# Department of Art and Art History

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The Department of Art and Art History offers degree programs leading to the bachelor of arts in two undergraduate majors, art history and studio art, with courses in both disciplines fostering a thorough understanding of the history and practice of art. Department faculty encourage interdisciplinary connections with the Santa Clara community through course offerings that fulfill a wide range of college and undergraduate Core Curriculum requirements, as well as offering courses through the University Honors Program.

## Art History

Art history majors at Santa Clara examine the broad range of human visual expression, across space and time, developing understandings of the meanings and purposes of the visual arts, including their historical development, roles in society, and relationships to other fields in the humanities. Students benefit from a program distinguished by excellent teaching and mentoring, challenging coursework, and opportunities for study abroad, peer educating, and student internships at local and Bay Area institutions. The art history major features numerous opportunities for personal and professional growth that help students learn to think critically and communicate clearly about works of art. Advanced art history majors are encouraged to participate in our annual Art History Symposium and the Art History Research Paper Competition. The art history major develops the following skills: knowledge acquisition, critical thinking, analysis of visual objects and textual sources, advanced research and writing skills, and sophisticated oral presentations. The cultural understanding and intellectual skills developed through the program enable art history majors to pursue a wide variety of interests in a wide spectrum of fields and professions, including graduate work in art history.

## Studio Art

Studio art majors develop comprehensive skills that help prepare them for graduate study or careers in either the fine or commercial arts. Faculty members emphasize the development of conceptual and technical competence, as well as critical analysis of the student’s own work and that of others. By graduation, every studio art major develops a body of original artwork to be exhibited in a senior show for display in the department gallery space. In conjunction with the senior show, students are required to articulate an artist’s statement reflecting their own engagement with the creative process, in conjunction with their senior show. Studio art majors enjoy opportunities to present their artwork in regional conferences as well as in student-organized exhibitions on and off campus. At the end of each academic year, students are encouraged to submit their work to the Annual Student Art Exhibit, which is judged by an outside professional in the field of art. The Department also oversees merit-based scholarships, which are awarded to outstanding studio art majors with junior standing.

## Requirements for the Majors

In addition to fulfilling the undergraduate Core Curriculum requirements for the bachelor of arts degree, students majoring in art history (ARTH) or studio art (ARTS) must complete the following departmental requirements:

**Major in Art History**

Students must complete 15 courses (13 ARTH and 2 ARTS):

* Four courses from ARTH 11A, 12A, 21–81
* Two lower- or upper-division ARTS courses
* ARTH 100 (preferably at the end of sophomore year)
* Five upper-division ARTH courses
* Two additional lower- or upper-division ARTH courses
* ARTH 196 (senior year)

Note: Of the courses labeled ARTH, at least two must be taken from courses numbered 21–22 or 101–139 (pre-modern era). Of the five required upper-division ARTH, one must be from 101–139, one must be from 141, 142, 146, or 150–179 (global area), and one must be 106, 112, or 120 (advanced writing in the discipline). Only 4 units of ARTH 98/198 or 4 units of ARTH 194 may count toward the major. Studio art or art history courses taken during a term of study abroad may be applied to no more than half of the requirements for a major in art history. No more than three courses may be taken abroad to fulfill the five upper-division ARTH course requirements.

**Major in Studio Art**

Students must complete 17 courses (13 ARTS and 4 ARTH):

* Four foundation ARTS courses (recommended for first- or second-year students; transfer students should meet with the department chair for individualized advising):
  + ARTS 30
  + ARTS 74
  + One two-dimensional foundation course from ARTS 32 or 72
  + One three-dimensional foundation course from ARTS 33, 63, or 64
* Six additional ARTS courses (excluding ARTS 194 or ARTS 198), three of which must be upper division
* Four ARTH courses:
  + One lower-division ARTH course from: ARTH 11A or ARTH 12A (but not both), ARTH 21 or ARTH 22 or ARTH 23 (preferred), (recommended for first- or second-year students)
  + ARTH Global (upper or lower division)
  + ARTH 185
  + ARTH 106, 112 or 120 (satisfies advanced writing and fulfils pre-modern breadth requirement)
* ARTS 100 (recommended in junior year)
* ARTS 190 (must be taken fall of senior year)
* ARTS 196 (senior year, winter and spring quarters; two-quarter class with grades assigned at end of spring quarter)

Note: Studio art courses taken during a term of study abroad may be applied to no more than half of the requirements for a major in studio art. Only one ARTH course may be taken abroad to fulfill the requirements for a major in studio art. Students who wish to receive credit toward a major or minor for studio art courses taken at affiliated study abroad programs must be able to document their work for review by members of the department’s faculty.

**Requirements for the Minors**

**Minor in Art History**

Students must complete 7 courses (6 ARTH and 1 ARTS):

* Two courses from ARTH 11A, 12A, 21–81
* One studio ARTS course
* Three upper-division ARTH courses (excluding ARTH 194 and 199)
* One additional lower- or upper-division ARTH course (excluding ARTH 194 and 199).

Note: Only 4 units of ARTH 98/198 may count toward the minor. Studio art or art history courses taken during a term of study abroad may be applied to no more than half of the requirements for a minor in art history. Only one upper-division course may be taken abroad to fulfill the three upper-division ARTH course requirement.

**Minor in Studio Art**

Students must complete 7 courses (6 ARTS and 1 ARTH):

* One two-dimensional course from ARTS 30–72 (or approved upper-division equivalent)
* One three-dimensional course from ARTS 33, 63, or 64 (or approved upper-division equivalent)
* Four additional ARTS courses (upper-division preferred, excluding ARTS 194)
* One lower- or upper-division ARTH course (excluding ARTH 11A or 12A and ARTH 194)

Note: Study abroad courses in art history are not accepted for the minor in studio art. Approved studio art study abroad courses may be applied to no more than half of the requirements for a minor in studio art.

## Lower-Division Courses: Art History

### 11A. and 12A. Cultures & Ideas I and II

A two-course sequence focusing on a major theme in human experience and culture over a significant period of time. Courses emphasize either broad global interconnections or the construction of Western culture in its global context. Courses may address art, politics, propaganda, and other topics. Successful completion of ARTH 11A: C&I I is a prerequisite for ARTH 12A: C&I II. (4 units each quarter)

### 21. Introduction to the Arts of Ancient and Medieval Europe

A foundation course for the art history program focusing on visual analysis and the ancient and medieval world. Topics may include the relationship between Greek art and politics, Imperial Roman art, propaganda, Pompeian wall painting, early Christian art, the origins of Islam, and the function and culture of pilgrimage in the Middle Ages. Not open to students who have taken Art, Power, and Propaganda . Also listed as CLAS 52. (ARTH 11A or HNRS 11A). (4 units)

### 22. Art in the Age of Exploration: Introduction to Early Modern Europe

Few periods in the history of art inspire greater reverence than the Renaissance. But why? What enables objects such as Michelangelo’s *David* or Leonardo’s *Mona Lisa* to become pop culture icons in the 21st century? This survey course of European visual culture from approximately 1348 to 1648 seeks to answer this question through the study of canonical works; artists such as Raphael, Titian, and Dürer; and artistic centers including Venice, Florence, Rome, and Paris. Other topics for discussion may include the patronage and production of art; the visual construction of gender identity; the relationship between art, science, and religion brought about by humanist study; and the impact of global trade and exploration on the development of European visual culture. Not open to students who have taken Art, Power, and Propaganda (ARTH 12A or HNRS 12A). (4 units)

### 23. Art and Revolution: Europe and the United States, 18th–20th Centuries

Introduction to the visual culture of modern Europe and the United States from Louis XIV to the present. Explore the origins of modern art through political, technological, and artistic revolutions, from royal patronage to Pop, Neoclassicism to Neo-dada, as well as Impressionism, Surrealism, and Abstract Expressionism. Fulfills the Studio Art program modern or contemporary emphasis course requirement. Not open to students who have taken Art, Trade, and Cultural Exchange (ARTH 11A). (4 units)

### 24. From Damascus to Dubai: A Survey of the Visual Culture of the Middle East

From the majesty of the Dome of the Rock in Jerusalem to the awe-inspiring heights of the Abu Dubai skyline, few regions boast a history of ambitious art and architecture as long, and as impressive, as the Middle East. Yet, this region is likewise one of the most misunderstood. This survey course focuses on the rich and diverse visual culture of the region from the 7th century CE to the present day. Topics for discussion include early mosque architecture, scientific developments in medieval Baghdad, the rise of the Ottoman Empire, the garden city of Isfahan, European colonialism in North Africa, and contemporary art and architecture. Fulfills the Studio Art program global emphasis course requirement. (4 units)

### 25. Indigenous Visions: Introduction to the Arts of the Americas

Introduction to the indigenous arts and architecture of North, South, and Central America from prehistory to the present including the Olmec, Aztec, Inca, Native American Great Plains, and Southwest. Themes include indigenous concepts of time and space; the vision quest; warfare and blood sacrifice; art and the sacred. Lecture and discussion, plus a visit to a local museum. Fulfills the Studio Art program global emphasis course requirement. (4 units)

### 26. Art! Making China Modern

On the long march from dynastic regime to global power, art has made China modern on its own terms. In the 19th century writers, politicians, and revolutionaries looked to Japan and Europe to learn how art could renovate the nation. After WWI, leftists weaponized woodcuts and folk arts to combat the forces of Japan and the U.S.-backed Nationalists. At the dawn of the People’s Republic, art reorganized society and fueled radical conformity. As China globalized, artists cashed in on burgeoning markets, grappled with legacies, sounded alarms about oppression, and questioned “The Chinese Dream.” Fulfills the Studio Art program global emphasis course requirement. (4 units)

### 30. The Built Environment

The Built Environment examines the human factors responsible for shaping the spaces in which we live and work. The course focuses on architecture from around the globe, from the onset of the industrial age to the present day. This approach situates architectural design and decisions within the context of sustainability and social responsibility, with the goal of gaining a greater understanding of the impact of architectural decisions for future generations. Students will visit local sites of architectural merit and will learn Neatline, a geospatial mapping software, to present their research findings. Fulfills the Studio Art Program modern or contemporary emphasis course requirement. (4 units)

### 66. Fabricating Nature in East Asia

Across East Asia, artists and designers have fabricated landscapes to marshall natural forces for human-centered purposes. In China, visualizing Confucian and Daoist principles through paintings and gardens ordered society and cultivated individuals. In Korea, artists interpreted imported religions and philosophies through indigenous beliefs, giving birth to True View painting and *seowon* rural campuses. Japan’s native Shintō steered Buddhism in new directions, culminating in Zen and *roji* tea gardens. Today, these religions, philosophies, aesthetics, and practices remain vigorous, exerting themselves in art and landscape design worldwide, offering solutions to environmental challenges, and alternatives to the isolation of modern life. Fulfills the Studio Art program global emphasis course requirement. (4 units)

### 81. Modern Indian Art

This course will take you through a survey of modern Indian art in the 20th century. We will see how Indian artists constantly engaged with and responded to modernity and the modernisms they encountered in the global art world, while working through late-colonial, post-independence and contemporary Indian contexts. Early modern artists of the Bengal School of art grappled with the question of how to be “modern” and “Indian” in their search for an “Indian-ness” devoid of Western elements, while post-independence artists of the Progressive Artists Group could freely work with both Western modernism and Indian idioms toward self-expression. We will see how this trajectory moves into contemporary art and also contextualize feminism by reading about the works of women artists from varied backgrounds. Fulfills the Studio Art program global emphasis course requirement. (4 units)

### 97. Special Topics

Occasional courses in selected art historical topics. May be repeated for credit. (4 units)

### 98. Internship/Practicum

Individual projects in conjunction with professional visual arts agencies. May be repeated for credit but no more than 4 units may count toward the major or minor. Prerequisite: Written proposal must be approved by on-site supervisor, art history faculty member, and department chair. (2–4 units)

## Upper-Division Courses: Art History

### 100. Art History Proseminar

“What is the history of art history? What does it mean to think like an art historian?” To answer these questions, we will examine the origins of the discipline and its current methodologies. Close textual analysis with writing and discussion. Required of all art history majors, preferably at the end of sophomore year. Prerequisites: ARTH 100 and one course from ARTH 106 or ARTH 112 or ARTH 120 or permission of instructor. (5 units)

### 104. Greek Art and Architecture

Examination of Greek art from the Archaic through the Hellenistic periods. Developments in architecture, sculpture, vase painting, and wall painting will be addressed in their cultural context. Cross-listed as CLAS 116. (5 units)

### 106. Art and Architecture of the Roman Republic and the Early Empire

Chronological survey of artistic development in Republican and Imperial Rome. Related issues include the influence of Greek and Etruscan art, the relationship between political ideology and public art programs, and the impact of improved materials on building design. (5 units)

### 110. Early Christian and Byzantine Art

Christian art and architecture from the catacombs in Rome through the early 14th century in Byzantium. Highlights include the Constantinian monuments of Rome, Justinianic Ravenna and Constantinople, iconoclasm, and the Macedonian “Renaissance.” (5 units)

### 112. The Art of the Book

Covers select developments in the illustrated book between the 5th and 15th centuries CE. Topics for discussion may include the earliest preserved classical and religious codices, Anglo-Saxon manuscripts, Carolingian and Ottonian manuscript illumination, Romanesque and Gothic manuscript illumination, and Byzantine manuscript illumination. (5 units)

### 114. Early Medieval Art

Art and architecture in Western Europe from the early Middle Ages to circa AD 1000. Hiberno-Saxon, Carolingian, and Ottonian art discussed in their respective political, intellectual, and cultural contexts. (5 units)

### 120. Keeping up with the Medici: Fame and Family in Renaissance Florence

What makes someone a “household name”? Is it talent, beauty, connections, or simply shrewd marketing? While fame, fortune, and celebrity may seem like modern phenomena, the cult of personality was equally prominent in Renaissance Florence. As is the case today, money played a key role in the arts. This course focuses on the ways in which the Medici family, through their social, financial, and spiritual support, transformed the city of Florence from an Italian commune with limited natural resources into the center of the European culture. And in doing so, transformed the notion of the artist from that of mere craftsman to superstar. Additional topics of discussion include the influence of the capitalist economics on artistic production, domestic art perceptions of the nude figure in religious paintings, the relationship between art and science, and the writings of Machiavelli. (5 units)

### 121. Venice and the Other in Renaissance

Concentrates on the art and architecture of the Venetian Republic from approximately 1400–1650 CE, specifically the visual culture produced by and/or associated with ethnic and social groups excluded from the highest echelons of Venetian society. Areas of inquiry include Muslim merchants living in the city, construction of the Jewish ghetto, Ethiopian servant community, courtesan culture, convent life, the material culture of exorcism, witchcraft, and dwarfism. (5 units)

### 123. The Global Renaissance

The “Renaissance” has traditionally been viewed as a period of artistic and cultural development associated almost exclusively with the Italian peninsula in the 15th and 16th century. This same tradition privileges “high art”—that is, painting, sculpture, and architecture over other forms of visual culture. This course seeks to reassess these notions by considering Italian Renaissance art within the context of early modern globalism. This reexamination likewise mandates a consideration of a broader spectrum of objects, including gemstones, glassware, and textiles. Topics such as the relationship between Michelangelo, Leonardo, and the Ottoman architect Sinan, the collection of Aztec feather paintings by the Medici family, and the influence of Egyptian mosque architecture on Venetian palace design will be examined from an interdisciplinary perspective. Fulfills the Studio Art program global emphasis course requirement. (5 units)

### 135. European Art: 1780–1880

Analysis of the culture and art of Europe from the era of the French Revolution to the end of the 19th century. This course will address the relationship between politics and art, shifting class structures, and the increasing importance of the industrial revolution. Painting, sculpture, architecture, and other media will be covered. (5 units)

### 137. Modern Art in Europe: 1880–1940

The emergence of Modernism in Europe from the 1880s to World War II. The major movements of Expressionism, Cubism, and Surrealism will be studied in the larger context of political, social, and economic change. Painting, sculpture, architecture, and other media will be covered. Fulfills the Studio Art program modern or contemporary emphasis course requirement. (5 units)

### 140. Photography in the United States

We live in a world densely populated by photographs; how did that come about and what purposes has photography served in the U.S.? We will examine the social, political, and aesthetic aspects of American photography from its inception in the 1830s to the present. Close readings of objects yield insights into the creation and growth of popular and elite audiences for photography; journalistic, ethnographic, and documentary photography; fashion and commercial photography; photography as an artistic medium; the role of photography in discourses of race, gender, class and nationalism; and photography in relation to modernism, postmodernism, and consumer culture. Fulfills the Studio Art program modern or contemporary emphasis course requirement. Prerequisite: One ARTH course or permission of instructor. (5 units)

### 141. Tradition and Change in Native American Art: California and the Pacific Northwest

Visual culture of the native peoples of California and the Pacific Northwest, from prehistory to the present. Emphasis on the role of the artist in society and on artistic responses to political and cultural change. Topics include arts of status, shamanism, World Renewal, missions, tourism, and the rise of the art market. (5 units)

### 142. Native American Art: Special Topics

Sustained analysis of a specific time period or genre of Native American art. Emphasis on 20th-century/contemporary art. Topics may include tourism/market forces, land and cultural preservation, postcolonialism, and gender identity. Research paper will be required. Fulfills the Studio Art program modern or contemporary emphasis course requirement. (5 units)

### 143. Women’s Work: American Women in the Visual Arts

From colonial times to the ongoing feminist revolution of the present, American women made, sold, collected, and supported visual art, and in so doing profoundly influenced the development of the nation’s culture, art, and art institutions. Students will learn about the roles of American women in the visual arts and the active interplay between issues embedded in art and in “craft”; women’s self-fashioning and the art market; images of women; and the impact of women’s studies and feminism on the study of the visual arts. Close readings of images and objects spanning traditional and nontraditional media such as painting, sculpture, photography, embroidery, and quilting produce insights into the dynamic relationships between gender and art, culture, and commerce in American history. Fulfills the Studio Art program modern or contemporary emphasis course requirement. Also listed as WGST 156. Prerequisite: one ARTH course or permission of instructor. (5 units)

### 144. Race, Gender, and Nation in 18th- and 19th-Century American Art

What did visual and material arts from the Colonial period to the Gilded Age (1880s) look like and how did they function in colonial society and help to shape a new, fast-growing nation? Close readings of objects illuminate the relationships between art, gender, and race; self-fashioning and social identity in portraiture; the “West as America”; American national identity at home and abroad; landscape painting; photography; representations of democracy, politics, and citizenship; representations of the Revolutionary and Civil Wars; collectors and the creation of art institutions; and an audience and market for art in the United States. Fulfills the Studio Art program modern or contemporary emphasis course requirement. (5 units)

### 145. Perpetual Revolution: American Art in the 20th Century

The 20th century was a period of turmoil and growing international stature for the United States and its art. How did artists deal with these events, which saw several wars, including two World Wars; the Great Depression, the growth of labor unions, the Civil Rights Movement, feminist reforms, etc.; and the encounter with European modernist art? How were these events in turn shaped by art and visual culture? Close readings of objects illuminate the relationship of American modern art to European modernism; race and gender in American society, politics, and American national identity; patrons and dealers, including those of the Harlem Renaissance; the government as a patron for the visual arts; and the founding of major visual arts institutions and the solidifying of an art audience in the United States. Fulfills the Studio Art program modern or contemporary emphasis course requirement. (5 units)

### 152. Arts of Ancient Mexico: From Olmec to Aztec

Survey of the arts of the Mesoamerican region, from 1500 BCE to the conquest of 1521 CE. Focus on Mesoamerican concepts of time and space, the ritual calendar, warfare, blood sacrifice, shamanism, and the ballgame. Fulfills the Studio Art program global emphasis course requirement. Formerly ARTH 151. (5 units)

### 160. East-West Encounters in the Visual Arts

This course examines cross-cultural artistic encounters between the Western world (Europe and the United States) and Asia (India, China, and Japan) from the 16th through the 20th centuries, focusing in particular on Asian responses to the West. Topics may include the impact of Western realism on traditional Asian art forms, the role of commodities and empire in artistic production, Japonisme and Chinoiserie in 19th-century Europe and America, issues of cultural identity in Asian modernism, and post-World War II abstract art. Fulfills the Studio Art program global emphasis course requirement. Not open to students who have taken Contact Zones: Arts East and West (ARTH 11A and 12A). (5 units)

### 161. Photography in Japan

Exploration of Japanese photography from its origins in the 1850s to today, examining photography as an artistic medium and as a central part of modern and contemporary Japanese culture. Topics may include tourist photography, ethnographic photography, photography as propaganda, the development of the Japanese photobook, and gender issues in contemporary photography. Fulfills the Studio Art program modern or contemporary emphasis course requirement. (5 units)

### 162. Visual Culture of Modern Japan

This course examines the visual culture of modern Japan circa 1850–1960, exploring issues of national and cultural identity and emphasizing in particular Japan’s reaction to and engagement with the West. Topics may include Japanese adaptation of foreign artistic techniques and styles, the development of a national painting school, Japanese participation in World’s Fairs, and the role of art in Japanese imperialism. Fulfills the Studio Art program modern or contemporary emphasis course requirement. (5 units)

### 163. The Japanese Print

*Ukiyo-e*, or woodblock prints of the floating world, were an inherent part of the thriving urban culture of Edo-period Japan (1615–1868). Characterized by their vivid colors and lively designs, woodblock prints are perhaps the best known examples of Japanese visual art in the West. This course examines the genre within its cultural context, surveying not only traditional print subjects but also considering the development of woodblock prints into the 20th century and their relationship to other print media such as photography and lithography. Topics may include courtesan prints, Kabuki prints, the landscapes of Hiroshige and Hokusai, erotic prints, supernatural imagery, the creative print movement, and collectors of prints in the West. Fulfills the Studio Art program global emphasis course requirement. (5 units)

### 164. Islamic Art in the Age of Empire

This course focuses on the so-called “Gunpowder Empires,” that is, the visual culture of the Ottoman, Mughal, and Safavid empires from approximately 1450–1700 CE. Topics for discussion may include manuscript illumination; trade and technology in the luxury arts; the political aims of imperial architecture; the design of the courts in Istanbul, Isfahan, and Fatehpur Sikri; and the reaction to and engagement with European culture of the era. Fulfills the Studio Art program global emphasis course requirement. (5 units)

### 166. From Emaki to Manga

For over a millennium, Japanese artists have used pictorial narratives to circulate ideas and explore emotions. Buddhist Jataka tales inspired devotion, while emaki handscrolls explored romantic longing concealed beneath courtly protocols. Explicit and grotesque visions of hell admonished men and women for separate sins. As Japan modernized, prints and manga celebrated urbanism and imperialism, and bore witness to atrocities. Inherent in these ancient and contemporary narratives are changing definitions of gender as artists have negotiated and challenged the dynamics between male and female authors and subjects, as well as universal themes and indigenous aesthetics. Fulfills the Studio Art program global emphasis course requirement. (5 units)

### 181. Animated Spaces: The Hindu Temple and its Global Forms

### This course will introduce prominent examples of Hindu temples built in the Indian subcontinent as well as few contemporary temples built outside India, specifically in the United States. You will study individual examples (from around 6th century CE until the present) in terms of their art, architecture, political patronage, and time period, and learn to think critically about the dominant frameworks that represent Hindu temples. This course will teach you to identify key components of a Hindu temple across regions and over time. However, a significant focus will be on the meanings sustained by temple images, structures, and spatial layouts; their changing uses in varied contexts, and by multiple communities of response. Fulfills the Studio Art program global emphasis course requirement. (5 units)

### 185. Post-Modern and Contemporary Art

An overview of significant issues and movements in art since the 1960s. Primary focus on art in the United States. Themes to be addressed: artist in nature, body in performance, new media, feminism, gender and sexuality, art in public places, censorship, art and public activism, emergence of a global arts community. Fulfills the Studio Art program modern or contemporary emphasis course requirement. (5 units)

### 194. Peer Educator in Art History

Peer educators in art history work closely with a faculty member to help individual students prepare for exams, conduct research, and master course content. Prerequisite: permission of instructor. (1–2 units)

### 195. Art History Thesis

Students with a GPA of 3.5 or better in their major may petition to write a thesis, typically in their senior year. The thesis will be based on a research paper written for a previous upper-division course with the same instructor. Prerequisites: Senior status, demonstrated excellence in the major field, and permission of instructor. (5 units)

### 196. Senior Art History Capstone Seminar

Advanced research in art history. Research theme of the seminar will vary with instructor. Requirements include a lengthy research paper and public presentation of that research. Course should be taken in the senior year. Course restricted to Art History majors. Prerequisite: ARTH 100 and one course from ARTH 106 or ARTH 112 or ARTH 120. (5 units)

### 197. Special Topics

Occasional courses in selected art historical topics. May be repeated for credit. (5 units)

### 198. Internship/Practicum

Individual projects in conjunction with professional visual arts agencies. May be repeated for credit but no more than 4 units may count toward the major or minor. Prerequisite: Written proposal must be approved by on-site supervisor, art history faculty member, and department chair. (2–5 units)

### 199. Directed Reading/Directed Research

Individual guided reading, research, and/or writing on selected art historical topics. May be repeated for credit but no more than 5 units may count toward the major or minor. Prerequisites: Course outline, reading list, and schedule of instructor/student meetings must be approved by art history faculty member and department chair 10 days prior to registration. (1–5 units)

## Lower-Division Courses: Studio Art

### 30. Basic Drawing

Using traditional drawing techniques, this course covers the use of line and contour, light and shadow, three-dimensional perspective, and composition. Includes the concept of self-expression in traditional and contemporary drawing practices. Recommended as a foundation course to be taken prior to other studio art courses. (4 units)

### 32. Two-Dimensional Design

This hands-on course introduces the fundamental theories and applications of two-dimensional design, essential to a wide range of art forms. The focus is on experimentation with compositional dynamics and elements of design including line, shape, value, color, texture, direction; and principles of design such as balance, proportion, unity, rhythm, and emphasis. Conceptual strategies, techniques, and a variety of materials are explored through lectures, demonstrations, studio assignments, and critiques. Recommended as a foundation course to be taken prior to other studio art courses. (4 units)

### 33. Three-Dimensional Design

This is a foundation course in three-dimensional design. Through the study of three-dimensional design principles and elements, students will develop an understanding of, and an appreciation for, the use of design fundamentals. Through various hands-on projects, students will explore principles of three-dimensional design: harmony, contrast/variety, rhythm/repetition, emphasis, continuity, balance, and proportion. They will also explore elements of three-dimensional design: space, line, plane, mass/volume, value, texture, and color. Conceptual strategies, techniques, and a variety of materials are explored through lectures, demonstrations, studio assignments, and critiques. (4 units)

### 35. Introduction to Graphic Arts: Printmaking

Fundamentals of printmaking as an art form, with an emphasis on graphic processes including photo-based imagery, carved and drawn designs, and stencil. Using a range of technologies, from hand cranked presses to the computer, students will create a portfolio of original works of art. Previous experience in drawing or photography recommended. (4 units)

### 36. Ditto! The Technology of Print

From pre-Gutenberg to 3D printing, this course traces the impact of printing technologies in art and industry. Taught using a combination of lecture, discussion, field trips, and hands-on art practices, students will create portfolio projects using printing methods studied in class. (4 units)

### 37. Introduction to Painterly Printmaking

Fundamentals of printmaking as an art form with an emphasis on the painterly processes, including lithography, monotype, and silk collagraph “mezzotint.” Using a range of painterly mark-making techniques, students will create a portfolio of original works of art. Previous experience in drawing or painting recommended. (4 units)

### 43. Basic Painting

Introduction to painting, primarily with water-based acrylic paints. Through guided projects, students will develop a language of lines, shapes, colors, and composition to express their ideas visually. (4 units)

### 45. Basic Outdoor Painting—Landscapes I

Be creative outdoors, in a classroom without walls. Expand your creativity by learning essential techniques and theories of painting the landscape *en plein air* (in open air), from detailed observation to intuitive abstraction. Course accommodates both beginning and intermediate levels. ARTS 30 recommended. (4 units)

### 46. Basic Watercolor

Introduction to visual expression in the classic medium of transparent watercolor. Assignments will emphasize basic elements of shape, color, light, shadow, composition, and developing command of the medium. Previous experience in drawing recommended. (4 units)

### 48. Basic Mixed Media

Mixed media is an exploration into image making beyond painting. Paint may be involved but the course will cover collage, assemblage, found objects, and combining different media to create unique results. Prior experience in painting, drawing, or sculpture is highly recommended. (4 units)

### 50. Film and Darkroom Photography

This course is for the beginning level photography students interested in learning the fundamentals of black-and-white photography as an art form. Students will learn basic film camera operation, film development, and darkroom printing techniques. Assignments will stimulate visual awareness and individual creativity. A 35 mm film camera with manual shutter speeds and aperture capabilities is suggested. (4 units)

### 57. Digital Photography

For beginning level photography students who want to develop creativity, composition, lighting, and other techniques with their digital cameras. Camera function and features will be discussed. Photographic projects will be edited and enhanced in Adobe Lightroom. Basic use of Adobe Photoshop will be introduced. Students must provide a digital camera with manual shutter speeds and aperture capabilities. (4 units)

### 63. Basic Ceramic Sculpture

Fundamentals of visual expression in clay, primarily through making ceramic sculpture. Especially suitable for the lower-division student. Guided exploration of various hand-building techniques and materials, including firing and glazing. (4 units)

### 64. Basic Sculpture

Fundamentals of making art in three-dimensional form, especially suitable for the beginning sculpture student. Creative exploration of selected materials and techniques. Reductive, manipulative, mold making, and additive methods will be used as needed. Media varies each quarter at instructor’s discretion. (4 units)

### 66. Site-Specific Art

An investigation into creating site-specific landscape art. Learn site analysis, material selection, and fabrication, and understand the specific issues and problems entailed in creating site-specific art. Topics/location/media vary from year to year. Course may include collaboration with one or more community sites. (4 units)

### 70. Graphic Design: Typography

As the keystone to graphic design, typography is the method and practice of arranging type for successful communication and visual impact. Explore the uniqueness and expression of typography; individual characteristics of the letterform; visual hierarchy in page layouts through ideation, selection, and application to the visual problem solving. Analyze a variety of published materials, typefaces, and complete a series of introductory graphic design projects. Prerequisite: ARTS 74 or permission of instructor. (4 units)

### 72. Digital Art and Design Basics

Taught using a combination of lecture, discussion, and hands-on digital arts practices, this course explores two-dimensional design elements (including line, shape, color, value, texture, space, etc.) and principles (such as balance, proportion, unity, rhythm, and emphasis). Projects focus on design experimentation using a broad range of digital imaging tools. Class presentations provide an overview of the computer technologies that contribute to current art and design practices. (4 units)

### 74. Basic Digital Imaging

Hands-on introduction to computer imaging for the beginning level student. Fundamental instruction in raster- and vector-based imaging software to manipulate photographs and create original imagery. Exploration of both fine art and commercial uses of digital media. Recommended as a foundation course to be taken prior to other computer art courses. (4 units)

### 75. Brand Identity: Basic Graphic Design

Introduces the ideation tool and the process of design research. Defines the role of corporate identity in business practice and its use. Examines the fundamental theories and techniques necessary to accomplish graphic design objectives. Concepts involved in the problem-solving process draw heavily from ideas in fine arts, social sciences, and humanities. Prerequisite: ARTS 74 or permission of instructor. (4 units)

### 85. Interactive Immersive Art I

Interactive Immersive Art I introduces the skills and concepts necessary to create VR games and experiences. No previous knowledge is necessary. Students will learn the process of designing, modeling, and creating immersive environments in VR using the tools of the trade, making an interactive VR game or other experience from conception to final product. (4 units)

### 97. Site-Specific Art: Landscape

An investigation into creating site-specific landscape art. Course includes collaboration with Filoli Gardens artist-in-residence, Gary Smith, to create a monumental land art installation around the theme of Nest: Creating Home. Additionally, students' sculptural work will be shared in two exhibitions, one in the Edward M. Dowd building, and one at the Forge garden in the spring quarter. This course is a four-credit studio course that meets once a week, and spans the winter and spring quarters. Final grade given on completion of four units. (4 units)

## Upper-Division Courses: Studio Art

### 100. Studio Art Seminar

Exploration of and preparation for primarily academic postgraduate options in studio art. Includes portfolio and presentation development; artist statements and résumé writing; photographing artwork; and field trips to studios of artists, designers, and graduate schools. Required for studio art majors. Must be taken in junior year. Formerly ARTS 196A. (5 units)

### 131. Life Drawing

Theory and practice of figure drawing. Emphasis on understanding the anatomy of the human form as a resource for visual expression. May be repeated twice for credit. Prerequisite: ARTS 30 or permission of instructor. (5 units)

### 133. Intermediate Drawing

Continuation of ARTS 30. Emphasis is placed on refining drawing technique, incorporating more complex processes and materials, and developing a personal style. May be repeated twice for credit. Prerequisite: ARTS 30 or 131 or permission of instructor. (5 units)

### 135. Intermediate Printmaking

This class builds upon the printmaking skills developed in either ARTS 35 or ARTS 37. Emphasis is placed on developing a personal style and proficiency in various printmaking techniques, including relief, intaglio, and planographic methods. Conceptual content and meaning will be explored in depth, through practice and discussion. Prerequisite: ARTS 35 or 37, or permission of instructor. May be repeated twice for credit. (5 units)

### 138. Slow Tech: Critical Making with the Letterpress

Join the slow tech movement! Use your hands and eye in mindful ways to create hand-pulled editions on SCU’s 100-year-old letterpress. Gears whirl and type clicks into place as students explore concepts of close reading, critical making, and graphic design through field trips, guest speakers and hands-on activities that challenge our dependence on all things digital. This course culminates in a portfolio of hand-made student work that engages in a critical global conversation about our perceived “need for (digital) speed.” Cross-listed with ENGL 116. (5 units)

### 143. Intermediate Painting

This class builds upon the painting skills developed in Basic Painting (ARTS 43). Emphasis is placed on developing a personal style through long term projects. May be repeated twice for credit. Prerequisite: ARTS 43 or permission of instructor. (5 units)

### 144. Advanced Painting

Designed for the intermediate- to advanced-level painting student. Assignments help students develop conceptual and formal strategies to create a series of related works that revolve around each student’s individual artistic interests. Painting form and technique, as well as conceptual content and meaning, will be explored in depth, through practice and discussion. May be repeated twice for credit. Prerequisite: ARTS 43 or 143, or permission of instructor. (5 units)

### 145. Outdoor Painting—Landscapes II

Be creative outdoors, in a classroom without walls. Expand your creativity by learning essential techniques and theories of painting the landscape *en plein air* (in open air), from detailed observation to intuitive abstraction. Course accommodates both beginning and intermediate levels. May be repeated twice for credit. (5 units)

### 146. Watercolor II

A continuation of the skills acquired in Basic Watercolor (ARTS 46) with the emphasis on development of a personal approach to the medium. May be repeated twice for credit. Prerequisite: ARTS 43 or 46 or permission of instructor. (5 units)

### 148. Mixed Media II

A continuation of skills learned in Basic Mixed Media (ARTS 48). Mixed media is an exploration into image making beyond painting. Paint may be involved but the course will cover collage, assemblage, found objects and combining different media to create unique results. Prior experience in painting, drawing or sculpture is highly recommended. May be repeated twice for credit. Prerequisite: ARTS 48 or permission of instructor. (5 units)

### 150. Intermediate Film Photography

The art and craft of black-and-white photography beyond the basic level. Covers the use of fiber-based papers and archival print processing in the darkroom. Students will also learn basic studio lighting techniques. Includes discussion of photography as it relates to contemporary fine art theory and practice. May be repeated twice for credit. Prerequisite: ARTS 50. (5 units)

### 151. Exploring Society through Photography

For the intermediate-level photography student interested in exploring social issues through the use of photography with an emphasis on portrait photography and ethics in photography. Students will also engage with individuals in our community by creating a photo-based project. May be repeated twice for credit. Note: This course requires participation in community-based learning (CBL) experiences off campus. Prerequisite: One course from ARTS 50, 57, 150, or 157, or permission of instructor. (5 units)

### 155. Photography in the Community

This course is for the intermediate photography student interested in exploring the local community via a 16-hour community-based learning project. Students will collaborate with middle school students, teaching the basic fundamentals of photography and working with them to produce individual self-published books. The books share stories about the lives of the middle school students, using photographic imagery and writing. In addition, students will gain an understanding of basic ethics in photography. May be repeated twice for credit. Prerequisites: One course from ARTS 50, 57, 150, 151, 157 or permission of instructor. (5 units)

### 156. Photography and Alternative Processes

This course provides intermediate- to advanced-level photography students an opportunity to practice historical methods of making photographs, experiment with non-silver dry-plate photography processes (such as Cyanotypes, Vandyke, and Gum Bichromate), make their own cameras, and learn other nontraditional printing methods to make photo-based art. May be repeated twice for credit. Prerequisite: one course from ARTS 50, 57, 150 or 157, or permission of instructor. (5 units)

### 157. Intermediate Digital Photography

This course will provide all the skills necessary to make fine art inkjet prints from digital files. Students will learn intermediate techniques in digital capture, processing of digital images using Adobe Photoshop, and output using pigmented inkjet printers. Students should have a digital SLR camera capable of shooting in RAW format. May be repeated twice for credit. Prerequisite: ARTS 57. (5 units)

### 159. Digital Storytelling Through the Visual Arts

This course will explore how the human experience can be communicated effectively through the use of media such as photography, video, and augmented reality. Stories will be created by collaborating with participants from a partnering Arrupe institution. Virtual Reality headsets will be utilized to enhance the viewer’s experience. Prerequisite: one course from ARTS 50, 57, 150, 157, or 197A, or permission of instructor. (5 units)

### 163. Intermediate Ceramics

Continuation and extension of ARTS 63. Intermediate-level exploration of ceramic sculpture through various hand building techniques including firing and glazing. May be repeated twice for credit. Prerequisite: ARTS 63 or permission of instructor. (5 units)

### 164. Intermediate Sculpture

Intermediate-level exploration of selected materials and techniques. Reductive, manipulative, mold making, and additive methods will be used as needed. Media varies each quarter at instructor’s discretion. May be repeated twice for credit. Prerequisite: ARTS 33 or ARTS 64 or permission of instructor. (5 units)

### 165. Advanced Ceramics

Suitable for the intermediate and advanced student. In-depth exploration of various hand-building techniques for creating ceramic sculpture and related work. Includes discussion of aesthetic issues in contemporary ceramic art. Emphasis will be on the development of each student’s artistic and technical interests and abilities toward the goal of creating a coherent body of work. May be repeated twice for credit. Prerequisite: ARTS 163, or permission of instructor. (5 units)

### 166. Advanced Sculpture

Advanced-level exploration of selected materials and techniques. Emphasis on developing individual expression in three-dimensional media, grounded in an appropriate conceptual framework. Media varies each quarter at instructor’s discretion. May be repeated twice for credit. Prerequisite: ARTS 164 or permission of instructor. (5 units)

### 170. Graphic Design: Advanced Topics in Typography and Publication Design

Designed for the intermediate-to advanced-level graphic design student. Assignments help students develop conceptual and formal strategies to create a series of related works that center around each student’s individual artistic interests. The course focuses on developing the skills and critical thinking necessary for producing digital typefaces and publication design. Prerequisite: ARTS 70, or permission of instructor. ARTS 32 recommended. (5 units)

### 171. Printmaking with a Digital Toolbox

Advanced projects in digital printmaking. Students generate their designs using imaging software, then create hand-pulled prints using traditional printmaking methods such as stencil, intaglio, lithography, and relief. Prerequisite: one course from ARTS 35, 37, 74, 135 or 174, or permission of instructor. (5 units)

### 173. Introduction to 3D Animation & Modeling/Modeling & Control Rigid Body Dynamics

Introduce experimental 3D methods with a focus on conceptual and creative processes using Autodesk Maya software and 3D printing technology. Mathematical and physical principles of motion of rigid bodies, including movement, acceleration, inertia, and collision. Modeling of rigid body dynamics for three-dimensional graphic simulation; controlling the motion of rigid bodies in robotic applications. May be repeated twice for credit. Open to majors or permission of instructor. Also listed as COEN 165. (5 units)

### 174. Intermediate Digital Imaging

Continuation and extension of ARTS 74. Students create intermediate-level, original digital artwork through comprehensive assignments using raster- and vector-based software. Projects focus on conceptual and stylistic development, as well as refinement of digital imaging techniques. Prerequisite: ARTS 74 or permission of instructor. (5 units)

### 175. Information Design: Graphic Design

This course will explore the relationship between visual design and the field of information visualization. It presents strategies for designing effective visual communications, while seeking to articulate a vocabulary of data design. Course work will provide students with an understanding of structuring and presenting information with an emphasis on meaning, clear communication, and visual aesthetics. May be repeated twice for credit. Prerequisite: ARTS 75, or permission of instructor. (5 units)

### 176. Advanced Digital Imaging

Designed for the intermediate- to advanced-level digital imaging student. Assignments help students develop conceptual and formal strategies to create a series of related works that center around each student’s individual artistic interests. Raster- and vector-based imaging techniques, as well as conceptual content and meaning, will be explored in depth through practice and discussion. Prerequisite: ARTS 174 or permission of instructor. (5 units)

### 177. Website Graphic Design

This course takes a designer’s approach to learning front-end web design, by combining design and code. Students will learn how to create visually appealing, well-organized web pages using HTML and CSS. Familiarity with the basics of HTML and CSS is the required skill set for a graphic design student. This course will investigate visual Gestalt principles by exploring the application of typography, visual hierarchy, grids, etc., and how they affect the functionality of a website. Prerequisite: One course from ARTS 74, 75, 174, or 175 or permission of instructor. (5 units)

### 178. Web and UX/UI Design: Advanced Graphic Design

In-depth exploration of graphic design through advanced projects. Examines advanced understanding of the industry standard languages of HTML and CSS as paired with a basic understanding of JavaScript and JavaScript libraries. A designer’s approach to learning front-end web development. Guides students to a place where they can comfortably create dynamic user experiences. Students will complete projects that allow them to gain hands-on experience in all phases of interface design and evaluation. May be repeated twice for credit. Prerequisite: ARTS 177 or permission of instructor. (5 units)

### 179. Introduction to Two-Dimensional Animation

In-depth exploration of two-dimensional animation and digital storytelling. Student projects may include storyboards, flipbooks, and vector/raster-based animation. May be repeated twice for credit. Prerequisite: ARTS 74 or permission of instructor. (5 units)

### 180. Portfolio Design: Advanced Graphic Design Production

Students develop and refine a body of design work that constitutes a professional graphic design portfolio. The preparation of a professional portfolio is an essential part of transitioning from graphic design student to working designer. The course assignments will give students guidance in improving their current student portfolio pieces, developing new portfolio pieces, and presenting their work, and themselves, to prospective employers in a compelling way. May be repeated twice for credit. Prerequisite: One course from ARTS 170, 175, or 178 or permission of instructor. (5 units)

### 185. Interactive Immersive Art II

Interactive Immersive Art II is for advanced student already familiar with VR development. Students will develop a concept and vision for a VR project for social justice, ethics, humanity, or sustainability. Work as a team to create a unique vision for projects using VR hardware, creating a stimulating hook or concept to engage participants. Present a finished “vertical slice” of the project—a polished version of what can be expanded into a larger project—conduct user studies on the project’s effectiveness, and develop papers and posters that can be submitted to and presented in outside conferences and venues. Prerequisite: ARTS 85 or ARTS 197A. (5 units)

### 190. Senior Portfolio Production

This is a production course designed to advance students toward the senior capstone exhibition, while cultivating their ability to plan and execute a body of works that are conceptually and/or thematically interrelated. Students plan and produce a unique body of work, a portion of which will be selected to appear in the Senior Capstone Exhibition the following spring. Students meet regularly with faculty. In the process of producing finished work that synthesizes and showcases their conceptual and technical achievements as well as their unique creative vision, students participate in individual and group critiques. Must be taken in the fall of senior year. Prerequisite: studio art major, senior standing, ARTS 100 (5 units).

### 194. Peer Educator in Studio Art

Peer educators in studio art work closely with a faculty member to help individual students in studio arts courses with the proper use of tools and materials, as well as mastering course content. Peer educators will encourage students in their creative work in both individual and collaborative activities. Prerequisite: permission of instructor. (1–2 units)

### **196.** Capstone Senior Exhibit

Senior studio art majors will sign up for this course with an assigned studio faculty member. The faculty member will advise and direct the student through final stages of artwork production, presentation preparation, and the installation process for their senior exhibit. Students will work directly with the instructor to design and edit their exhibits. Grading considerations include production work, quality of the exhibited artwork, quality of the presentation (display, hanging, etc.), professional conduct, and the associated artist statement. Required for studio art majors. Must be taken during the consecutive winter and spring quarters of senior year. Prerequisite: ARTS 100 and ARTS 190 (4 units)

### 197. Special Projects

Occasional upper-division courses in selected studio arts topics. Open to majors or by permission of instructor. May be repeated for credit. (1–5 units)

### 198. Internship/Practicum

Individual projects in conjunction with a professional visual arts organization or professional work environment with a visual arts emphasis. May be repeated twice for credit. Prerequisite: Written proposal must be approved by supervisory studio art faculty member and department chair. (1–5 units)

### 199. Directed Research/Creative Project

Individual, guided, advanced-level projects in studio art. May be repeated for credit, but no more than 5 units will count toward the major. Prerequisite: Course outline and schedule of instructor/student meetings must be approved by studio art faculty member and department chair 10 days prior to registration. (1–5 units)