

An interdepartmental program

European Cultural Studies

Courses of Study:
Major (B.A.)

Objectives

European cultural studies (ECS) offers students the opportunity to study English and continental literature *in translation* in conjunction with one or more related disciplines: fine arts, history, music, philosophy, politics, sociology, and theater arts.

Students will be able to count appropriate courses taken in clusters toward the ECS major.

ECS is for those students who feel intellectually adventurous, who want to explore the interrelationships of literature with various other disciplines in order to gain a broader perspective of what constitutes "culture." With the advent of an everchanging Europe, students in ECS will be better prepared, in all areas, to keep abreast with current and future events.

Many of our students spend some time abroad to get a feel for the cultures in which they are most interested. ECS majors have gone on to graduate school (in history, politics, English, and other fields), have entered law school, business school, and advanced programs in international studies.

How to Become a Major

It is highly advisable that students make a decision no later than the middle of their sophomore year in order to take full advantage of the ECS major.

Normally, students will choose to focus on either the early period (from the Middle Ages to the mid-1700s) or the modern period (from mid-1700s to the present day). Variations within the scheme can be worked out with the coordinator.

Each major will plan a program in consultation with the coordinator.

Committee

Stephen Dowden, Coordinator and Undergraduate Advising Head

(German, Russian, and Asian Languages and Literature)

Rudolph Binion

(History)

Dian Fox

(Spanish)

Jane Hale

(French)

Gila Hayim

(Sociology)

Arthur Holmberg

(Theater Arts)

Edward Kaplan

(Romance and Comparative Literature)

Jytte Klausen

(Politics)

Richard Lansing

(Italian)

Robin Feuer Miller

(German, Russian, and Asian Languages and Literature)

Paul Morrison

(English and American Literature)

Jessie Ann Owens

(Music)

Antony Polonsky

(Near Eastern and Judaic Studies)

Michael Randall

(Romance and Comparative Literature)

Jerry Samet

(Philosophy)

Nancy Scott

(Fine Arts)

Requirements for the Major

The major consists of 10 semester courses (11 if the student elects to write a thesis).

A. ECS 100a (The Proseminar), to be completed, if possible, *no later* than the junior year.

B. Two comparative literature seminars, or HUM 10a (The Western Canon) and one comparative literature seminar. The student is particularly encouraged to select this second course from COML 102a through COML 106b. Any COML offering is acceptable, however, as long as its subject matter is European and it is otherwise relevant to the student's program.

C. Three courses in European literature. The six European literatures offered are English, French, German, Italian, Russian, and Spanish. The foreign literature courses listed below have been specifically designed for use in the ECS curriculum and *are taught in translation*. Courses in English literature may be used to fulfill this requirement. For courses in comparative literature consult the appropriate section of this *Bulletin*.

D. Three courses selected from the following seven related disciplines: fine arts, history, history of ideas, music, philosophy, politics, sociology, and theater arts. In consultation with the coordinator, students may be able to use courses from additional departments (e.g., NEJS, anthropology, etc.) so long as such courses are appropriate to the student's program in ECS.

E. Students who elect to write a senior thesis will enroll in ECS 99d. Before enrolling, students should consult with the coordinator. An appropriate GPA is required to undertake the writing of a thesis. Honors are awarded on the basis of cumulative GPA in the major and the grade on the honors thesis.

F. All seniors **not** enrolling in ECS 99d (that is, not electing to write a senior thesis) have a choice of electing *one* additional course in any of the three segments of the major: either an additional course in comparative literature, or an additional course in any of the six European literatures, or an additional course in any of the seven related areas.

Special Notes Relating to Undergraduates

Courses in the seven related disciplines are generally available for ECS majors. Any questions should be addressed directly to the appropriate representative of the department (fine arts, Ms. Scott; history, Mr. Binion; music, Ms. Owens; philosophy, Mr. Samet; politics, Ms. Klausen; sociology, Ms. Hayim; theater arts, Mr. Holmberg).

ECS majors are encouraged to pursue study abroad, either in England or on the continent. Credit will be applied for appropriate equivalent courses. Interested students should consult with the coordinator and the Office of Undergraduate Academic Affairs.

Courses of Instruction

(1-99) Primarily for Undergraduate Students

ECS 98a Independent Study

May be taken only by majors with the written permission of the ECS program coordinator.

Usually offered every year.
Staff

ECS 98b Independent Study

May be taken only by majors with the written permission of the ECS program coordinator.

Usually offered every year.
Staff

ECS 99d Senior Thesis

Independent research under the supervision of the thesis director. Usually offered every year.

Staff

(100-199) For Both Undergraduate and Graduate Students

ECS 100a European Cultural Studies

Proseminar: Modernism

[wi hum]

Explores the interrelationship of literature, music, painting, philosophy, and other arts in the era of high modernism. Works by Artaud, Baudelaire, Benjamin, Mann, Mahler, Schoenberg, Stravinsky, Kandinsky, Schiele, Beckett, Brecht, Adorno, Sartre, Heidegger, and others. Usually offered every fall semester.

Mr. Dowden

ECS 100b European Cultural Studies

Proseminar: Making of European Modernity

[wi hum]

May not be repeated for credit by students who took ECS 100a in the spring semester with Mr. Randall in prior years.

Investigates how the paradigm of what we know as modernity came into being. We will look at the works of writers and philosophers such as Descartes, Aquinas, Dante, Ockham, Petrarch, Ficino, Rabelais, and Montaigne. Artwork from the Middle Ages and the Renaissance will be used to understand better what 'the modern' means. Usually offered every spring semester.

Mr. Randall

French

FECS 143a French Existentialism: An Introduction

[hum]

Open to all students. Conducted in English. Readings and essays in French for French majors.

Sartre and Camus are known as the founders of French existentialism, a philosophy of the absurd, radical freedom, and responsibility. Study of them and other writers on ethnic and female identity in light of war, colonialism, and the Holocaust. Usually offered every third year.

Mr. Kaplan

Special Note About Courses

The following courses are appropriate for the ECS major and his or her respective foreign literature majors: French, German, Russian, and Spanish. The course abbreviations have the following values:

FECS = French and European Cultural Studies

GECS = German and European Cultural Studies

IECS = Italian and European Cultural Studies

RECS = Russian and European Cultural Studies

SECS = Spanish and European Cultural Studies

FECS 147a Jewish Identities in France since 1945

[hum]

Open to all students. Conducted in English with readings in English translation with French originals available.

After the Holocaust, French thinkers such as Sartre, Levinas, and Memmi provided a foundation for reconstructing Jewish life. Topics include assimilation, Sephardic and Ashkenazi Jews, Muslim, black, and Jewish identity, the role of women, secularism, ethics, and religious faith. Usually offered every year.

Mr. Kaplan

German

GECS 118a Seduction and Enlightenment

[hum]

Open to all students. Conducted in English with readings in English translation. This course may not be repeated for credit by students who have taken GECS 108a in previous years.

Explores the dialectic of reason and the irrational from the late 18th century in Germany and Austria until their collapse in World War I. Works by Beethoven, Kant, Mendelssohn, Goethe, Lessing, Mozart, Heine, Novalis, Schopenhauer, Nietzsche, Thomas Mann, and others. Usually offered every third year.

Ms. von Mering

GECS 119b Nietzsche to Postmodernism

[hum]

Open to all students. Conducted in English with readings in English translation. This course may not be repeated for credit by students who have taken GECS 109b in previous years.

Explores the dialectic of reason and the irrational from the late 19th century in Germany and Austria to the present. Works by Adorno, Benjamin, Brecht, Celan, Habermas, Heidegger, Junger, Kiefer, Thomas and Heinrich Mann, Nietzsche, Schoenberg, Spengler, and Expressionist painting and film. Usually offered every second year.

Mr. Dowden

GECS 150a From Rapunzel to Riefenstahl: Real and Imaginary Women in German Culture

[hum]

Open to all students. Conducted in English with readings in English translation.

Exploring German cultural representations of women and real women's responses. From fairy-tale princess to Nazi filmmaker, from 18th-century infanticide to 20th-century femme fatale, from beautiful soul to feminist dramatist, from revolutionary to minority writer. Readings include major literary works, feminist criticism, and film. Usually offered every third year.
Ms. von Mering

GECS 155a Modern German Jewish History

[hum]

Course to be taught at Brandeis summer program in Berlin.

Study of Germany and the European Jews from the period of emancipation in the late 18th and early 19th century to the present. Examines the role of German Jews in German politics, economic life, and culture; the rise of anti-Semitism in the 19th century; the Nazi government's anti-Jewish policies to the postwar period. Usually offered every year.
Mr. Sheppard and Ms. von Mering

GECS 160a In the Shadow of the Holocaust: Global Encounters

[hum]

Traces the experience of German exiles in different parts of the world. Addresses issues of identity, linguistic displacement, problems of integration, (post) colonial encounters, anti-Semitism and xenophobia, nostalgia, and the experience of those who eventually returned to Germany. Usually offered every third year.
Ms. von Mering

GECS 167a German Cinema: Vamps and Angels

[hum]

Open to all students. Conducted in English with readings in English translation. This course may not be repeated for credit by students who have taken GECS 165a in fall of 2001.

From silent film to Leni Riefenstahl and Nazi cinema, from postwar cinema in the East and West to New German film after unification, this course traces aesthetic strategies, reflections on history, memory, subjectivity, political, cultural, and film-historical contexts with an emphasis on gender issues. Usually offered every second year.
Ms. von Mering

GECS 170a Viennese Modernism, 1890-1938

[hum]

Open to all students. Conducted in English with readings in English translation.

An interdisciplinary exploration of cultural and intellectual life in Vienna from the end of the Habsburg era to the rise of Nazism: film, music, painting, theater, fiction, philosophy, psychology, and physics. Works by Berg, Broch, Canetti, Freud, Hofmannsthal, Klimt, Kraus, Mach, Mahler, Musil, Schoenberg, Webern, Wittgenstein, and others. Usually offered every fourth year.
Mr. Dowden

GECS 180b European Modernism and the German Novel

[hum]

Open to all students. Conducted in English with readings in English translation.

A study of selected novelists writing after Nietzsche and before the end of World War II. This course will explore the culture, concept, and the development of European modernism in works by Broch, Canetti, Doblin, Junger, Kafka, Mann, Musil, Rilke, and Roth. Usually offered every second year.
Mr. Dowden

GECS 182a Franz Kafka

[hum]

Open to all students. Conducted in English.

A detailed exploration of Kafka's works, life, and thought. Emphasis is given to his place in the larger scheme of literary modernism. Usually offered every third year.
Mr. Dowden

GECS 185b Contemporary German Fiction

[hum]

Open to all students. Conducted in English with readings in English translation.

Explores the postmodernist rejection of the German tradition in fiction after World War II, a multifaceted confrontation with German history and organized amnesia that has continued into the present. Works by Koeppen, Grass, Johnson, Bernhard, Handke, Bachmann, Seghers, Treichel, Sebald, and others. Usually offered every year.
Mr. Dowden

GECS 190b German Masterworks

[hum]

Offers students the opportunity to immerse themselves in the intensely detailed study of a single masterpiece of pivotal importance. Any one of the following works, but only one, is selected for study in a given semester: Goethe's *Faust* (parts I and II); Nietzsche's *Thus Spake Zarathustra*; Kafka's *Castle*; Musil's *Man Without Qualities*; Thomas Mann's *Doctor Faustus*; Walter Benjamin's *Origin of German Tragic Drama*; Celan's *Sprachgitter*. Usually offered every year.
Mr. Dowden

Italian**IECS 135a Shifting Grounds: Social Change in Italian Fiction and Film**

[hum]

Open to all students. Conducted in English with readings in English translation.

Charts various aspects of social change in Italian society and culture through close readings and discussions of literary and cinematic texts by Manzoni, Verga, Pirandello, Silone, Morante, Calvino, Rossellini, de Sica, Fellini, Pasolini, and Bertolucci, among others. Usually offered every third year.
Mr. Mandrell

IECS 140a Dante's Divine Comedy

[hum]

Open to all students. Conducted in English with readings in English translation.

A close study of the entire poem—*Inferno*, *Purgatorio*, *Paradiso*—as a symbolic vision of reality reflecting the culture and thought—political, philosophical, theological—of the Middle Ages. Readings will include two minor works, the *Vita Nuova* and *World Government*. Usually offered every second year.
Mr. Lansing

Russian**RECS 130a The Russian Novel**

[wi hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

A comprehensive survey of the major writers and themes of the 19th century including Gogol, Turgenev, Dostoevsky, Tolstoy, Chekhov, and others. Usually offered every second year.
Ms. Miller

RECS 131a Nature, Man, and Machine: Twentieth-Century Russian Literature

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

An introduction to the major works and authors of Modernist, Soviet, and post-Soviet eras, including the Emigration. Readings include works by Mayakovsky, Bely, Babel, Bulgakov, Nabokov, Akhmatova, Solzhenitsyn, and Pelevin. Usually offered every second year.
Mr. Powelstock

RECS 134b Chekhov

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

Offers a detailed investigation of the evolution of Chekhov's art, emphasizing the thematic and structural aspects of Chekhov's works. Attention paid to methods of characterization, use of detail, narrative technique, and the roles into which he casts his audience. Usually offered every second year.
Ms. Miller

RECS 135a From Pushkin to Chekhov: The Short Story in Russia

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

Focuses on the great tradition of the short story in Russia. This genre has always invited stylistic and narrative experimentation, as well as being a vehicle for the striking, if brief, expression of complex social, religious, and philosophical themes. Usually offered every second year.
Ms. Miller

RECS 137a Women in Russian Literature

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

Examines questions of female representation and identity, and of female authorship. Readings include portrayals of women by men and women authors. Usually offered every second year.
Staff

RECS 146a Dostoevsky: Gods and Monsters

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

A comprehensive survey of Dostoevsky's life and works, with special emphasis on the major novels. Usually offered every second year.
Ms. Miller

RECS 147b Tolstoy: Freedom, Chance, and Necessity

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

Studies the major short stories and novels of Leo Tolstoy against the backdrop of 19th-century history and with reference to 20th-century critical theory. Usually offered every second year.
Ms. Miller

RECS 148a Russian Drama

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian. This course may not be repeated for credit by students who have taken RUS 148a and RUS 148b in previous years.

Examines the rich tradition of Russian drama and theater. Readings include masterpieces of the 19th and 20th centuries, including those by Chekhov, Pushkin, Gogol, Ostrovsky, Mayakovsky, Erdman, and others. Usually offered every second year.
Mr. Powelstock

RECS 149b The Rise and Fall of Russian Modernism: Cultural and Political Revolutions 1900-1934

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

An interdisciplinary immersion in the period, emphasizing the connections between historical and artistic trends, and employing prominent theories of culture. Focuses on major figures, works and events in film, literature, the performing and visual arts, and political, philosophical and religious thought. Usually offered every second year.
Mr. Powelstock

RECS 154a Nabokov

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

A concentrated study of Vladimir Nabokov, the most noted Russian author living in emigration and one of the most influential novelists of the 20th century. Focuses on the major novels. Usually offered every second year.
Mr. Powelstock

RECS 155a From Witches to Wood Spirits: Russian Culture Past and Present

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

Explores the relationship of culture to society and religion in Russia through the 18th century. Examines the interactions of diverse forms of artistic expression, presenting examples from visual art, music, architecture, and popular culture, giving special attention to Russia's rich folk heritage. Usually offered every second year.
Ms. Chevalier

RECS 160a Contemporary East European Literature

[hum]

Open to all students. Conducted in English. Examines works of major East European (Polish, Czech, Russian, and other) authors in the historical context of late Communist and post-Communist experience. Special attention to reading for artistic qualities and engagement of historical and political problems. Usually offered every second year.

Mr. Powelstock

Spanish**SECS 150a Golden Age Drama and Society**

[hum]

Open to all students. Conducted in English with readings in English translation.

The major works, comic and tragic, of Spain's 17th-century dramatists. Texts may include Cervantes's brief witty farces, Tirso's creation of the "Don Juan" myth, Lope's palace and "peasant honor" plays, and Calderon's Baroque masterpieces, which culminate Spain's Golden Age. Usually offered every second year.
Ms. Fox

SECS 169a Travel Writing and the Americas: Columbus's Legacy

[hum]

Open to all students. Conducted in English with readings in English translation.

Following the arrival of Columbus, the continent later known as America engaged with other continents in a mutual process of cultural, historical, geographical, and economic representation. The development of some of those representations is explored, beginning with travel writing and ending with recent images of the Encounter. Usually offered every second year.
Ms. Pérez

Cross-Listed Courses**A Selected List of Courses**

For comparative literature, consult the comparative literature offerings in this *Bulletin*; for English literature, consult the offerings under the Department of English and American Literature.

The following courses from the various departments associated with ECS represent, in most instances, a mere selection from among the total courses in that department that "count" toward the completion of the ECS major. For full descriptions consult the appropriate department. Be sure to consult the offerings under the Department of Theater Arts for ECS courses although they are not cross-listed. Check with the coordinator for a listing.

FA 40b

The Formation of Jewish, Christian, and Islamic Art

FA 58b

High and Late Renaissance in Italy

FA 60a

Baroque in Italy and Spain

FA 70a

Paris/New York: Revolutions of Modernism

FA 71a Modern Art and Modern Culture	HIST 133b Rights and Revolutions: History of Natural Rights	POL 11b Introduction to Comparative Government: Europe
FA 170b Nineteenth-Century European Painting and Sculpture	MUS 42a The Music of Johann Sebastian Bach	POL 156b West European Political Systems
FA 177b Twentieth-Century European Art and Architecture in Berlin	MUS 45a Beethoven	POL 194a Politics and the Novel
HIST 52b Europe from 1789 to the Present	MUS 56b Romanticism and Music	SOC 10b Introduction to Sociological Theory
HIST 132a European Thought and Culture: Marlowe to Mill	MUS 57a Music and Culture: From Romanticism to the Modern Era	SOC 141a Marx and Freud
HIST 132b European Thought and Culture since Darwin	MUS 65a Music, the Arts, and Ideas in Fin-de-Siecle Vienna	SOC 164a Existential Sociology
	PHIL 113b Aesthetics: Painting, Photography, and Film	
	PHIL 138a Metaphysics	

An interdepartmental program

Courses of Study:
Minor

Film Studies

Objectives

Film studies is an interdisciplinary liberal arts program offering insight into motion picture media. Broadly understood to encompass inquiry into the aesthetics, history, and cultural meanings of the moving image, the Film Studies Program has two primary goals: to offer an informed background in motion picture history and to develop a critical appreciation of the cultural meanings of film. It is not a preprofessional program emphasizing technical skills but a humanities-based course of study stressing the study of film style and content, film history, and the relationships between film and culture.

The curriculum is designed to provide a broad overview of the history of the moving image, to develop expertise in cinematic style and cultural meaning, to lend theoretical sophistication to an understanding of the moving image, and to ensure some appreciation of the practical and technical side of motion picture production. A field especially congenial to interdisciplinary inquiry, film studies is a practical complement to a range of established majors for which an expertise in visual style and motion picture history is becoming ever more important—American studies, English and American literature, fine arts, history, politics, sociology, and theater arts.

How to Become a Minor

The program is open to all Brandeis undergraduates. To enroll in the program, consult with a member of the film studies committee and fill out declaration forms from the Office of Academic Affairs. Students who complete the requirements of the program receive film studies certificates and notations on their transcripts.

Committee

Thomas Doherty, Chair
(American Studies)

Pamela Allara
(Fine Arts)

Eric Chasalow
(Music)

Sylvia Fishman
(Near Eastern and Judaic Studies)

Erica Harth
(Romance and Comparative Literature)

James Mandrell
(Romance and Comparative Literature)

Ángela Pérez-Mejía
(Romance and Comparative Literature)

Laura Quinney
(English and American Literature)

Requirements for the Program

Students must complete six courses:

A. Core course: FILM 100a (Introduction to the Moving Image).

B. An approved film studies seminar or research project usually taken in the senior year. The senior seminar or research project, which requires permission of the instructor, is designed to function as a capstone experience to the Film Studies Program, an occasion to demonstrate a sophisticated mastery of the history, style, and cultural impact of the moving image.

C. Four additional courses from the approved film studies curriculum, which must include one course in a non-American cinema and one course in some creative aspect of film production.

Courses of Instruction**(1-99) Primarily for Undergraduate Students**

FILM 92a Internship in Film Studies
Usually offered every year.
Staff

FILM 92b Internship in Film Studies
Usually offered every year.
Staff

FILM 98a Independent Study
Usually offered every year.
Staff

FILM 98b Independent Study
Usually offered every year.
Staff

(100-199) For Both Undergraduate and Graduate Students**FILM 100a Introduction to the Moving Image**

[hum ca]
An interdisciplinary course surveying the history of moving image media from 1895 to the present, from the earliest silent cinema to the age of the 500-channel cable television. Open to all undergraduates as an elective, it is the introductory course for the Film Studies Program (Minor). Usually offered every year.
Ms. Allara or Mr. Doherty

Electives

The following courses are approved for the program. Not all are given in any one year. Please consult the Schedule of Classes each semester.

AMST 112b
American Film and Culture of the 1950s

AMST 113a
American Film and Culture of the 1940s

AMST 113b
American Film and Culture of the 1930s

AMST 114a
American Film and Culture of the 1920s

AMST 130b
Television and American Culture

AMST 131b
News on Screen

ANTH 26a
Communication and Media

ENG 27b
Classic Hollywood Cinema

ENG 48a
Anime

ENG 147a
Film Noir

ENG 177a
Hitchcock's Movies

NEJS 181a
Jews on Screen

NEJS 181b
Film and the Holocaust

NEJS 182a
Jewish Life in Film and Fiction

SPAN 193b
Topics in Cinema

THA 155a
Icons of Masculinity

Courses in Non-American Cinema

GECS 167a
German Cinema: Vamps and Angels

HBRW 170a
Israeli Cinema

HIST 170a
Italian Films, Italian Histories

RECS 149b

The Rise and Fall of Russian Modernism: Cultural and Political Revolutions 1900-1934

Courses in Creative Aspects of Film Production**AMST 196d**

Film Workshop: Recording America

ENG 67a

Art of the Screenplay

MUS 107a

Introduction to Electro-Acoustic Music

THA 50b

Sound for Theater, Film, and Television

THA 52b

Fundamentals of Lighting

THA 125a

Acting for the Camera

Senior Seminars**AMST 120b**

Film Theory and Criticism

FA 102a

American Avant-Garde Film and Video

Finance

See International Business School.

Department of Fine Arts

Courses of Study:

Minor

Major (B.A.)

Post-Baccalaureate Program

Objectives

Undergraduate Major

The fine arts department offers programs in studio art and art history for the undergraduate student who wishes to study the visual arts as a creative artist or as a humanist.

Art History

Art is the visual record of human history (and the expression of our finest aspirations). The history of art is a discipline that critically examines that record and achievement in the broadest cultural and intellectual context. The art history program offers a wide array of courses. Some courses provide a survey of major developments in Western and Asian art, while others examine in greater detail major themes or movements in art (such as Impressionism and Post-Impressionism, the Age of Cathedrals, and the History of Photography). Students are able to complement these offerings by taking advantage of the proximity of The Rose Art Museum and the wealth of other art museums and cultural institutions in the surrounding area. This comprehensive program exemplifies the ideals of a liberal arts education and thereby enhances any individual course of study. It also prepares students to enter graduate programs in art history, museum studies, and arts administration, or to begin careers in the arts.

Studio Art

Art is a language of its own making and as such, a student is educated in visual thinking and creativity through the fundamental process of direct experience. The studio department offers diverse approaches in painting, sculpture, printmaking, design, and drawing. The studio program fosters a student's ability to make an informed judgment; and it is supplemented through a distinguished visiting artist program, a strong pedagogical link with The Rose Art Museum, and trips to important museums and galleries in New York City, Washington, D.C., and the Boston area. Through the core of studio classes the student is able to realize, with excellence, his or her potential for expression and informed vision. Studio is an appropriate vehicle for an intellectual experience within the liberal arts context, and students are assisted in the preparation for B.F.A. and M.F.A. graduate programs.

Post-Baccalaureate Program in Studio Art

The fine arts department offers a post-baccalaureate certificate program for students with a bachelor's degree who are interested in extending their experience in studio art. The program's structure emphasizes independent work with assistance achieved through critical interaction with faculty and visiting artists. Students can prepare portfolios for admission to graduate school, or achieve the self-sufficiency necessary for continued studio work outside an academic environment.

Mortimer-Hays Brandeis Traveling Fellowship

The department administers the Mortimer-Hays Brandeis Traveling Fellowship, which provides support to students in the visual and fine arts, including art history, conservation, studio art, and photography for travel and living expenses outside the continental United States, Alaska, and Hawaii. Support is provided only in accordance with a program of study or other activities approved by the fellowship selection committee. Brandeis is one of 10 colleges and universities that participate in this program.

How to Become a Major or Minor

Art History

The art history major is offered a variety of courses in ancient to contemporary Western art and Asian art. The student may specialize in a given area and choose a faculty advisor who will guide his or her work. The honors program in art history requires the completion of a senior thesis written under the close supervision of an advisor and a faculty committee. In addition to the courses given at Brandeis, the art history major may enroll in special seminars given by the staff of the Museum of Fine Arts, Boston. These courses range from Egyptian art to American landscape painting to the preservation and scientific examination of works of art, and all of them involve contact with art objects in the Museum's world-famous collection. Students may also receive academic credit for internships taken in off-campus museums and art galleries.

Minor in Art History

A minor in art history is offered in addition to the major. This gives the student majoring in another department the opportunity to flexibly construct a program of six art history courses that reflect his or her own personal or academic interests. Studio art majors may not minor in art history.

Studio Art

It is recommended that students considering a studio art major enroll in a beginning painting or sculpture course in their sophomore year to allow time to develop their work in a sequence of courses taken over a period of three years. Studio majors are expected to take art history classes as an important component of their major requirement and to deepen their creative experience. Majors are encouraged to extend their intellectual and creative involvement through summer art programs and participation in full studio faculty reviews of their work during sophomore, junior, and senior years.

How to Be Admitted to the Post-Baccalaureate Program

An undergraduate major in studio art is **not** required of applicants, but students should be working beyond the beginning level in painting or sculpture. Applicants will be required to submit a group of slides of their work. GMAT or GRE scores are **not** required. (For more information applicants should contact the fine arts department.)

Faculty

Charles McClendon, Chair

Medieval art and architecture.

Christopher Abrams

Media.

Pamela Allara

Modern and contemporary European and American art. History of photography. Film history. Women's art history.

Mark Auslander, Mellon Fellow in African Art and Aesthetics

African and African-American art.

Markus Baenziger, Undergraduate Advising Head (Studio Art)
Sculpture.

Graham Campbell, Director of Studio Art
Painting.

Tory Fair
Sculpture.

Alfredo Gisholt
Printmaking.

Susan Lichtman
Painting.

Nancy Scott, Undergraduate Advising Head (Art History)

European and American art, from the French Revolution to World War II.

Jonathan Unglaub

Renaissance and Baroque art.

Joseph Wardwell, Post-Baccalaureate Coordinator

Drawing and painting.

Aida-Yuen Wong

Asian art.

Requirements for the Major

Students may major in either studio art or art history. A minimum of 12 semester courses is required to fulfill each major. Students may also double major in studio art and art history if the requirements of each major are fully met with a minimum of 18 semester courses total.

Studio Art

Studio majors are required to take:

A. Two semesters of drawing or printmaking courses: FA 1b, 3a, 3b, 4a, 4b, 5b, 7b, 103a, 103b, 104a, 104b, 105a, 105b, 109a, 109b, 116a, in any combination.

B. Four semesters of beginning and intermediate courses in painting or sculpture, or a combination of two consecutive semesters in both painting and sculpture, selected by students in consultation with their department advisor, and completed by the end of the junior year.

C. Two semesters of Senior Studio, FA 110a/b in painting or sculpture.

D. Four semesters of art history, from among the fine arts and cross-listed courses, consisting of one course in ancient or medieval art, one course in Asian art, and two courses in Renaissance to Modern art. Studio majors may take either FA 76a or FILM 100a for an elective, but not both.

Art History

Art history curriculum general requirements: 10 required courses from among the FA and cross-listed course offerings, plus two electives.

A. FA 17a or one course each in ancient and medieval. Students who take FA 17a must take one additional elective from the fine arts and cross-listed courses to fulfill 10 required courses.

B. FA 18b plus two electives in Renaissance through Modern or three courses selected from the following four fields: Renaissance, Baroque, Modern, and Architecture/American.

C. One course in Asian art.

D. FA 197b (Seminar in Methods and Approaches in the History of Art).

E. One research seminar or independent study in art history (FA 98b).

F. Two semesters of studio work.

G. The remaining elective courses may be selected from other art history (not studio art) and cross-listed offerings for this department, or with permission of the faculty advisor and the art history undergraduate advising head, courses may be taken in related areas outside of the department.

Prospective graduate students in the history of art are advised to acquire skills in foreign languages, which are necessary for graduate study.

Studio

The studio faculty has developed the studio courses listed in the catalog in the belief that the artist-teacher stands at the center of the syllabus of the studio courses. Their presentation is structured through interaction with the individual student. In the best interest of the students' development it is advised that they utilize all the studio faculty, so as to enrich their educational experience through the diverse offerings of the department. In the event that a student wishes to enter a full-year course at mid-year and feels that work previously accomplished evidences a competency that is equivalent or superior to that course, the student may request that his or her work be viewed by the instructor. Enrollment prerequisite is the consent of the instructor.

Requirements for the Minor in the History of Art

Department majors in studio art cannot also minor in the history of art, due to the overlapping core requirements of the major. In corollary manner, studio courses are not considered part of the art history minor.

To fulfill the minor, all courses must receive a final grade of C- or better. No more than two courses taken in programs abroad, or as transfer credit, can be counted toward the minor.

Six courses are required in art history:

A. One must be taken in pre-Renaissance or Asian art history.

B. Five additional art history courses.

No more than two courses taken in programs abroad, or as transfer credit, can be counted toward the minor.

To fulfill the minor, all courses must receive a final grade of C- or better. Studio courses are not considered part of the art history minor, and studio art majors may not minor in art history.

Requirements for the Post-Baccalaureate Program in Studio Art

A. Students enroll in two courses each semester:

1. FA 200d: A studio tutorial with faculty advisors.

2. One advanced course in drawing, printmaking, or sculpture.

B. Students receive a full studio faculty review of their work mid-year and at the end of the academic year. The post-baccalaureate program culminates in a special student exhibition in a gallery on campus.

C. There is a one-year residency requirement that may be extended to an additional year with permission of the program chair.

Courses of Instruction

(1-99) Primarily for Undergraduate Students

Studio Art Courses

FA 1a Basic Visual Concepts in Painting

[ca]

Beginning-level course. Preference to first-year students and sophomores. Studio fee: \$30 per semester.

An exploration of two-dimensional visual concepts using oil paint. A semester-long course (intended for the beginner) students explore concepts of color, composition, drawing, and expression. Observations from still-lives, models, and landscapes are translated into traditional and contemporary ideas as students learn the basic techniques of oil painting. Usually offered every year.

Mr. Wardwell

FA 1b Elements of Design in Art

[ca]

Beginning-level course. Preference to first-year students and sophomores. Studio fee: \$30 per semester.

The theoretical and visual study of pictorial form in non-representational drawing. This is a beginning-level practical studio course. Usually offered every year.

Ms. Fair

FA 3a Introduction to Drawing I

[ca]

Beginning-level course. No previous drawing experience necessary. Preference to first-year students and sophomores. May be repeated once for credit if taught by different instructors. Studio fee: \$20 per semester.

A studio class that introduces a range of drawing materials and methods, intended for both Studio majors and non-majors. Students will draw from direct observation of still-life, landscape and the human figure. Drawing media may include graphite, charcoal, ink and collage as well as watercolor and pastel. The drawings of great artists throughout history will be studied to provide examples of what is possible within this broad and expressive visual language. Ms. Fair, Mr. Gisholt, Ms. Lichtman, and Mr. Wardwell

FA 3b Introduction to Drawing II

[ca]

Beginning-level course. No previous drawing experience necessary. Preference to first-year students and sophomores. May be repeated once for credit if taught by different instructors. Studio fee: \$20 per semester.

A studio class that introduces a range of drawing materials and methods, intended for both Studio majors and non-majors. Students will draw from direct observation of still-life, landscape and the human figure. Drawing media may include graphite, charcoal, ink, and collage as well as watercolor and pastel. The drawings of great artists throughout history will be studied to provide examples of what is possible within this broad and expressive visual language. Ms. Fair, Mr. Gisholt, Ms. Lichtman, and Mr. Wardwell

FA 4a Three-Dimensional Design I

[ca]

Beginning-level course. Preference to first-year students and sophomores. May be repeated once for credit if taught by different instructors. Studio fee: \$25 per semester.

Exploration of three-dimensional aspects of form, space, and composition utilizing a variety of materials and sculptural techniques. Emphasizes students inventing images through the use of modern materials and contemporary ideas about sculpture. Assignments are based on abstract thought and problem-solving. The intent of this course is to give students a rich studio experience and promote a fresh and meaningful approach to visual concepts. Usually offered every semester. Mr. Abrams, Mr. Baenziger, and Ms. Fair

FA 4b Three-Dimensional Design II

[ca]

Beginning-level course. Preference to first-year students and sophomores. May be repeated once for credit if taught by different instructors. Studio fee: \$25 per semester.

See FA 4a for course description. Usually offered every semester. Mr. Abrams, Mr. Baenziger, and Ms. Fair

FA 5b Blurring the Boundaries

[ca]

Studio fee: \$25 per semester.

This studio course is an opportunity to work both in painting and in sculpture. Students are expected to create a dialogue between methods of collage, drawing, monotype, painting, and methods of constructing three dimensional objects including mixed media and installation. We use paintings as a source for sculpture, and sculpture as a source for painting. There will be an additional two hours of monitored shop time required to attend weekly outside of scheduled class time. Usually offered every year. Ms. Fair

FA 6a Implicating the Body in Sculpture

[ca]

Prerequisite: FA 4a. Studio fee: \$25 per semester.

Explores how the body can be involved in the subject of making sculpture. Examines different ways in which the body is used as a source including observation, process, fragmentation, narrative, and performance. Projects are introduced through slides from contemporary artists implementing the concepts put forth. Usually offered every year.

Ms. Fair

FA 7b Life Painting

[ca]

Prerequisite: Any studio art course. Studio fee: \$25 per semester.

A semester long course dedicated to the practice and study of the human form. Students work in oil paint from live models for the duration of the course. Students explore historical and contemporary painting issues surrounding art making from the model. Usually offered every spring.

Mr. Wardwell

FA 98a Independent Study in Studio Art

Prerequisites: Normally open only to studio majors in their junior and senior years.

Appropriate prerequisites. As the number of times FA 98a may be taken is limited by department regulations, the interested student should consult the department studio advising head and his or her advisor. Appropriate studio fees will be charged.

Usually offered every year.

Staff

FA 99b Senior Research in Studio Art

Prerequisites: A grade point average in fine arts courses of 3.00. Interested studio students must take FA 98a in the fall semester of their senior year, in addition to FA 110a and 110b. At the beginning of the spring semester, students wishing to pursue honors will have their artwork reviewed by studio faculty. Based on this review, eligible students will be given permission to enroll in FA 99b for the spring semester.

Appropriate studio fees will be charged for studio courses.

Usually offered every year.

Staff

(100-199) For Both Undergraduate and Graduate Students**FA 103a Intermediate Drawing I**

[ca]

Recommended for students who have had previous drawing experience. Studio fee: \$30 per semester.

Intended for students seeking drawing experience beyond FA 3a, as well as for studio art majors. Various materials and methods of drawing are used, as well as historical and contemporary works are studied through slides and museum strips. Students hone basic skills, and use drawing as an increasingly personal language.

Ms. Zanow

FA 103b Intermediate Drawing II

[ca]

Recommended for students who have had previous drawing experience. Studio fee: \$30 per semester.

See FA 103a.

Ms. Zanow

FA 104a Advanced Drawing I

[ca]

Prerequisites: FA 103a and 103b or permission of the instructor. Studio fee: \$30 per semester.

Offers a wide range of experience in drawing. Perceptual and conceptual issues will be pursued, and students will be encouraged to concentrate on the more complex personal and creative aspects of drawing. Course may be repeated for one semester. Usually offered every year.

Mr. Campbell

FA 104b Advanced Drawing II

[ca]

Prerequisites: FA 103a and 103b or permission of the instructor. Studio fee: \$30 per semester.

See 104a for course description. A continuation of FA 104a. Course may be repeated for one semester. Usually offered every year.

Mr. Campbell

FA 105a Introduction to Printmaking: Intaglio

[ca]

Prerequisite: previous drawing experience. Studio fee: \$50 per semester. This course may not be repeated for credit by students who have taken FA 106a (Workshop in Printmaking: Intaglio) in previous years.

An introduction to intaglio printmaking. Students develop a portfolio of prints using fundamental techniques for drawing on a metal plate. Class demonstration will be supplemented with slide lectures and trips to museums to look at prints in person. Usually offered every second year.

Mr. Gisholt

FA 105b Introduction to Printmaking: Woodcut and Relief

[ca]

Prerequisite: previous drawing experience. Studio fee: \$50 per semester.

Introduction to relief printmaking using linoleum and woodblock. Students become familiar with working in a print shop, how to use color in printmaking, planning images, direct drawing on wood, and how to critique printmaking in a group setting. Usually offered every second year.

Mr. Gisholt

FA 107a Beginning Painting

[ca]

Prerequisites: previous drawing experience. Studio fee: \$40 per semester.

Fa 107a and 107b are two parts of a yearlong experience, intended to be entered in the fall, and continued in the spring. This is a six-hour-per-week studio class recommended for freshman and sophomore studio art majors or other students desiring an in-depth painting course. Color theory and various methods of oil painting will be introduced while working from landscape, still life and the figure. Museum trips and slide lectures will augment studio work.

Ms. Lichtman

FA 107b Beginning Painting II

[ca]

Prerequisites: FA 107a or permission of the instructor. Studio fee: \$40 per semester.

FA 107a and 107b are two parts of a yearlong experience, intended to be entered in the fall, and continued in the spring. This is a six-hour per week studio class recommended for freshman and sophomore studio art majors or other students desiring an in-depth painting course. Color theory and various methods of oil painting will be introduced while working from landscape, still life and the figure. Museum trips and slide lectures will augment studio work.

Ms. Lichtman

FA 108a Intermediate Painting

[ca]

Prerequisite: FA 107a and FA 107b or permission of the instructor. Studio fee: \$40 per semester.

An intermediate-level painting course, emphasizing the plastic and formal means necessary to creating work that will become an increasingly personal statement. Usually offered every year.

Ms. Zanow

FA 108b Intermediate Painting II

[ca]

Prerequisite: FA 108a or permission of the instructor. Studio fee: \$40 per semester.

An intermediate-level painting course, emphasizing the plastic and formal means necessary to creating work that will become an increasingly personal statement. Usually offered every year.

Ms. Zanow

FA 109a Introduction to Printmaking: Lithography

[ca]

Prerequisite: previous drawing experience. Studio fee: \$50 per semester.

Focus on using lithography to create fine art prints. Students start with direct drawing on plates using lithographic crayon and then move on to digitally generated images. Specific assignments are given to explore the visual possibilities of lithography. Usually offered every second year.

Mr. Gisholt

FA 109b Introduction to Printmaking: Silkscreen

[ca]

Prerequisite: previous drawing experience. Studio fee: \$50 per semester.

Explores silkscreen using photographic stencil techniques. Students learn how to generate stencils that are hand made and computer generated. The relationship between fine art and commercial printing is discussed. Usually offered every second year.

Mr. Gisholt

FA 110a Senior Studio

[ca]

Prerequisite: FA 108a and b, 112a and b, or permission of the instructor. Studio fee: \$40 per semester.

FA 110a and FA 110b are considered two halves of a full year experience required for studio art majors. Heuristic in nature, this course culminates in a final studio faculty review of the work produced. Review will take the form of an exhibition. Student work can be undertaken in sculpture or painting or a combination of both. Usually offered every year.

Mr. Campbell or Mr. Baenziger

FA 110b Senior Studio II

[ca]

Prerequisite: FA 108a and b, 112a and b, or permission of the instructor. Studio fee: \$40 per semester.

FA 110a and FA 110b are considered two halves of a full year experience required for studio art majors. Heuristic in nature, this course culminates in a final studio faculty review of the work produced. Review will take the form of an exhibition. Student work can be undertaken in sculpture or painting or a combination of both. Usually offered every year.

Mr. Campbell or Mr. Baenziger

FA 112a Intermediate Sculpture

[ca]

Prerequisites: FA 4a or FA 4b or FA111a or FA 111b or permission of the instructor. Studio fee: \$50 per semester.

Offers an in-depth examination of sculptural concepts ranging from objects to installations, site specific works, and more. Students will be encouraged to develop their own visual vocabulary and to understand their ideas in the context of contemporary sculpture.

Mr. Baenziger

FA 112b Intermediate Sculpture II

[ca]

Prerequisites: FA 112a. Studio fee: \$50 per semester.

Exploration of diverse sculptural concepts utilizing various materials and techniques. Emphasis on personal motivation and development. Usually offered every year.

Mr. Baenziger

FA 116a Intermediate Printmaking

[ca]

Prerequisite: previous drawing experience. This course may not be repeated for credit by students who have taken FA 106a as Intermediate Printmaking in previous years. Studio fee: \$50 per semester.

Seeks to develop a contemporary attitude toward printmaking. Familiarizes the intermediate printmaker with a range of printmaking techniques, such as intaglio, collagraph, relief, and lithography. Traditional and digital techniques are discussed. Intended for students who have taken FA 105a or b, 109a or b or post-baccalaureate students in studio art. Usually offered every semester.

Mr. Gisholt

FA 117b Sculpture in the Age of New Media

[ca]

Studio fee: \$50 per semester.

Explores emerging technologies to visualize and fabricate sculpture. Equal emphasis is placed on lab and studio study of possible applications of digital video, 3-D modeling, etc., in the generation of three-dimensional objects both virtual and physical. Usually offered every year.

Mr. Abrams

FA 200d Post-Baccalaureate Tutorial/Independent Study

Mr. Campbell, Ms. Lichtman, Ms. Zanow

(1-99) Primarily for Undergraduate Students

History of Art Courses

FA 12a History of Asian Art

[nw ca]

A selective survey of the art of the three major Asian areas: India, China, and Japan. Usually offered every year.
Ms. Wong

FA 13b Buddhist Art

[nw ca]

The history of Buddhist art on the Silkroad. Usually offered every third year.
Ms. Wong

FA 15b Arts of the Ming Dynasty

[nw ca]

Examines a broad array of arts from the Ming Dynasty (1368-1644). The first half of the course focuses on activities in and around the Chinese court. The second half concentrates on monuments related to literati and popular cultures. Usually offered every three years.
Ms. Wong

FA 17a History of Art I: From Antiquity to the Middle Ages

[ca]

A survey of major styles in architecture, sculpture, and painting from prehistoric times to the Gothic cathedral. Usually offered every year.
Mr. McClendon

FA 18b History of Art II: From the Renaissance to the Modern Age

[ca]

Open to first-year students and sophomores. A study of the major styles in architecture, painting, and sculpture of the West from the Renaissance to the early 20th century. Usually offered every year.
Mr. Unglaub

FA 19b Lives of the Artists

[ca]

Integrates the study of works of art with the literature of artists' lives, which serves as the foundation to understanding the genesis of human creativity. Diverse historical periods and varying levels of fame will be reflected in the choice of artists to be studied. Usually offered every third year.
Ms. Scott

FA 20b Introduction to Visual Culture

[ca]

Analyzes the visual culture from the 19th century to the present, including the material culture of design and fashion, as well as the image culture of photography, television, and cyberspace. Usually offered every second year.
Ms. Allara

FA 21b Survey of Western Architecture

[ca]

Especially recommended for first-year students, sophomores, and fine arts majors. A historical survey of Western architecture from prehistoric times to the present. Traces the various stages of architectural development in Europe and America in a chronological format. Usually offered every third year.
Staff

FA 22b History of Boston Architecture

[ca]

A survey of the history of Boston architecture and urban planning from the first settlement in 1630 to the contemporary city. The presentation will be chronological and divided into four sections: Colonial, Federal, Victorian, and Modern. Usually offered every second year.
Staff

FA 24b Twentieth-Century and Contemporary Latin American Art

[nw ca]

This course is a selective survey of the outstanding figures and movements that have made significant contributions to the history of Latin American art. Special focus will be on Mexican, Puerto Rican, Argentinean, Guatemalan, and Cuban artists. Usually offered every third year.
Ms. Lopez-Duran

FA 39b Islamic Art and Architecture

[nw ca]

Introduces arts of the Islamic lands from seventh-century Syria to sixteenth-century Turkey, Iran, and India. Provides an overview of major themes and regional variations, and their socio-historical context.
Ms. Anderson

FA 40b The Formation of Jewish, Christian, and Islamic Art

[ca]

The origins and development of the synagogue, church, mosque, and related arts in the first millennium C.E. Emphasis on the debate among these three great religions about the proper form and function of art and architecture. Usually offered every third year.
Mr. McClendon

FA 41a Art and the Origins of Europe

[ca]

Architecture, sculpture, and painting in Eastern and Western Europe from the decline of the Roman Empire to the Crusades. Usually offered every second year.
Mr. McClendon

FA 42b The Age of Cathedrals

[ca]

Architecture, sculpture, and painting (including stained glass) in Western Europe from the 12th to the 15th century with particular attention to the great churches of medieval France. Usually offered every second year.
Mr. McClendon

FA 43a The Art of Medieval England

[ca]

A survey of art and architecture from the end of the Roman Empire to the Renaissance. Particular concern for the synthesis of native and foreign cultures and their artistic styles, resulting from the barbarian invasions, the Norman conquest, and political rivalry with France. Usually offered every fourth year.
Mr. McClendon

FA 45a St. Peter's and the Vatican

[ca]

The history, growth, and development of Christendom's most famous shrine, with particular concern for the relationship between the design and decoration of the Renaissance/Baroque church and palace complex and their early Christian and medieval predecessors. Usually offered every second year.
Mr. McClendon

FA 51a Art of the Early Renaissance in Italy

[ca]

Major painters, sculptors, and architects in Rome, Florence, and Venice from Masaccio to Leonardo da Vinci. Usually offered every second year.
Mr. Unglaub

FA 54b Renaissance Art in Northern Europe

[ca]

A survey of the art of the Netherlands, Germany, and France in the 15th and 16th centuries. Cultural developments such as the invention of printing, the Protestant Reformation, and the practice of alchemy and witchcraft will be considered through the work of major artists. Usually offered every fourth year.
Mr. Unglaub

FA 58b High and Late Renaissance in Italy

[ca]

A study of 16th-century painting, sculpture, and architecture from Leonardo da Vinci to Tintoretto. Usually offered every year.
Mr. Unglaub

FA 60a Baroque in Italy and Spain

[ca]

The artistic spectacle of Papal Rome and Hapsburg Spain is explored. The works of Caravaggio, Bernini, and Velazquez capture the contradictions of the age: sensuality/spirituality, ecstasy/piety, degradation/deliverance, realism/idealism, exuberance/restraint, and statecraft/propaganda. Usually offered every second year.
Mr. Unglaub

FA 61b Inventing Tradition: Women as Artists, Women as Art

[ca]

The role of women in the history of art, as creators of art, and as the subject of it. Issues of gender and representation will be discussed, using the lives and art of women from the Renaissance to contemporary art. Usually offered every third year.

Ms. Allara

FA 63a The Age of Rubens and Rembrandt

[ca]

Explores the major figures of 17th-century painting in the Netherlands and Flanders: Rubens, Van Dyck, Rembrandt, and Vermeer. During this time, the ideal of Renaissance painter/courtier gives way to the birth of the modern artist in an open market, revolutionizing the subjects, themes, and styles of painting. Usually offered every second year.

Mr. Unglaub

FA 70a Paris/New York: Revolutions of Modernism

[ca]

A chronological survey of painting and sculpture from the French Revolution to World War II. Emphasis on the rise of modernism with Manet and the Impressionists, Picasso and the language of Cubism, and the Abstract Expressionist generation in America. Usually offered every second year.

Ms. Scott

FA 71a Modern Art and Modern Culture

[ca]

A thematic study of the modernism in 20th-century painting and sculpture, emphasizing three trends: primitivism, spiritualism, and the redefinition of reality. Individual artists and art movements will be examined in the context of literature, politics, and aesthetic theory. Artists include Picasso, Matisse, Kandinsky, and Duchamp. Usually offered every third year.

Ms. Allara

FA 75a High Art/Low Art: Modern Art and Popular Culture

[ca]

Examines the relationship between high, or elite, culture and popular culture in the 20th century. How have major modernist movements such as Impressionism, Cubism, and Pop Art been influenced by mass culture? What happens to traditional definitions of art in the age of mass communication? Topics include caricature, comics, advertising, and "the image world" of film and television. Usually offered every second year.

Ms. Allara

FA 76b History of Photography

[ca]

The history of photography from its invention in 1839 to the present, with an emphasis on developments in America. Photography is studied as a documentary and as an artistic medium. Topics include Alfred Stieglitz and the photo-secession, Depression-era documentary, Robert Frank and street photography, and post-modern photography. Usually offered every second year.

Ms. Allara

FA 92a History of Art: Internship and Analysis

Students may apply in the spring semester for internships, of one- and two-semester commitment, for the following academic year at the Rose Art Museum. Focus may center in the areas of education, registrar, exhibition installation, or curatorial work. All student applications, with preference given to upperclassmen, must be endorsed by a faculty recommendation. The Rose Art Museum staff interviews and decides upon the interns. Usually offered every semester.

Staff

FA 98b Independent Study in Art History

Prerequisites: Normally open only to art history majors in their junior and senior years. As the number of times FA 98b may be taken is limited by department regulations, the interested student should consult the art history advising head and his or her advisor.

Usually offered every year.

Staff

FA 99d Senior Research in History of Art

Prerequisites: A grade point average in fine arts courses of 3.00. Art history students petition at the beginning of their senior year.

Usually offered every year.

Staff

(100-199) For Both Undergraduate and Graduate Students**FA 102a American Avant-Garde Film and Video**

[ca]

Prerequisite: FILM 100a.

The tradition of independent film and video art in the United States from 1920 to the present. Artists include Maya Deren, Stan Brakhage, Bill Viola, and Yvonne Rainer. Usually offered every second year.

Ms. Allara

FA 120a Modern Architecture

[ca]

Survey of 19th- and 20th-century architecture. Usually offered every second year.

Staff

FA 121a Contemporary Architecture

[ca]

A study of stylistic and technological developments in post-World War II architecture. Usually offered every second year.

Staff

FA 123a American Painting

[ca]

A survey of American painting from the colonial period to the present. Usually offered every third year.

Staff

FA 130a Twentieth-Century American Art

[ca]

A chronological survey of American art from 1900 to 1990. Movements studied include social realism, abstract expressionism, and pop art. Usually offered every third year.

Ms. Allara

FA 170b Nineteenth-Century European Painting and Sculpture

[ca]

A survey of movements in painting and sculpture from the French Revolution through the periods of Romanticism, Realism, and Impressionism. Usually offered every second year.

Ms. Scott

FA 171a Impressionism: Avant-Garde Rebellion in Context

[ca]

Focuses on the major artists from the period 1863-86, from the time of Manet and the Salon des Refuses, through the eight group exhibitions of Monet, Renoir, Degas, Cezanne, Pissarro, Morisot, and Cassatt and company. The antithesis of Impressionism, its academic rivals, the backdrop of the sociopolitical context, the Second Empire, and the Third Republic, will be provided, as well as the roots of the movement's dissolution. Usually offered every third year.

Ms. Scott

FA 171b Contemporary Painting and Sculpture

[ca]

Developments in painting and sculpture since World War II, with emphasis on American art. Consideration of major trends of the period, including Abstract Expressionism, Pop Art, Minimalism, Color Field Painting, and Realism. Usually offered every third year.

Ms. Allara

FA 172a History of Modern Sculpture: Statue, Structure, and Site

[ca]

Charts the development of sculpture for 19th-century practice, best exemplified by the work of Auguste Rodin, to the conceptual art projects of contemporary times. Focus is on monumental sculpture, especially expressions of public art from statue to structure, up to site (environmental art and earthworks) and installation art. Usually offered every third year.

Ms. Scott

FA 173a Georgia O'Keeffe and Stieglitz Circle

[ca]

The focus of this lecture course will be the art of Georgia O'Keeffe, her stylistic evolution, sources, and collaboration with contemporaries, especially Stieglitz, Strand, Dove, Demuth, Marin, and Hartley. Their collective aesthetic aspirations will be set against early 20th-century Modernism and important recent trends from Europe. Usually offered every second year.

Ms. Scott

FA 173b Picasso and Matisse

[ca]

Examines the major contributions of all periods of Picasso's career, with special focus on the development of Cubism, counterbalanced with the color expression of Matisse and the Fauves. The larger circle of artists, poets, and patrons associated with both these masters—from Juan Gris, Fernand Leger, and especially Georges Braque to Gertrude Stein and Guillaume Apollinaire—forms the core subject matter. Usually offered every second year.

Ms. Scott

FA 174b Post-Impressionism and Symbolism 1880-1910

[wi ca]

The course curriculum covers Post-Impressionist artists Seurat, Cezanne, Van Gogh, and Gauguin, and more broadly, Symbolist trends, Expressionism, and art nouveau at the end of the 19th century. These trends are followed through chronologically to the early 20th century in the art of Matisse and the Fauves, and in German Expressionism. Usually offered every fourth year.

Ms. Scott

FA 175b Avant-Garde Art in the Twentieth Century

[ca wi]

Prerequisite: FA 18b.

The avant-garde tradition has always explored the boundaries between art and non-art through unconventional use of materials and media. Examines the movements of Dadaism, Surrealism, and Pop Art and focuses on selected artists such as Duchamp, Magritte, Warhol, Sherman, and Barney. Usually offered every third year.

Ms. Allara

FA 177b Twentieth-Century European Art and Architecture in Berlin

[ca]

Course to be taught at Brandeis summer program in Berlin.

Survey and analysis of the most important trends in 20th-century German and European art and architecture with an emphasis on the modernist period.

Presented within their respective historical contexts with special emphasis on the role of Berlin. Usually offered every second year.

Ms. Berkin

FA 181b The Art of Japan

[nw ca]

A survey of Japanese art from antiquity to the modern period. Usually offered every second year.

Ms. Wong

FA 182a The Art of China

[nw ca]

A survey of Chinese art from antiquity to the Ch'ing dynasty. Usually offered every second year.

Ms. Wong

FA 184a Studies in Asian Art

[nw ca]

Usually offered every third year.

Ms. Wong

FA 191b Studies in Renaissance and Baroque Art

[ca]

Usually offered every third year.

Mr. Unglaub

FA 192a Studies in Modern Art

[ca]

Topics may vary from year to year and the course may be repeated for credit.

An undergraduate seminar, open to concentrators and minors, that analyzes artists, stylistic movements, and the cultural and social background of various artistic periods from the 19th and 20th centuries. Usually offered every second year.

Ms. Allara or Ms. Scott

FA 194b Studies in American Art

[ca]

Usually offered every third year.

Staff

FA 196a "Post" and After: Contemporary Art

[ca]

Whether seen as a style of an epochal historical shift, the term "postmodernism," has almost disappeared from artistic discourse today, replaced by "contemporary." This seminar explores the relationship between the two in order to more clearly define present artistic conditions. Special one-time offering, fall 2005.

Ms. Siegel

FA 197b Methods and Approaches in the History of Art

[wi ca]

Usually offered every year.

Mr. McClendon

Seminars in the Museum of Fine Arts, Boston

The following seminars are offered by the curators of the Museum of Fine Arts, Boston (MFA) to a few selected graduate and undergraduate students of Boston University, Brandeis University, Boston College, Tufts University, and Wellesley College. Seminars are restricted to students with majors in fine arts. Enrollment limited at the discretion of the fine arts chair and the instructor. Interested students are required to consult the fine arts chair.

FA 83a Ancient Egyptian Artifacts: Excavation and Preservation

[ca]

Prerequisites: previous coursework in archaeology, Egyptology, conservation, or museum studies is recommended.

As a result of excavating in Egypt for 37 years during the first half of the 20th century, the MFA houses one of the world's largest collections of ancient Egyptian art and artifacts. This seminar uses the collection as a base from which to study the material culture of ancient Egypt, including ancient materials, technology, iconography, and meaning. It also explores the problems and requirements of conserving and preserving this material and the history of methods used to excavate, catalogue, and store it.

Ms. Doxey (Museum of Fine Arts, Boston)

FA 86a Modern Printmaking: Gauguin to Rauschenberg

[ca]

Through study and comparison of original prints in the MFA's collection and from private collections, this seminar explores creative printmaking in Europe and America from about 1890, the age of Gauguin and Munch, to today, the age of Johns and Rauschenberg. Among the stylistic movements discussed are Symbolism, Cubism, Expressionism, Pop, Minimalism, and Neo-Expressionism. Issues covered include hand-made and sensuous versus fabricated and deliberately impersonal; the dialogue between high and low cultural sources of inspiration; the use of photographic imagery; and the edition print and the unique print. The course may include an excursion to a contemporary print workshop. Students are graded on class participation and an original paper on a topic to be approved by the instructor. Mr. Ackley (Museum of Fine Arts, Boston)

FA 87b Italian Renaissance Sculpture

[ca]

Prerequisites: survey course recommended; art history majors preferred. Reading knowledge of Italian useful but not required.

The only securely attributed work in America by Italian Renaissance sculptor Donatello is in the collection of the MFA. But this is only the most famous sculpture in a strong collection that comprises works in marble, bronze, terracotta, stucco, wood, and even papier mache. Exploring this collection, the seminar addresses a wide variety of topics including the original context, function, and meaning of sculptures; working methods; relationships among Renaissance sculpture, painting, and other works of art; the formation of the MFA's collection and the collecting of Renaissance sculpture in America; and how museums present and interpret Renaissance sculpture. Classes include sessions that consider the conservation and scientific analysis of Renaissance sculptures as ways of understanding the works and the artists who made them. Students will gain a sense of the challenges and joys of studying and working with sculpture in a museum setting.

Ms. Cambareri (Museum of Fine Arts, Boston)

Cross-Listed Courses**ANTH 112a**

African Art and Aesthetics

CLAS 133a

The Art and Archaeology of Ancient Greece

CLAS 134b

The Art and Archaeology of Ancient Rome

CLAS 145b

Topics in Greek and Roman Art and Archaeology

FILM 100a

Introduction to the Moving Image

PHIL 113b

Aesthetics: Painting, Photography, and Film