one from
20. Introduction to Art History
- 21A. Introduction to the Arts of the Americas or Africa and Oceania
- 21B. Introduction to Asian Art
84. History of Film

Group II: Upper-Division

Entry Level

Five courses required.

111. Structure of Art

Choose four from

- 40/ICAM 40.* Introduction to Computing in the Arts
- 60.* Introduction to Digital Photography
- 70N.* Introduction to Media
- 104A. Performing the Self
- 105A. Drawing: Representing the Subject
- 106A. Painting: Image Making
- 107A. Sculpture: Making the Object

Note: Required for Visual Arts studio, media, and art history majors.

*VIS 40, 60, or 70N can be taken to fulfill Group II entry level studio requirements, but will not count toward the fifteen upper-division courses needed to fulfill the major requirements.

Group III: Upper-Division

Intermediate Level

Two courses required.

- 104BN. Verbal Performance
- 105B. Drawing: Practices and Genre
- 105D. The Aesthetics of Chinese Calligraphy
- 106B. Painting: Practices and Genre
- 107B. Sculpture: Practices and Genre
- 140/ICAM 101. Digital Imaging: Image and Interactivity
- 147A. Electronic Technologies for Art I

Group IV: Upper-Division

Advanced Level

Five courses required.

Group A

Choose two from

- 104CN. Personal Narrative
- 105C. Drawing: Portfolio Projects
- 105E. Chinese Calligraphy as Installation
- 106C. Painting: Portfolio Projects
- 107CN. Sculpture: Portfolio Projects
- 147B. Electronic Technologies for the Art II

Group B

Group A must be completed before Group B can be taken.

Choose three from

108. Advanced Projects in Art
- 110A. Contemporary Issues and Practices
- 110B. New Genres/New and Old Technologies
- 110C. Proposals, Plans, Presentations
- 110D. Visual Narrative/Tableau
- 110E. Art in Public Places/Site Specific Art
- 110F. Installation: Cross-Disciplinary Projects
- 110G. The Natural and Altered Environment
- 110H. Image and Text Art
- 110I. Performing for the Camera
- 110J. Ritual Performance
- 110K. Installation Performance
130. Special Projects in Visual Arts
132. Installation Production and Studio

Group V: Upper-Division

Non-Studio

Three courses required.

- Upper-division art history, film history, and theory/ criticism courses such as
- 113CN.* History of Criticism III: Contemporary (1950–Present)
 - 117B.* Theories of Representation
 - 117I.* Western and Non-Western Rituals and Ceremonies
 - 124CN. Nineteenth-Century Art
 - 125A. Twentieth-Century Art
 - 125BN. Contemporary Art
 152. Film in Social Context

154. Hard Look at the Movies
157. Video History and Criticism
158. Histories of Photography
- 159/ICAM 150. History of Art and Technology
- 194S. Fantasy in Film
*seminar

Honors Program in Studio

110M. Studio Honors I

110N. Studio Honors II

The Studio Honors I and the attached Studio Honors II count as one course towards the fulfillment of a Group IV requirement.

ART HISTORY/THEORY/CRITICISM MAJOR

The major in art history, theory, and criticism is designed both for students who desire a broadly based education in the humanities and for those who plan to pursue a career in an art-related profession. In both cases, the foundation for study is proficiency in the languages of artistic expression. Through the study of art history, students learn to treat works of art as manifestations of human belief, thought, and experience in Western and non-Western societies from prehistory to the present day. Courses in criticism review the theoretical approaches that are used to understand artistic achievement. By combining art historical and critical study, the program promotes in the student an awareness of the cultural traditions that have shaped his or her intellectual outlook and provides a framework for informed judgment on the crucial issues of meaning and expression in contemporary society.

Majors are encouraged to take relevant courses in allied disciplines such as history, communication, anthropology, and literature, and in such area programs as classics and Italian studies. In addition, students who plan to apply to graduate schools are strongly advised to develop proficiency in one or more foreign languages, as is dictated by their area of specialization.

FOUNDATION LEVEL—Lower-Division

Five courses required.

20. Introduction to Art History
22. Formations of Modern Art
23. Information Technologies in Art History
Choose one from 21A. Introduction to the Art of the Americas or Africa and Oceania
- 21B. Introduction to Asian Art

Choose one from

- 1, 2, 3. Introduction to Art-Making
60. Introduction to Digital Photography
- 70N. Introduction to Media

Note: VIS 23 should be completed by the end of the sophomore year or taken the first time it is offered after a junior declares an art history major or transfers into the program. VIS 23 is a prerequisite for VIS 112.

ADVANCED LEVEL—Upper-Division

Thirteen courses required.

GROUP I—Required Courses

Two courses.

These two courses are required for all art history and criticism majors:

111. Structure of Art*

112. Art Historical Methods

Note: Majors must complete VIS 112 by the end of their junior year and are strongly advised to do so earlier.

*Required of Visual Arts art history, media, and studio majors.

GROUP II—Distributional Requirement

Six courses.

Choose one course from each of the following areas:

A. European Pre-Modern: Ancient and Medieval

120A. Greek Art

120B. Roman Art

120C. Late Antique Art

120D. Prehistoric Art

121AN. The Idea of Medieval Art

121B. Castles, Cathedrals, and Cities

121D.* The Illuminated Manuscript in the Middle Ages

128A. Topics in Pre-Modern Art History

129A.* Seminar in Pre-Modern Art History

B. European Early Modern: Renaissance and Baroque

122AN. Renaissance Art

122CN. Defining High Renaissance Art

122D. Michelangelo

122GS. The City in Italy

122F.* Leonardo's La Gioconda

123AN. Between Spirit and Flesh: Northern Art of the Early Renaissance

123BN.* Jan van Eyck

124AN. Baroque Art

128B. Topics in Early Modern Art History

129B.* Seminar in Early Modern Art History

C. Modern and Contemporary

124BN. Art and the Enlightenment

124CN. Nineteenth Century Art

125A. Twentieth Century Art

125BN.* Contemporary Art

125DN.* Marcel Duchamp

125F. Latin American Film

128C. Topics in Modern Art History

129C.* Seminar in Modern Art History

158. Histories of Photography

159/ICAM 150. History of Art and Technology

D. Arts of the Americas

126AN. Pre-Columbian Art of Ancient Mexico and Central America

126BN. The Art and Civilization of the Ancient Maya

126C.* Problems in Mesoamerican Art History

126D.* Problems in Ancient Maya Iconography and Inscriptions

126HN. Pacific Coast American Indian Art

126I. Southwest American Indian Art

126J. African and Afro-American Art

126K. Oceanic Art

126P. Latin American Art, 1890–1950

126Q. Latin American Art, 1950–Present

126R. Latin American Photography

128D. Topics in Art History of the Americas

129D.* Seminar in Art History of the Americas

E. Arts of Asia

127B. Arts of China

127C. Arts of Modern China

127D.* Early Chinese Painting

127E.* Later Chinese Painting

127F.* Japanese Buddhist Art

127G.* Twentieth-Century Chinese Art

127N. Twentieth-Century Art in China and Japan

127P. Arts of Japan

127Q.* Japanese Paintings and Prints

128E. Topics in Art History of Asia

129E.* Seminar in Art History of Asia

F. Theory

113BN.* History of Criticism II: Early Twentieth Century (1900–1950)

113CN.* History of Criticism III: Contemporary (1950–Present)

117A.* Narrative Structures

117B.* Theories of Representation

117E.* Problems in Ethnoaesthetics

117F. Theorizing the Americas

117G. Critical Visual Theory and Practice since 1980

117H. Constructing Gender in Fifth-Century BC Athens and Eighteenth-Century France

117I.* Western and Non-Western Rituals and Ceremonies

128F. Topics in Art Theory and Criticism

129F.* Seminar in Art Theory and Criticism

*seminar

Students must take at least three upper-division seminars in addition to VIS 112. These three additional seminars may come from any area and be taken in fulfillment of the distribution requirements or as open electives.

In accordance with standard university policy, the department requires that students take two-thirds of the upper-division courses in their major at UCSD. The distribution requirement must be fulfilled with courses taken at UCSD. Courses taken abroad or at other U.S. institutions do not count towards, and will not be substituted for, the six-course distribution requirement.

GROUP III—Electives

Five courses.

Students are required to take five upper-division courses in addition to VIS 111, VIS 112, and those used to fulfill the distribution requirements. At least three of these must be courses in art history or theory. For the remaining two, choose from the following:

- Any upper-division art history course(s) in history or theory
- any upper-division course(s) in media history and criticism (e.g., VIS 150, 151, 152, 153, 154, 155, 156N, 157);
- up to two upper-division courses in studio or media production; or
- with permission of art history faculty advisor, one upper-division course in a related department or program such as anthropology, history, literature, or critical gender studies.

- two two-unit curatorial practices workshop courses (VIS 128P) count as one course towards the fulfillment of an elective.

Honors Program in Art History

129G.* Art History Honors Seminar

129H.* Art History Honors Directed Group Study
*seminar

The completion of both the Art History Honors Seminar and the Art History Honors Directed Group Study counts as one course towards the fulfillment of the Group III requirement.

Students who meet the criteria may, with permission of the art history faculty advisor or the Art History Honors Seminar instructor, enroll in the Art History Honors Program during the last quarter of their junior year or as a senior. This program is open to juniors and seniors who meet eligibility requirements. Please consult with the departmental advisor for these requirements.

MEDIA MAJOR

With a visual arts foundation, the program is designed for students who want to become creative videomakers, filmmakers, photographers, and computer artists, encouraging the hybridity of media. The curriculum combines hands-on experience of making with practical and theoretical criticism, provides historical, social, and aesthetic backgrounds for the understanding of modern media, and emphasizes creativity, versatility, and intelligence over technical specializations. It should allow students to go on to more specialized graduate programs in the media arts, to seek careers in film, television, computing, or photography, or to develop as independent artists. All media majors should see the Visual Arts Undergraduate advisor upon entrance into UCSD.

FOUNDATION LEVEL—Lower-Division

Six courses required.

Group A

1 or 2 or 3. Introduction to Art Making

22. Formations of Modern Art

84. History of Film

Group B

40/ICAM 40. Introduction to Computing in the Arts

670. Introduction to Digital Photography

70N. Introduction to Media

All six courses listed under Groups A and B above are required. VIS 70N is prerequisite for use of the Media Center facilities; no further production courses may be taken until VIS 70N is completed.

INTERMEDIATE LEVEL—Upper-Division

Nine courses required: six from Group A and three from Group B.

Group A

Two courses required. Required courses for all emphases:

111. Structure of Art

174. Media Sketchbook

Choose One Emphasis

Four courses required.

Computing Emphasis

Three courses plus one from photography or video and digital cinema.

140/ICAM 101. Digital Imaging: Image and Interactivity

145A/ICAM 102. Time- and Process-Based Digital Media I

147A. Electronic Technologies for Art I

Photography Emphasis

Two courses plus two from computing or video and digital cinema.

164. Photographic Strategies

165. Camera Techniques

Video and Digital Cinema Emphasis

Three courses plus one from computing or photography.

171. Digital Cinema—Theory and Production

175. Editing—Theory and Production

176. 16mm Filmmaking

177. Scripting Strategies

178. Sound—Theory and Production

GROUP B—History, Criticism, and Theory

Three courses required.

113BN. History of Criticism II: Early Twentieth Century (1900–1950)

113CN. History of Criticism III: Contemporary (1950–Present)

117B. Theories of Representation

150. History of Silent Cinema

151. History of Experimental Film

152. Film in Social Context

153. The Genre Series

154. Hard Look at the Movies

155. The Director Series

156N. Special Problems in Film History and Theory

157. Video History and Criticism

158. Histories of Photography

159/ICAM 150. History of Art and Technology

Note: Any courses in the art history distributional requirement may be taken to fulfill the Group B requirement.

VIS 158 is required for all students with a photography emphasis.

VIS 159/ICAM 150 is required for all students with a computing emphasis.

ADVANCED LEVEL—Upper Division

Five courses required.

180A. Documentary Evidence and the Construction of Authenticity in Current Media Practices

180B. Fiction and Allegory in Current Media Practices

183A. Strategies of Self

183B. Strategies of Alterity

Three of the above are required for the photography and video and digital cinema emphases and two are required for the computing emphasis. The A and B portion of VIS 180 and VIS 183 courses cannot be taken concurrently.

Electives

Three courses required.

Computing Emphasis

Three courses required.

145B. Time- and Process-Based Digital Media II

147B. Electronic Technologies for Art II

149/ICAM 130. Seminar in Contemporary Computer Topics

Photography Electives

Two courses required.

166. Advanced Camera Techniques

167. Social Engagement in Photography

168. Color Techniques in Photography

Video and Digital Cinema Electives

Two of the courses below required.

181. Sound and Lighting

182. Advanced Editing

184. Advanced Scripting

If not taken previously, one of the 180A, 180B, 183A, or 183B courses may be used toward the upper-division elective requirement.

Students must have senior standing before any of the following four courses may be taken and instructor approval is required to enroll.

109. Advanced Projects in Media

131. Special Projects in Media

132. Installation Production and Studio

197. Media Honors Thesis

Note: Enrollment in production courses is limited to two per quarter. Production courses are numbered VIS 109, 131, 132, 140/ICAM 101, 145A/ICAM 102, 145B, 147A-B, 164–184.

INTERDISCIPLINARY COMPUTING AND THE ARTS (ICAM)

The Interdisciplinary Computing and the Arts major in the Departments of Music and Visual Arts draws upon, and aims to bring together, ideas and paradigms from computer science, art, and cultural theory. It takes for granted that the computer has become a metamedium and that artists working with computers are expected to combine different media forms in their works. All of this makes the program unique among currently existing computer art or design programs which, on the one hand, usually focus on the use of computers for a particular media (for instance, specializing in computer animation, or computer music, or computer design for print) and, on the other hand, do not enter into a serious dialogue with current research in computer science, only teaching the students “off-the-shelf” software.

The program also recognizes that creating sophisticated artistic works with computers requires a new model of the creative process, one which combines traditional artistic procedures with the experimental research characteristic of the sciences. All in all, it aims to train a new type of cultural producer, who is familiar with art and media history, who is equally proficient with computer programming and artistic skills, who is always ready to learn new technologies, and who is comfortable interacting with scientists and computer industry resources.

The goals of the program are

- to prepare the next generation of artists who will be functioning in a computer-mediated culture

- to give students necessary technical, theoretical, and historical backgrounds so they can contribute to the development of new aesthetics for computer media
- to prepare students to mediate between the worlds of computer science and technology, the arts, and the culture at large by being equally proficient with computing and cultural concepts
- to give students sufficient understanding of the trajectories of development in computing so they can anticipate and work with the emerging trends, rather than being locked in particular software currently available on the market

Lower-Division

Eight courses required.

Arts

Four courses required.

MUS 4. Introduction to Western Music

VIS 1. Introduction to Art-Making: Two-dimensional Practices

VIS 22F. Formations of Modern Art

VIS 77N. Introduction to Media

Computer Science

One course required.

CSE 11. Introduction to Computer Science: JAVA

Note: CSE 11 is an accelerated course in the JAVA programming language. CSE 8A/8L and 8B, which cover the same material in a non-accelerated format, may be substituted.

Mathematics

Two courses required.

Math. 20A. Calculus for Science and Engineering

Math. 20B. Calculus for Science and Engineering

Note: MATH 20A and 20B are accelerated calculus courses for Science and Engineering. MATH 10A, 10B, and 10C, which cover similar material in a non-accelerated format, may be substituted.

Computing and the Arts

One course required.

ICAM 40/VIS 40. Introduction to Computing in the Arts

Upper-Division

Twelve courses required.

Survey

One course required.

ICAM 110. Computing in the Arts: Current Practice Foundation

Three courses required.

ICAM 101/VIS 140. Digital Imaging: Image and Interactivity

ICAM 102/VIS 145A. Time- and Process-Based Digital Media I

ICAM 103/MUS 170. Musical Acoustics

Advanced

Four courses required.

Choose three from

ICAM 120. Virtual Environments

ICAM 130/VIS 149. Seminar in Contemporary Computer Topics

VIS 109. Advanced Projects in Media
VIS 131. Special Projects in Media
VIS 132. Installation Production and Studio
VIS 141A. Computer Programming for the Arts I
VIS 147A. Electronic Technologies for Art I
VIS 174. Media Sketchbook
MUS 171. Computer Music I
MUS 173. Audio Production: Mixing and Editing
MUS 174A-B-C. Recording/MIDI Studio Techniques
MUS 175. Musical Psychoacoustics
MUS 176. Music Technology Seminar

Choose one from

VIS 141B. Computer Programming for the Arts II
VIS 145B. Time- and Process-Based Digital Media II
VIS 147B. Electronic Technologies for Art II
MUS 172. Computer Music II

Theory and History

Two courses required.

ICAM 150/VIS 159. History of Art and Technology

and one of

VIS 150. History of Silent Cinema
VIS 151. History of the Experimental Film
VIS 152. Film in Social Context
VIS 153. The Genre Series
VIS 154. Hard Look at the Movies
VIS 155. The Director Series
VIS 156N. Special Problems in Film History and Theory

VIS 157. Video History and Criticism

VIS 158. Histories of Photography

VIS 194. Fantasy in Film

MUS 111. Topics/World Music Traditions

MUS 114. Music of the Twentieth Century

Senior Project

Two courses required.

ICAM 160A. Senior Project in Computer Arts I

ICAM 160B. Senior Project in Computer Arts II

Note: Enrollment in production courses is limited to two per quarter. Production courses are numbered VIS 109, 131, 132, 140/ICAM 101, 141A-B, 145A/ICAM 102, 145B, 147A-B, 174. ICAM 120, 160A-B.

MASTER OF FINE ARTS PROGRAM

The program is designed to provide intensive professional training for the student who proposes to pursue a career within the field of art—including art making, criticism, and theory. The scope of the UC San Diego program includes painting, sculpture, performance, installation art, public art, photography, film, video, and digital media. The program is unique in that the course of study provides for and encourages student mobility within this range of traditional and media-based components. It also offers opportunities for collaborative work.

The educational path of students is focused around their particular interests in art. The department seeks to provide an integrated and comprehensive introduction to the possibilities of contemporary art production, the intellectual structures that underlie them, and the “world view” which they entail. All art-making activities are considered serious intellectual endeavors, and all students in the program find themselves confronted by the need

to develop their intellectual and critical abilities in working out their artistic positions. A body of theory-oriented courses is required. Therefore, we have no craft-oriented programs or facilities; nor do we have any courses in art education or art therapy. The courses offered are intended to develop in the student a coherent and informed understanding of the past and recent developments in art and art theory. The program also provides for establishing a confident grasp of contemporary technological possibilities, including those involved in film, video, photography, and the electronic media.

The program includes formal education in lecture and seminar courses as well as study groups, studio meetings, independent studies, and quarterly departmental critiques. Course work is intended to place art making in critical and intellectual context but doesn't underestimate the central importance of the student's own work. In fact, this aspect of the student's activity is expected to be self-motivated and forms the core around which the program of study operates and makes sense.

No two students will necessarily follow the same path through the degree program, and the constitution of individual programs will depend upon the analysis of their individual needs and interests, worked out by students in collaboration with their individual faculty advisors.

Admission Requirements

Grade-Point Average—An overall GPA of 3.00 and a 3.50 in a student's undergraduate major is required.

Art History—Students are expected to have had at least four semester courses or six quarter courses in art history and/or film history/criticism at the undergraduate level. Those who have a broader art history background will have a better chance of being awarded teaching assistantships. Students without this requirement can be admitted, but they may be expected to make up the six courses in excess of the seventy-two units required for the degree. If there are questions concerning this requirement, check with the department student affairs advisor.

Statement—Students are required to submit an essay of one-to-three pages on the direction of their work and its relationship to contemporary art. This essay should be critical in nature, refer explicitly to the student's own work, and may refer to other artists, recent events in art history, and issues in domains other than art that have bearing on the student's process, thought, and work.

Work—Students are asked to submit documentation of their best work and upload images and files into our online portfolio Web site. Access to the website is given once a UCSD online application has been filed through the Office of Graduate Studies.

REGULAR UNIVERSITY ADMISSION POLICIES

Please note that no application will be processed until all required information has been received. Students should submit applications with the application fee to the graduate admissions office using the UCSD online application on or before Tuesday, January 18, 2011. Official transcripts should be sent directly to the department and postmarked no later than January 18, 2011. The statement of purpose

and letters of recommendation must be sent electronically through the online application.

REQUIREMENTS FOR THE DEGREE

The M.F.A. is considered a terminal degree in studio work, and is a two- to three-year program. The following requirements must be completed in order to receive the M.F.A.:

First Year Review—This review takes place in the third quarter in residence. Students make a formal presentation of their work to a faculty committee; this includes a position paper and an oral examination. This presentation is considered a departmental examination, and if at its conclusion the student's work is judged to be inadequate, the student may be dismissed regardless of GPA, or may be reviewed again in the fourth quarter.

Seventy-two units of course work, including a four-unit apprentice teaching course, are required. Students may select sixteen of these units (four courses) from upper-division undergraduate course offerings. (See listings in this catalog.) There are six required Visual Arts core seminars:

- Contemporary Critical Issues (VIS 201)
- Art Practice Seminar (VIS 202)
- Working Critique Seminar (VIS 203)
- Introduction to Graduate Studies in Art Practice (VIS 205)
- one course in either Art Practice/Theory group or the Art History/Theory/Criticism group
- one additional seminar in Art Practice/Theory group (VIS 210-219)

Specific information on other course distribution requirements can be obtained from the department. One additional graduate course is required and must be taken in another department.

Students who remain registered in the third (optional) year must average one graduate course per quarter.

THE M.F.A. FINAL PRESENTATION

Presentation of Work—During the last quarter in residence, each student is required to present to the public a coherent exhibition or screening of his or her work.

Oral Examination—A committee of three Department of Visual Arts faculty members and one faculty member from another department will administer an oral examination to each student covering the student's work and its relationship to the field of art.

Thesis—Students are required to submit some form of written work for the M.F.A. degree. Four options are available:

1. Catalog—The student would design and have printed an actual catalog. This would include a critical essay of approximately 1,500 words.
2. Critical paper—The student would write a critical paper of 3,000 words analyzing his or her process and the relationship of his or her work to recent art history, with references to contemporary styles and specific artists.
3. Analytical essay on some phase of art—Students who have focused on both art production and art

criticism would write a 3,000 word critical essay on any current art position. A brief discussion (750 words) of the student's work would also be included.

4. Critical thesis—Students whose emphasis is essentially criticism and who do not present an M.F.A. exhibition would write a forty- to fifty-page thesis—the topic to be decided by the student and his or her advisor.

Additional information can be obtained from the graduate office of the Department of Visual Arts.

PH.D. PROGRAM

The Department of Visual Arts offers the Ph.D. degree in art history, theory, and criticism with concentrations in any of the areas in which faculty do research (see below). Offering a distinct alternative to existing Ph.D. programs in art history, the program centers on a unique curriculum that places art objects and practice at the center of inquiry, both past and present, and encompassing fine art, media, and mass culture, even as it encourages examination of the larger frameworks—historical, cultural, social, intellectual, and theoretical—within which the category “art” has been contextualized in the most recent developments in the discipline.

This program is also distinctive in that it is housed within a department that has been for many years one of the nation's leading centers of art practice and graduate education in studio, media, and—most recently—digital media. The offering of the Ph.D. and M.F.A. degrees is based on the department's foundational premise that the production of art and the critical, theoretical, and historical reflection upon it inherently and necessarily participate in a single discursive community. This close integration of art history and art practice is reflected in the inclusion of a concentration in art practice within the Ph.D. in art history, theory, and criticism.

The innovative character of this program is most evident in a unique curricular structure that is broadly organized into three groups of seminars. The importance of critical theory to the field today is reflected in the seminars under the **Theories/New Visions** group, while the study of art in its concrete historical, social, and cultural contexts, across different cultures and media, is emphasized in time, place, and media specific seminars listed under **Times/Terrains**.

The program builds most distinctively on recent developments in the field in the seminars under the heading **Categories/Constructs**. These seminars address the core questions about artworks and practices that the department believes every doctoral student in art and media history, whatever his or her area of specialization, should engage. How is the category “art” itself produced, now and in the past, in the urbanized West and in other cultures, in the context of ever-changing technologies? How are artistic identities constructed across distinct epochs and societies, and with reference to categories such as gender and ethnicity? What are the circumstances and contexts (social, intellectual, institutional, and the like) within which art is both produced and disseminated? What are the alternative modes of engaging art objects and practices and what are the histories and theoretical assumptions of the

specialized discourses used to describe and analyze them?

Seminars in the **Categories/Constructs** group are unique in the degree to which they foreground the self-critical turn in recent art and media history by making reflection upon the central concepts, constructs, categories, and languages of art historical inquiry a key programmatic concern. They are also distinctive in that they are designed to cut across traditional categories of history and contemporaneity, art and media (film, video, photography, digital media), history and theory, and to promote cross-cultural inquiry insofar as they center on questions crucial to the study of art of diverse cultures as well as diverse art forms and historical epochs.

ADMISSION

Applicants may apply to the Ph.D. program only. The policy of UCSD is to admit in the fall quarter only. Applications for admission must be postmarked January and selections will be made by April 1. For circumstances under which the M.A. is granted, see below. Prior to matriculation, students must have obtained a bachelor's or master's degree in art history, art practice, or another field approved by the departmental committee on graduate studies, such as (but not limited to) history, literature, anthropology, or philosophy.

Applicants must submit their academic transcripts, scores on the Graduate Record Examination, three letters of recommendation, a statement of purpose (no more than 750 words), and a sample of written work (e.g., senior honors thesis, M.A. thesis, or other research or critical paper, preferably in art or media history). An overall GPA of 3.00 and a 3.50 in a student's undergraduate major are required. The Test of English as a Foreign Language (TOEFL) is required for international applicants. Applicants must have a good reading knowledge of at least one foreign language at the time they enter the program.

Please note that no application will be processed until all required information has been received. Students should submit applications with the application fee to the graduate admissions office on or before Tuesday, January 11, 2011. The Statement of Purpose and letters of recommendation must be submitted online along with the application. Official transcripts should be sent directly to the department and postmarked no later than Tuesday, January 11, 2011. Students are asked to upload their writing samples and images (for art practice concentration) into our online portfolio Web site. Access to the Web site is given once a UCSD online application has been filed through the Office of Graduate Studies.

AREAS OF CONCENTRATION

During the first year of study, each student must declare an area of major concentration in consultation with his or her individual faculty advisor and with the approval of the Ph.D. graduate advisor. The major concentration may be selected from the following: ancient art; medieval art; Renaissance art; early modern art; modern art (nineteenth and twentieth centuries); contemporary art; media studies (film, video, photograph, digital media); Meso-American art; and art practice. A student may also choose, in consultation with his or her advisor and the Ph.D. graduate advisor, a field of emphasis that

cuts across the areas within the department (e.g., art or media theory and criticism) or, with appropriate approvals, one that involves another department (e.g., early modern art history and history). Once the field of emphasis is established, it will be the responsibility of the student and his or her advisor to devise a program of courses, independent study and outside reading, over and above the required program, that will ensure that the student will attain command of the major field of emphasis.

COURSE WORK

A normal full-time program consists of twelve units per quarter. Prior to the qualifying examination, students will be expected to complete eighty-four units, equivalent to twenty-one four-unit courses (normally accomplished in seven to nine quarters). This twenty-one-course requirement will normally be satisfied by a combination of graduate seminars, reading courses, independent studies, and apprentice teaching. No more than three may be apprentice teaching; no more than two may be reading courses; and no more than two may be graduate seminars in art practice or art practice/theory. By reading course, we mean an upper-division undergraduate course that a student takes with additional reading and writing requirements. Full-time study is expected. Graduate seminars in art history, theory, and criticism should comprise the bulk of the student's twenty-one-course requirement.

All students are required to take VIS 204, *Rethinking Art History*, in their first year of study. For students in the art practice concentration, VIS 206, *Seminar in Art Practice Research*, must also be taken in their first year of study. Students must also take, at some point, two seminars from the Art Practice/Theory group, VIS 210-VIS 219. One four-unit apprentice teaching course, VIS 500, is also required.

In order to ensure that students attain a reasonable measure of historical and cultural breadth, all students are required to take one seminar from at least four of the following areas: 1) ancient or medieval art; 2) Renaissance or early modern art; 3) modern or contemporary art; 4) media studies; 5) non-Western art.

If a student has completed some graduate work in art history, theory, and criticism before entering UCSD, there may be some appropriate adjustments in course work as approved by petition to the Ph.D. graduate advisor and the department chair.

FOREIGN LANGUAGE REQUIREMENTS

Students will be required to demonstrate reading knowledge of at least two of the foreign languages required for advanced study in art history, theory, and criticism. One should be the language most directly relevant to the student's area of specialization. The student and his or her individual advisor will jointly determine the examination languages.

Foreign language requirements will normally be satisfied by passing examinations requiring sight translation of texts in art history, theory, and criticism. Students are required to pass their entering language examination in order to be advanced to their second year in the program. The first-year language examination will be offered during the fall quarter of the entering year. The second required language examination will be offered during the fall

quarter of the second year in the program. Students must pass both language examinations by the end of their second year to continue in the program.

EXAMINATIONS

No later than the first quarter of the third year, the student, in consultation with his or her individual advisor, will form a qualifying examination committee that will consist of four members drawn from the visual arts department faculty and one tenured faculty member outside the department. The composition of the qualifying examination committee and the dissertation defense for students in the Art Practice degree program is: four department faculty (two art history, theory, and criticism faculty, and at least one tenured studio faculty) and one tenured faculty member outside the department. This committee will conduct the qualifying examination required by university policy and oversee completion of the dissertation. The membership of the committee must be approved by the Ph.D. graduate advisor and ultimately the dean of Graduate Studies. The qualifying examination will consist of a three-hour written examination, followed within the next two days by a two-hour oral examination, in the student's major field. A student must have completed all required course work and passed all language examinations before taking the qualifying examination, which will be held no later than the end of the third year. Upon successful completion of the qualifying examination, the student will be advanced to candidacy.

A student who fails either the written or the oral examination may petition the committee and Ph.D. graduate advisor to repeat the examination. Any student who fails a second time will not be advanced to candidacy. In some cases, the committee and graduate program director may judge such student eligible to receive a terminal M.A. (see below).

DISSERTATION

Following successful completion of the qualifying examinations, the student will complete a doctoral dissertation in his or her field of emphasis. Upon selection of the dissertation topic, a colloquium will be held at which the student will present a prospectus that outlines the topic and program of research for discussion by the graduate group and for approval by his or her committee. After the committee has reviewed the finished dissertation, the student will defend his or her thesis orally. Students in the Art Practice concentration will submit a written dissertation that observes the same regulations and conventions, except that its length may be reduced by one quarter. In addition, the student will present the visual component, the nature of which will be decided by the student and his or her committee.

NORMATIVE TIME FROM MATRICULATION TO DEGREE

The student will normally advance to candidacy in two and one-half to three years and must be advanced to candidacy by the end of four years. He or she will normally complete the research for and writing of the dissertation by the end of his or her sixth year of study. Total university support may not exceed seven years, and total registered time at UCSD may not exceed eight years.

M.A. DEGREE

All students will apply for and be admitted to the Ph.D. Program. An M.A. degree may be awarded to continuing Ph.D. students upon successful completion of the following: (1) at least twelve four-unit courses, including VIS 204, *Re-Thinking Art History*, and two seminars from the group VIS 210–219; (2) a three-hour written examination in a designated field of emphasis (see “Examinations” above); (3) one language examination; and (4) an M.A. thesis. The M.A. is not automatically awarded; students must apply in advance to the Ph.D. graduate advisor and in accordance with university procedures, no later than the first two weeks of the quarter in which they expect to receive the degree.

Students interested in an M.A. only are not admitted to our program.

COURSES

For course descriptions not found in the UC San Diego General Catalog, 2010–11, please contact the department for more information.

Note: The following list of courses represents all visual arts offerings; not all courses offered each year.

LOWER-DIVISION

1. Introduction to Art-Making: Two-Dimensional Practices (4)

An introduction to the concepts and techniques of art making with specific reference to the artists and issues of the twentieth century. Lectures and studio classes will examine the nature of images in relation to various themes. Drawing, painting, found objects, and texts will be employed. **Prerequisite:** none. This course is offered only one time each year.

2. Introduction to Art-Making: Motion and Time Based Art (4)

An introduction to the process of art making utilizing the transaction between people, objects, and situations. Includes both critical reflection on relevant aspects of avant-garde art of the last two decades (Duchamp, Cage, Rauschenberg, Gertrude Stein, conceptual art, happenings, etc.) and practical experience in a variety of artistic exercises. **Prerequisite:** none. This course is offered only one time each year.

3. Introduction to Art-Making: Three-Dimensional Practices (4)

An introduction to art making that uses as its base the idea of the “conceptual.” The lecture exists as a bank of knowledge about various art world and non-art world conceptual plays. The studio section attempts to incorporate these ideas into individual and group projects using any “material.” **Prerequisite:** none. This course is offered only one time each year.

20. Introduction to Art History (4)

This course examines history of Western art and architecture through such defining issues as the respective roles of tradition and innovation in the production and appreciation of art; the relation of art to its broader intellectual and historical contexts; and the changing concepts of the monument, the artist, meaning, style, and “art” itself. Representative examples will be selected from different periods, ranging from Antiquity to Modern. Content will vary with the instructor. **Prerequisite:** none.

21A. Introduction to the Art of the Americas or Africa and Oceania (4)

Course offers a comparative and thematic approach to the artistic achievements of societies with widely divergent structures and political organizations from the ancient Americas to Africa and the Pacific Islands. Topics vary with

the interests and expertise of instructor. **Prerequisites:** none. Student may not receive credit for VIS 21 and VIS 21A.

21B. Introduction to Asian Art (4)

Survey of the major artistic trends of India, China, and Japan, taking a topical approach to important developments in artistic style and subject matter to highlight the art of specific cultures and religions. **Prerequisites:** none. Student may not receive credit for VIS 21 and VIS 21B.

22. Formations of Modern Art (4)

Wide-ranging survey introducing the key aspects of modern art and criticism in the nineteenth and twentieth centuries, including Neo-Classicism, Romanticism, Realism, Impressionism, Post-Impressionism, Symbolism, Fauvism, Cubism, Dada and Surrealism, Abstract Expressionism, Minimalism, Earth Art, and Conceptual Art. **Prerequisite:** none.

23. Information Technologies in Art History (4)

This seminar introduces fundamentals of art historical practice such as descriptive and analytical writing, compiling annotated bibliographies with traditional and online resources, defining research topics, and writing project proposals. **Prerequisite:** none. Art history majors only.

Note: Prerequisite for VIS 112 and highly recommended for all other seminars. Must be taken within a year of declaring major or transferring into the art history program.

40. Introduction to Computing in the Arts (4)

(Cross-listed with ICAM 40.) An introduction to the conceptual uses and historical precedents for the use of computers in art making. Preparation for further study in the computer arts area by providing overview of theoretical issues related to the use of computers by artists. Introduces the students to the program's computer facilities and teaches them basic computer skills. **Prerequisite:** none. Materials fee required.

60. Introduction to Digital Photography (4)

An in-depth exploration of the camera and image utilizing photographic digital technology. Emphasis is placed on developing fundamental control of the processes and materials through lectures, field, and lab experience. Basic discussion of image making included. **Prerequisite:** none. Materials fee required.

70N. Introduction to Media (6)

Operating as both a lecture and production course, this introductory class provides a technical foundation and theoretical context for all subsequent production-oriented film and video studies. In the laboratory, the student will learn the basic skills necessary to initiate video production. Completion of Visual Arts 70N is necessary to obtain a media card. **Prerequisite:** none. Materials fee required.

84. History of Film (4)

A survey of the history and the art of the cinema. The course will stress the origins of cinema and the contributions of the earliest filmmakers, including those of Europe, Russia, and the United States. **Prerequisite:** none. Materials fee required. This course is offered only one time each year.

87. Freshman Seminar (1)

The Freshman Seminar program is designed to provide new students with the opportunity to explore an intellectual topic with a faculty member in a small seminar setting. Freshman seminars are offered in all campus departments and undergraduate colleges, and topics vary from quarter to quarter. Enrollment is limited to fifteen to twenty students with preference given to entering freshmen. **Prerequisite:** none.

UPPER-DIVISION

104A. Performing the Self (4)

Using autobiography, dream, confession, fantasy, or other means to invent one's self in a new way, or to evoke the variety of selves in our imagination, the course experiments with and explores the rich possibilities available to the contemporary artist in his or her own persona. **Prerequisites:** two from VIS 1, 2, 3 and 111.

104BN. Verbal Performance (4)

The course is designed to introduce the student to the part played by language in contemporary performance art.

Monologues, musically derived sound poetry, vocalizations, verbally inscribed installations, and the uses of language and voice in film and video are some of the areas explored. **Prerequisite:** VIS 104A.

104CN. Personal Narrative (4)

The course will explore primary experiential materials to more fully understand the relationship of voice, style, language, and personality, to issues of memory, identity, self-awareness, and desire. Instructor and student will discuss student work as well as published personal narrative. **Prerequisite:** VIS 104BN.

105A. Drawing: Representing the Subject (4)

A studio course in beginning drawing covering basic drawing and composition. These concepts will be introduced by the use of models, still life, landscapes, and conceptual projects. **Prerequisites:** two from VIS 1, 2, 3 and 111.

105B. Drawing: Practices and Genre (4)

A continuation of VIS 105A. A studio course in which the student will investigate a wider variety of technical and conceptual issues involved in contemporary art practice related to drawing. **Prerequisite:** VIS 105A.

105C. Drawing: Portfolio Projects (4)

A studio course in drawing, emphasizing individual creative problems. Class projects, discussions, and critiques will focus on issues related to intention, subject matter, and context. **Prerequisite:** VIS 105B.

105D. The Aesthetics of Chinese Calligraphy (4)

This course examines Chinese calligraphy as an art form. This conceptually based introductory course combines fundamental studio exercises with creative explorations. Students are exposed to traditional and contemporary forms of Chinese calligraphy while encouraged to experiment with basic aesthetic grammars. **Prerequisite:** VIS 105A.

105E. Chinese Calligraphy as Installation (4)

This course concerns East-West aesthetic interactions. What are the conceptual possibilities when calligraphy, an ancient form of Chinese art, is combined with installation, a contemporary artistic Western practice? Emphasis is placed on such issues as cultural hybridity, globalization, multiculturalism, and commercialization. **Prerequisite:** VIS 105D.

106A. Painting: Image Making (4)

A studio course focusing on problems inherent in painting—transferring information and ideas onto a two-dimensional surface, color, composition, as well as manual and technical procedures. These concepts will be explored through the use of models, still life, and landscapes. **Prerequisites:** two from VIS 1, 2, 3 and 111.

106B. Painting: Practices and Genre (4)

A continuation of VIS 106A. A studio course in which the student will investigate a wider variety of technical and conceptual issues involved in contemporary art practice related to painting. **Prerequisite:** VIS 106A.

106C. Painting: Portfolio Projects (4)

A studio course in painting emphasizing individual creative problems. Class projects, discussions, and critiques will focus on issues related to intention, subject matter, and context. **Prerequisite:** VIS 106B.

107A. Sculpture: Making the Object (4)

A studio course focusing on the problems involved in transferring ideas and information into three-dimensions. Course will explore materials and construction as dictated by the intended object. Specific problems to be investigated will be determined by the individual professor. **Prerequisites:** two from VIS 1, 2, 3 and 111.

107B. Sculpture: Practices and Genre (4)

A studio course in which the student will investigate a wider variety of technical and conceptual issues as well as materials involved in contemporary art practice related to sculpture. **Prerequisite:** VIS 107A.

107CN. Sculpture: Portfolio Projects (4)

A studio course in sculpture emphasizing individual creative problems. Class projects, discussions, and critiques will focus on issues related to intention, subject matter, and context. **Prerequisite:** VIS 107B.

108. Advanced Projects in Art (4)

A studio course for serious art students at the advanced level. Stress will be placed on individual creative problems. Specific orientation of this course will vary with the instructor. Topics may include film, video, photography, painting, performance, etc. May be repeated twice for credit. **Prerequisite:** consent of instructor, department stamp required.

109. Advanced Projects in Media (4)

Individual or group projects over one or two quarters. Specific project organized by the student(s) will be realized during this course with instructor acting as a close advisor/critic. Concept papers/scripts must be completed by the instructor prior to enrollment. **Prerequisites:** VIS 180A and VIS 180B for media majors, or consent of instructor for ICAM majors. Open to media and ICAM majors only. Two production course limitation.

110A. Contemporary Issues and Practices (4)

An examination of contemporary studio art practice. The course is divided among research, discussion, and projects. Field trips to galleries and discussions with artists will combine with the students moving their work into a dialogue with the issues raised. **Prerequisites:** two from VIS 104CN, 105C, 106C, 107CN and 147B.

110B. New Genre/New and Old Technologies (4)

Advances the idea of different materials, methods, and practices raised at the intermediate level in drawing, painting, and sculpture, and explores and utilizes new and traditional media in studio production of work. Emphasis on multiple media, combining traditional and electronic media, as well as different genres, in an attempt to create new directions for the student's ideas. **Prerequisites:** two from VIS 104CN, 105C, 106C, 107CN and 147B.

110C. Proposals, Plans, Presentations (4)

Explores the use of the maquette, or sketch, in the process of developing, proposing and planning visual works in various media for public projects, site specific works, grants, exhibition proposals, etc. The student will work on synthesizing ideas and representing them in alternate forms that deal with conception, fabrication and presentation. **Prerequisites:** two from VIS 104CN, 105C, 106C, 107CN and 147B.

110D. Visual Narrative/Tableau (4)

Examination and use of multimedia in exploring narrative issues in art making. The identification of subject leads to the determination of choice or mix of media and construction of narrative. Traditional studio practice surrounding narrative painting and sculpture, forms such as comic drawing or story boards, and the use of photo, video, and computing. **Prerequisites:** two from VIS 104CN, 105C, 106C, 107CN, or 147B, or consent of instructor

110E. Art in Public Space/Site-Specific Art (4)

Course takes painting, sculpture, and related media out of the studio/gallery and into the public sphere by examining the contemporary history of public artworks with traditional and nontraditional site-specific work, focusing on production, critical discussion, and writing. **Prerequisites:** two from VIS 104CN, 105C, 106C, 107CN, or 147B, or consent of instructor.

110F. Installation: Cross-Disciplinary Projects (4)

Attempts to expand the idea contained in a singular work, or object, into the use of multiple objects, images, and media that redefines the idea as well as the space for which it is intended. Examination of historic, modern, and contemporary works would be brought into discussion of project development and execution. **Prerequisites:** two from VIS 104CN, 105C, 106C, 107CN and 147B.

110G. The Natural and Altered Environment (4)

Explores the natural and altered environment as a basis for subject as well as placement of work pertaining to the environment. **Prerequisites:** two from VIS 104CN, 105C, 106C, 107CN and 147B.

110H. Image and Text Art (4)

Devoted to the study and practice of the multiple ways in which writing and other forms of visible language have been incorporated into contemporary and traditional artworks, including artists' books, collaging and poster art, visual and concrete poetry, typographical experiments, and

calligraphies. **Prerequisites:** two from VIS 104CN, 105C, 106C, 107CN and 147B.

110I. Performing for the Camera (4)

The dematerialization of the performer into a media based image—video, film, slides, still photographs, using the camera as a spy, a co-conspirator, a friend or a foe—employing time lags, spatial derangement, image deconstruction, along with narrative, text, history, to invent time based pieces that break new ground while being firmly rooted in an understanding of the rich body of work done in this area over the last three decades. **Prerequisites:** two from VIS 104CN, 105C, 106C, 107CN and 147B.

110J. Ritual Performance (4)

The course will explore forms of art making that use dream and myth, body art, dance, social drama, happenings, story telling, and enactments of contemporary and traditional forms of performance art that involve a crossing of the lines between different arts and genres. **Prerequisites:** two from VIS 104CN, 105C, 106C, 107CN and 147B.

110K. Installation Performance (4)

The artist as performer working with materials, objects, props, technology, to create multi-layered, experimental, interesting three-dimensional art spaces in which the artist's body, voice, actions, or memory, moves through, enlivens, or haunts the physical space. **Prerequisites:** two from VIS 104CN, 105C, 106C, 107CN and 147B.

110M. Studio Honors I (4)

An advanced studio course intended for the productive, motivated, and self-disciplined student with a clear and unified body of work. The intent is to help refine and expand the student's work and ideas towards an exhibition and verbal written position. **Prerequisite:** consent of the instructor, department stamp required. Note: The Studio Honors I and the attached Studio Honors II count as one course toward the fulfillment of a Group IV requirement.

110N. Studio Honors II (4)

The second advanced studio course in the Honors Program in Studio, the successful completion of which will lead towards an honors degree in the studio major. The course builds on the critical and technical issues raised in Studio Honors I. **Prerequisite:** VIS 110M.

111. The Structure of Art (4)

This course will address the structure of signification in art. We will consider the modes of signification in a wide range of representational and nonrepresentational artworks from architecture through drawing, painting, sculpture, photography, video, and film to performance. Examples will be selected from various places and epochs. This course is required for transfer students. This course is offered during winter quarter only.

112. Art Historical Methods (4)

A critical review of the principal strategies of investigation in past and present art-historical practice, a scrutiny of their contexts and underlying assumptions, and a look at alternative possibilities. The various traditions for formal and iconographic analysis as well as the categories of historical description will be studied. Required for all art history and criticism majors. **Prerequisites:** VIS 23 and one upper-division art history course; two recommended.

113AN. History of Criticism I: Early Modern (4)

Introducing Classical, Medieval, and Renaissance theories of the image, we concentrate on developments in the eighteenth and nineteenth centuries: Neo-Classicism, Romanticism, Realism, and Symbolism. **Prerequisite:** one from VIS 20, VIS 21A, VIS 21B, VIS 22 or upper-division standing.

113BN. History of Criticism II: Early Twentieth Century (1900–1950) (4)

The principal theories of art and criticism from Symbolism until 1945: formalism and modernism, abstraction, Surrealism, Marxism, and social art histories, phenomenology, existentialism. **Prerequisite:** none; VIS 112 or two upper-division courses in art history strongly recommended.

113CN. History of Criticism III: Contemporary (1950–Present) (4)

Recent approaches to the image in art history and visual culture: structuralism, semiotics, psychoanalysis,

post-structuralism, post-modernism, feminism, post-colonialism, cultural studies. **Prerequisite:** none; VIS 112 or two upper-division courses in art history strongly recommended.

117A. Narrative Structures (4)

How can a fixed image represent events in time? The strategies of storytelling and their consequences for the meaning of works of art will be investigated. Content of the course will vary. May be repeated twice for credit with permission of the instructor. **Prerequisite:** none; VIS 112 or two upper-division courses in art history strongly recommended.

117B. Theories of Representation (4)

A discussion of major Western theories of representation with a critique of their applicability to art. Material is drawn from a wide variety of historical periods from Antiquity to Modern. Emphasis is given to theories special significance for art history, but some attention is given to representation theories in other contexts. Readings may include selections from such modern theorists as Peirce, Panofsky, Gombrich, Bernheimer, Barfield, Barthes, Goodman, Foucault, Bryson, Summers, and Mitchell and from classic texts by Plato, Aristotle, John of Damascus, Alberti, and Leonardo. **Prerequisite:** none; one or more upper-division courses in art history strongly recommended. Note: Majors must have taken VIS 23.

117E. Problems in Ethnoaesthetics (4)

This seminar will address and critique various approaches to studying the art of non-Western societies with respect to their own aesthetic and cultural systems. Students are encouraged to explore comparative philosophies of art and test paradigms of Western aesthetic scholarship. **Prerequisite:** none; VIS 21A or 21B or 112 or two upper-division courses in art history strongly recommended.

117F. Theorizing the Americas (4)

Examines the philosophical debates that locate the Americas in relation to the modern world. **Prerequisite:** upper-division standing.

117G. Critical Theory and Visual Practice since 1980 (4)

This seminar will examine key moments in the interaction between the world of art and the world of ideas: the goal is to get you thinking about the whole theory/practice relation, as it connects with your own projects and research. **Prerequisite:** upper-division standing.

117H. Constructing Gender in Fifth-Century BC Athens and Eighteenth-Century France (4)

Ideas concerning gender and sexuality are crucial in every human society, but there are enormous shifts between cultures and historical periods. This course examines the changing cultural constructions of sexuality by examining in detail two very different epochs. **Prerequisite:** upper-division standing.

117I. Western and Non-Western Rituals and Ceremonies (4)

This course will examine the process of image-making within specific ceremonies and/or rituals. Selected ceremonies from West Africa, Melanesia, Nepal, and the United States, including both Christian and non-Christian imagery, will be considered. Performance art and masquerade will be analyzed within a non-Western framework. **Prerequisite:** upper-division standing. VIS 21A recommended. Student may not receive credit for VIS 126F and VIS 117I.

120A. Greek Art (4)

Greek classical civilization was a turning point in the history of humanity. Within a new kind of society, the idea of the individual as free and responsible was forged, and with it the invention of history, philosophy, tragedy, and science. The arts which expressed this cultural explosion were no less revolutionary. The achievements of Greek art in architecture, sculpture, and painting will be examined from their beginnings in the archaic period, to their epoch-making fulfillment in the classical decades of the fifth century B.C., to their diffusion over the entire ancient world in the age of Alexander and his successors. **Prerequisite:** none; VIS 20 recommended.

120B. Roman Art (4)

Roman art was the "modern art" of antiquity. Out of their Italic tradition and the great inheritance of Greek classic and Hellenistic art, the Romans forged a new language

of form to meet the needs of a vast empire, a complex and tumultuous society, and a sophisticated, intellectually diverse culture. An unprecedented architecture of shaped space used new materials and revolutionary engineering techniques in boldly functional ways for purposes of psychological control and symbolic assertion. Sculpture in the round and in relief was pictorialized to gain spatial effects and immediacy of presence, and an extraordinary art of portraiture investigated the psychology while asserting the status claims of the individual. Extreme shifts of style, from the classicism of the age of Augustus to the expressionism of the third century A.D., are characteristic of this period. The new modes of architecture, sculpture, and painting, whether in the service of the rhetoric of state power or of the individual quest for meaning, were passed on to the medieval and ultimately to the modern West. **Prerequisite:** none; VIS 20 recommended.

120C. Late Antique Art (4)

During the later centuries of the Roman Empire, the ancient world underwent a profound crisis. Beset by barbarian invasions, torn by internal conflict and drastic social change, inflamed with religious passion which was to lead to a transformed vision of the individual, the world, and the divine, this momentous age saw the conversion of the Roman world to Christianity, the transfer of power from Rome to Constantinople, and the creation of a new society and culture. Out of this ferment, during the centuries from Constantine to Justinian, there emerged new art forms fit to represent the new vision of an otherworldly reality: a vaulted architecture of diaphanous space, a new art of mosaic which dissolved surfaces in light, a figural language both abstractly symbolic and urgently expressive. The great creative epoch transformed the heritage of classical Greco-Roman art and laid the foundations of the art of the Christian West and Moslem East for the next thousand years. **Prerequisite:** none; VIS 20 or 120B recommended.

120D. Prehistoric Art (4)

Tens of thousands of years before the dawn of history, the hunting peoples of Ice Age Europe invented the first language of visual images. Their painted cave sanctuaries, such as Lascaux and Altamira, are dazzling in their expressive vitality and mystifying in meaning. This course links cave art with what is known about contemporary conditions of nature, society, and human life. **Prerequisite:** none; VIS 20 recommended.

121AN. The Idea of Medieval Art (4)

This course introduces the art and architecture of Western Europe from the fourth through the thirteenth centuries. A leading theme is the changing idea of what "medieval" has come to mean, from the coining of the terms "Middle Ages" and "Dark Ages" by Renaissance humanists, to the Romantic fascination with Gothic ruins, and finally to the fantasy medievalisms of twentieth century popular culture and current approaches to medieval art in art historical scholarship. **Prerequisite:** none; VIS 20 recommended.

121B. Castles, Cathedrals, and Cities (4)

This course explores European art and architecture of the twelfth through the fourteenth centuries against the background of the rituals of chivalry, church, and civic life that made a dazzling spectacle of art and life in the High Middle Ages. **Prerequisite:** upper-division standing; VIS 20 recommended.

121D. The Illuminated Manuscript in the Middle Ages (4)

This seminar charts the changing pictorial problematics presented by the illuminated manuscript from its origins in late antiquity to the disintegration of the manuscript tradition under the impact of the first printed books. Works such as the Book of Kells and the Tres Riches Heures of the Duke of Berry, among the most brilliant achievements of Western painting, are among those considered. **Prerequisite:** none; VIS 112 or two upper-division courses in art history strongly recommended.

122AN. Renaissance Art (4)

Italian artists and critics of the fourteenth through sixteenth centuries were convinced that they were participating in a revival of the arts unparalleled since Antiquity. Focusing primarily on Italy, this course traces the emergence in painting, sculpture and architecture, of an art based on

natural philosophy, optical principles, and humanist values, which embodied the highest intellectual achievement and deepest spiritual beliefs of the age. Artists treated include Giotto, Donatello, Masaccio, Brunelleschi, Jan van Eyck, Mantegna, Botticelli, Leonardo da Vinci, Michelangelo, Raphael, Bramante, Durer, and Titian. **Prerequisite:** none; VIS 20 recommended.

122CN. Defining High Renaissance Art (4)

Since the sixteenth century, the names of Leonardo da Vinci, Raphael, and Bramante have conjured up images of the highest artistic achievement. This course shows the intellectual concerns common to the artist and scientific productions of Leonardo help illuminate the distinctive character of the art of two of his greatest contemporaries. **Prerequisite:** none; VIS 20, 122AN, or 122BN recommended.

122D. Michelangelo (4)

This course offers new approaches to understanding Michelangelo's greatest creations. By considering how each work relates to the setting for which it was intended, by regarding critical literature and artistic borrowings as evidence about the works, and by studying the thought of the spiritual reformers who counseled Michelangelo, new interpretations emerge which show the artist to be a deeply religious man who invested his works with both public and private meanings. **Prerequisite:** upper-division standing; or one of the following courses: VIS 20, 21, 22 or 23; or any upper-division course in art history and criticism or in European history.

122F. Leonardo's La Gioconda (4)

A critical, art historical look at the world's most famous painting and its interpretations. **Prerequisite:** VIS 23. One upper-division course in art history (113AN-129F) is recommended.

123AN. Between Spirit and Flesh: Northern Art of the Early Renaissance (4)

The art of the Early Renaissance in Northern Europe is marked by what appears to be striking conflict: on the one hand, a new love of nature and of the pleasures of court society; and on the other, an intensified spirituality and focus on personal devotion. This course explores these provocative cross-currents in works by master painters like Jan van Eyck and Hieronymus Bosch as well as in lesser known mass-produced objects of everyday use. **Prerequisite:** none; VIS 20, 121AN, and/or 122AN recommended.

123BN. Jan van Eyck (4)

Intensive study of the career of Jan van Eyck, whose magical paintings have always fascinated viewers with their microscopically detailed naturalism and subtly disguised spiritual meanings. Masterpieces such as the Arnolfini Wedding are emphasized. **Prerequisite:** none; VIS 112 or two upper-division courses in art history recommended.

124AN. Baroque Art (4)

This course discusses the achievement of such major artists as Caravaggio, Gentileschi, Bernini, Borromini, Rubens, Rembrandt, Velasquez, and Vermeer within a culture marked by increasing intellectual specialization, the entrenchment of modern national boundaries, the co-existence of rival religious organizations, the formations of artistic academies, and the rise of an art market serving the flourishing middle class. **Prerequisite:** none; VIS 20 recommended.

124BN. Art and the Enlightenment (4)

Eighteenth century artists and critics were convinced that art could be a force to improve society. This course places Rococo and Neo-Classical artists such as Watteau, Fragonard, Tiepolo, Hogarth, Reynolds, Vigee Lebrun, Blake, and David, within the context of art academies, colonialism, the Grand Tour, Enlightenment conceptualizations of history and nature, and the American and French Revolutions. **Prerequisite:** none; VIS 20 or 22 recommended.

124CN. Nineteenth-Century Art (4)

A critical survey discussing the crisis of the Enlightenment, Romanticism, Realism and Naturalism, Academic Art and History Painting, representations of the New World, the Pre-Raphaelites, Impressionism, international Symbolism, Post-Impressionism, and the beginnings of Modernism. **Prerequisite:** none; VIS 20 or 22 recommended.

125A. Twentieth-Century Art (4)

A critical survey outlining the major avant-gardes after 1900: Fauvism, Cubism, Metaphysical Painting, Futurism, Dada, Surrealism, Neo-Plasticism, Purism, the Soviet avant-garde, Socialist Realism, and American art before Abstract Expressionism. **Prerequisite:** none; VIS 20 or 22 recommended.

125BN. Contemporary Art (4)

Art after Abstract Expressionism: Happenings, Post-painterly Abstraction, Minimalism, Performance, Earth Art, Conceptual Art, Neo-Expressionism, Post-Conceptualism and development in the 1990s, including non-Western contexts. We also explore the relation of these tendencies to Postmodernism, Feminism, and ideas of Postcoloniality. **Prerequisite:** none; VIS 20 or 22 recommended.

125DN. Marcel Duchamp (4)

A critical examination of the work of one of the most radical twentieth century artists. In Duchamp's four dimensional perspective, the ideas of art-object, artist, and art itself are deconstructed. The Large Glass and Etant Donnees . . . are the twin foci of an oeuvre without boundaries in which many twentieth-century avant-garde devices such as chance techniques, conceptual art, and the fashioning of fictive identities, are invented. **Prerequisite:** none.

125F. Latin American Film (4)

An overview of film and filmmaking in Latin America and its reception in a national context and beyond. **Prerequisite:** upper-division standing.

126AN. Pre-Columbian Art of Ancient Mexico and Central America (4)

An introduction to the cities and monuments of the ancient civilizations which flourished in Mexico and Central America before the Spanish Conquest. This course will cover the major cultures of Mesoamerica, including the Olmec, Aztec, and neighboring groups. **Prerequisite:** none; VIS 21 recommended.

126BN. The Art and Civilization of the Ancient Maya (4)

This course offers a history of Maya society from its formative stages to the eve of the Spanish Conquest through an investigation of its art and archeology. Special attention is given to its unique calendar and writing systems. **Prerequisite:** none; VIS 21 recommended.

126C. Problems in Mesoamerican Art History (4)

Topics of this seminar will address special problems or areas of research related to the major civilizations of ancient Mexico and Central America. Course offerings will vary to focus upon particular themes, subjects, or interpretive problems. **Prerequisite:** upper-division standing. VIS 21A recommended. Student may not receive credit for VIS 126B and VIS 126C.

126D. Problems in Ancient Maya Iconography and Inscriptions (4)

This seminar focuses upon the art, architecture, and inscriptions of the ancient Maya. Topics will vary within a range of problems that concern hieroglyphic writing, architecture, and visual symbols the Maya elite used to mediate their social, political, and spiritual words. **Prerequisite:** upper-division standing. VIS 21A recommended.

126HN. Pacific Coast American Indian Art (4)

Explores the art and expressive culture of American Indians of far western United States, including California and Pacific Northwest. Social and cultural contexts of artistic traditions and their relations to the lifeways, ceremonialism, beliefs, and creative visions of their makers. **Prerequisite:** upper-division standing. VIS 21A recommended. Student may not receive credit for VIS 126CN and VIS 126HN.

126I. Southwest American Indian Art (4)

Examines the history, art, and architecture of Navajo, Hopi, Zuni, and other Native American communities of New Mexico and Arizona; the origins of their civilization; and how their arts survived, adapted, and changed in response to Euro-American influences. **Prerequisite:** upper-division standing. VIS 21A recommended. Student may not receive credit for VIS 126D and VIS 126I.

126J. African and Afro-American Art (4)

The dynamic, expressive arts of selected West African societies and their subsequent survival and transformation in the New World will be studied. Emphasis will be placed on Afro-American modes of art and ceremony in the United States, Haiti, Brazil, and Suriname. **Prerequisite:** upper-division standing. VIS 21A recommended. Student may not receive credit for VIS 126DN and VIS 126J.

126K. Oceanic Art (4)

An examination of the relation of art to ritual life, mythology, and social organization in the native Polynesian and Melanesian cultures of Hawaii, New Guinea, the Solomon Islands, and Australia. **Prerequisite:** upper-division standing. VIS 21A recommended. Student may not receive credit for VIS 126E and VIS 126K.

126P. Latin American Art: Modern to Postmodern, 1890–1950 (4)

A survey of major figures and movements in Latin American art from the late-nineteenth century to the mid-twentieth century. **Prerequisite:** upper-division standing.

126Q. Latin American Art: Modern to Postmodern, 1950–Present (4)

A survey of major figures and movements in Latin American art from the mid-twentieth century to the present. **Prerequisite:** upper-division standing.

126R. Latin American Photography (4)

An overview of the history of photography, concentrating on developments in Latin America. **Prerequisite:** upper-division standing.

127B. Arts of China (4)

Course will survey major trends in the arts of China from a thematic point of view, explore factors behind the making of works of art, including political and religious meanings, and examine contexts for art in contemporary cultural phenomena. **Prerequisite:** upper-division standing. VIS 21B recommended.

127C. Arts of Modern China (4)

Course will explore Chinese art of the twentieth century. By examining artworks in different media, we will investigate the most compelling of the multiple realities that Chinese artists have constructed for themselves. **Prerequisite:** upper-division standing. VIS 21B recommended.

127D. Early Chinese Painting (4)

Explore representations of figures and landscapes from the dawn of Chinese painting through the Yuan dynasty, with stress on developments in style and subject matter and relationships to contemporary issues in philosophy, religion, government, society, and culture. **Prerequisite:** upper-division standing. VIS 21B recommended.

127E. Later Chinese Painting (4)

Explores major schools and artists of the Ming and Qing periods, including issues surrounding court patronage of professional painters, revitalization of art through reviving ancient styles, commercialization's challenges to scholar-amateur art, and the influences of the West. **Prerequisite:** upper-division standing. VIS 21B recommended.

127F. Japanese Buddhist Art (4)

Explore the development of Buddhist art and architecture in Japan. Focus on the role of art in Buddhist practice and philosophy and the function of syncretic elements in Japanese Buddhist art. **Prerequisite:** upper-division standing. VIS 21B recommended.

127G. Twentieth-Century Chinese Art (4)

Through examining artworks in different media, theoretical writings and documentary data, will explore the ways in which Chinese artists of the twentieth century have defined modernity and their own tradition against the complex background of China's history. **Prerequisite:** upper-division standing. VIS 21B recommended.

127N. Twentieth-Century Art in China and Japan (4)

Surveys the key works and developments in the modern art and visual culture of Japan from Edo and Meiji to the present and of China from the early twentieth century to contemporary video, performance, and installation art. **Prerequisite:** upper-division standing. VIS 21B recommended.

127P. Arts of Japan (4)

Course is a survey of the visual arts of Japan, considering how the arts developed in the context of Japan's history and discussing how art and architecture were used for philosophical, religious, and material ends. **Prerequisite:** upper-division standing. VIS 21B recommended.

127Q. Japanese Painting and Prints (4)

Explore major trends in Japanese pictorial art from the seventh century to the nineteenth century, with focus on function, style and subject matter, and with particular emphasis on the relationship between Japanese art and that of continental Asia. **Prerequisite:** upper-division standing. VIS 21B recommended.

128A–F. Topics in Art History and Theory (4)

These lecture courses are on topics of special interest to visiting and permanent faculty. Topics vary from term to term and with instructor and many will not be repeated. These courses fulfill upper-division distribution requirements. As the courses under this heading will be offered less frequently than those of the regular curriculum, students are urged to check for availability and descriptions of these supplementary courses in the annual catalogue listings. Like the courses listed under VIS 129, below, the letters following the course number designate the general area in which the courses fall. Students may take courses with the same number but of different content, with consent of instructor and/or program advisor. May be taken three times for credit. **Prerequisite:** none; courses in art history recommended.

128A. Topics in Pre-Modern Art History (4)

A lecture course on a topic of special interest in ancient or medieval art. **Prerequisites:** upper-division standing; courses in art history (VIS 113AN–129F) are recommended.

128B. Topics in Early Modern Art History (4)

A lecture course on a topic of special interest in Renaissance or Baroque art. May be taken three times for credit. **Prerequisites:** upper-division standing; courses in art history (VIS 113AN–129F) are recommended.

128C. Topics in Modern Art History (4)

A lecture course on a topic of special interest on Modern or Contemporary art. May be taken three times for credit. **Prerequisites:** upper-division standing; courses in art history (VIS 113AN–129F) are recommended.

128D. Topics in Art History of the Americas (4)

A lecture course on the topic of special interest in the Ancient Americas or Africa and the Pacific Islands. **Prerequisite:** upper-division standing. Courses in art history (VIS 113AN–129F) are recommended.

128E. Topics in Art History of Asia (4)

A lecture course on the topic of special interest in India, China, and Japan. **Prerequisites:** upper-division standing. Courses in art history (VIS 113AN–129F) are recommended.

128F. Topics in Art Theory and Criticism (4)

A lecture course on a topic of special interest in art theory, art criticism, or the history of literature on art. May be taken three times for credit. **Prerequisites:** upper-division standing. Courses in art history (VIS 113AN–129F) are recommended.

128P. Curatorial Practices Workshop (2)

Students will be exposed to the professional context of institutional art research, preparation, exhibition and publication. The content of the course will revolve around the curatorial experience of the particular faculty member. May be repeated once for credit. Two two-unit curatorial practices workshop courses count as one course towards the fulfillment of a Group III Elective requirement in the major. **Prerequisites:** VIS 112 or two upper-division courses in art history (VIS 113AN–129F).

129A–F. Seminar in Art Criticism and Theory (4)

These seminar courses provide the opportunity for in-depth study of a particular work, artist, subject, period, or issue. Courses offered under this heading may reflect the current research interests of the instructor or treat a controversial theme in the field of art history and criticism. Active student research and classroom participation are expected. Enrollment is limited and preference will be given to majors. The letters following 129 in the course

number designate the particular area of art history or theory concerned. Students may take courses with the same number but of different content more than once for credit, with consent of the instructor and/or the program advisor. May be taken three times for credit. **Prerequisite:** VIS 112 or two upper-division courses in art history.

129A. Seminar in Pre-Modern Art History (4)

A seminar on an advanced topic of special interest in ancient or medieval art. **Prerequisites:** VIS 112 or two upper-division courses in art history (VIS 113AN–129F).

129B. Seminar in Early Modern Art History (4)

A seminar on an advanced topic of special interest in Renaissance or Baroque art. **Prerequisites:** VIS 112 or two upper-division courses in art history (VIS 113AN–129F).

129C. Seminar in Modern Art History (4)

A seminar on an advanced topic of special interest in Modern or Contemporary art. **Prerequisites:** VIS 112 or two upper-division courses in art history (VIS 113AN–129F).

129D. Seminar in Art History of the Americas (4)

A seminar on an advanced topic of special interest in the Ancient Americas to Africa and the Pacific Islands. **Prerequisites:** VIS 112 or two upper-division courses in art history (VIS 113AN–129F).

129E. Seminar in Art History of Asia (4)

A seminar on an advanced topic of special interest in India, China, and Japan. **Prerequisites:** VIS 112 or two upper-division courses in art history (VIS 113AN–129F).

129F. Seminar in Art Theory and Criticism (4)

A seminar on an advanced topic of special interest in art theory, art criticism, or the history of literature on art. **Prerequisites:** VIS 112 or two upper-division courses in art history (VIS 113AN–129F).

129G. Art History Honors Seminar (4)

This research seminar, centered on a series of critical, thematic, theoretical, and/or historical issues that cut across interdisciplinary specializations, provides outstanding advanced students with the opportunity to undertake graduate-level research. The first part of a two-part sequence completed by Art History Honors Directed Group Study (VIS 129H). **Prerequisite:** consent of instructor or art history faculty advisor, department stamp required. Note: The Art History Honors Seminar and the attached Art History Honors Directed Group Study counts as one course towards the fulfillment of the Group III requirement.

129H. Art History Honors Directed Group Study (4)

The second part of the honors program sequence, this course provides a forum for students engaged in research and writing to develop their ideas with the help of a faculty advisor and in conjunction with similarly engaged students. **Prerequisite:** consent of instructor or art history faculty advisor, department stamp required.

130. Special Projects in Visual Arts (4)

Specific content will vary each quarter. Areas will cover expertise of visiting faculty. May be repeated twice for credit. **Prerequisite:** two from (VIS 104CN, 105C, 106C, 107CN, and 147B) or one from (VIS 180A, 180B, 183A, and 183B) or consent of instructor/department stamp required. Visual arts/media, studio, ICAM majors only.

131. Special Projects in Media (4)

Specific content will vary each quarter. Areas will cover expertise of visiting faculty. May be repeated twice for credit. **Prerequisites:** two from (VIS 104CN, 105C, 106C, 107CN, or 147B) or one from (VIS 180A, 180B, 183A, and 183B) or consent of instructor. Open to studio, visual arts/media, and ICAM majors only.

132. Installation Production and Studio (4)

Through discussions and readings, the class will examine the issues and aesthetics of installation art-making. Using media familiar to them, students will produce several projects. May be repeated once for credit. Studio and visual arts/media majors only. **Prerequisites:** two from (VIS 104CN, 105C, 106C, 107CN, or 147B) or one from (VIS 180A, 180B, 183A, and 183B) or consent of instructor. Open to studio, media majors only.

140. Digital Imaging: Image and Interactivity (4)

(Cross-listed with ICAM 101.) Introduction to digital image involving images, texts, and interactive display and operates both within computer-mediated space (i.e., Web site) and in physical space (i.e., artist book). Interactive narrative and computer programming are explored. Materials fee required. **Prerequisite:** VIS 40 or ICAM 40. Open to media, ICAM, and studio majors; computing and ICAM minors only. Two production course limitation.

141A. Computer Programming for the Arts I (4)

Introduces external API's currently of interest in the arts (example: OpenGL, J2ME, Servlet/JSP, Java3D) extending a common programming language such as C++ or Java. Students gain API fluency through planning and coding software or software mediated art projects. CSE 11 or equivalent recommended. Materials fee required. **Prerequisites:** (VIS 40 or ICAM 40) and (VIS 140 or ICAM 101). Open to ICAM majors and minors only. Two production-course limitation.

141B. Computer Programming for the Arts II (4)

Students extend their programming capabilities to include the creation of reusable software libraries, packages, database API's, tools, utilities, and applications intended to be publishable and useful to other practicing artists, or as preparatory work for the student's senior thesis sequence. Materials fee required. **Prerequisite:** VIS 141A. Open to ICAM majors and minors only. Two production-course limitation.

145A. Time- and Process-Based Digital Media I (4)

(Cross-listed with ICAM 102.) Introduces time- and process-based digital media artmaking. Contemporary and historical works across time- and process-based media will be studied and projects produced. Topics may include software art, software and hardware interfacing, interaction, and installation in an art context. CSE 5A or equivalent programming experience recommended. Materials fee required. **Prerequisites:** (VIS 40 or ICAM 40) and (VIS 140 or ICAM 101). Open to media and ICAM majors and ICAM minors only. Two production-course limitation.

145B. Time- and Process-Based Digital Media II (4)

Students will implement time- and process-based projects under direction of faculty. Projects such as software and hardware interfacing, computer mediated performance, software art, installation, interactive environments, data visualization and sonification will be produced as advanced study and portfolio project. Materials fee required. **Prerequisite:** VIS 145A or ICAM 102. Open to media and ICAM majors; ICAM minors only. Two production course limitation.

147A. Electronic Technologies for Art I (4)

Develop artworks and installations that utilize digital electronics. Techniques in digital electronic construction and computer interfacing for interactive control of sound, lighting, and electromechanics. Construction of devices which responsively adapt artworks to conditions involving viewer participation, space activation, machine intelligence. Purchase of components kit required. **Prerequisite:** VIS 1. Open to media, studio, and ICAM majors; ICAM minors only. Two production course limitation.

147B. Electronic Technologies for Art II (4)

Continuation of the electronics curriculum. Design of programmable microcontroller systems for creating artworks that are able to respond to complex sets of input conditions, perform algorithmic and procedural processing, and generate real time output. Purchase of components kit required. **Prerequisite:** VIS 147A. Open to media, studio, and ICAM majors; computing and ICAM minors only. Two production course limitation.

149. Seminar in Contemporary Computer Topics (4)

(Cross-listed with ICAM 130.) Topics relevant to computer-based art- and music-making, such as computer methods for making art/music, design of interactive systems, spatialization of visual/musical elements, critical studies. Topics will vary. May be repeated twice. Materials fee required. **Prerequisite:** VIS 140 or ICAM 101, VIS 145A or ICAM 102, and MUS 170 or ICAM 103 recommended. Open to media and ICAM majors; ICAM minors only. Two production course limitation.

150. History of Silent Cinema (4)

An investigation of silent films from early cinema to the development of a classical style in the twenties, exploring issues of spectatorship, analyzing differences between American and European cinema, and highlighting the interaction between film and other arts. Materials fee required. **Prerequisites:** VIS 84 or consent of instructor.

151. History of the Experimental Film (4)

An inquiry into a specialized alternative history of film, consisting of experimental works made outside the conventions of the movie industry and which in their style and nature are closer to modernist painting, poetry, etc., than to the mainstream theatrical cinema. Works by such film artists as Man Ray, Salvador Dali, Maya Deren, Stan Brakhage, and Michael Snow will be examined in depth. Materials fee required. **Prerequisite:** VIS 84 or consent of instructor.

152. Film in Social Context (4)

This collection of courses gathers, under one cover, films that are strongly marked by period, geography, and the culture within which they received their dominating local quality. These courses pay particular attention to the stamp of place—climate, dress, habitation, language, music, politics—as well as the filmic moves that helped color such works as environmental. The series takes in the following subjects: Third World films, the Munich films (the new wave of Germans who made their first features in Munich following 1967), Japanese movies, films of the American thirties and their relationship to current thought, American Westerns, Ethnographic Film, Brazil's Cinema Novo, etc. Specific topics to be covered will vary with the instructor. May be repeated twice for credit. Materials fee required. **Prerequisite:** VIS 84 or consent of instructor.

153. The Genre Series (4)

A group of related courses exploring the conventions within such generic and mythic forms as the cowboy, shamus, chorus girls, and vampire films. May be repeated twice for credit. Materials fee required. **Prerequisite:** none; VIS 84 recommended.

154. Hard Look at the Movies (4)

Examines a choice of films, selected along different lines of analysis, coherent within the particular premise of the course. Films are selected from different periods and genres among Hollywood, European, and Third World films. May be repeated once for credit. Materials fee required. **Prerequisite:** VIS 84 or consent of instructor.

155. The Director Series (4)

A course that describes the experiences, looks, and structure of director-dominated films. A different director will be studied each quarter. The student will be required to attend the lecture in the course and to meet with the instructor at least once each week. May be repeated three times for credit. Materials fee required. **Prerequisite:** VIS 84 or consent of instructor.

156N. Special Problems in Film History and Theory (4)

Seminar on an advanced topic in the history and theory of film. Content will vary from quarter to quarter. **Prerequisite:** VIS 84 or consent of instructor. Note: Materials fee required.

157. Video History and Criticism (4)

A lecture course that examines video as an art form, its relationship to the development from television and other art forms, and surveys current work in the medium. Materials fee required. **Prerequisites:** VIS 22, 84, and 111.

158. Histories of Photography (4)

Photography is so ubiquitous a part of our culture that it seems to defy any simple historical definition. Accordingly, this course presents a doubled account of the medium; it explores both the historical and cultural specificity of a singular photography as well as some of the multitude of photographs that inhabit our world. Will examine a number of the most important photographic themes from the past 200 years. **Prerequisite:** none.

159. History of Art and Technology (4)

(Cross-listed with ICAM 150.) Aims to provide historical context for computer arts by examining the interaction between the arts, media technologies, and sciences in different historical periods. Topics vary (e.g., Renaissance perspective, futurism and technology, and computer art of

the 1950s and 1960s). **Prerequisite:** none. Note: Materials fee required.

164. Photographic Strategies (4)

Introduction to the aesthetic problems in photography. Both historical and contemporary art practices will be examined. Students will create photo pieces to engage these conceptual issues. Materials fee required. **Prerequisites:** VIS 60 and consent of instructor. Open to media majors and photography minors only. Two production-course limitation.

165. Camera Techniques (4)

An intermediate course designed to teach students to develop fiber-based black and white printing skills, to introduce the fundamentals of digital photography, and to address the issues of text in relation to image in art practice. Materials fee required. **Prerequisites:** VIS 60 and consent of instructor. Open to media majors and photography minors only. Two production-course limitation.

166. Advanced Camera Techniques (4)

Advanced-level course working with refined techniques in traditional and digital photographic art practices. The student will also be instructed in the development of a portfolio for use in post-graduation career development. Materials fee required (photo lab). **Prerequisites:** VIS 164, 165, and consent of instructor. Open to media majors only. Two production-course limitation.

167. Social Engagement in Photography (4)

This course will explore the use of photography to examine social issues. Working in both the documentary and fictional modes, students will produce projects on social concerns to present for critical feedback in class. **Prerequisites:** VIS 158, VIS 164, VIS 165.

168. Color Techniques in Photography (4)

Instruction in color photography and printing. Lectures on theory and demonstration in shooting and printing color negatives. Materials fee required. **Prerequisites:** VIS 60, 164, 165. Open to media majors only. Note: Portfolio required for admission. Two production-course limitation.

171. Digital Cinema—Theory and Production (4)

A digital image is not a film image, and this reality and its technological and conceptual implications are what this course will attempt to map out, exploring its possibilities and the massive overhaul of media aesthetics it implies. **Prerequisites:** (VIS 40/ICAM 40), VIS 60, VIS 70N and VIS 174, plus one from VIS 1, VIS 2, VIS 3, VIS 22 or VIS 84. Open to media majors only. Two production-course limitation.

174. Media Sketchbook (4)

Video medium used both as production technology and as device to explore the fundamental character of film-making and time-based computer art practices. Students perform all aspects of production with attention to developing ideas and building analytical/critical skills. **Prerequisite:** VIS 70N. Open to media and ICAM majors only. Two production-course limitation.

175. Editing—Theory and Production (4)

The evolving aims and grammars of editing practice in film and digital media will be examined. These histories will create a context for exploring contemporary editing strategies. The production projects will be centered on digital editing practice. **Prerequisites:** (VIS 40/ICAM 40), VIS 60, VIS 70N, and VIS 174 plus one from VIS 1, VIS 2, VIS 3, VIS 22, or VIS 84. Open to media majors only. Two production-course limitation.

176. 16mm Filmmaking (4)

A technical foundation and creative theoretical context for film production will be provided. Students will produce a short film with post-synchronized sounds and final mixed-track. **Prerequisites:** (VIS 40/ICAM 40), 60, 70N and 174, plus one from VIS 1, VIS 2, VIS 3, VIS 22 or VIS 84. Open to media majors only. Two production-course limitation.

177. Scripting Strategies (4)

Script writing, reading, and analysis of traditional and experimental media productions. The emphasis will be on the structural character of the scripting process and its language. Students will write several short scripts along with analytical papers. **Prerequisites:** VIS 70N and VIS 174. Open to media majors only. Two production-course limitation.

178. Sound—Theory and Production (4)

Sound design plays an increasing role in media production and has opened up new structural possibilities for narrative strategies. A critical and historical review of sound design and a production methodology component. Critical papers and soundtracks for short film projects will be required. **Prerequisites:** VIS 70N and VIS 174. Open to media majors only. Two production-course limitation.

180A. Documentary Evidence and the Construction of Authenticity in Current Media Practices (4)

Exploration of concepts in representational artworks by critically examining “found” vs. “made” recorded material. Advanced film/video, photography, computing work. Issues of narrative and structure; attention to formal aspects of media work emphasized. Cannot be taken same quarter as VIS 180B. **Prerequisites:** VIS 174 and one from VIS 140/ICAM 101, 145A/ICAM 102, 145B, 164, 165, 172, 175, 176, 177; VIS 177 strongly recommended. Open to media majors only. Two production-course limitation.

180B. Fiction and Allegory in Current Media Practices (4)

Exploration of choices in invention, emphasizing “made” over “found.” Advanced film/video, photography, and computing. Issues of narrative and structure, and formal aspects of media work emphasized. Cannot be taken same quarter as VIS 180A. **Prerequisites:** VIS 174 and one from VIS 140/ICAM 101, 145A/ICAM 102, 145B, 164, 165, 172, 175, 176, 177; VIS 177 strongly recommended. Open to media majors only. Two production-course limitation.

181. Sound and Lighting (4)

Advanced course to gain sophisticated control of lighting and sound recording techniques with understanding of theoretical implications and interrelation between production values and subject matter. Interactions between sound and image in various works in film, video, or installation. **Prerequisite:** VIS 174, and three of the following courses depending on emphasis: VIS 164, 165, 172, 175, 176, 177. Open to media majors only. Two production-course limitation.

182. Advanced Editing (4)

Film/video editing and problems of editing from theoretical and practical points-of-view. Films and tapes analyzed on a frame-by-frame, shot-by-shot basis. Edit stock material and generate own materials for editing final project. Aesthetic and technical similarities/differences of film/video. **Prerequisites:** VIS 175 and two courses from the 180 and 183 series. Open to media majors only. Two production-course limitation.

183A. Strategies of Self (4)

Looks at the way that self-identity is reflected and produced through various media practices. Focus is on rhetorical strategies of biography and autobiography in media, comparing and contrasting these strategies with those drawn from related cultural forms. Cannot be taken the same quarter as VIS 183B. **Prerequisites:** VIS 174 and one from (VIS 140/ICAM 101), (VIS 145A/ICAM 102), VIS 147A, VIS 164, VIS 165, VIS 175, VIS 176, VIS 177; VIS 177 strongly recommended. Open to media majors only. Two production-course limitation.

183B. Strategies of Alterity (4)

Looks at difference as it is reflected and constructed in various media practices. Course will examine a wide range of forms and genres such as ethnography, science fiction, crime narratives, documentary film, political drama, and animated shorts. Cannot be taken same quarter as VIS 183A. **Prerequisites:** VIS 174 and one from (VIS 140/ICAM 101), (VIS 145A/ICAM 102), VIS 147A, VIS 164, VIS 165, VIS 175, VIS 176, VIS 177; VIS 177 strongly recommended. Open to media majors only. Two production course limitation.

184. Advanced Scripting (4)

Film/video production will be framed through the script writing process, focusing on the problems of longer duration, density, and adaptation from other media. Students will both read and analyze both historical and contemporary scripts and produce a thirty- to sixty-minute script. **Prerequisites:** VIS 177 and two courses from VIS 180A, VIS 180B, VIS 183A, VIS 183B. Open to media majors only. Two production-course limitation.

194S. Fantasy in Film (4)

This course will explore the path of the deliberately “un-real” in movies. Fantasy in film will be considered both in terms of its psychological manifestations and also in terms of imaginary worlds created in such willfully anti-realistic genres as science-fiction, horror, and musical films. Materials fee required. **Prerequisite:** upper-division standing. Offered in summer session only.

197. Media Honors Thesis (4)

This advanced-level sequence coordinates three consecutive independent research courses to culminate in a completed thesis project in the third quarter of study. After the project’s public presentation, the faculty involved in the project will determine whether the student will graduate with departmental honors. **Prerequisite:** consent of instructor. **Note:** Requires a written proposal, 3.5 GPA in the major, prior consent from all involved, and approvals by the department chair and provost.

198. Directed Group Study (2–4)

Directed group study on a topic or in a group field not included in regular department curriculum, by special arrangement with a faculty member. **Prerequisite:** consent of instructor. **Note:** Open only to upper-division students. Requires instructor’s, department chair’s, and provost’s approval. Pass/Not Pass grades only.

199. Special Studies in the Visual Arts (4)

Independent reading, research, or creative work under direction of a faculty member. **Prerequisite:** consent of instructor. **Note:** Open only to upper-division students. Requires instructor’s, department chair’s, and provost’s approval. Pass/Not Pass grades only.

ICAM 103. Musical Acoustics (4)

(Cross-listed with MUS 170.) An introduction to the acoustics of music with particular emphasis on contemporary digital techniques for understanding and manipulating sound. **Prerequisites:** MUS 1A, 2A, or 4.

ICAM 110. Computing in the Arts: Current Practice (4)

Designed around the presentations by visiting artists, critics, and scientists involved with contemporary issues related to computer arts. Lectures by the instructor and contextual readings provide background material for the visitor presentations. **Prerequisite:** none. **Note:** Materials fee required.

ICAM 120. Virtual Environments (4)

Students create virtual reality artworks. Projects may be done individually or in groups. Exploration of theoretical issues involved will underlie acquisition of techniques utilized in the construction of virtual realities. Materials fee required. **Prerequisites:** VIS 145A or ICAM 102; CSE 11 recommended. Open to ICAM majors and minors only. Two production course limitation.

ICAM 160A. Senior Project in Computer Arts I (4)

Students pursue projects of their own design over two quarters with support from faculty in a seminar environment. Project proposals are developed, informed by project development guidelines from real-world examples. Collaborations are possible. Portfolio required for admission. **Prerequisites:** VIS 141B or VIS 145B or VIS 147B or MUS 172. Open to ICAM majors only. Department stamp required.

ICAM 160B. Senior Project in Computer Arts II (4)

Continuation of ICAM 160A. Completion and presentation of independent projects along with documentation. **Prerequisites:** ICAM 160A. Open to ICAM majors only. Department stamp required.

ICAM 198. Directed Group Study (2–4)

Directed group study on a topic or in a group field not included in regular department curriculum by special arrangement with a faculty member. May be repeated twice for credit. **Prerequisites:** consent of instructor. **Note:** Only open to upper-division students. Requires instructor approval. Pass/Not Pass grades only.

ICAM 199. Special Studies (2/4)

Independent reading, research or creative work under direction of faculty member. **Prerequisites:** department stamp and upper-division standing and consent of instructor required.

GRADUATE

CORE SEMINARS

201. Contemporary Critical Issues (4)

An exploration of a range of issues important on the contemporary critical scene through readings and writing assignments. Topics will vary from year to year. Offered every fall. (Required, M.F.A.)

202. Art Practice (4)

A workshop/seminar devoted to a particular materials practice (e.g., media, painting, digital media, etc.) that engages with critical questions arising within that discipline. Content will vary from quarter to quarter. May be repeated once for credit. (Required, M.F.A.)

203. Working Critique (4)

Workshop in which students engage in an extensive evaluation of each others' ongoing work in preparation for either the First Year Review or MFA Review. Offered every winter. May be repeated once for credit. (Required, M.F.A.)

204. Re-Thinking Art History (4)

Critical evaluation of the methods, practices, and disciplinary commitments of art history, encompassing both revisionist interventions of the late twentieth century and earlier paradigms, in order to envision new discipline-specific and interdisciplinary directions for the future of art history and visual culture. (Required, Ph.D.)

205. Introduction to Graduate Studies in Art Practice (4)

This seminar introduces art practice students to the graduate program in a workshop environment. Emphasis is on the production of new work and on situating that work in relation to a larger art context. (Required, M.F.A.) Offered every fall and required of all first-year M.F.A. students.

206. Seminar in Art Practice Research (4)

Seminar examines the interrelationship between theory and practice and the nature of artistic production as a form of research. **Prerequisites:** none. (Required for Ph.D. in art practice concentration.)

ART PRACTICE/THEORY

210. Narrative (4)

Examination of narrative issues in contemporary art-making. Traditional and experimental narrative practices in painting, drawing, sculpture, and performance are explored alongside narrative strategies in media and digital media.

211. Fact and Fiction (4)

This seminar addresses the space between narrative work generated from a factual base and that generated from a fictional one. Special attention will be given to discussing work that confounds the assumed gap between the two.

212. History and Memory (4)

This seminar will engage the space between personal and larger histories. How is one's own past both intertwined with and determined by larger social histories?

213. Public Space (4)

An exploration of what public space is and how it operates, with a view toward an expanded context for considering how public artwork can operate within it. Included are areas such as mass media, activism, community action, computer networks, ecology, and alternative forums.

215. Human Interface (4)

Examines human interface as it informs or transforms how we read and participate in culture at large. Concepts such as subject/author/object relationships, abstraction, metaphor, analogy, visualization, and complexity are discussed to establish context.

216. The Object (4)

An investigation of the world of artifacts ("works of art" and others) and how they function as agents of communication and modifiers of consciousness. Contemporary perspectives drawn from the fields of art theory, anthropology, contemporary art, and semiotics will be utilized.

217. Communities and Subcultures (4)

A critical examination of the practices of self-defined communities (e.g., Bauhaus, Shaker, Surrealists), which have attempted to change the social and spiritual quality of life by aesthetic means and of communities and subcultures defined by other means.

218N. Imaging Selves and Others (4)

Explores various strategies exhibited in a wide range of contemporary art practices engaging in the representation of personality, spirituality, and the physical self.

219. Special Topics in Art Practice/Theory (4)

Examines a topic of special interest to permanent and visiting faculty that is not addressed in the regular curriculum. As in other Art Practice/Theory seminars, students will both produce work and read and write critically about the topic. Topics will vary.

HISTORY/THEORY/CRITICISM

Categories/Constructs

230. "Art" as Category (4)

Explores the complex and changing criteria by which certain (categories of) objects and practices are designated as "art" in culturally and historically diverse societies.

231N. Confronting the Object (4)

Investigates the nature and status of art objects and practices and the forms of engagement with them through topics such as the practice and metaphysics of description; phenomenological analysis; film analysis; and ekphrasis and visual analysis.

232. Artistic Identities (4)

Explores the historical, theoretical, and cross-cultural concepts of the artist/auteur and his/her varied and shifting identities as inscribed in works of art, recorded in biography and critical literature, and enacted through social roles.

234N. Frames of View (4)

Critical and historical analysis of the institutions, social networks, and communicative media through which art is presented to its audiences. May also address theories of vision and visibility, spectatorship, public space, originality and reproduction, and public space.

235N. Frames of Analysis (4)

Historical critique and philosophical analysis of the central terminology and constructs of art history, theory, and criticism. May address such key terms as style, genre, and periodization or a topic such as theories of representation and narrative. **Prerequisite:** graduate standing or consent of instructor.

Theories/New Visions

240. Histories of Theory and Criticism:

Plato to Post-Modernism (4)

Historical and cross-cultural investigations of art theory and criticism, antiquity to the present. May be taught as an historical overview or focus on a particular topic, e.g., Critical Currents Since World War II, Renaissance Foundations, From Culture to Popular Culture.

241. Topics in Contemporary Critical Theory (4)

Focused studies, changing from year to year, in contemporary theoretical positions and perspectives (e.g., New Social Theory, Post-Colonialism, Gender Theory) and one or more leading theorists (e.g., Deleuze, C. S. Peirce, Steinberg).

242. Theories of Media and New Media (4)

Critical study of the ways in which media (film, video, photography) and new media have been theorized. May be taught from an historical or comparative perspective or focus on a single topic or theorist.

243. Aesthetic Theory (4)

Study of the philosophical concepts of the function of art and visual culture and the criteria for its evaluation in diverse epochs and cultures. May be taught as an historical overview or comparative study or focus a single topic or theorist.

244. Studies in the Relationship of Theory and Practice (4)

Investigations of one or more artist-theorists or movements, contemporary or historical, that put in issue the interface between theory and practice. May also focus on a topic such as perspective, color, or narrative, or genre such as film or new media.

Times/Terrains

250N. Seminar in Ancient Art (4)

The arts of Greece, Rome, and allied cultures in the ancient world. Topics will vary, e.g., Roman Portraiture: Self and Social Mask; The Invention of Perspective and Revolution in Two-Dimensional Representation; The "Modern" Art of Antiquity (late third to early fourth century A.D.). May be taken three times for credit. **Prerequisite:** graduate standing or consent of instructor.

251. Seminar in Medieval Art (4)

European art from late antiquity through the fourteenth century and the historical processes by which "medieval" art has been constructed as a category. Topics may include Devotional Vision and the Sacred Image; Medieval Comic Genres; Neo-Medievalisms, Fifteenth Century to Today. May be taken three times for credit. **Prerequisite:** graduate standing or consent of instructor.

252. Seminar in Renaissance Art (4)

Concentrates on the art of the Renaissance in Italy and the North through a changing series of topics, e.g., Vision and Composition in Perspective; The Sistine Chapel; Envisioning Jan Van Eyck; Renaissance Print-Making; Leonardo da Vinci's La Gioconda. May be taken three times for credit. **Prerequisite:** graduate standing or consent of instructor.

253. Seminar in Early Modern Art (4)

European and American art, 1580s to 1850. Topics might include Deconstructing the Enlightenment: Images of Disorder; Escaping History: Genre Painting, Rococo to Impressionism; Politics and Love in the Art of Jacques-Louis David; Art and Urbanism in Baroque Rome. May be taken three times for credit. **Prerequisite:** graduate standing or consent of instructor.

254. Seminar in Modern Art (4)

European and American art, ca. 1850 to 1960. Questions in Impressionism and Post-Impressionism; The Cubist Revolution: Marcel Duchamp and the Anti-Formalist Tradition; American Modernism; Reckoning with Abstract Art; Issues of Dada and Surrealism; Soviet Avant-Gardes. May be taken three times for credit. **Prerequisite:** graduate standing or consent of instructor.

255. Seminar in Contemporary Art (4)

Thematic and critical discussions of recent U.S. and international art, 1960s to the present. Art/Text; Mixed Media Practices; Conceptual Art; Art After Appropriation; Global Art at the Millennium; New Genres of Public Art; Mike Kelly and the Conceptual Vernacular: Art and Activism. May be taken three times for credit. **Prerequisite:** graduate standing or consent of instructor.

257. Seminar in Meso-American Art (4)

Topics relating to the art and civilizations of Precolumbian Mexico and Central America, either specifically art historical (such as iconographic, formal, and stylistic analysis) or encompassing a spectrum of interdisciplinary and cultural/historical problems. May be taken three times for credit. **Prerequisite:** graduate standing or consent of instructor.

258. Seminar in Chinese Art (4)

Advanced studies in the secular and religious art traditions of China. From year to year, the seminar may focus on early China (Neolithic to the end of the T'ang dynasty), on later dynasties (Sung, Yuan, Ming) or on art of the People's Republic. May be taken three times for credit. **Prerequisite:** graduate standing or consent of instructor.

259. Seminar in Latin American Art (4)

Historical and theoretical problems in the art of Mexico, Central, and South America art from the colonial period to today, as well as from the Hispanic traditions of the American Southwest. May be taken three times for credit. **Prerequisite:** graduate standing or consent of instructor.

260. Seminar in North American Indian Art (4)

Topics for this seminar concern Native American art history from ancient to contemporary times. Seminars may focus on archaeological and art historical approaches, philosophy and aesthetics, archaeoastronomy, and cultural contexts. Issues of globalization and transculturation may be examined as well.

269. Contextual Studies: Special Topics (4)

Studies in the art of cultures and time periods not covered in the currently published curriculum (e.g., African Art, Japanese Art, Byzantine Art, Islamic Art) or of issues and genres crossing epochal, cultural, and media boundaries.

OTHER**280. Workshop in Critical Writing (4)**

Practice in writing about art (both one's own and others) accompanied by analysis of selected contemporary critical writings.

281. Curatorial Practice (4)

Methodological investigation of and training in the practices of art museums, galleries, film and digital environments, public arts organizations, and the like. Instruction by museum and gallery curators and opportunities for participation in ongoing programs at local art institutions.

282. Special Projects in Art Practice (4)

Advanced workshop in specialized areas of art practice (e.g., Sound and Lighting, Editing).

295. Individual Studies for Graduate Students (1–12)

Individual research with the student's individual faculty advisor in preparation for their comprehensive exhibitions for the M.F.A. degree or qualifying exam for the Ph.D. These units are intended to be with the chair of the student's review committee. For the M.F.A. degree, these units can only be taken after completing the First Year Review. (Required, M.F.A., Ph.D.)

298. Directed Group Study (1–12)

Directed group study on specific topics not covered at present in the normal curriculum. Used as an experimental testing of courses that may be given regular course numbers if proved successful. Special arrangement with faculty member. **Prerequisite:** consent of department.

299. Graduate Research (1–4)

Graduate-level research under the direct guidance of a faculty member. **Prerequisite:** consent of instructor.

500. Apprentice Teaching (1–4)

Apprentice teaching in undergraduate courses given by the Department of Visual Arts. Graduate students are required to teach a minimum of one quarter (four units) within the department to fulfill degree requirements.

501. Apprentice Teaching in Culture, Art, and Technology (CAT) (4)

Consideration and development of pedagogical methods appropriate to undergraduate teaching in the interdisciplinary Sixth College Core Sequence, Culture, Art and Technology. Supervised by the Core Program faculty, director and associate directors for the Writing and Thematic Programs. **Prerequisites:** graduate student and consent of instructor.