Course Information

Fall 2001 Undergrad Courses

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FOR OFFICE HOURS AND CONTACT INFORMATION, CLICK ON INSTRUCTOR NAME.

TO ACCESS CLASS HOMEPAGE, CLICK ON TITLE (If available)

COURSE CHANGES ARE NOTED IN RED

Updated 9/20/01

LOWER DIVISION COURSES

6A
ART SURVEY I: ANCIENT-MEDIEVAL
Fikret Yegül
TR 1100-1215
Office Hours
CAMPB HALL
History of Western art from its origins to end of the Middle Ages. GE: WRT, E, E1, E2, F.
ENROLLMENT BY DISCUSSION SECTION.

6D
SURVEY: ASIAN ART
Peter Sturman
TR 1230-145
Office Hours
IV THEA2
The arts of India, China, and Japan. GE: F, NWC, WRT
ENROLLMENT BY DISCUSSION SECTION

6H
PRE-COLUMBIAN ART
Eulogio Guzmán
TR 930-1045
Office Hours
HSSB 1174
An introduction to selected art traditions in ancient Mesoamerica and Andean South America. Major monuments of sculpture, architecture, ceramics, and painting will be examined for their meaning and function within socio-political, religious, and economic contexts. GE: F, WRT, NWC. ENROLLMENT BY DISCUSSION SECTION.

6K
ISLAMIC ART AND ARCHITECTURE
Nuha Khoury
TR 1230-145
Office Hours
ARTS 1245
A survey of Islamic art and architecture. GE: F, WRT, NWC. ENROLLMENT BY DISCUSSION SECTION.

UPPER DIVISION COURSES

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<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>101A</td>
<td>ARCHAIC GREEK ART</td>
<td>Rainer Mack</td>
<td>TR</td>
<td>500-615</td>
<td>ARTS 1241</td>
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<tr>
<td></td>
<td>Painting, sculpture, and architecture in Greece from c750 to c480 B.C.E. considered in their social and cultural contexts. Emphasis on the emergence of representational practices during a time of social formation. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 152E. GE: F, WRT.</td>
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<tr>
<td>105J</td>
<td>GOTHIC PAINTING</td>
<td>Larry Ayres</td>
<td>TR</td>
<td>200-315</td>
<td>ARTS 1426</td>
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<td>The origins and development of Gothic painting in France, England, and the Lower Rhineland with special reference to Parisian manuscript illumination and to the influence of Italian art in the north during the fourteenth century. Prerequisite: upper division standing. Not open for credit to students who have completed Art History 153F. GE: F, WRT.</td>
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<tr>
<td>105L</td>
<td>LATE-MEDIEVAL TUSCANY</td>
<td>Robert Williams</td>
<td>TR</td>
<td>330-445</td>
<td>ARTS 1245</td>
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<td>The dramatic developments in central-Italian art from the eleventh to the fourteenth centuries are presented against a historical background: emergent capitalism, the gradual replacement of feudal authority with representative governments, popular religious movements and the first stirrings of humanism. Not open to students who have completed Art History 153K. GE: F</td>
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<td>106AA</td>
<td>CANCELLED</td>
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<tr>
<td>108AA</td>
<td>CANCELLED</td>
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<tr>
<td>111B</td>
<td>17TH C DUTCH ART</td>
<td>Ann Jensen Adams</td>
<td>MW</td>
<td>330-445</td>
<td>ARTS 1241</td>
</tr>
<tr>
<td></td>
<td>Visual culture produced in Northern Netherlands between 1579 and 1648. Classes devoted to individual artists (e.g., Rembrandt, Frans Hals) and genres (e.g., landscape, portraiture, history painting) in relation to material culture and thought of the period. Prerequisite: at least one art history course. Not open to freshmen. GE: F</td>
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<tr>
<td>111E</td>
<td>GENDER AND POWER</td>
<td>Ann Jensen Adams</td>
<td>MW</td>
<td>1230-145</td>
<td>ARTS 1241</td>
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<td>This course examines images and texts produced in Europe between 1500 and 1750 from the perspective of gender identities and the cultural functions to which they were put. Definitions of masculine and feminine are in flux during this period, as images become sites of cultural debates. These images were also used in considerations of apparently non-gendered areas as politics and the economy. Subjects to be covered include the changing understandings of the male and female body from a one-sex model expressing a hierarchy of</td>
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qualities, to a two-sex model of incommensurates; how inversion, cross-dressing, and androgyny were used to reify or subvert cultural norms; how beliefs about male and female psychology were expressed in cultural debates, from the new science -- in for example witchcraft and anchovy -- to the emergence of capitalist markets, in attempts to make sense of the discoveries of the New World, and in discourses about the artist and artistic production. Prerequisite: At least one art history course. Not open to freshmen. GE: F

113B  17TH C ART IN ITALY I
Carole Paul  MW 1100-1215  ARTS 1241
Office Hours
Painting and sculpture in Italy from the late sixteenth- and seventeenth-century examined in its cultural, political, and religious contexts, with emphasis on the relationship between the arts. Artists studied include Carracci, Caravaggio, Bernini, Cortona and Poussin. Not open to student who have completed Art History 157B. GE: F, WRT.

117A  NINETEENTH-CENTURY ART: 1800-1848
Rachel Lindheim  TR 200-315  ARTS 1241
Office Hours
Painting, sculpture, and architecture in Europe. Topics will change, but may include art under Napoleon and Romanticism. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 159A. GE: F, WRT

119C  20TH C GERMAN ART
Ulrich Keller  TR 930-1045  ARTS 1245
Office Hours
A survey of modernist art movements in Germany, beginning with the Expressionist phase around 1905 and concluding with the Bauhaus and New Objectivity phase up to 1933. Special emphasis on the historical and cultural context of German art, and its interaction with the international art scene. Prerequisite: not open to freshman. Not open for credit to students who have completed Art History 159F. GE: F, WRT.

119E  EARLY MODERN EUROPEAN ART 1900-1945
Ruth Miller  TR 11-1215  ARTS 1245
Office Hours
An introduction to the major movements of European modern art in the first half of the 20th century, this course critically addresses the formation of avant-garde groups and movements in relation to political and social issues. Prerequisites: Not open to freshmen. GE: F, WRT.

121A  AMERICAN ART FROM REVOLUTION TO CIVIL WAR: 1700-1860
Kevin Murphy  MW 930-1045  ARTS 1241
Office Hours
Painting, sculpture, architecture and decorative arts in the original 13 colonies, through the formation of the United States, to the crisis of the Civil War. Particular attention paid to environmental and social issues. Prerequisites: Not open to freshmen. Not open to students who have completed Art History
123C MODERN ART OF MEXICO

Ramón Favela TR 330-445
Office Hours ARTS 1241
A general survey of the main developments of nineteenth- and twentieth-century Mexican art in its social context. Particular attention given to the Mexican mural renaissance and the works of Posada, Rivera, Siquieros, Orozco, Tamayo, and Frida Kahlo. Prerequisites: Upper Division only. Not open to students who have completed Art History 161E. GE: F.

125A CHICANO ART:
SYMBOL AND MEANING

Ramón Favela TR 1230-145 ARTS 1241
This iconography course traces the sources and historical development of symbols and forms that originated in the art of New Spain and Mexico and became crucial for the development of contemporary Chicano art. Emphasis given to artistic conceptions of America and Azatlan by Mexican, Mexican American, and Chicano artists. Prerequisite: Upper division only. Not open to students who have completed Art History 145 or Chicano Studies 145. GE: F, ETH

127A AFRICAN ART I

Sylvester Ogbechie TR 930-1045 ARTS 1241
The relationship of art to life in sub-Saharan Africa. A cross-cultural survey of types, styles, history, and values of arts ranging from personal decoration to the state festival, stressing Ashanti, Ife, Benin, Yoruba, Cameroon. Prerequisite: ARTHI 6E recommended. Not open to students who have completed Art History 151F. GE: F, NWC, WRT.

ARTH 144A AVANTGARDE IN RUSSIA

Sven Spieker TR 330-445 BUCHN 1920
During the first two decades of the 20th century, Russian art went through a series of dramatic changes which reflected the political and social upheavals of the country. These changes produced--for a brief and very exciting period--a body of "avantgarde" work whose influence would eventually be felt throughout the world. In this class we examine the works of painters such as Kandinsky, Chagall, Malevich, and many others. We will also read programmatic statements ("manifestoes") by the various groupings and movements that make up the Russian avantgarde. Prerequisite: upper-division standing or consent of instructor. GE: F, WRT

184C EUROPEAN PALACE & VILLA

Carole Paul MW 200-315 ARTS 1241
An examination of the ways in which the design and decoration of these building types relates to their functions as residences, museums, theatres of power, etc., and reflects particular ideologies. (Works studied may or may not be regionally and chronologically delimited.) Prerequisite: not open to freshmen. GE: F
Course Information

Fall 2001 Graduate Courses & Seminars

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Updated 9/20/01

GRADUATE SEMINARS

200A
Ulrich Keller

M 500-750
Office Hours
ARTS 2622

Introduction to art-historical methods, with emphasis on the historical
development of current practices, critical theory, debates within the field, and
cross-disciplinary dialogues.

252A
Rainer Mack

CANCELLED

254

SEMINAR PC/colonial art
MOVED TO WINTER 2002

ADDED

255D
Mark Meadow

TOPICS IN EARLY MODERN ART IN NORTHERN EUROPE: WONDER
AND THE WUNDERKAMMER

T 100-350
Office Hours
ARTS 2622

EC#59063

In this seminar we will examine the 16th- and 17th-century Wunderkammer,
or curiosity cabinet, from a variety of perspectives. These early-modern
collections of natural artifacts and human artifice were the point of origins for
the later, institutionalized museums of art, natural history and technology. In
their own day they were working laboratories, in which art and other sorts of
objects were used in the production of knowledge. This seminar will benefit
from advance access to a volume of essays on wonder currently being edited
for publication, and is linked to the exhibition plans of the Microcosms Project.
We will use collections such as that of Rudolf II in Prague as focal points to
consider the concept of "wonder": the relation of art, economics and politics;
the foundational roles of non-Western artifacts in European collections; and
the recuperation of the Wunderkammer as a model for contemporary
museum practice. Student term-paper projects may include either period-based research, or such topics as contemporary artistic reference to the Wunderkammer, comparative studies of collections such as those of Montezuma or the Ming emperors, and others. Prerequisite: graduate standing.

282A

SEMINAR ON EAST ASIAN ART: SCHOLARS, HISTORY, AND PAINTING IN THE NORTHERN SONG

Peter Sturman

W 100-350  
Office Hours  
ARTS 2622

The seminar will examine the development of Chinese literati painting and painting theory in its formative stage during the second half of the 11th century. Problems of representation and self-representation that arise out of the self-conscious efforts to turn painting into an art of expression will be our primary focus. We will be especially interested in looking at painting as an act of recording various kinds of history-personal, dynastic, and cultural-and in considering how Chinese perspectives on the role and function of history as a humanistic discipline may help to clarify the manner, forms, and intentions of artistic production among the scholar-official class. The ability to read classical Chinese is desirable but not required. Prerequisite: graduate standing.

296B

SEMINAR IN MODERN ART: SURREALISM, PSYCHOANALYSIS, AND BEYOND

Sven Spieker

M 1000-1250  
Office Hours  
ARTS 2622

Few moments in the history of 20th-century art and literature have engaged as many disciplines and discourses--from Marxism to psychoanalysis, theoretical physics, and 19th-century psychiatry--as surrealism. This seminar investigates key figures and strategies of surrealist practice at the point where they intersect with their theoretical elaborations. Readings by Freud, Breton, Aragon, Dali, Eluard, Duchamp, Bataille, Picabia, Callois, Leiris, Bellmer. Prerequisite: graduate standing. Concurrent with German 210 & Comp Lit 200.
# Winter 2002 Undergrad Courses

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## LOWER DIVISION COURSES

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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Time</th>
<th>Room</th>
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<tbody>
<tr>
<td>1</td>
<td>INTRODUCTION TO ART</td>
<td>Carole Paul</td>
<td>TR 1230-145</td>
<td>IV THEA 1</td>
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<tr>
<td></td>
<td>This course is intended for students who have not taken classes in Art History, and may or may not do so again. It is designed to develop basic visual skills and introduce students to the wide range of issues, works, and themes with which Art History is engaged, varying from year to year. Not open to art history majors. GE: F</td>
<td>ENROLLMENT BY DISCUSSION SECTION</td>
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<tr>
<td>6B</td>
<td>ART SURVEY II: RENAISSANCE - BAROQUE ART</td>
<td>Nuha Khoury</td>
<td>TR 930-1045</td>
<td>CAMPB HALL</td>
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<td></td>
<td>Renaissance and Baroque art in a globalizing context. GE: F, E, E-1, WRT</td>
<td>ENROLLMENT BY DISCUSSION SECTION</td>
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<tr>
<td>6E</td>
<td>SURVEY: ARTS OF AFRICA, OCEANIA, AND NATIVE NORTH AMERICA</td>
<td>Sylvester Ogbechie</td>
<td>TR 330-445</td>
<td>BUCHN 1940</td>
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<td>A conceptual, cross cultural introduction to Amerind, Eskimo, African, and Oceanic arts: artists, sculpture, festivals, body decoration, masking, architecture, and painting will be seen in the context of social and religious values. Films, slides, and museum tours. GE: F, NWC, ETH</td>
<td>ENROLLMENT BY DISCUSSION SECTION</td>
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<tr>
<td>45MC</td>
<td>THE UNIVERSITY: MICROCOSM OF KNOWLEDGE</td>
<td>Mark Meadow</td>
<td>TR 200-315</td>
<td>HSSB 1174</td>
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<td>This course introduces undergraduates to the university as a place of knowledge production through a combination of lecture and hands-on field research. Topics include the history of universities and the change of</td>
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</table>
disciplinary approaches to research, evidence, and knowledge.
GE: E-2, WRT
ENROLLMENT BY DISCUSSION SECTION

UPPER DIVISION COURSES

101B   CLASSICAL GREEK ART
       (480 TO 320 B.C.E.)
Rainer Mack     TR 500-615     ARTS 1241
Painting, sculpture, and architecture in Greece from c480 to c320 B.C.E. considered in their social and cultural contexts. Emphasis on fifth-century Athens. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 152F.

103B   ROMAN ART: FROM THE REPUBLIC TO THE EMPIRE (509 B.C. TO A.D. 337)
Fikret Yegül     TR 1230-145     ARTS 1241
Painting, sculpture, and decorative arts of the Romans from the Republic to the Empire, from Romulus to Constantine. Social, economic, and cultural background emphasized. Prerequisite: Art History 6A recommended. Not open to freshmen. Not open for credit to students who have completed Art History 152I. GE: F

103C   ANCIENT ART: GREEK ARCHITECTURE
Fikret Yegül     TR 930-1045     ARTS 1241
The architecture of the Greek world from the archaic period through the Hellenistic Age. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 152J. GE: F

105C   MEDIEVAL ARCHITECTURE: FROM CONSTANTINE TO CHARLEMAGNE
Edson Armi     TR 11-1215     ARTS 1426
A survey of the architecture in Italy, France, Spain, Germany, and England from the Early Christian through the Carolingian periods. Prerequisite: upper-division standing. Strongly Recommended: Art History 6A, 6F, 105E, or 105G. Not open to students who have completed Art History 153L. GE: F

105G   LATE ROMANESQUE AND GOTHIC ARCHITECTURE
Edson Armi     TR 1230-145     ARTS 1426
Twelfth-century architecture in Europe. Prerequisite: upper-division standing. Art History 6A, 105C, or 105E. Not open to students who have completed Art History 153N. GE: F

105H   MEDIEVAL ART: GOTHIC
Larry Ayres     TR 200-315     ARTS 1426
Architecture, sculpture, and painting of the Gothic period in Western Europe from 1150 - 1400 A.D. Prerequisite: upper-division standing. Not open for credit to students who have completed Art History 153D.
GE: F, WRT
<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Schedule</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>107B</td>
<td><strong>PAINTING AND PRINTMAKING IN THE SIXTEENTH-CENTURY NETHERLANDS (1500 TO 1600)</strong></td>
<td><strong>Emily Peters</strong></td>
<td>TR 930-1045</td>
<td>ARTS 1426</td>
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<tr>
<td></td>
<td>Painting and printmaking of the Low Countries from c1500-c1600, placed in its social and cultural contexts. Artists studied include Bosch and Bruegel. Prerequisite: Not open to freshmen. Not open for credit to students who have completed Art History 156B. Recommended: 6A or B. GE: F</td>
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<tr>
<td>109A</td>
<td><strong>ITALIAN RENAISSANCE ART (1400 TO 1500)</strong></td>
<td><strong>Robert Williams</strong></td>
<td>TR 330-445</td>
<td>HSSB 1174</td>
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<td>Developments in painting and sculpture, with attention to issues of technique, iconography, patronage, workshop culture and theory. Prerequisite: not open to freshman. Not open for credit to students who have completed Art History 155C.</td>
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<tr>
<td>111C</td>
<td><strong>DUTCH ART OF THE SEVENTEENTH CENTURY II</strong></td>
<td><strong>Ann Jensen Adams</strong></td>
<td>MW 200-315</td>
<td>ARTS 1241</td>
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<td>Visual culture produced in the Northern Netherlands between 1648 and 1700 (the Peace of Munster of 1648 at which the Northern Netherlands was formally recognized as an independent nation, and the end of Hollands Golden age around 1700 after the invasion by France). Classes will be devouted to individual artists (e.g. Rembrandt, Jacob van Ruisdael, Johannes Vermeer) and genres (e.g. landscape, portraiture, history painting) in relation to material culture and thought of the period. Particular attention will be paid to the different approaches employed by later scholars of the period. Prerequisite: At least one art history course. Not open to freshmen. Art History 111B is recommended, but not required. GE: F</td>
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<tr>
<td>116AA</td>
<td><strong>SPECIAL TOPICS IN 18TH CENTURY ART: ARCHITECTURE, URBANISM, AND PUBLIC CULTURE IN EIGHTEENTH-CENTURY PARIS</strong></td>
<td><strong>Richard Wittman</strong></td>
<td>MW 11-1215</td>
<td>ARTS 1241</td>
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<td>An examination of how a more modern practice and cultural understanding of architecture emerged between 1715 and 1793 against a backdrop of profound change in the structure of public life. Consideration of buildings, theory, unbuilt projects, contemporary polemics and criticism, and the changing function of architecture within the absolutist state. Prerequisite: Not open to freshmen. May be repeated for credit to a maximum of 12 units provided letter designations are different.</td>
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<tr>
<td>118CC</td>
<td><strong>SPECIAL TOPICS IN NINETEENTH-CENTURY ART</strong></td>
<td><strong>Rachel Lindheim</strong></td>
<td>MW 930-1045</td>
<td>ARTS 1241</td>
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<td>REPRESENTING THE NATION: FRANCE 1789-1914</td>
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<td></td>
<td>Special topics in nineteenth-century art. Prerequisite: not open to freshmen. May be repeated for credit to a maximum of 12 units provided letter designations are different.</td>
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<tr>
<td>119A</td>
<td><strong>ART IN THE MODERN WORLD</strong></td>
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An examination of art of the last 100 years. Treats painting, architecture, and sculpture in a manner that emphasizes the social, economic, and cultural background. Prerequisite: upper-division standing. Not open for credit to students who have completed Art History 150. GE: F, WRT

121B  RECONSTRUCTION, RENAISSANCE, AND REALISM IN AMERICAN ART (1860 TO 1900)
Nancy Arnold  MW 1230-145  ARTS 1241
This course investigates American painting and photography from the Civil War to the beginning of the twentieth century. We will consider the changing role of art in this country with regard to various cultural factors such as race, nationality, and gender, as well as war, capitalism, and politics. Prerequisite: not open to freshman. Not open for credit to students who have completed Art History 161A. GE: F, AMH, WRT

123A  MODERN LATIN AMERICAN ART
Ramón Favela  TR 200-315  ARTS 1241
A survey of Euro-American concepts of Modernism in Latin America from the 1850's to the 1950's. Examines the painting, sculpture, architecture and graphic arts of Latin American elites within their social-cultural contexts. Prerequisite: Upper-Division Stranding. GE: F

123B  CANCELLED

138C  SOCIAL DOCUMENTARY PHOTOGRAPHY
Ulrich Keller  TR 930-1045  ARTS 1245
This course traces the interrelationship between photographic art history and social history. Topics include American Indian tribes, metropolitan slums, Dust Bowl farm conditions, and present-day minorities such as Blacks and women. Prerequisite: not open to freshman. GE: F

143C  GENDER AND REPRESENTATION
Rachel Lindheim  MW 330-445  ARTS 1241
Focus on the construction of gender identities through high art and popular media. Topics will vary with instructor. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 191B. GE: F
### Winter 2002 Course Descriptions

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**Last Updated 03.01.02**

#### GRADUATE SEMINARS

<table>
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<tbody>
<tr>
<td>200B</td>
<td>PROSEMINAR: INTRODUCTION TO ART-HISTORICAL METHODS</td>
<td>Rainer Mack</td>
<td>M</td>
<td>500-750</td>
<td>ARTS 2622</td>
</tr>
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<td>Introduction to art-historical methods, with emphasis on the historical development of current practices, critical theory, debates within the field, and cross-disciplinary dialogues. Prerequisite: graduate standing.</td>
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<tr>
<td>251B</td>
<td>SEMINAR ON AFRICAN ARTS IN CONTEXT</td>
<td>Sylvester Ogbecchie</td>
<td>W</td>
<td>100-350</td>
<td>ARTS 2622</td>
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<tr>
<td></td>
<td>RETHINKING AFRICAN ART HISTORY</td>
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<td>This seminar evaluates the discipline and methodologies of African art history through analysis of its principal texts, images and discursive practices. In 1995, the exhibition &quot;Africa: Art of a Continent&quot; (London: Royal Academy of Arts) presented a comprehensive overview of objects that by default reflected the principal aesthetic paradigms that govern the collection and presentation of African art in Western spaces. Although the exhibition raised the usual questions of cultural patrimony and colonial plunder, it mainly elicited silence in the discourse of African art history apart from brief reviews in a few trade publications. The exhibition however constitutes a watershed moment in the discourse and exhibition of African art since it basically legitimizes the anthropological view of African cultural practices even as it delivered a century's worth of dubiously acquired, but now extremely valuable, works to the pristine discourse of museumized validation. This seminar will use the Royal Society's 1995 exhibition to analyze the constitution African art history and its location in contemporary discourses of art history in general. Prerequisite: graduate standing.</td>
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<td>254</td>
<td>SEMINAR PC/colonial art</td>
<td>Jeanette F. Peterson</td>
<td>T</td>
<td>200-450</td>
<td>ARTS 2622</td>
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<td>MAPPING THE SACRED: IMAGE, RITUAL AND PILGRIMAGE</td>
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|             | This seminar will examine the role of religious art and ritual within the
processes of conquest and colonization. Moving from European antecedents to the pre-Hispanic and colonial Americas, we will explore how sacred images operate within a ritual context and, more broadly, within cultures in transition or under siege. Some of the questions that arise include: How do art and ritual together not only heighten experience with the numinous but also foster social memory and formulate collective identities? How and why does religious art perform an imperial agenda with icons transformed into political symbols? In what ways can pilgrimage define sacred geography as well as trace political hegemony? And, once Christianity is imposed on indigenous cultures, how does the native reclamation of new saints and performance spaces subvert the "official transcript?"

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255A  
**SEMINAR: TOPICS IN ITALIAN RENAISSANCE ART**  
**VASARI: HIS TIMES AND OURS**

**Robert Williams**  
**M 200-450**  
**ARTS 2622**

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258A  
**SEMINAR IN EIGHTEENTH-CENTURY ART**

**Ann Bermingham**  
**T 1100-150**  
**ARTS 2622**

**THE GOTHIC: STYLE AND SENSIBILITY**

The seminar is intended to be an interdisciplinary examination of the Gothic revival in the eighteenth and nineteenth century Britain as both a style and a sensibility. As a style the Gothic is associated with a range of monuments from Horace Walpole’s Strawberry Hill to Pugin and Barry’s designs for the new Houses of Parliament. As a sensibility it is identified with such cultural phenomena as antiquarianism, the cult of ruins, the gothic novel, and the popular taste for sensationalism and terror. The course will survey these monuments and themes in the context of recent scholarship linking them to the period’s preoccupations with sexual, racial, religious, political, and national identity. By focusing on the Gothic as a style and sensibility through which a variety of identities and identifications were expressed, we will attempt to come to an understanding of the Gothic’s enduring importance (and appeal) for the modern period. Prerequisite: graduate standing.

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260D  
**SEMINAR: TOPICS IN EUROPEAN ART OF THE TWENTIETH CENTURY**

**Laurie Monahan**  
**R 200-450**  
**ARTS 2622**

**TO THE BARRICADES! THE CULTURE OF DISSENT, CIRCA 1968**

The seminar looks at the ways in which artists and theorists situate themselves in relation to politics, social activism, and current events in the 1960s, focusing on 1968 particularly. We will examine a core of issues -- sexuality, class, generational "differences" and so on as they unfolded around events in 1968 in Paris, the United States, Mexico, South America, Japan, Germany, etc. Through discussion and readings, we will be looking at influential figures such as Herbert Marcuse ("Negations" and "One Dimensional Man"), Theodore Roszak ("The Making of a Counterculture"), Abbie Hoffman, Daniel Cohn-Bendit and others. Readings will be interdisciplinary in nature, aimed at gaining a fuller understanding of the ways in which visual culture as a whole was affected by and in turn inflected the dramatic events of the period. Oral presentations and a research paper will be required. Prerequisite: Graduate standing.

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Course Information

Spring 2002 Undergrad Courses

DISCLAIMER: The following course information is subject to change. NOTICE: Classroom locations and times may be subject to change. Always listen to assigned class times and location when registering by telephone. Also pick up the updated schedule of Art History classes from the department main office (Arts 1234) prior to the first day of instruction.

TO ACCESS CLASS HOMEPAGE, CLICK ON TITLE (if available). Note: a new browser window will open.

COURSE CHANGES ARE NOTED IN RED

LOWER DIVISION COURSES

6C
ART SURVEY III: MODERN - CONTEMPORARY
Ann Bermingham
TR 11-1215
Office Hours
CAMPB HALL
History of Western art from the eighteenth century to the present. GE: WRT, F, E, E1
ENROLLMENT BY DISCUSSION SECTION

6F
SURVEY: ARCHITECTURE & PLANNING
Richard Wittman
TR 200-315
Office Hours
ARTS 1245
A wide-ranging introduction to architecture and urban design, via case studies chosen from different periods in predominantly Western but also non-Western cultures, from the Greek temple to the palace of Versailles, from Arab Muslim urbanism to Mussolini's new towns, and from Frank Lloyd Wright's Fallingwater to the Batammaliba houses of Togo and Benin. Examination of local architecture and planning in and around Santa Barbara as well. GE: WRT, F.
ENROLLMENT BY DISCUSSION SECTION

6G
SURVEY: HISTORY OF PHOTOGRAPHY
Ulrich Keller
TR 930-1045
Office Hours
BUCHN 1910
A critical survey of nineteenth- and twentieth-century photography as an art form. GE: WRT, F
ENROLLMENT BY DISCUSSION SECTION.

UPPER DIVISION COURSES

101D
ANCIENT EGYPTIAN ART
Rainer Mack  TR 500-615  HSSB 1174
Office Hours
Painting and sculpture in Egypt from the fourth millennium to the first
century BCE. Emphasis on the relations between visual representation and
religious and political practice, including special attention to the formation
and maintenance of the canonical tradition. Prerequisite: not open to
freshman. Not open for credit to students who have completed Art History
152A. GE: F, WRT

105E  THE ORIGINS OF
ROMANESQUE ARCHITECTURE
Edson Armi  TR 1230-145  ARTS 1426
Office Hours
Eleventh century architecture in France, Italy, Spain, Germany, and
England. Prerequisite: upper-division standing. Art History 105C or 105G
or consent of instructor. Not open for credit to students who have
completed Art History 153M. GE: F

105F  MEDIEVAL ART: ROMANESQUE
Larry Ayres  TR 200-315  ARTS 1426
Architecture, sculpture, and painting of the Romanesque period in Western
Europe from 1050 to 1200 A.D. Prerequisite: upper division standing. Not
open for credit to students who have completed Art History 153C. GE: F, WRT

105M  THE DESIGN, CONSTRUCTION & STRUCTURE OF
       MEDIEVAL ARCHITECTURE
Richard Wittman  TR 1100-1215  ARTS 1245
Office Hours
FRENCH GOTHIC ARCHITECTURE, C. 1140-1350: FORM AND MEANING
Looking at buildings both big and small, both famous and obscure, we will
investigate not only the technical, social, and economic conditions that
shaped French Gothic architecture, but also the diverse meanings
(intended and unintended) of these structures in medieval and modern
culture. Prerequisite: not open to freshmen. Not open for credit to
students who have completed Art History 1530. GE: F.

107A  PAINTING IN THE FIFTEENTH-CENTURY
       NETHERLANDS
John Decker  MW 200-315  ARTS 1241
Office Hours
Netherlandish painting from c1400-c1500 examined in its social, religious,
and cultural contexts. Van Eyck, Rogier, Bouts and Memling, among
others. Prerequisite: Not open to freshmen. Not open for credit to
students who have completed Art History 155B. GE: F.

108PB  CANCELLED

109B  ITALIAN RENAISSANCE ART
CLASS LIMITED TO ART HISTORY MAJORS
Robert Williams  TR 1230-145  ARTS 1241
Office Hours
Developments in painting and Sculpture, with attention to issues of technique, iconography, patronage, workshop culture and theory. Prerequisite: Not open to freshmen. Not open for credit to students who have completed Art History 156A. GE: F, WRT

109F  ITALIAN JOURNEYS
Robert Williams  TR 330-445  IV THEA2
Office Hours
Developments in painting and Sculpture, with attention to issues of technique, iconography, patronage, workshop culture and theory. Prerequisite: Not open to freshmen. Not open for credit to students who have completed Art History 156A.

117F  IMPRESSIONISM & POST-IMPRESSIONISM
Rachel Lindheim  TR 200-315  IV THEA2
Office Hours
Impressionist and Post-Impressionist movements in France from 1863 through the turn of the century and the advent of Fauvism. Will include the work of Monet, Manet, Degas, Renoir, Pissarro, Van Gogh, Cezanne, Gauguin and Seurat. Not open to freshmen. GE: F

119G  CRITICAL APPROACHES TO VISUAL CULTURE
CLASS LIMITED TO ART HISTORY MAJORS
Laurie Monahan  TR 1100-1215  ARTS 1241
Office Hours
This course is designed to encourage you to devise critical ways of approaching and understanding a wide range of visual materials and images (paintings, ads, videos, etc.). Analytic approaches to culture and representation will be used as a means of developing descriptive and interpretive skills. Prerequisite: A prior course in art history; not open to freshmen. GE: F, WRT

121C  MODERNISM AND PLURALISM, 1900-PRESENT
Kevin Murphy  MW 1230-145  ARTS 1241
Office Hours
American painting in the twentieth-century, from the advent of modernism to yesterday. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 161B. GE: F, WRT, AMH.

121E  AMERICAN THINGS: MATERIAL CULTURE & POPULAR ART
Nancy Arnold  MW 1100-1215  ARTS 1241
Office Hours
This course investigates the history of collecting in the United States, considering the accumulation of everything from stamps to fine art, antiques to “Stuff” (internet ephemera), as well as the individuals who
collect them. As a framework for understanding this human phenomenon, we will explore various ways of describing the act of collecting: as epistemology, as narrative, as identity formation, as pathology, as consumption, as nostalgia, and as curiosity. In lieu of exams, students will be required to complete an in-depth project relating to collecting. This might include researching and writing about a particular collector and/or collection from the past; conducting research and reporting about living collectors and their collections; writing a scholarly description of one’s own collection; or producing a comparative paper about the various theoretical approaches within collecting studies.
Prerequisite: not open to freshmen.  GE: F, WRT

124L  CANCELLED

125B  CANCELLED

127B  AFRICAN ART II
CLASS LIMITED TO ART HISTORY MAJORS
Sylvester Ogbechie  TR 1100-1215  ARTS 1426
Office Hours
An in-depth continuation of Art History 127A in a seminar/discussion format. Selected topics. Prerequisites: Art History 6E. Not open to freshmen. Not open for credit to students who have completed Art History 151F.  GE: F, ETH, NWC

130B  PRECOLUMBIAN ART OF THE MAYA
Jeanette F. Peterson  TR 930-1045  IV THEA2
Office Hours
Exploration of the arts of Maya-speaking cultures in southern Mesoamerica using archeological, epigraphic, and ethnographic data to help reconstruct Maya religion and civilization. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 154C.  GE: F, NWC, WRT

130C  THE ARTS OF SPAIN & NEW SPAIN
Jeanette F. Peterson  TR 1230-145  ARTS 1245
Office Hours
Beginning with the Islamic, Medieval and Renaissance arts of Spain, this course will chart their influence and transformation in the sixteenth and seventeenth-century arts of the New World. Special emphasis will be placed on the creative interaction of the European and indigenous traditions in the architecture, sculpture, graphics, painting, and ritual practice of the colonial Americas. Prerequisite: not open to freshmen. GE: F

140A  PORTRAITURE
Rachel Lindheim  TR 930-1045  ARTS 1241
Examination of the traditions and functions of portraiture with a focus on 18th-20th century art. Themes may include the creation of the self; art and propaganda; the self-portrait and artistic identity. Prerequisite: not open to freshmen. GE: F

140B LANDSCAPE PAINTING AND DESIGN
Bryn Homsy W 900-1200 CCS Bldg. 494 RM 136
Office Hours

EC# 58941 Same course as CCS ART 107
ARCADIA EXPRESSED: ARTISTS AND LANDSCAPE DESIGNERS
This course explores the development of the expression of Arcadia through the eyes of painters and landscape designers. Specific time periods will be examined for their cultural significance and relationship to our modern taste and aesthetics. At specific times in history artists, writers and designers expressed their passion through landscape painting and design concepts, 'pastoral' poetry, and contemporary philosophical ideals. Some time periods examined are: landscape painting of Italian Renaissance, the portraiture of 16th century England, and the 'Grand Tour' and how poetical and democratic ideals were expressed in the Landscape Tradition of 18th century England. These will be contrasted with the Hudson River School's depiction of the New World, and the creation of 'Paradise' in California. Other themes will be sought out such as the appreciation of Nature, the changes in social history, the origins of garden design, and how artists and landscape designers interacted to create our rich heritage. The course includes, class discussions, readings, and field trip, short weekly analyses, one mid-term and an individual project.

Required Texts: Thacker, The History of Gardens Prerequisite: not open to freshmen. GE: F
Course Plan for Spring 2002

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COURSE CHANGES ARE NOTED IN RED

GRADUATE SEMINARS

252B SEMINAR: TOPICS IN ROMAN ARCHITECTURE AND URBANISM
Fikret Yegül F 900-1150 ARTS 2622
Special research in Roman and late antique architecture, urbanism and
arts. The city of Antioch will be highlighted. Prerequisite: graduate
standing or senior art history majors with consent of instructor.

253E SEMINAR IN ROMAN ARCHITECTURE AND SCULPTURE
Edson Armi R 200-450 ARTS 2622
Seminar on major topics and problems in the monumental arts of the
eleventh and twelfth centuries in Europe. Prerequisite: graduate
standing

257A SEMINAR: TOPICS IN 17TH-CENTURY ART
Ann Jensen Adams T 100-350 ARTS 2622
SEMINAR: VISION, KNOWLEDGE, AND THE SCIENTIFIC REVOLUTION
"To see is to know", wrote Aristotle. Even today, "I see" can mean "I understand." Aristotle understood the connection between sight and
knowledge to be physical, however. Before the seventeenth century, the
eye was believed to be connected directly to the spirit: an impression of
objects seen were understood as physically impressed upon the soul. Sight
was, therefore, the most powerful and dangerous of senses; concepts
lying behind the iconoclastic fury of the Protestants who destroyed images
in Catholic churches in 1566. During the seventeenth century, in a
paradigm shift sometimes termed the Scientific Revolution, a space was
opened between vision and the soul, with new attention to the imperfect
ocular apparatus, and such voluntary activities as reflection and reason,
articulated memorably by Descartes' "I think, therefore I am." Empirical
experience, enhanced by the invention of such optical devices as the
microscope and telescope, took on new meaning, which in turn had a
dramatic impact upon beliefs about the nature of images, their function in
knowledge production, and the role of artists in their creation. Since
Aristotle, these understandings were -- as they continue to be -- highly
gendered: woman's imagination and uncontrollable passions were set against man's reason. Changed understandings of sight and reason, therefore, produced new understandings of male and female character.

This course will investigate this moment crucial to our modern world view through the work of individual artists and authors including the closely observed natural studies of Jacques de Gheyn, the perspective manipulations of the church interiors of Pieter Saenredam, the recent revival of debates about Johannes Vermeer's use of the camera obscura, and the "Wonderous Perspective Boxes" of Samuel van Hoogstraten. In considering the changing conceptions of artistic practice and authorship, we will also look at artists' inscriptions on drawings, paintings, and prints. These will be examined in light of treatises on optics from Aristotle through Descartes, and the richly illustrated texts of authors such as Athanasius Kircher, inventor of the magic lantern in 1645.

Students will be expected to write short weekly think-pieces, and a research paper.

Prerequisite: graduate standing.

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<tr>
<th>261E</th>
<th>SEMINAR IN HISTORY OF PHOTOGRAPHY</th>
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<td>Ulrich Keller</td>
<td>T 400-650</td>
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"The Visual Rhetoric of the American Presidency."
Prerequisite: graduate standing.

| 262C | CANCELLED |

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<th>275E</th>
<th>SPECIAL TOPICS IN ISLAMIC ART &amp; ARCHITECTURE</th>
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<tr>
<td>Nuha Khoury</td>
<td>R 100-350</td>
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Special topics in Islamic art and/or architecture. Topics will vary.
Prerequisite: graduate standing.

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Course Information

Summer 2002 Undergrad Courses

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FOR OFFICE HOURS AND CONTACT INFORMATION, CLICK ON INSTRUCTOR NAME.

TO ACCESS CLASS HOMEPAGE, CLICK ON TITLE (If available).

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UPPER DIVISION COURSES

105K MEDIEVAL ART: ITALY, THIRTEENTH AND FOURTEENTH CENTURIES
Michelle Duran-McClure  Office Hours

ART & SOCIETY IN LATE MEDIEVAL AND EARLY RENAISSANCE ITALY The fourteenth and fifteenth centuries were a time of great artistic activity and innovation in Italy, as well as a period of some continuity. Focusing on Tuscany and using an interdisciplinary and thematic approach, this class will explore a variety of issues including: artistic materials and methods; social and religious functions of art; relationships between artists and patrons; the rise of the mendicant orders, popular piety and the cult of saints; and the flowering of humanism and its effect on art. Prerequisite: Upper division standing. Not open for credit to students who have completed Art History 153E. GE: F, WRT

117F FRENCH IMPRESSIONISM AND POST-IMPRESSIONISM
Ulrich Keller  Office Hours

Impressionist and Post-Impressionist movement in France from 1863 through the first decade of the twentieth century and the advent of Cubism. Will include the work of Monet, Manet, Degas, Renoir, Pissarro, Van Gogh, Cezanne, Gauguin and Seurat. Not open to freshmen. GE: F

121A AMERICAN ART FROM THE REVOLUTION TO THE CIVIL WAR: 1700-1860
Kevin Murphy  Office Hours

Painting, sculpture, architecture, and decorative arts in the original 13 colonies, through the formation of the United States, to the crisis of the Civil War. Particular attention paid to environmental and social issues. Not open to students who have completed Art History 161A. GE: F, WRT, AMH

136B 20TH CENTURY ARCHITECTURE
Eric Lutz  Office Hours
The history of architecture from 1900 to the present. Examination of modern and post-modern architecture and city planning in its social, political, and artistic context. Special emphasis on California architecture. Prerequisites: Not open to freshmen. Not open for credit to students who have completed Arts History 160A.
GE: F, WRT.

138B  
**CONTEMPORARY PHOTOGRAPHY**

Melanie Corn  
**Office Hours**

**CONTEMPORARY ART AND PHOTOGRAPHY**
This course will concentrate on art and photography of the past 30 years with an emphasis on U.S. art. An engagement with issues of postmodernism, gender, sexuality, and ethnicity will be central to our studies.
Prerequisite: Not open to freshmen. Not open for credit to students who have completed Art History 160H.
GE: F

140B  
**LANDSCAPE PAINTING AND DESIGN**

Bryn Homesy  
**Office Hours**

**THE CALIFORNIA LANDSCAPE TRADITION: EUROPEAN AND AMERICAN ANTECEDENTS**

This course focuses on the roots of modern ideas in landscape design and their theoretical bases. The central emphasis will be to examine the pioneer spirit in the Western garden tradition. Primary to the course will be the landscape designs of California and the influences from Classical, Mediterranean and Islamic traditions. European and American antecedents will be addressed and a series of themes from the points of view of both architecture and landscape design will be emphasized. Influences are traced from the ‘door gardens’ of the Dutch in the New World and Colonial gardens, to the reinterpretation of French and Italian gardens in America’s ‘Golden Age’.

Secondary themes are the appreciation of social, architectural, and landscape history, the origins and interactions of design through time, and how the rich historical heritage has affected modern taste and aesthetics. The course includes slide lectures, class discussions and reading. A mid-term quiz and an individual project will be included. Prerequisite: Not open to freshmen. GE: F

**Summer 2002 Course Descriptions**

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**Updated 2/19/02**

**LOWER DIVISION COURSES**  
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6A  
**ART SURVEY I: ANCIENT TO MEDIEVAL**

Sarah Thompson  
**Office Hours**
6B  ART SURVEY II: RENAISSANCE TO BAROQUE ART

John Decker  Office Hours

Renaissance and Baroque art in northern and southern Europe.
GE: WRT, F, E, E1
ENROLLMENT BY DISCUSSION SECTION

6C  ART SURVEY III: MODERN - CONTEMPORARY

Elizabeth Mitchell  Office Hours

History of Western art from the eighteenth century to the present.
GE: WRT, F, E, E1
ENROLLMENT BY DISCUSSION SECTION

6G  SURVEY: HISTORY OF PHOTOGRAPHY

Ulrich Keller  Office Hours

A critical survey of nineteenth- and twentieth-century photography as an art form.  GE: WRT, F
ENROLLMENT BY DISCUSSION SECTION.

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