

engineering sciences, mathematical physics, signal and image processing, harmonic analysis, numerical analysis and nonlinear partial differential equations. A complete list of faculty and their research areas are available on our Web page.

Graduate Study. Students prepare for careers where mathematics is applied to problems in the physical and life sciences, engineering, and management. The degree requirements consist of rigorous training in applied mathematics, including course work and a research dissertation under the direction of a member of the Graduate Group in Applied Mathematics. The M.S. degree provides preparation for further study in applied mathematics or an application area, or for a career in industry or public service. The Ph.D. degree provides preparation for a career in research and/or teaching, or in industrial or national research laboratories. For further information, please contact studentservices@math.ucdavis.edu or (530) 752-8131.

New applicants are admitted to the fall quarter only.

Preparation. The program admits qualified students with a bachelor's degree in mathematics, physics, chemistry, engineering, economics, the life sciences and related fields. General and advanced mathematics GRE scores are required, and applicants should display evidence of strong quantitative skills. Undergraduate courses should include calculus (including vector calculus), linear algebra, and ordinary differential equations. Advanced calculus (introduction to real analysis) is strongly recommended. Additional background in probability, partial differential equations, and/or numerical analysis is a plus.

Graduate Advisers. Contact the Student Services Office at (530) 752-8131; studentservices@math.ucdavis.edu.

Courses. For a list of the courses in applied mathematics and mathematics, see Mathematics, on page 339.

Applied Physics

See Physics, on page 408.

Aquaculture

See Animal Biology, on page 132; Animal Science, on page 134; Applied Biological Systems Technology, on page 144; and Wildlife, Fish, and Conservation Biology, on page 483.

Arabic

See Middle East/South Asia Studies, on page 375.

Art History

(College of Letters and Science)

Lynn Roller, Ph.D., Program Director

Department Office. 101 Art Building (530) 752-0105; <http://arthistory.ucdavis.edu>

Faculty

Katharine Burnett, Ph.D., Assistant Professor
Douglas Kahn, Ph.D., Professor

Dianne Sachko Macleod, Ph.D., Professor
Lynn Roller, Ph.D., Professor (*Classics, Art History*)
Jeffrey Ruda, Ph.D., Professor
Simon Sadler, Ph.D., Assistant Professor
Blake Stimson, Ph.D., Assistant Professor
Diana Strazdes, Ph.D., Assistant Professor
Hegnar Watenpaugh, Ph.D., Associate Professor

Emeriti Faculty

Mary H. Fong, Ph.D., Professor Emerita
Robert J. Grigg, Ph.D., Professor Emeritus
Seymour Howard, Ph.D., Professor Emeritus

The Major Program

Art History studies the changing visual expression of values, beliefs and experiences across diverse cultures and over time. It provides training in historical, social and aesthetic understanding, critical thinking, scholarly research, and lucid, thoughtful analysis and writing. More than any other discipline art history sharpens its students' visual acuity and deepens their visual literacy. In so doing, it prepares them to face the increasingly complex visual world we find ourselves in today.

The Program. The major begins with a series of courses that surveys major landmarks in the history of visual culture, art and architecture in Asia, Europe, and the United States. More advanced lecture courses and proseminars focus on particularly important periods and issues. Students are encouraged to personalize their training with internships, independent study, and focused upper-division study. Top students considering graduate study are encouraged to engage in more advance study in the Honors program.

Career Options. A major in Art History develops critical thinking and the integration of research, interpretation and understanding. It provides an excellent liberal arts basis for professions as far ranging as advertising, law, medicine, politics and business. The major prepares students for advanced study in Art History, Architecture, Museum Studies and Cultural Studies. It also serves as the foundation for careers in teaching, arts, administration, museums, galleries, historic preservation, art libraries, publishing, journalism, advertising, art conservation, and art investment. As the world becomes increasingly flooded with images, the critical visual literacy gained through the study of art history becomes more important for a wide variety of careers.

A.B. Major Requirements:

UNITS

Preparatory Subject Matter 20

Art History 1A, 1B, 1C, and 1D (Art History 25 may be substituted for one of the above) 16
One Art Studio course 4

Depth Subject Matter 40

One course in each of the following areas 16
(a) *Ancient Mediterranean*: Art History 172A, 172B, 173, 175; Classics 171, 174
(b) *Asian*: Art History 163A, 163B, 163D, 164
(c) *European and American before 1865*: Art History 178A, 178B, 178C, 179B, 182, 183A, 188D
(d) *European and American since 1865*: Art History 183B, 183C, 185, 186, 188E, 189

One additional non-Western area may be substituted for any of these four areas, with consent of the major adviser.

Art History 190A-H 4
Five additional upper division Art History courses 20
Students may choose any other five upper division Art History courses or may wish to

focus on one of the following areas of emphasis:

(a) *Comparative Visual Cultures*: choose one additional course in each of the four subfields plus one upper division elective.

(b) *Architectural History*: choose at least three upper division courses from Art History 154C, 173, 175, 188A, or 188B, plus up to two upper division electives not used in satisfaction of other major requirements.

(c) *Museums, Collecting, and Patronage*: Art History 182, and 110, plus three upper division electives not used in satisfaction of other major requirements. Art History 401 and 402 strongly recommended.

Appropriate course substitutions may be made with the prior consent of the major adviser.

Total Units for the Major 60

Minor Program Requirements:

UNITS

Art History 20

One course each in three of the following four areas 12

(a) *Ancient Mediterranean*: Art History 172A, 172B, 173, 175; Classics 171, 174

(b) *Asian*: Art History 163A, 163B, 163D, 164

(c) *European and American before 1865*: Art History 178A, 178B, 178C, 179B, 182, 183A, 188D

(d) *European and American since 1865*: Art History 183B, 183C, 185, 186, 188E, 189

Two additional Art History courses; Art History 190A-H strongly

recommended 8

One lower division course may be substituted for upper-division study in any of these areas. Other appropriate substitutions may be made for the listed course options above with the prior consent of the major adviser.

Honors Program. The Honors Program is encouraged for Art History majors who are considering attending graduate school. To be eligible for the program, a student must have a grade point average of 3.7 in the major or consent of the major adviser. In addition to meeting the standard major requirements, the honors student completes at least one quarter of language in German or Chinese, one undergraduate proseminar (course 190), and writes an honors thesis (course 194H). Students participating in this Program are candidates for Departmental recommendation for graduation with High or Highest Honors. See the Academic Information chapter, Letters and Science honors section, of this catalog and consult the department for more information.

Teaching Credential Subject Representative. Department Chairperson; see the Teaching Credential/M.A. Program on page 102.

Graduate Study. The Program in Art History offers studies leading to the Master of Arts degree in History of Art as preparation for further graduate study or professional work. For more information, contact the Graduate Staff Adviser at (530) 752-0616 or see the Graduate Announcement.

Courses in Art History (AHI)

Lower Division Courses

1A. Ancient Mediterranean Art (4)

Lecture—3 hours; discussion—1 hour. Introduction to the art and architecture of the ancient Mediterranean world, including Mesopotamia, Egypt, Greece, and Rome. GE credit: ArtHum.—I. Roller

1B. Medieval and Renaissance Art (4)

Lecture—3 hours; discussion—1 hour. Christian, Barbarian, Moslem, and Classical traditions in European Art from the fourth through the sixteenth centuries. GE credit: ArtHum.—II. (II.) Ruda

1C. Baroque to Modern Art (4)

Lecture—3 hours; lecture/discussion—1 hour. Survey of developments in western art and visual culture from 1600–present. Major artists and movements, theories of visuality, focused study on changing interpretations of class, gender, sexuality, and ethnicity from the Baroque period through modernism, to the present. May be repeated for credit. GE credit: ArtHum, Div.—III. (III.) Macleod, Strazdes

1D. Arts of Asia (4)

Lecture—3 hours; discussion—1 hour. Introduction to major forms and trends in the arts and material culture of Asia from the Neolithic to the contemporary emphasizing the visual manifestation of secular and religious ideas and ideals. Not open for credit to students who have completed course 1DV. GE credit: ArtHum, Div.—II. (II.) Burnett

1DV. Arts of Asia (Virtual) (4)

Online lecture—3 hours; discussion—1 hour; lecture/discussion—1.5 hours. Introduction to major forms and trends in the arts and material culture of Asia from the Neolithic to the contemporary emphasizing the visual manifestation of secular and religious ideas and ideals. Not open for credit to students who have completed course 1D. GE credit: ArtHum, Div.—I, II. Burnett

5. Introduction to Visual Culture (4)

Lecture—2 hours; film viewing—2 hours; discussion—1 hour. Development of visual literacy for an increasingly visual world. Critical analyses focus on a wide variety of visual media—art, television, film, advertising, the Internet—intended for a diverse spectrum of audiences. GE credit: ArtHum, Div, Wrt.—I. Stimson

10. Twenty Monuments (4)

Lecture—3 hours; film viewing—1.5 hours; lecture/discussion—0.5 hour. Art history through focused analyses of about 20 world-historical monuments and artistic ideas by all members of the Art History faculty. Slide lectures are complemented by a weekly program of influential films raising issues and controversies. GE credit: ArtHum.

25. Introduction to Architectural History (4)

Lecture—3 hours; discussion—1 hour. Formal and social history of architecture, examining design principles, major traditions, and concepts of architectural history with a focus on issues in Western architecture. Emphasis on nineteenth and twentieth centuries. GE credit: ArtHum.

25G. Writing: Introduction to Architectural History (1)

Discussion—1 hour. Prerequisite: course 25 concurrently. Small group discussions and preparation of short papers for course 25. GE credit with concurrent enrollment in course 25: Wrt.

98. Directed Group Study (1-5)

Prerequisite: consent of instructor. Restricted to lower division students. (P/NP grading only.)

99. Special Study for Undergraduates (1-5)

Prerequisite: consent of instructor. (P/NP grading only.)

Upper Division Courses**110. Cultural History of Museums and Art Exhibitions (4)**

Lecture/discussion—3 hours; term paper. Prerequisite: course 1A or 1B or 1C or 1D. Evolution of museums in the western world from the “cabinet of curiosities” of sixteenth-century Europe to the modern “art center.” The changing motives behind collecting, exhibiting, and interpretation of objects. Attention to museums’ historical legacies and their continuing philosophical dilemmas. Offered in alternate years. GE credit: ArtHum, Wrt.—I. Strazdes

150. Arts of Sub-Saharan Africa (4)

Lecture—3 hours; term paper or gallery studies and review. Traditional arts and crafts of sub-Saharan Africa; particular attention to the relationships between sculpture and culture in West and Central Africa. GE credit: ArtHum, Div.

151. Arts of the Indians of the Americas (4)

Lecture—3 hours; term paper or gallery studies and review. Development of art in North America, emphasizing ancient Mexico. South American relationships and parallels. Recent and contemporary Indian arts and crafts from Alaska to Chile. GE credit: ArtHum, Div.

152. Arts of Oceania and Prehistoric Europe (4)

Lecture—3 hours; term paper. Traditional arts of aboriginal Australia, Melanesia, Polynesia, and Micronesia, as seen in their cultural contexts. Prehistoric art of Europe and the Near East. GE credit: ArtHum, Div.

153. Art, Storytelling and Cultural Identity in the Pacific (4)

Lecture/discussion—3 hours; term paper. Representation of the cultural identities of indigenous and migrant groups of the Pacific in visual arts and storytelling. Offered in alternate years. GE credit: ArtHum, Div, Wrt.

163A. Chinese Art (4)

Lecture—3 hours; term paper or gallery studies and review. A survey from the beginning to the twelfth century focusing on the major art forms that are traditionally known as well as newly discovered through archaeology in China. GE credit: ArtHum, Div, Wrt.—(II.) Burnett

163B. Chinese Painting (4)

Lecture—3 hours; term paper or gallery studies and review. The unique form of ink painting, with or without colors, depicting human and animal figures, flowers-and-birds, and landscape—the favorite and enduring theme of the Chinese scholar-painter. GE credit: ArtHum, Div, Wrt.—Burnett

163C. Painting in the People’s Republic of China (4)

Lecture—3 hours; term paper. Prerequisite: course 1D or upper division standing. Analysis of the interaction between art and politics in the emergence of China into the modern world. Integration of Western influence, implementation of Mao Zedong’s thought on art, and the formation of contemporary Chinese painting. GE credit: ArtHum, Div, Wrt.—Burnett

163D. Visual Arts of Early Modern China (4)

Lecture—3 hours; term paper. Prerequisite: course 163B or consent of instructor. Variable topics in Chinese art history during the 17th-19th centuries, considering artists’ statements (visual and textual) within their historical contexts, asking what was at stake in the creation of new art forms. May be repeated for credit with consent of instructor. GE credit: ArtHum, Wrt, Div.—II. Burnett

164. The Arts of Japan (4)

Lecture—3 hours; term paper and/or gallery studies and review (determined by instructor each quarter course offered). Study of the significant achievements in architecture, painting, sculpture, and decorative arts from prehistoric age to nineteenth century. GE credit: ArtHum, Div, Wrt.—III.

168. Great Cities (4)

Lecture—3 hours; term paper. Transformation in architecture and urban form in Paris, London, and Vienna in the context of varying social, political, and economic systems as well as very different cultural traditions, concentrating on the years 1830-1914. Offered in alternate years. GE credit: ArtHum, Wrt.

172A. Early Greek Art and Architecture (4)

Lecture—3 hours; term paper. Examination of the origin and development of the major monuments of Greek art and architecture from the eighth century to the mid-fifth century B.C. Not open for credit to students who have completed course 154A. (Same course as Classics 172A.) Offered in alternate years. GE credit: ArtHum, Wrt.—II. Roller

172B. Later Greek Art and Architecture (4)

Lecture—3 hours; term paper. Study of the art and architecture of later Classical and Hellenistic Greece, from the mid-fifth century to the first century B.C. Not open for credit to students who have com-

pleted course 154B. (Same course as Classics 172B.) Offered in alternate years. GE credit: ArtHum, Wrt.—II. Roller

173. Roman Art and Architecture (4)

Lecture—3 hours; term paper. The art and architecture of Rome and the Roman Empire, from the founding of Rome through the fourth century C.E. Not open for credit to students who have completed course 155. (Same course as Classics 173.) Offered in alternate years. GE credit: ArtHum, Wrt.—III. Roller

175. Architecture and Urbanism in Mediterranean Antiquity (4)

Lecture—3 hours; extensive writing. Prerequisite: a lower division Classics course (except 30, 31); course 1A recommended. Architecture and urban development in the ancient Near East, Greece, and Rome. Special emphasis on the social structure of the ancient city as expressed in its architecture, and on the interaction between local traditions and the impact of Greco-Roman urbanism. (Same course as Classics 175.) Offered in alternate years. GE Credit: ArtHum, Div, Wrt.—(II.) Roller

176A. Art of the Middle Ages: Early Christian and Byzantine Art (4)

Lecture—3 hours; term paper or gallery studies and review. Painting, sculpture and architecture of the early Christian era and Byzantine Empire: through the later Roman Empire in the West and to the final capture of Constantinople in the East. GE credit: ArtHum, Wrt.

176B. Art of the Middle Ages: Early Medieval and Romanesque Art (4)

Lecture—3 hours; term paper or gallery studies and review. Painting, sculpture and architecture of western Europe in the early medieval era: from the rise of the barbarian kingdoms through the twelfth century. GE credit: ArtHum, Wrt.

176C. Art of the Middle Ages: Gothic (4)

Lecture—3 hours; term paper or gallery studies and review. Painting, sculpture and architecture in northern Europe from the twelfth through the fifteenth centuries.

177A. Northern European Art (4)

Lecture—3 hours; term paper or gallery studies and review. Painting and sculpture of the fifteenth century in Austria, Germany, France and the Lowlands, including such artists as Jan van Eyck and Hieronymus Bosch. GE credit: ArtHum, Wrt.

177B. Northern European Art (4)

Lecture—3 hours; term paper or gallery studies and review. Painting and sculpture of the sixteenth century in Germany, France and the Lowlands, including such artists as Albrecht Dürer and Pieter Bruegel. GE credit: ArtHum, Wrt.

178A. Italian Renaissance Art (4)

Lecture—3 hours; term paper or gallery studies and review. Giotto and the origins of the Renaissance; painting and sculpture in Italy from Nicola Pisano through Lorenzo Monaco, with emphasis on Duccio, Giotto, and other leading artists of the early fourteenth century. GE credit: ArtHum, Wrt.—Ruda

178B. Italian Renaissance Art (4)

Lecture—3 hours; term paper or gallery studies and review. Early Renaissance in Florence; fifteenth-century artists from Donatello and Masaccio through Botticelli, in their artistic and cultural setting. GE credit: ArtHum, Wrt.—Ruda

178C. Italian Renaissance Art (4)

Lecture—3 hours; term paper or gallery studies and review. The High Renaissance: Leonardo, Michelangelo, Raphael, and Titian in their artistic and cultural settings—Florence, Rome, and Venice in the early sixteenth century. GE credit: ArtHum, Wrt.—I. (III.) Ruda

179B. Baroque Art (4)

Lecture—3 hours; term paper or gallery studies and review. Seventeenth-century painting, including such artists as Caravaggio, Rubens, Rembrandt, and Velázquez. Offered in alternate years. GE credit: ArtHum, Wrt.—(I.) Ruda

182. British Art and Culture, 1750–1900 (4)

Lecture—3 hours; term paper. Prerequisite: course 1C recommended. British painting in relation to the position of women in society and the rise of the middle-class art market. Topics include Hogarth and popular culture, Queen Victoria and the female gaze, and Pre-Raphaelite artists and collectors. Not offered every year. GE credit: ArtHum, Wrt.—III. Macleod

183A. Art in the Age of Revolution, 1750–1850 (4)

Lecture—3 hours; term paper. Prerequisite: course 1C recommended. Emergence of modernism in Europe from the late 18th century to the middle of the 19th century. Major artistic events viewed against a revolutionary backdrop of changing attitudes toward identity, race, and gender. Not offered every year. GE credit: ArtHum.—II. Macleod

183B. Impressionism and Post-Impressionism: Manet to 1900 (4)

Lecture—3 hours; discussion—1 hour. Prerequisite: course 1C recommended. Innovations of Impressionists, Post-Impressionists, and Symbolists in relation to social changes. Assessment of role of dealers and critics, myth of the artist-genius, and gender relations in French art and culture of the late 1800s. GE credit: ArtHum, Div, Wrt.—II. (II.) Macleod

183C. Modernism in France, 1880–1940 (4)

Lecture—10 hours; discussion—3 hours; fieldwork—11 hours. Course will take place as a 3-week summer course in France. A survey of gender and patronage in the development of modern art in France. Post-Impressionism, Fauvism, Cubism, and Surrealism are considered in relation to the intervention of dealers and women collectors in the formulation of modernism. GE credit: ArtHum, Div, Wrt.—IV. (IV.) Macleod

183D. Modern Sculpture (4)

Lecture—3 hours; term paper or gallery studies and review. Sculpture from Neo-Classicism to the present.

184. Twentieth Century Architecture (4)

Lecture—3 hours; term paper. Prerequisite: course 25 recommended. Major movements in architecture of the twentieth century in Europe and America. Formal innovations are examined within the social, political, and economic circumstances in which they emerged. GE credit: ArtHum, Wrt.—II.

185. Avant-Gardism and its Aftermath, 1917–1960 (4)

Lecture/discussion—4 hours. Prerequisite: one course in art history, or upper division standing and a major or minor in the arts or humanities recommended. Social, cultural, aesthetic, and theoretical development for artists and their audiences in the context of larger issues like the Mexican, Russian and German revolutions, WWI, the Depression, WWII, etc., and a critical-theoretical inquiry into questions of modernism, modernity, and avant-gardism. Offered in alternate years. GE Credit: ArtHum, Div, Wrt.—Stimson

186. Art After Modernism, 1948–Present (4)

Lecture/discussion—4 hours. Prerequisite: one course in art history, or upper division standing and a major or minor in the arts or humanities recommended. Social, cultural, aesthetic, and theoretical developments for artists and their audiences in the context of such larger issues as McCarthyism, the New Left, free love, feminism, Reaganomics, globalization, etc., and a critical-theoretical inquiry into questions of neavantgardism, postmodernism, and postmodernity. Offered in alternate years. Not open for credit to students who have completed course 183E. GE credit: ArtHum, Div, Wrt.—I. Stimson

188A. The American Home (4)

Lecture/discussion—3 hours; term paper. Prerequisite: course 188B or any lower division course in Art History or Design; not open to freshmen. American domestic architecture and its responsiveness to changes in daily life from Colonial times to the present. Vernacular developments, effects of different

socioeconomic conditions, and women's role in shaping the home receive special attention. GE credit: ArtHum, Div, Wrt.—Strazdes

188B. Architecture of the United States (4)

Lecture—3 hours; discussion—1 hour. Major movements from colonial times to the present. The role of buildings in a changing society, the interplay of styles with technologies of construction, the relationship between American and European developments, and developments of the architectural profession. GE credit: ArtHum, Wrt.—I. Strazdes

188D. American Painting and Sculpture to the Civil War (4)

Lecture/discussion—3 hours; term paper. Prerequisite: one lower division Art History course or junior standing. Major movements in American painting and sculpture to 1865. Colonial portraiture, development of history painting, rise of genre painting, and the Hudson River School of landscape painting. Emphasis on European cultural currents and their effects. GE credit: ArtHum, Wrt.—(II.) Strazdes

188E. American Painting and Sculpture from the Civil War to World War II (4)

Lecture/discussion—3 hours; term paper. Prerequisite: one lower division course in Art History or junior standing. Major developments in American painting and sculpture from 1865 to 1940. The American adaptations of Barbizon painting, French Impressionism, late 19th-century American Realism, the Ashcan School, Modernist Ideologies, Regionalism. GE credit: ArtHum, Wrt.—III. Strazdes

189. Photography in History (4)

Lecture/discussion—4 hours. Prerequisite: one course in art history, or upper division standing and a major or minor in the arts or humanities recommended. Social, cultural, aesthetic and technical developments in the history of photography including patronage and reception, commercial, scientific, political and artistic applications, and a critical-theoretical inquiry into photography's impact on the social category "art" and the history of subjectivity. Offered in alternate years. GE credit: ArtHum, Div, Wrt.—III. (I, II, III.) Stimson

190. Undergraduate Seminar (4)

Lecture—3 hours; term paper. Prerequisite: consent of instructor. Intended primarily for senior and junior students in the history of art. Assigned readings, discussions, and a substantial paper in a particular area of art history will introduce the student to methodology and techniques of art historical research. May be repeated once for credit. Limited enrollment.—I, II, III. (I, II, III.) Stimson

190A-H. Undergraduate Proseminar in Art History (4)

Lecture/discussion—3 hours; term paper. Prerequisite: Art History major, minor, or other significant training in Art History recommended. Study of a broad problem or theoretical issue. Intensive reading, discussion, research, writing. Topics (A) Mediterranean Antiquity, (B) Medieval, (C) Renaissance, (D) American Art, (E) Gendering of Culture, (F) Chinese Art and Material Culture, (G) Japanese Art and Material Culture, (H) Late Modern Art and Theory. May be repeated once for credit when topic differs.—I, II, III. (I, II, III.)

192. Internship (2–12)

Internship—term paper or catalogue. Supervised program of internships at professional art institutions such as museums, galleries, and art archives including collections of slides and photographs. May be repeated once for credit. (P/NP grading only.)

194H. Special Study for Honor Students (4)

Independent study—12 hours. Prerequisite: course 190 or the equivalent, as determined by the major adviser. Open only to students in the Art History Honors Program. Independent study of an art historical problem culminating in the writing of an honors thesis under the supervision of a faculty guidance committee.

198. Directed Group Study (1-5)

(P/NP grading only.)

199. Special Study for Advanced Undergraduates (1-5)

(P/NP grading only.)

Graduate Courses**200A. Visual Theory and Interpretive Methods (4)**

Discussion—3 hours; extensive writing. Close study of selected recent developments in interpretive methodology used by art historians and other analysts of visual culture and the place of those developments within art history's history and in the larger field of social, cultural and historical analysis. May be repeated once for credit.—I. (I.) Macleod, Stimson

200B. Research and Writing Methods in Art History (4)

Discussion—3 hours; term paper. Restricted to graduate students in art history. Development of the research, writing, and editing skills necessary for producing publishable work. Focus on reference tools used by art historians and the mechanics of scholarship, from question framing and organization of ideas to writing clear, effective prose.—II. (II.) Burnett, Ruda, Strazdes

200C. Thesis Writing Colloquium (4)

Discussion—3 hours; term paper. Prerequisite: course 200B concurrently. Restricted to graduate students in art history. Structured, supportive environment for second-year art history graduate students writing masters' theses. Students produce substantive sections of their theses, contributing them to the group writing and editing exercises. May be repeated twice for credit. (S/U grading only.)—II. (II.) Burnett, Ruda, Strazdes

250. Problems in Art Historical Research (4)

Seminar—3 hours; term paper. Major topics in art historical research, emphasizing special methods of investigation, and of historical and critical analysis. May be repeated for credit.—II. Stimson

251. Seminar in Tribal Arts (4)

Seminar—3 hours; term paper. Selected topics in the art and aesthetics of small scale societies. May be repeated for credit when topic differs and with consent of instructor.

254. Seminar in Classical Art (4)

Seminar—3 hours; term paper. Selected areas of special study in classical art of the Greek and Roman tradition. Course may be repeated for credit with consent of instructor.

263. Seminar in Chinese Art (4)

Seminar—3 hours; term paper. Selected areas of special study in Chinese Art. May be repeated for credit with consent of instructor.—II. Burnett

276. Seminar in Medieval Art (4)

Seminar—3 hours; term paper. Selected areas of special study in medieval art from Early Christian to late Gothic. May be repeated for credit with consent of instructor.

278. Seminar in Italian Renaissance Art (4)

Seminar—3 hours; term paper. Selected areas of special study in Italian art from the fourteenth to the sixteenth century. May be repeated for credit with consent of instructor.—III. Ruda

283. Seminar in Visual Culture and Gender (4)

Seminar—3 hours; term paper. Selected areas of special study in the relationship between visual culture and gender in Europe and America from 1750 to present. May be repeated for credit with consent of instructor. Offered in alternate years.—I. Macleod

288. Seminar in European and American Architecture (4)

Seminar—3 hours; term paper. Exploration of selected topics in European and American architectural history with concentration on the Modern Period. May be repeated for credit with consent of instructor.—(II.) Strazdes

290. Special Topics in Art History (4)

Seminar—3 hours; term paper. Special research seminar in the theory or methods of Art History, or in a period of Art History. Topic will vary depending on

the interests of the instructor or students. May be repeated for credit when topic differs and with consent of instructor. Not offered every year.—I, II, III.

292. Art History Internship (2-12)

Internship—6-36 hours. Supervised internship at professional art or cultural institution including museums, galleries, archives, government offices, visual resources libraries, etc. May be repeated one time for credit. Not offered every year. (S/U grading only.)

298. Directed Group Study (1-5)

(S/U grading only.)

299. Individual Study (1-6)

(S/U grading only.)

Professional Courses

Note: Various of the below courses are not offered each year; check the quarterly *Class Schedule and Registration Guide*.

390. Introduction to Teaching Art History for Teaching Assistants (1)

Discussion—1 hour. Designed for teaching assistants with emphasis on problems and procedures encountered by teachers of undergraduate art history. (S/U grading only.)

396. Teaching Assistant Training Practicum (1-4)

Prerequisite: graduate standing. May be repeated for credit. (S/U grading only.)

Professional Courses

401. Museum Training: Curatorial Principles (4)

Seminar—3 hours. Approved for graduate degree credit. Study of private and public collections. Museum personalities. Appraisal of works of art; ethics of appraisal. Auction and sales: methods and catalogues. Registration. Technical problems of the museum. Connoisseurship. Collateral reading. Visits to museums. Seminar with assigned papers.—II.

402. Museum Training: Exhibition Methods (4)

Seminar—3 hours; exhibition. Approved for graduate degree credit. History of exhibition methods in private and public collections. Comparisons of different types of museums and their exhibition problems. Lighting and techniques of display with emphasis on actual design. Experimentation with unusual presentation forms.—(II.)

Art Studio

(College of Letters and Science)

Lucy Puls, M.F.A., Chairperson of the Department

Department Office. 101 Art Building (530) 752-0105; <http://art.ucdavis.edu>

Faculty

Tom Bills, M.F.A., Professor
William Henderson, M.F.A., Professor
Robin Hill, B.F.A., Assistant Professor
David Hollowell, M.F.A., Professor
Malaquias Montoya, B.F.A., Professor
(*Chicano/a Studies, Art Studio*)

Hearne Pardee, M.F.A., Assistant Professor
Annabeth Rosen, M.F.A., Associate Professor
Gina Werfel, M.F.A., Professor

Emeriti Faculty

Conrad Atkinson, R.A.S. (honors), Professor Emeritus
Roy DeForest, M.A., Professor Emeritus
Lynn Hershman, M.A., Professor Emerita
Harvey Himelfarb, M.A., Professor Emeritus,
Academic Senate Distinguished Teaching Award
Maunel Neri, Professor Emeritus
Roland C. Petersen, M.A., Professor Emeritus
Cornelia Schulz, M.F.A., Professor Emerita,
Academic Senate Distinguished Teaching Award

Wayne Thiebaud, M.A., hon. D.F.A. (C.C.A.C., D.C.) Professor Emeritus, *UC Davis Prize for Teaching and Scholarly Achievement*

The Major Program

The studio art major provides the knowledge and experience necessary for a broad understanding of practice and interpretation of the visual arts.

The Program. For the beginning student, the major offers an introduction to visual methodologies through drawing, sculpture, and art history. Students may then advance to upper division coursework and specialization in drawing, painting, sculpture, print making, ceramics, photography, video production, electronic arts, as well as theory and criticism in upper division work.

Portfolios. Portfolios are not required for admission to the major. However, admitted students, once enrolled, should keep a continuing portfolio of their art work, which can be evaluated at such times as when the student is requesting independent study courses and scheduling an exhibition in the student gallery.

Career Alternatives. The studio art graduate is prepared for graduate work in the visual arts or continuing development as a professional artist or art teacher. Students who have career aspirations in the commercial aspects of the visual arts can acquire a broad general education and a creative foundation in the art studio major, establishing a basis for further specialization in commercial art.

A.B. Major Requirements:

UNITS

Preparatory Subject Matter..... 20

Three courses from Art Studio 2, 3, 4, 5, 16; see prerequisites required for upper division courses 12
Two courses from Art History 1A, 1B, 1C, 1D, Art Studio 30 8

Depth Subject Matter 44

Eight courses, under three different instructors, chosen from Art Studio 101, 102, 103, 104, 110, 111, 113, 114, 115, 116, 117, 120, 125, 126, 127, 128, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 171 ... 24
Three upper division courses from Art History 150, 151, 152, 153, 154A, 154B, 155, 163A, 163B, 163C, 164, 168, 176A, 176B, 176C, 177A, 177B, 179B, 182, 183A, 183B, 183C, 183D, 183E, 184, 188D, 188E 12

Total Units for the Major 64

Recommended

- (a) Students interested in drawing and painting should take Art Studio 2, 3, 4, or 7 (course 5 is recommended);
- (b) Students interested in sculpture should take Art Studio 2, 3, 5 (course 4 is recommended); and
- (c) Students preparing for graduate work in any of the environmental design professions should take Art Studio 2, 5, 16.

Major Advisers. Information on the current Academic Advisors can be obtained by contacting the Undergraduate Staff Adviser (530) 752-0105.

Minor Program Requirements:

UNITS

Art Studio 20

Prerequisite courses must be taken prior to enrollment in upper division courses. Independent study courses are not applicable.

Upper division art studio courses chosen in consultation with a faculty adviser (one lower division substitute course permissible) 20

Teaching Credential Subject Representative. Department Chairperson; see the Teaching Credential/M.A. Program on page 102.

Graduate Study. The Department of Art offers programs of study and research leading to the M.F.A. degree in the practice of art. For more information contact the Graduate Staff Adviser (530) 752-0616.

Courses in Art Studio (ART)

Lower Division Courses

2. Drawing I (4)

Studio—6 hours. Form and composition in black and white.—I, II, III. (I, II, III)

3. Drawing II (4)

Studio—6 hours. Prerequisite: course 2. Form and composition in color.—II. (II.)

4. Life Drawing (4)

Studio—6 hours. Prerequisite: course 2. Form in composition using the human figure as subject.—I, II, III. (I, II, III.)

5. Sculpture (4)

Studio—6 hours. Form in space using plaster and other media.—I, II, III. (I, II, III.)

7. Beginning Painting (4)

Studio—6 hours; independent study—3 hours. Introduction of a variety of techniques and concepts as related to the practice of painting, to establish a solid base which can be expanded on in upper division painting.—I. (II.)

10. Introduction to Art Appreciation (3)

Lecture—3 hours. The understanding and appreciation of painting, sculpture, architecture and industrial art. Illustrated lectures. Intended for non-majors. GE credit: ArtHum.

16. Descriptive Drawing (4)

Studio—6 hours. Objective drawing and rendering; representations of space.—(I.)

30. Introduction to Contemporary Visual Culture (4)

Lecture—3 hours; discussion/laboratory—1 hour. Establishing visual literacy across the media of fine art, photography, advertising, television and film; media culture; focus on critical decoding of contemporary visual culture. GE credit: ArtHum, Div, Wrt.—II. (I.)

98. Directed Group Study (1-5)

Prerequisite: consent of instructor. Restricted to lower division students. (P/NP grading only.)

99. Special Study for Undergraduates (1-5)

Prerequisite: consent of instructor. (P/NP grading only.)

Upper Division Courses

Preenrollment in upper division courses is restricted to art majors. Art minors may obtain permission to preenroll by contacting the Undergraduate Staff Adviser in the Art office.

101. Painting: Materials and Carriers (4)

Studio—6 hours. Prerequisite: courses 2, 3, 4, 5, or consent of instructor. Experimentation in media and their supports.—I, II, III. (I, II, III.)

102. Painting (4)

Studio—6 hours. Prerequisite: course 101 or consent of instructor. Advanced painting in various media including oil and polymers. May be repeated once for credit with consent of instructor.—II. (I, III.) Henderson

103. Advanced Drawing (4)

Studio—6 hours. Prerequisite: course 2, 3, 4, 16, or consent of instructor. Advanced drawing, composition and form in black and white and color. May be repeated once for credit with consent of instructor.—I, III. (II.)

104. Figure Drawing and Painting (4)

Studio—6 hours. Prerequisite: courses 4 and 101, or consent of instructor. Advanced figure drawing and painting using the human figure as subject. May be repeated once for credit with consent of instructor.—II. (II.)