

# Visual Arts

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OFFICE: 216 Mandeville Center for the Arts  
<http://visarts.ucsd.edu>

## Professors

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## Associate Professors

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Elizabeth Newsome, Ph.D.  
Jennifer Pastor, M.F.A.  
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Susan L. Smith, Ph.D.  
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## Assistant Professors

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Amy J. Alexander, M.F.A.

Jordan Crandall  
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Roberto Tejada, Ph.D.

## Lecturer with Security of Employment

Claudio Fenner-Lopez, M.A., *Emeritus*

## Lecturer with Potential for Security of Employment

Brett Stalbaum

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 graduate program office, as well as faculty and graduate students' offices/studios/research spaces are located in the Visual Arts Facility sited

in Sixth College. Facilities and equipment are available to undergraduates in both the Mandeville Center and at the campus-wide 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.

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## The Undergraduate Program

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### 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, media history/criticism, film/video, 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 adviser 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.

## Education Abroad Program

Students are often able to participate in the UC Education Abroad Program (EAP) and UCSD'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 the director of Undergraduate Studies before going abroad, and courses taken abroad must be approved by the department. More information on EAP/OAP is detailed in the Education Abroad Program of the *UCSD General Catalog* or on their Web site <http://ucsd.edu/icenter/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 adviser 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 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 sequence of individual studies 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 advisers each term or may engage a single adviser 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 advisers 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 adviser.

## Double Major within the Department

There are three double majors within the Visual Arts department: 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 adviser 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                             |
| 21               | Introduction to Non-Western Art                         |
| 84               | History of Film   |

### GROUP II: UPPER-DIVISION

#### Entry Level

Five courses required

- |     |                  |
|-----|------------------|
| 111 | Structure of Art |
|-----|------------------|

**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.

Choose four from:

- |            |                                       |
|------------|---------------------------------------|
| 40/ICAM 40 | Introduction to Computing in the Arts |
| 60         | Introduction to Photography           |
| 70N        | Introduction to Media                 |

- 104A Performing the Self  
 105A Drawing: Representing the Subject  
 106A Painting: Image Making  
 107A Sculpture: Making the Object

**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  
 117D\* Portraiture  
 124CN Nineteenth Century Art  
 125A Twentieth Century Art  
 125BN Contemporary Art  
 125CN Histories and Contexts of Conceptual Art  
 125E\* History of Performance  
 126F\* Western and Non-Western Rituals and Ceremonies  
 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  
 194 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 pre-history to the present day. Courses in criticism review the theoretical approaches which 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 which 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  
 21 Introduction to Non-Western Art  
 22 Formations of Modern Art  
 23 Information Technologies in Art History

Choose one from:

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

**Note:** VIS 23 must 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.

**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**

*Five courses*

Choose one course from each of the following areas:

**A. 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
121C*	Art and Gender in the Middle Ages and Renaissance
121D*	The Illuminated Manuscript in the Middle Ages
121E	The Pursuit of the Millennium
128AN	Topics in Pre-Modern Art History
129AN*	Special Problems in Pre-Modern Art History

#### B. Early Modern: Renaissance and Baroque

122AN	Renaissance Art
122CN	Defining High Renaissance Art
122D	Michelangelo
122E*	The City in Italy
123AN	Between Spirit and Flesh: Northern Art of the Early Renaissance
123BN*	Jan van Eyck
123CN*	Early Print Culture: The First Media Revolution
124AN	Baroque Art
128BN	Topics in Early Modern Art History
129BN*	Special Problems in Early Modern Art History

#### C. Modern

124BN	Art and the Enlightenment
124CN	Nineteenth Century Art
125A	Twentieth Century Art
125BN	Contemporary Art
125CN	Histories and Contexts of Conceptual Art
125DN*	Marcel Duchamp
125E*	History of Performance
128CN	Topics in Modern Art History
129CN*	Special Problems in Modern Art History
158	Histories of Photography
159/ICAM 150	History of Art and Technology

#### D. Non-Western

126AN	Pre-Columbian Art of Ancient Mexico and Central America
126BN	The Art and Civilization of the Ancient Maya
126CN	Art of the North American Indians
126DN	African and Afro-American Art
126E	Oceanic Art

126F*	Western and Non-Western Rituals and Ceremonies
126G*	Problems in Mesoamerican Art History
126H*	Problems in Ancient Mayan Iconography and Inscriptions
128DN	Topics in Non-Western Art History
129DN*	Special Problems in Non-Western Art History

#### E. Theory

113AN*	History of Criticism I: Early Modern
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
117C*	Art in Time: The Historical Dimension
117D*	Portraiture
117E*	Problems in Ethnoaesthetics
128EN	Topics in Art Theory and Criticism
129EN*	Special Problems in Art Theory and Criticism

\*seminar

Students must take at least two upper-division seminars in addition to VIS 112 and to the course taken in fulfillment of the distribution requirement for Theory. These two additional seminars may be taken in fulfillment of Pre-Modern, Early Modern, Modern and Non-Western or as open electives.

Art history majors cannot enroll in more than one upper-division seminar without having completed Information Technologies in Art History (VIS 23) and Art Historical Methods (VIS 112).

#### GROUP III—ELECTIVES

*Six courses*

Students are required to take six 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 three, 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 adviser, 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 127A) count as one course towards the fulfillment of an elective.

#### *Pre-Media with Computing Emphasis Major*

Student interest in the media major with computing emphasis has been strong. Because the department has limited resources to accommodate student demand, it is necessary to limit admission to this major to the most highly qualified students. Beginning fall 2002, any student admitted to UCSD who wishes to declare a major with computing emphasis will be admitted to the pre-major.

Freshmen designated as pre-majors must complete the six required lower-division courses for the media with computing emphasis pre-major within six quarters (i.e., by the end of their sophomore year). Upon completion of these courses, pre-majors seeking entrance into the major must formally apply at the Department of Visual Arts Undergraduate Program Office. Admission to the major will be based on the following criteria: 1) performance in the required lower-division courses as measured by GPA of 3.0 or higher, determined by the department on an annual basis; 2) submission of a portfolio of work acceptable to the department; and 3) an artistic statement. The portfolio will consist of at least two projects that the student has produced in ICAM 40/VIS 40, in another digital arts class, or independently that in the faculty's judgment demonstrate that the student possesses the artistic ability and technical skills to perform at a high level in upper-division courses within the major. Pre-majors should consult the undergraduate staff adviser to the form in which projects should be submitted (disks, slides, tapes, etc.).

Transfer students are admitted initially as pre-majors and must apply for admission to the major when they have completed their lower-division requirements. Transfer students entering with thirty-six or more quarter units must apply for admission to the major no later than their third quarter of study at UCSD. At the time of admission to the pre-major, transfer students' transcripts will be evaluated by the department to determine what courses they have completed

elsewhere, if any, may be petitioned as equivalent to required courses. Transfer students should be prepared to provide course descriptions and other materials that may be required to determine the content of such courses.

#### **GROUP A (3 courses required)**

1 or 2 or 3 Introduction to Art-Making  
22 Formations of Modern Art  
84 History of Film

#### **GROUP B (3 courses required)**

40/ICAM 40 Introduction to Computing in the Arts  
60 Introduction to Photography  
70N Introduction to Media

Pre-media with computing emphasis majors are not permitted to enroll in any upper-division production courses until the student has applied and been officially accepted to the media major. Upper-division production courses are numbered VIS 109, 131, 132, 140/ICAM 101, 145A/ICAM 102, 145B, 147A-B, 164-168, 172-177, and 180A-186.

Any student admitted to UCSD before fall 2002, whether as a freshman or a transfer student, may continue to declare a media with computing emphasis by completing a Change of Major form at the Department of Visual Arts Undergraduate Program office, attending a departmental orientation meeting, and obtaining a department stamp.

#### **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 Adviser 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  
60 Introduction to 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*

#### **GROUP A**

*Six courses required*

111 Structure of Art  
174 Media Sketchbook

VIS 174 is a prerequisite to further study. Additionally, all courses from one of the following emphases are required.

#### **Computing Emphasis**

*Three courses plus one from photography or film/video*

140/ICAM 101 Digital Imaging: Image and Interactivity  
145A/ Digital Media I: Time, Movement,  
ICAM 102 Sound  
145B Digital Media II

#### **Photography Emphasis**

*Two courses plus two from computing or film/video*

164 Photographic Strategies  
165 Camera Techniques

#### **Film and Video Emphasis**

*Three courses plus one from computing or photography*

172 Studio Video  
175 Introduction to Digital Media Editing (Visual and Sound)  
176 Introduction to Filmmaking  
177 Scripting and Editing Strategies

#### **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 and Art of the 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 art history courses in Pre-Modern, Early Modern, Modern, and Theory 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

Both of the above are required. Additionally, three electives must be taken. VIS 180A and 180B cannot be taken concurrently.

#### **Electives**

*Three courses required*

#### **Computing Emphasis**

147A/B Electronic Technologies for Art I and II  
149/ICAM 130 Seminar in Contemporary Computer Topics

#### **Photography Electives**

166 Advanced Camera Techniques  
168 Color Techniques in Photography

#### **Film and Video Electives**

181 Sound and Lighting

182	Advanced Editing
186	Advanced Filmmaking Strategies

VIS180A/B must be completed before any of the following four courses may be taken; 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, 164-168, 172-177, and 180A-186.

### ***Pre-Interdisciplinary Computing in the Arts (ICAM) Major***

Student interest in the Interdisciplinary Computing in the Arts (ICAM) major has been strong. Because the department has limited resources to accommodate student demand, it is necessary to limit admission to this major to the most highly qualified students. Beginning fall 2002, any student admitted to UCSD who wishes to declare an ICAM major will be admitted to the pre-major.

Freshmen designated as pre-majors must complete the eight required lower-division courses for the ICAM pre-major within six quarters (i.e., by the end of their sophomore year). Upon completion of these courses, pre-majors seeking entrance into the major must formally apply at the Department of Visual Arts Undergraduate Program Office. Admission to the major will be based on the following criteria: 1) performance in the required lower-division courses as measured by GPA of 3.0 or higher, determined by the department on an annual basis; 2) submission of a portfolio of work acceptable to the department; and 3) an artistic statement. The portfolio will consist of at least two projects that the student has produced in ICAM 40/VIS 40, in another digital arts class, or independently that in the faculty's judgment demonstrate that the student possesses the artistic ability and technical skills to perform at a high level in upper-division courses within the major. Pre-majors should consult the undergraduate staff adviser to the form in which projects should be submitted (disks, slides, tapes, etc.).

Transfer students are admitted initially as pre-majors and must apply for admission to the

major when they have completed their lower-division requirements. Transfer students entering with thirty-six or more quarter units must apply for admission to the major no later than their third quarter of study at UCSD. At the time of admission to the pre-major, transfer students' transcripts will be evaluated by the department to determine what courses they have completed elsewhere, if any, may be petitioned as equivalent to required courses. Transfer students should be prepared to provide course descriptions and other materials that may be required to determine the content of such courses.

#### **ARTS (4 courses required)**

MUS 4	Introduction to Western Music
VIS 1	Introduction to Art-Making: Two-Dimensional Practices
VIS 22	Formations of Modern Art
VIS 70N	Introduction to Media

#### **COMPUTING AND THE ARTS (1 course required)**

VIS 40/ICAM 40	Introduction to Computing in the Arts
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#### **COMPUTER SCIENCE (1 course required)**

CSE 11	Introduction to Computer Science and Object-Oriented Programming: JAVA
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**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 (2 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.

Pre-ICAM majors are not permitted to enroll in any upper-division production courses until the student has applied and been officially accepted to the ICAM major. Upper-division production courses are numbered VIS 109, 131, 132, 140/ICAM 101, 141A-B, 145A/ICAM 102, 145B, 147A-B, 174, ICAM 120, 160A-B.

Any student admitted to UCSD before fall 2002, whether as a freshman or a transfer student, may continue to declare an ICAM major by completing a Change of Major form at the Department of Visual Arts Undergraduate Program Office, attending a departmental orientation meeting, and obtaining a department stamp.

### ***Interdisciplinary Computing and the Arts (ICAM)***

The Interdisciplinary Computing and the Arts major in the Music and Visual Arts departments 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 22	Formations of Modern Art
VIS 70N	Introduction to Media

#### Computer Science

*One course required*

CSE 11	Introduction to Computer Science: JAVA
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**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
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### UPPER-DIVISION

*Twelve courses required*

#### Survey

*One course required*

ICAM 110	Computing in the Arts: Current Practice
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#### Foundation

*Three courses required*

ICAM 101/ VIS 140	Digital Imaging: Image and Interactivity
ICAM 102/ VIS 145A	Digital Media I: Time, Movement, Sound
ICAM 103/ MUS 170	Musical Acoustics

#### Advanced

*Four courses required*

Choose one from:

VIS 141B	Computer Programming for the Arts II
VIS 145B	Digital Media II
VIS 147B	Electronic Technologies for Art II
MUS 172	Computer Music II

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	Audio and MIDI Studio Techniques
MUS 175	Musical Psychoacoustics
MUS 176	Music Technology Seminar

#### Theory and History

*Two courses required*

ICAM 150/ VIS 159	History of Art and Technology
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and one of:

VIS 123CN	Early Print Culture: The First Media Revolution
VIS 125E	History of Performance
VIS 150	History and Art of the 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.

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## Master of Fine Arts Program

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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 UCSD program includes painting, sculpture, performance, installation 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 which 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, and quarterly departmental critiques. Course work is intended to place art mak-

ing 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 advisers.

### **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 adviser.

**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 in a suitable format such as slides, videotape, film, diskettes, CD, DVD, photographs, etc. These will be returned upon review of the application. It is necessary to include a self-addressed, stamped envelope for return of work.

### **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 16, 2007. Portfolio, statement of purpose, letters of recommendation, and official transcripts should be sent directly to the department.

### **Requirements for the Degree**

The M.F.A. is considered the 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:

- Introduction to Graduate Studies in the Visual Arts (VIS 200)
- 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

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 adviser.

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

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## **Ph.D. Program**

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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.

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, and 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 16, 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 of the foreign languages required for graduate study 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 16, 2007. The Statement of Purpose and letters of recommendation may be submitted online along with the application. If submitting hard copies they are to be sent directly to the department graduate coordinator.

### **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 adviser and with the approval of the Ph.D. graduate adviser. The major concentration may be selected from the following: ancient art; medieval art; renaissance art; early modern art; modern art (nineteenth and twentieth centuries); contempo-

rary art; media studies (film, video, photograph, digital media); and Meso-American art. A student may also choose, in consultation with his or her adviser and the Ph.D. graduate adviser, 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 adviser 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 12 units per quarter. Prior to the qualifying examination, students will be expected to complete 84 units, equivalent to 21 four-unit courses (normally accomplished in seven to nine quarters). This 21-course requirement will normally be satisfied by a combination of graduate seminars, reading courses, independent study, 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 which a student takes with additional reading and writing requirements. Full-time study is expected; part-time study will be considered on a case-by-case basis and for a limited time. 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 the following seminars in their first year of study: VIS 200 Introduction to Graduate Studies in Visual Art (offered in fall only) and VIS 204 Re-Thinking Art History. Students must also take, at some point, one seminar from the Art Practice/Theory group, VIS 210-VIS 219. One four-unit apprentice teaching course 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 adviser 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 adviser 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 adviser, will form a qualifying examination committee which will consist of at least four members drawn from the visual arts department faculty and one tenured faculty member drawn from another 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 adviser 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 adviser 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.

### **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.

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### **M.A. Degree**

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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 12 four-unit courses, including VIS 200 *Introduction to Graduate Studies in Visual Art*, VIS 204 *Re-Thinking Art History*, and one seminar 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 adviser 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 who demonstrate minimal competence on the qualifying examination, but not sufficient competence to continue in the program, may be awarded a terminal M.A. upon completion of the requirements set forth in the paragraph above.

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

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## **COURSES**

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*For course descriptions not found in the 2006–2007 General Catalog, please contact the department for more information.*

**Note:** The following list of courses represents all visual arts offerings; not all courses are 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. 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." 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.*

## 21. Introduction to Non-Western Art (4)

This course offers a comparative and thematic approach to the artistic achievements and cultural productions of societies with widely divergent structure and political organization from the ancient kingdoms and empires of Central America and Asia to the tribes of Africa and the chiefdoms of Native American and Oceanic peoples. Topics vary with the interests and expertise of the instructor. *Prerequisite: none.*

## 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.*

**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: open to visual arts and ICAM majors and computing and ICAM minors only. Materials fee required.*

## 60. Introduction to Photography (4)

An in-depth exploration of the camera, combining darkroom techniques in black and white, and color photography. Emphasis is placed on developing reliable control of the fundamental materials and procedures through lectures, field, and lab experience. Basic discussion of image making included. *Prerequisite: open to visual arts art history, ICAM, media, studio, and music ICAM majors and photography minors only. 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. 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.

## 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 either 22 or 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 either 22 or 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 either 22 or 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 either 22 or 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 adviser/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.

#### **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:* upper-division standing; VIS 112 or two upper-division courses in art history strongly recommended.

#### **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.

#### **117C. Art in Time: The Historical Dimensions (4)**

How does a work of art live in time? What connects it with art past, present, and future? Where does tradition and innovation intersect? Why is past art always an issue for contemporary practice? This seminar considers these and other questions as well as different theoretical models for understanding art's historical dimension. Specific issues and readings may vary from year to year. *Prerequisite:* none; VIS 112 or two upper-division courses in art history strongly recommended.

#### **117D. Portraiture (4)**

Portraiture appeals to the human interest in human beings. This seminar explores how portraits from different periods (potentially ancient through modern) reflect cultural ideas about citizens even as they purport to convey actual appearances. Content may vary with instructor. *Prerequisite:* none; VIS 112 or two upper-division courses in art history strongly recommended.

#### **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 21 or 112 or two upper-division courses in art history strongly recommended.

#### **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.*

#### **121C. Art and Gender in the Middle Ages and Renaissance (4)**

This seminar explores how different representational traditions involving women and men reflected but also contributed to the formation of period beliefs about gender difference. It also considers the differential roles of women and men as producers and patrons of art and period expectations and practices involving male and female spectatorship. Specific content may vary from year to year. *Prerequisite: none; VIS 112 or two upper-division courses in art history strongly 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.*

#### **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.*

#### **123CN. Early Print Culture: The First Media Revolution (4)**

During the fifteenth century, two inventions—printed pictures and books printed with moveable type—

revolutionized both Western art making and information technologies. This seminar considers the conditions that made possible this "first media revolution," its immediate impact and its continuing resonances in early modern visual culture. *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 Roccoco 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.*

#### **125CN. Histories and Contexts of Conceptual Art (4)**

A detailed exploration of the history, theories, and social contexts of the Conceptual Art movement from mid-1960s to the 1980s. Artists/theorists discussed include Duchamp, Kosuth, Weiner, Baldessari, Barry, Piper, Darboven, Huebler, Art and Language, Beuys, Holzer, and Neo-Conceptualism. *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.*

#### **125E. History of Performance Art (4)**

The novel, perplexing, outrageous, and witty modes of performance by such contemporary artists as Acconci, Anderson, Antin, Beuys, Jonas, Kaprow, and Lacy will be examined in the critical framework of earlier twentieth-century experiments in music, theater, and dance as well as in the visual arts. The movements of futurism, dada and surrealism, the Russian avant-garde, the Bauhaus, abstract expressionism, and happenings provide antecedents for performance art. So do the fields of anthropology, sociology, and psychology as well as the theater practices and theories of Artaud, Brecht, Piscator, Meyerhold, and Stanislavsky, and the experimental dance of Duncan, Wigman, Laban, Graham, Cunningham, and Rainer. *Prerequisite: none.*

#### **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.*

#### **126CN. Art of the North American Indians (4)**

This course discusses the artistic legacy and cultural diversity of the ancient, historic, and surviving Native American people of the United States and Canada. *Prerequisite: none; VIS 21 recommended.*

#### **126DN. 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: none; VIS 21 recommended.*

#### **126E. 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: none; VIS 21 recommended.*

#### **126F. 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: none; VIS 21 recommended.*

#### **126G. 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 in order to focus upon particular themes, sub-

jects, or interpretive problems. *Prerequisite: none; VIS 21 recommended.*

#### **126H. 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 worlds. *Prerequisite: none; VIS 21 recommended.*

#### **127A. 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 a particular faculty member. May be repeated once for credit. *Prerequisite: VIS 112 or two upper-division courses in art history.* **Note:** Two two-unit curatorial practices workshop courses count as one course towards the fulfillment of a Group III elective requirement in the major.

#### **128AN-EN. Topics in Art History and Theory**

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 adviser. May be repeated three times for credit. *Prerequisite: none; courses in art history recommended.*

#### **128AN. 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 recommended.*

#### **128BN. Topics in Early Modern Art History (4)**

A lecture course on a topic of special interest in Renaissance or Baroque art. May be repeated three times for credit. *Prerequisites: courses in art history recommended.*

#### **128CN. Topics in Modern Art History (4)**

A lecture course on a topic of special interest on Modern or Contemporary art. May be repeated three times for credit. *Prerequisites: courses in art history recommended.*

#### **128DN. Topics in Non-Western Art History (4)**

A lecture course on a topic of special interest in Pre-Columbian, Native American, Oceanic, Asian, or African art. May be repeated three times for credit. *Prerequisites: courses in art history recommended.*

#### **128EN. 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 repeated three times for credit. *Prerequisites: upper-division standing; courses in art history recommended.*

#### **129AN-EN. Special Problems 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 adviser. May be repeated three times for credit. *Prerequisite: VIS 112 or two upper-division courses in art history.*

#### **129AN. Special Problems in Pre-Modern Art History (4)**

A seminar on an advanced topic of special interest in ancient or medieval art.

#### **129BN. Special Problems in Early Modern Art History (4)**

A seminar on an advanced topic of special interest in Renaissance or Baroque art.

#### **129CN. Special Problems in Modern Art History (4)**

A seminar on an advanced topic of special interest in Modern or Contemporary art.

#### **129DN. Special Problems in Non-Western Art History (4)**

A seminar on an advanced topic of special interest in Pre-Columbian, native American, oceanic, Asian, or African art.

#### **129EN. Special Problems 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.

#### **129G. Art History Honors Seminar (4)**

This research seminar, centered on a series of critical, thematic, theoretical, and/or historical issues that cut across disciplinary 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 adviser, 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 adviser and in conjunction with similarly engaged students. *Prerequisite: consent of instructor or art history faculty adviser, 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: consent of instructor, department stamp required.*

#### **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. Two production course limitation. *Prerequisites: VIS 104CN, 105C, 106C, 107CN, or 147B for studio majors, or VIS 180A and VIS 180B for media majors. Open to studio, media, and ICAM majors; ICAM minors 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 media majors only. *Prerequisites:* VIS 104CN, 105C, 106C, 107CN, or 147B for studio majors, or VIS 180A and VIS 180B for media majors. Open to studio, media, and ICAM majors; ICAM minors only. Two production course limitation.

### 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)

Computer programming as a tool and conceptual framework for art-making. Course will use Silicon Graphics workstations to teach fundamental aspects of using C programming language and UNIX operating system to create computer graphics, audio, and text-based works. 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)

Continuation of VIS 141A. Students extend their programming capabilities to include image processing, multimedia, and interactive 3-D graphics programming contextualized by a further exploration of topics in algorithmic and procedural modeling. Materials fee required. *Prerequisite:* VIS 141A. Open to ICAM majors and minors only. Two production course limitation.

### 145A. Digital Media I: Time, Movement, Sound (4)

(Cross-listed with ICAM 102.) Exploration of time-dependent media components. Creation and manipulation of digital sound as well as moving images and their integration in multimedia work. Use of computer programming to control time is emphasized. Materials fee required. *Prerequisites:* VIS 40 or ICAM 40 and VIS 140 or ICAM 101. Open to media and ICAM majors; ICAM minors only. Two production course limitation.

### 145B. Digital Media II (4)

Second course in the sequence where students will implement projects under direction of faculty. Projects involve interactive narrative media, Internet-based publishing (Web site), distributable media (CD-ROM), and/or computer-based interactive environment (virtual reality). 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 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.

### 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. Portfolio required for admission. Materials fee required. Two production course limitation. *Prerequisites:* VIS 60 and consent of instructor. Open to media majors and photography minors only.

### 165. Camera Techniques (4)

An intermediate course on refined control over different films, developers, papers, and other photographic techniques. Portfolio required for admission. Materials fee required. Two production course limitation. *Prerequisites:* VIS 60 and consent of instructor. Open to media majors and photography minors only.

### 166. Advanced Camera Techniques (4)

Advanced-level course involving new techniques and processes as well as refined control over different films, developers, papers, and other photographic materials. Portfolio required for admission. Materials fee required (photo lab). Two production course limitation. *Prerequisites:* VIS 164, 165, and consent of instructor. Open to media majors and photography minors only.

### 168. Color Techniques in Photography (4)

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

### 172. Studio Video (4)

A production course of video as a creative medium and the video studio as a production and post-production tool. Covers lighting, studio sound, the switcher and special effects, directing and editing in the controlled environment of the video studio. *Prerequisites:* VIS 174. 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 course limitation.

#### 175. Introduction to Digital Media Editing (Visual and Sound) (4)

Technical as well as a creative context for understanding the principles of editing and the manipulation of media files in nonlinear editing softwares, focusing on organizational strategies for image and sound and for projects of various lengths. *Prerequisites: VIS 40/ICAM 40, 60, 70N and 174, plus one from VIS 1, 2, 3, 22 or 84. Open to media majors only.* Two production course limitation.

#### 176. Introduction to Filmmaking (4)

Technical foundation, creative, theoretical context to 16mm film production. Motion picture camera (Bell & Howell, Bolex, Arriflex S), lightmeter, frame composition, sound recording, picture and sound editing. Film-making process of shooting, lighting, to editing, mixing. Produce short film (1–2 minutes) with post-synchronized soundtrack. *Prerequisites: VIS 174; VIS 60 and 177 recommended. Open to media majors only.* Two production course limitation.

#### 177. Scripting and Editing Strategies (4)

Conceptual structures of scripting and editing. Script writing on reading and analysis of traditional and experimental works. Students write several short scripts. Editing as structural partner to scripting, studying strategies and grammars shaping film on videotape. Analytical papers produced. *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/ICAM101, 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. Repeated twice for credit. *Prerequisites: two required from VIS 164, 165, 172, 176, 177; VIS 177 strongly recommended. Open to media majors only.* Two production course limitation.

#### 186. Advanced Filmmaking Strategies (4)

Presents techniques of sync sound recording, shooting, crew work, planning pre-production and production; links technical decisions with creative and theoretical understanding of film production. Prepare, produce, edit short 16mm film (3–5 minutes). Recommend fully developed script to enroll. Repeated once for credit. *Prerequisites: VIS 176, 177, and consent of instructor. Open to media majors only.* Two production course limitation.

#### 194. Fantasy in Film (4)

This course will explore the path of the deliberately “unreal” 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. *Prerequisite: none.* 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 required.*

## GRADUATE

### CORE SEMINARS

#### 200. Introduction to Graduate Studies in the Visual Arts (4)

Introduces incoming students to the work of art history, studio, and media faculty as it engages key common and comparative themes. Required of all first-year students in both the Ph.D. and M.F.A. programs. (Required, M.F.A., Ph.D.)

#### 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.)

### **ART PRACTICE/THEORY**

#### **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.

#### **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.

#### **233N. Frames of Production (4)**

Critical and historical analysis of the institutions, social networks, and communicative media that enable the production of art, including particular institutions (art academies, workshops and studios, including film studios), artists' communities, ritual frameworks, state and private patronage, etc.

#### **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 visuality, 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.

### **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 on 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.).

#### **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.

#### **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*.

#### **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.

#### **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 in Dada and Surrealism; Soviet Avant-Gardes.

#### **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.

#### **256. Seminar in Media and New Media (4)**

Topics in media (photography, film, video) and new media, contemporary or historical. Coverage may be broad or addressed to a particular topic such as Film Remakes; Silent Cinema; Photography and American Social Movements; The Language of New Media.

#### **257. Seminar in Meso-American Art (4)**

Topics relating to the art and civilizations of Pre-Columbian 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.

#### **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.

#### **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.

**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 adviser 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.*