

Course Information



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Course Information

FALL 2002

(This is a tentative list of classes. This page will be updated as the quarter approaches.
Please check back for updates.)

Last Updated: 09.30.2002

Course #	Title	Instructor
LOWER DIVISION COURSES		
6A	ART SURVEY I: ANCIENT-MEDIEVAL	Fikret Yegül
6G	SURVEY: HISTORY OF PHOTOGRAPHY	Ulrich Keller
UPPER DIVISION COURSES		
101A	ARCHAIC GREEK ART	Rainer Mack
104AA	CANCELLED	
105C	CANCELLED	
105E	CANCELLED	
105J	GOTHIC PAINTING	Larry Ayres
110CC	CANCELLED	
111B	17TH C DUTCH ART	Ann Jensen Adams
111E	GENDER AND POWER	Ann Jensen Adams
113A	17TH C EUROPEAN ART	Carole Paul
117B	NINETEENTH-CENTURY ART: 1848-1900	Abigail Solomon-Godeau
118RR	CANCELLED	
119B	CONTEMPORARY ART	Abigail Solomon-Godeau
120HH	CANCELLED	
121D	AFRICAN-AMERICAN ART TO CIVIL WAR: 1700-1860	Sylvester Ogbechie
123C	MODERN ART OF MEXICO	Catha Paquette
125A	CHICANO ART: SYMBOL AND MEANING	Catha Paquette
130E	ART AND EMPIRE IN THE AMERICAS: AZTEC, INKA, SPANISH	Jeanette F. Peterson
132D	ISLAMIC ARCHITECTURE 650-1400	Nuha Khoury
134F	THE ART OF JAPAN	Peter Sturman
136A	19TH CENTURY ARCHITECTURE	Swati Chattopadhyay
136E	MODERN DESIGN	Mary Winder
137AA	CANCELLED	
138C	SOCIAL DOCUMENTARY PHOTOGRAPHY	Ulrich Keller
184B	ROME: IMAGE & IDEOLOGY	Carole Paul
GRADUATE COURSES		
200A	GRADUATE PROSEMINAR	Robert Williams
253A	SEMINAR IN MEDIEVAL ART	Larry Ayres
254	SEMINAR PC/COLONIAL ART	Jeanette F. Peterson
260D	TOPICS IN EUROPEAN ART OF THE 20TH CENTURY	Laurie Monahan

261A	SEMINAR: TOPICS IN ART RACE AND AUTHORSHIP	Bruce Robertson
265	SEMINAR: TOPICS IN ARCHITECTURAL HISTORY	Swati Chattopadhyay
294	SEMINAR IN MUSEUM PRACTICES EC#64188	Mark Meadow
RELATED COURSES IN OTHER DEPARTMENTS		
GENED 1FW	GE FRESHMAN SEMINAR EC#58511	Mark Meadow
CH ST 148	CHICANO/A ART EC#54189	Staff

6A ART SURVEY I: ANCIENT-MEDIEVAL

History of Western art from its origins to end of the Middle Ages. GE: WRT, E, E1, E2, F. ENROLLMENT BY DISCUSSION SECTION.

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Fikret Yegül	TR	1100-1215	CAMPB HALL

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6G SURVEY: HISTORY OF PHOTOGRAPHY

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

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Ulrich Keller	MW	330-445	BUCHN 1940

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101A ARCHAIC GREEK ART

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

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Rainer Mack	TR	500-615	ARTS 1241

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105J GOTHIC PAINTING

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.

[Instructor Office Hours](#)

Instructor	Days	Hours	Room
Larry Ayres	TR	200-315	ARTS 1426

[back to top](#)**111B 17TH C DUTCH ART**

THE AGE OF REMBRANDT AND VERMEER, part I This course is Part I of a two-course sequence on Seventeenth-Century Dutch Art:

Art History 111B -- The age of Rembrandt and Vermeer, part I. The Birth of a Nation: 1579-1648

Art History 111C -- The age of Rembrandt and Vermeer, part II. The Golden Age: 1648-1672

Each part may be taken independently.

The first half of the seventeenth century in Holland, the period from the Union of Utrecht of 1579 and its declaration of independence from Spain, to the recognition of the Northern Netherlands as an independent nation in 1648, was part of a century that has come to be known as the Dutch "Golden Age" of Dutch art. This era witnessed the emergence of a Protestant mercantile culture in which the Catholic Church and the hereditary nobility were supplanted by democratic institutions and middle-class merchants as major patrons of the arts. These men and women supported such artists as Rembrandt van Rijn and Frans Hals, as well as a host of lesser known masters, who created an imagery employing the vocabulary of everyday life rather than the imaginary religious, historical, and mythological imagery of previous centuries. This course examines the cultural functions of this rich, apparently descriptive imagery as it helped to form the self-identify and goals of Europe's first middle-class capitalist society. We examine the aesthetics and content of this imagery through contemporary economic, historic, religious, and literary developments, and the emerging scientific revolution.

The emphasis in this class is upon the social and intellectual issues engaged by Dutch painting: how they participated in the struggle between the values of a new middle-class and capitalist culture in conflict with an older way of life. At the same time, it examines the varieties of art historical methods employed by contemporary scholars, as well as those of the past, to understand these images. The goal of the course, then, is to both give students a solid grounding in knowledge about seventeenth century Dutch art and culture, as well as the tools with which to analyze visual information encountered in contemporary life.

Prerequisite: at least one art history course. Not open to freshmen. GE: F

[Instructor Office Hours](#)[Class Website](#)

Instructor	Days	Hours	Room
Ann Jensen Adams	MW	330-445	ARTS 1241

[back to top](#)**111E GENDER AND POWER**

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 qualities, to a two-sex model of incommensurates; how inversion, cross-dressing, and androgeny 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 anchemy -- 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

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Ann Jensen Adams	MW	1230-145	ARTS 1241

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113A 17TH C EUROPEAN ART

Painting and sculpture from Italy and Spain as well as France and Flanders, examined in its cultural, political, and religious contexts, with particular attention to relationships between regional traditions and international trends. Artists whose work will be studied include Caravaggio, Bernini, Velazquez, Poussin, and Rubens. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 157A. GE: F

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Carole Paul	MW	1100-1215	ARTS 1241

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117B NINETEENTH-CENTURY ART: 1848-1900

Painting, sculpture, and architecture in Europe. Topics will change, but may include art and the industrial Revolution, Impressionism, and Post-impressionism. Prerequisites: Not open to freshmen. Not open for credit to students who have completed Art History 159AB. GE: F, WRT

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Abigail Solomon-Godeau	MW	1230-145	ARTS 1245

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119B CONTEMPORARY ART

Study of recent artistic developments, from pop to contemporary movements in painting, sculpture, and photography. Movements studied include minimal art, postminimalism, process art, conceptual art, earthworks, pluralism, neoexpressionism, and issues of postmodern art and criticism. Prerequisite: not open to freshman. Not open for credit to students who have completed Art History 159F. GE: F, WRT.

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Abigail Solomon-Godeau	MW	330-445	ARTS 1245

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121D AFRICAN-AMERICAN ART TO CIVIL WAR: 1700-1860

Examination of three centuries of African-American art in North America, the Caribbean, and Brazil, stressing the African Legacy. Colonial metalwork and pottery, folk or outsider genres, and mainstream nineteenth- and twentieth-century work are among traditions studied. Prerequisite: not open to freshmen. Not open for credit to students who have completed art Art History 167. GE: F, ETH, WRT

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Sylvester Ogbechie	TR	200-315	ARTS 1241

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123C MODERN ART OF MEXICO

A general survey of the main developments of nineteenth-century 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.

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Catha Paquette	TR	1230-145	ARTS 1241

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125A CHICANO ART: SYMBOL AND MEANING

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

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Catha Paquette	TR	330-445	ARTS 1241

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ARTHI 130E ART AND EMPIRE IN THE AMERICAS: AZTEC, INKA, SPANISH

ENROLLMENT BY DISCUSSION SECTION.

(Sections not listed in schedule of classes. See dept or GOLD for section info.)

Two powerful empires in the Americas at Conquest, the Aztecs and Inkas, controlled artistic production to sustain their hegemony. This course compares how urban planning, sculpture, textiles and murals functioned within political, economic and religious spheres and the Spaniards' similar exploitation of visual culture to advance imperial objectives. Not open to freshmen. GE: E, E-2, NWC, (WRT-approval pending)

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Jeanette F. Peterson	TR	930-1045	IV THEA 2

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ARTHI 132D ISLAMIC ARCHITECTURE 650-1400

Islamic architecture between 650 and 1400 in its historical context. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 176A. GE:F, NWC, WRT

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Nuha Khoury	TR	1230-145	ARTS 1245

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ARTHI 134F THE ART OF JAPAN

Native traditions and foreign influences in the development of Japanese architecture, sculpture, painting, and minor arts. Prerequisites: Art History 6D or consent of instructor. Not open to freshmen. Not open for credit to students who have completed Art History 183A. GE: F, NWC

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Peter Sturman	TR	930-1045	ARTS 1426

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ARTHI 136A 19TH CENTURY ARCHITECTURE

The history of architecture and planning beginning with eighteenth-century architectural trends in Europe and concluding with late-nineteenth-century efforts to reform the city. Exploration of nineteenth-century modernity through architecture and urban design, centered around the themes of industrialization, colonialism, and the idea of landscape. The scope is global. Prerequisite: not open to freshmen. Not open to students who have completed Arts History 159C. GE: F, WRT

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Swati Chattopadhyay	TR	930-1045	ARTS 1241

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ARTHI 136E MODERN DESIGN

A survey of twentieth-century commercial arts, including cars, fashion, furniture, graphic arts, industrial design, and architecture. Prerequisite: upper-division standing. Not open for credit to students who have completed Art History 166. GE: F

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Mary Winder	TR	1230-145	IV THEA 2

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ARTHI 138C SOCIAL DOCUMENTARY PHOTOGRAPHY

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. Not open for credit to students who have completed Art History 170C. GE: F

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Ulrich Keller	MW	1230-145	ARTS 1426

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184B ROME: IMAGE & IDEOLOGY

The image and ideology of Rome as a cultural, political, and religious center as expressed in its art, architecture, and urban structure from antiquity to the present. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 164B. GE: F, WRT

[Instructor Office Hours](#)

[Class Website](#)

Instructor	Days	Hours	Room
Carole Paul	MW	200-315	ARTS 1241

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200A GRADUATE PROSEMINAR

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. Required of all first-year M.A. and Ph.D. students.

[Instructor Office Hours](#)

Instructor	Days	Hours	Room
Robert Williams	T	200-450	ARTS 2622

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253A SEMINAR IN MEDIEVAL ART

Special research in medieval art.
Prerequisite: graduate standing.

[Instructor Office Hours](#)

Instructor	Days	Hours	Room
Larry Ayres	W	300-550	ARTS 2622

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254 SEMINAR PC/COLONIAL ART

Special research in pre-Columbian and colonial Latin American art topics.
Prerequisite: graduate standing.

[Instructor Office Hours](#)

Instructor	Days	Hours	Room
Jeanette F. Peterson	W	1200-250	ARTS 2622

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260D Seminar: Text into Object, Object into Text

This seminar will look closely at the often uneasy relationships between text and objects, focusing on the ways in which theory and writing can be meaningfully integrated into analyses of objects. We will be assessing strategies used to incorporate theory into visual analyses, and work on developing our own skills in this regard. The seminar aims to develop the productive encounters between theory and visual material through our own experience – working to apply theory to an analysis of a particular object, and transforming the (visual) object into text. While terms like “discourse” and “ideology” have slipped into academic prose, the very ease with which they are used belies the complexities the terms demand conceptually and materially. Thus the course will begin by revisiting some of the theoretical texts that first introduced these terms to art historical analyses, and encourage participants to think anew how they might be implemented in research and writing.

There is a heavy methodological component to this seminar, stressing writing and analysis rather than introduction to new theoretical models, although one does not necessarily preclude the other. Preferably participants will have a paper or project from a previous course that can be used to refine and rework particular theoretical claims in relation to visual evidence. The seminar will emphasize collective work among participants through editorial exchange, oral critiques and presentations.

Each participant will present readings and/or their own papers to the class. In the case of papers, these will be circulated in advance to the entire class, and one person will be designated as a formal respondent to the presenter, outlining particular points of theory and analysis for discussion among the class as a whole. The author of the paper should suggest a theoretical text that served as inspiration, in part, for the paper – and the class can read this in conjunction with the paper. In the case of assigned readings, special attention should be paid to the ways in which these texts might be used in relation to developing a working methodology around an (art?) object. A final paper will be due Wednesday, December 11.

Prerequisite: graduate standing.

[Instructor Office Hours](#)

Instructor	Days	Hours	Room
Laurie Monahan	M	500-750 pm	ARTS 2622

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261A SEMINAR: TOPICS IN ART RACE AND AUTHORSHIP

This seminar will focus on nineteenth-century and early twentieth-century depictions of race in American art. I am concerned with how race is performed visually, how it plays or is read in different communities. We will concentrate on a few case-studies, on either side of the divide of the Civil War, looking at the related but not entirely overlapping issues of race, blackness and slavery; we will also look at other racialized groups. Finally, we will consider closely the historiography of this discussion and its concentration on the issue of the artist's intent. Prerequisite: graduate standing.

[Instructor Office Hours](#)

Instructor	Days	Hours	Room
Bruce Robertson	M	200-450	ARTS 2622

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265 SEMINAR: TOPICS IN ARCHITECTURAL HISTORY

Special research in the history of architecture. Prerequisite: graduate standing.

[Instructor Office Hours](#)

Instructor	Days	Hours	Room
Swati Chattopadhyay	R	100-350	ARTS 2622

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294 SEMINAR IN MUSEUM PRACTICES

EC#64188

Methods in museum practice. Content will vary according to museum program and art exhibition involved. Prerequisite: graduate standing.

[Instructor Office Hours](#)

Instructor	Days	Hours	Room
Mark Meadow	T	1100-150	ARTS 2622

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GENED 1FW GE FRESHMAN SEMINAR

EC#58511

THE UNIVERSITY: MICROCOSM OF KNOWLEDGE

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 disciplinary approaches to research, evidence, and knowledge. (Same course as ARTHI 45MC)

[Instructor Office Hours](#)

Instructor	Days	Hours	Room
Mark Meadow	TR	200-325	HSSB 1210

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CH ST 148 CHICANO/A ART

EC#54189

Chicano/a artists examine the development of Chicano/a art within the historical and socio-political context of the Chicano movement and the struggle for liberation. Emphasis on analysis and interpretation of historical and socio-political context in which Chicano/a artists live. Prerequisite: Chicano Studies 1A or 1B or 1C or upper-division standing. Can be petitioned to apply to Area D (upper division elective) of the Art History major requirements.

Instructor	Days	Hours	Room
Staff	TR	1100-1215	PHelp 1508

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Course Information

WINTER 2003

(This is a tentative list of classes. This page will be updated as the quarter approaches. Please check back for updates.)

Course #	Title	Instructor
LOWER DIVISION COURSES		
1	INTRODUCTION TO ART	Carole Paul
6B	ART SURVEY II: RENAISSANCE - BAROQUE ART	Nuha Khoury
6E	SURVEY: ARTS OF AFRICA, OCEANIA, AND NATIVE NORTH AMERICA	Sylvester Ogbechie
6F	SURVEY: ARCHITECTURE & PLANNING	Fikret Yegül
UPPER DIVISION COURSES		
101B	CLASSICAL GREEK ART (480 TO 320 B.C.E.)	Rainer Mack
105H	MEDIEVAL ART: GOTHIC	Larry Ayres
107A	PAINTING IN THE FIFTEENTH-CENTURY NETHERLANDS	Mark Meadow
109C	ART AS TECHNIQUE, LABOR, AND IDEA IN RENAISSANCE ITALY	Robert Williams
111C	DUTCH ART OF THE SEVENTEENTH CENTURY II	Ann Jenson Adams
115C	EIGHTEENTH CENTURY BRITISH ART & CULTURE	Ann Bermingham
119A	ART IN THE MODERN WORLD	Staff
119F	ART OF THE POST-WAR PERIOD, 1945-1968	Laurie Monahan
121C	TWENTIETH-CENTURY AMERICAN ART: MODERNISM AND PLURALISM, 1900-PRESENT	Staff
123A	MODERN LATIN AMERICAN ART	Staff
134C	CHINESE PAINTING	Peter Sturman
136B	TWENTIETH-CENTURY ARCHITECTURE	Swati Chattopadhyay
137AA	SPECIAL TOPICS IN ARCHITECTURE	Staff
138G	THE SOCIAL PRODUCTION OF ART: PATRONS, DEALERS, CRITICS, MUSEUMS	Ulrich Keller
143B	FEMINISM AND ART HISTORY	Abigail Solomon-Godeau
GRADUATE COURSES		
200B	PROSEMINAR: INTRODUCTION TO ART-HISTORICAL METHODS	Robert Williams
251B	SEMINAR ON AFRICAN ARTS IN CONTEXT	Sylvester Ogbechie
252A	SEMINAR: TOPICS IN ANCIENT ART	Rainer Mack
255D	SEMINAR: TOPICS IN EARLY MODERN ART IN NORTHERN EUROPE	Mark Meadow
259D	SEMINAR: TOPICS IN NINETEENTH-CENTURY BRITISH ART	Ann Bermingham
291B	SEMINAR: TOPICS IN GENDER & REPRESENTATION	Abigail Solomon-Godeau
297	SEMINAR: GETTY CONSORTIUM	Mark Meadow

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
ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

Instructor	Days	Hours	Room
Carole Paul			

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6B ART SURVEY II: RENAISSANCE - BAROQUE ART

Renaissance and Baroque art in a globalizing context.
GE: F, E, E-1, WRT
ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

Instructor	Days	Hours	Room
Nuha Khoury	TR	930-1045	CAMPB HALL

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6E SURVEY: ARTS OF AFRICA, OCEANIA, AND NATIVE NORTH AMERICA

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
ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

Instructor	Days	Hours	Room
Sylvester Ogbechie			

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6F SURVEY: ARCHITECTURE & PLANNING

A selective chronological survey of architecture and urban design in social and historical context. Individual buildings and urban plans from the past to the present will be used as examples. GE: WRT, F.
ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

Instructor	Days	Hours	Room
Fikret Yegül			

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101B CLASSICAL GREEK ART (480 TO 320 B.C.E.)

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

[Instructor office hours](#)

Instructor	Days	Hours	Room
Rainer Mack			

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105H MEDIEVAL ART: GOTHIC

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

[Instructor office hours](#)

Instructor	Days	Hours	Room
Larry Ayres			

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107A PAINTING IN THE FIFTEENTH-CENTURY NETHERLANDS

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

[Instructor office hours](#)

Instructor	Days	Hours	Room
Mark Meadow			

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109C ART AS TECHNIQUE, LABOR, AND IDEA IN RENAISSANCE ITALY

An approach to the art of Renaissance Italy that focuses on the superimposition of three complementary and often competitive discursive formations that condition its practice and historical development. Prerequisite: Not open to freshmen. GE: F.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Robert Williams			

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111C DUTCH ART OF THE SEVENTEENTH CENTURY II

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 Holland's Golden age around 1700 after the invasion by France). Classes will be devoted 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

[Instructor office hours](#)

Instructor	Days	Hours	Room
Ann Jenson Adams			

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115C EIGHTEENTH CENTURY BRITISH ART & CULTURE

This course will provide a survey of British art of the eighteenth century. Major artists like Hogarth, Reynolds and Gainsborough will be studied along with landscape painting and gardening, portraiture, history painting and architecture. Requirements: Attendance at all meetings of the class, midterm and final examinations, and a short paper. Prerequisite: not open to freshman. Not open for credit to students who have completed Art History 158C. GE: WRT, F.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Ann Bermingham			

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119A ART IN THE MODERN WORLD

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

Instructor	Days	Hours	Room
staff			

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119F ART OF THE POST-WAR PERIOD, 1945-1968

An examination of major artistic developments in Europe and the United States after the Second World War. Includes such movements as Abstract Expressionism, Neo-Dada and Pop Art. Explores such artistic practices as performance art, feminist art and conceptual art. Prerequisites: Not open to freshmen. GE: F

[Instructor office hours](#)

Instructor	Days	Hours	Room
Laurie Monahan			

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121C TWENTIETH-CENTURY AMERICAN ART: MODERNISM AND PLURALISM, 1900-PRESENT

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: WRT, F, AMH.

Instructor	Days	Hours	Room
staff			

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123A MODERN LATIN AMERICAN ART

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

Instructor	Days	Hours	Room
staff			

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134C CHINESE PAINTING

Chinese painting and theory, from the tenth through the eighteenth centuries. Introduction to major schools and masters in their cultural context. Problems of appreciation and connoisseurship. Prerequisite: Art History 6D or consent of instructor. Not open to freshman. Not open for credit to students who have completed Art History 182B. GE: F, NWC.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Peter Sturman			

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136B TWENTIETH-CENTURY ARCHITECTURE

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. The scope is global. Prerequisites: Not open to freshmen. Not open for credit to students who have completed Arts History 160A. GE: F, WRT.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Swati Chattopadhyay			

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137AA SPECIAL TOPICS IN ARCHITECTURE

Special topics in architecture. Prerequisites: Not open to freshmen.

Instructor	Days	Hours	Room
Staff			

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138G THE SOCIAL PRODUCTION OF ART: PATRONS, DEALERS, CRITICS, MUSEUMS

In contrast to the usual focus on the artist's creative activity, this course explores the crucial contributions made to the production of art by agencies such as markets, museums, exhibitions, reproductions, criticism, patronship, advertisement, etc. Prerequisites: two prior upper division Art History courses.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Ulrich Keller			

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143B FEMINISM AND ART HISTORY

Examination of both feminist critiques of Western representational practices and feminist interventions in art history. Topics to be determined by instructor. Prerequisite: not open to freshmen. Not open for credit students who have completed Art History 191A. GE: F, WRT

[Instructor office hours](#)

Instructor	Days	Hours	Room
Abigail Solomon-Godeau			

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200B PROSEMINAR: INTRODUCTION TO ART-HISTORICAL METHODS

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.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Robert Williams			

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251B SEMINAR ON AFRICAN ARTS IN CONTEXT

Special research in African Art. Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Sylvester Ogbechie			

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252A SEMINAR: TOPICS IN ANCIENT ART

Special research in ancient art. Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Rainer Mack			

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255D SEMINAR: TOPICS IN EARLY MODERN ART IN NORTHERN EUROPE

Special research in northern Renaissance figurative arts of the fifteenth and/or sixteenth centuries. Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Mark Meadow			

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259D SEMINAR: TOPICS IN NINETEENTH-CENTURY BRITISH ART

A one-quarter special research seminar in British art. Prerequisite: Graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Ann Bermingham			

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291B SEMINAR: TOPICS IN GENDER & REPRESENTATION

Course will focus on the construction of gender identities through high art and popular media, the construction of femininities. Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Abigail Solomon-Godeau			

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297 SEMINAR: GETTY CONSORTIUM

Special graduate seminar offered at the Getty Research Institute in Los Angeles, involving faculty and graduate students from the five graduate programs in Art History of Visual Studies located in southern California.
Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Mark Meadow			

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Course Information

SPRING 2003

(This is a tentative list of classes. This page will be updated as the quarter approaches. Please check back for updates.)

Course #	Title	Instructor
LOWER DIVISION COURSES		
5A	INTRODUCTION TO ARCHITECTURE AND ENVIRONMENT	Staff
6C	ART SURVEY III: MODERN - CONTEMPORARY	Ann Bermingham
6D	SURVEY: ASIAN ART	Peter Sturman
UPPER DIVISION COURSES		
101C	HELLENISTIC GREEK ART	Rainer Mack
101D	ANCIENT EGYPTIAN ART	Rainer Mack
105E	THE ORIGINS OF ROMANESQUE ARCHITECTURE	Edson Armi
105F	MEDIEVAL ART: ROMANESQUE	Larry Ayres
106AA-ZZ	SPECIAL TOPICS IN MEDIEVAL ART	Larry Ayres
107B	PAINTING IN THE SIXTEENTH-CENTURY NETHERLANDS	Mark Meadow
109D	ART AND FORMATION OF SOCIAL SUBJECTS IN EARLY MODERN ITALY	Staff
109E	MICHELANGELO	Robert Williams
117C	NINETEENTH-CENTURY BRITISH ART AND CULTURE	Ann Bermingham
117F	FRENCH IMPRESSIONISM AND POST-IMPRESSIONISM	Abigail Solomon-Godeau
119D	ART IN THE POST-MODERN WORLD	Staff
121A	AMERICAN ART FROM THE REVOLUTION TO THE CIVIL WAR	Bruce Robertson
121E	AMERICAN THINGS: MATERIAL CULTURE AND POPULAR ART	staff
124G	SPECIAL TOPICS IN LATIN AMERICAN ART: THE MEXICAN MURAL MOVEMENT	Staff
130C	ARTS OF SPAIN AND NEW SPAIN	Jeanette F. Peterson
130D	PRECOLUMBIAN ART OF SOUTH AMERICA	Jeanette F. Peterson
132F	ISLAMIC PAINTING	Nuha Khoury
136I	THE CITY IN HISTORY	Swati Chattopadhyay
138D	HISTORY OF PHOTOGRAPHY	Staff
143C	GENDER AND REPRESENTATION	Abigail Solomon-Godeau
GRADUATE COURSES		
252B	SEMINAR: TOPICS IN ROMAN ARCHITECTURE AND URBANISM	Fikret Yegül
253E	SEMINAR IN ROMANESQUE ARCHITECTURE AND SCULPTURE	Edson Armi
257A	SEMINAR IN BAROQUE ART	Ann Jensen Adams
275E	SPECIAL TOPICS IN ISLAMIC ART & ARCHITECTURE	Nuha Khoury
282A	SEMINAR ON EAST ASIAN ART	Peter Sturman
COURSES IN RELATED FIELDS		
FRS	FRESHMEN SEMINAR	Sylvester Ogbechie

5A INTRODUCTION TO ARCHITECTURE AND ENVIRONMENT

Examines the history of the built and natural environments as interrelated phenomena, and explores how human beings have positioned them architecturally in relation to the natural world at various cultural moments.

Instructor	Days	Hours	Room
Staff			

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6C ART SURVEY III: MODERN - CONTEMPORARY

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

[Instructor office hours](#)

Instructor	Days	Hours	Room
Ann Bermingham	TR	1100-1215	CAMPB HALL

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6D SURVEY: ASIAN ART

The arts of India, China, and Japan.
GE: WRT, NWC, F
ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

Instructor	Days	Hours	Room
Peter Sturman			

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101C HELLENISTIC GREEK ART

Painting, sculpture, and architecture in Greece from 336 to 30 B.C.E. considered in their social and cultural contexts. Emphasis on relations between Greek and other cultures of the ancient Mediterranean after Alexander and during the rise of Rome. Prerequisite: not open to freshman. Not open for credit to students who have completed Art History 152F. GE: F

[Instructor office hours](#)

Instructor	Days	Hours	Room
Rainer Mack			

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101D ANCIENT EGYPTIAN ART

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

[Instructor office hours](#)

Instructor	Days	Hours	Room
Rainer Mack			

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105E THE ORIGINS OF ROMANESQUE ARCHITECTURE

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

[Instructor office hours](#)

Instructor	Days	Hours	Room
Edson Armi			

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105F MEDIEVAL ART: ROMANESQUE

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

[Instructor office hours](#)

Instructor	Days	Hours	Room
Larry Ayres			

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106AA-ZZ SPECIAL TOPICS IN MEDIEVAL ART

Special topics in medieval art. . Prerequisite: upper division standing. May be repeated for credit to a maximum of 12 units provided letter designations are different.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Larry Ayres			

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107B PAINTING IN THE SIXTEENTH-CENTURY NETHERLANDS

Painting 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. GE: F

[Instructor office hours](#)

Instructor	Days	Hours	Room
Mark Meadow			

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109D ART AND FORMATION OF SOCIAL SUBJECTS IN EARLY MODERN ITALY

An approach to the art of Renaissance Italy that focuses on the viewer's experience and the social and cultural conditions framing it. Prerequisite: not open to freshmen. GE: F

Instructor	Days	Hours	Room
Staff			

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109E MICHELANGELO

The career and achievement of the artist, with particular attention to issues surrounding his treatment of the human body. Prerequisite: Not open to freshmen. Not open for credit to students who have completed Art History 156E. GE: F

[Instructor office hours](#)

Instructor	Days	Hours	Room
Robert Williams			

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117C NINETEENTH-CENTURY BRITISH ART AND CULTURE

An Interdisciplinary study of British art and culture in the nineteenth century. Topics may include: romantic landscape painting and poetry; art and the industrial revolution; London and Victorian images of the city; images of childhood; romanticism in Britain; and more. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 159H. GE: F, WRT.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Ann Bermingham			

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117F FRENCH IMPRESSIONISM AND POST-IMPRESSIONISM

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

[Instructor office hours](#)

Instructor	Days	Hours	Room
Abigail Solomon-Godeau			

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119D ART IN THE POST-MODERN WORLD

An examination of the concepts of "Post-Modernism" in Euro-American visual arts, including painting, sculpture, architecture, graphic arts, and new experimental genres from the 1970's to the present. GE: F

Instructor	Days	Hours	Room
Staff			

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121A AMERICAN ART FROM THE REVOLUTION TO THE CIVIL WAR

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

[Instructor office hours](#)

Instructor	Days	Hours	Room
Bruce Robertson			

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121E AMERICAN THINGS: MATERIAL CULTURE AND POPULAR ART

America has one of the greatest consumer cultures in history. This course examines the range of objects produced, sold, and consumed in this country, from colonial times to the present, from silverware to plastic, and everything in between. Prerequisite: not open to freshmen. GE: F

Instructor	Days	Hours	Room
Staff			

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124G SPECIAL TOPICS IN LATIN AMERICAN ART: THE MEXICAN MURAL MOVEMENT

Instructor	Days	Hours	Room
Staff			

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130C ARTS OF SPAIN AND NEW SPAIN

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

[Instructor office hours](#)

Instructor	Days	Hours	Room
Jeanette F. Peterson			

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130D PRECOLUMBIAN ART OF SOUTH AMERICA

This course will explore the arts of ancient Andean civilizations from Chavin and Moche to the Inka empire. Focus will be on how ceramics, textiles, metallurgy, monumental stone sculpture and architecture worked for a political elite to convey and implement their ideology in interlocking social, economic and religious realms. Prerequisite: Not open to students who have completed Art History 154B. GE: F, NWC, WRT.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Jeanette F. Peterson			

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130D PRECOLUMBIAN ART OF SOUTH AMERICA

This course will explore the arts of ancient Andean civilizations from Chavin and Moche to the Inka empire. Focus will be on how ceramics, textiles, metallurgy, monumental stone sculpture and architecture worked for a political elite to convey and implement their ideology in interlocking social, economic and religious realms. Prerequisite: Not open to students who have completed Art History 154B. GE: F, NWC, WRT.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Jeanette F. Peterson			

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132F ISLAMIC PAINTING

Islamic painting in its historical context. Prerequisite: not open to freshmen. Not open to students who have completed Art History 176C. GE: F, NWC, WRT.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Nuha Khoury			

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136I THE CITY IN HISTORY

An historical introduction to the ideas and forms of cities with emphasis on modern urbanism. Examination of social theory to understand the role of industrial capitalism and colonialism in shaping the culture of modern cities, the relationship between the city and the country, the phenomena of class, race and ethnic separation. Prerequisite: not open to freshmen. GE: F, E, E2, WRT

[Instructor office hours](#)

Instructor	Days	Hours	Room
Swati Chattopadhyay			

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138D HISTORY OF PHOTOGRAPHY

A critical survey of nineteenth- and twentieth-century photography, studied in cultural context with emphasis on images and the visions which produced them. Study of the relation between photography and art movements (impressionism, surrealism, photorealism, etc.) Prerequisite: not open to freshmen. Not open to students who have completed Art History 170A. GE: F, WRT.

Instructor	Days	Hours	Room
Staff			

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143C GENDER AND REPRESENTATION

This Course examines the ways in which ideologies of gender are variously shaped and disseminated through visual culture. Although the emphasis of the course will be on the fine arts--European painting from the Renaissance on--we will also be considering modern mass media as well. Course requirements are a midterm, a final, and a term paper. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 191B. GE: F

[Instructor office hours](#)

Instructor	Days	Hours	Room
Abigail Solomon-Godeau			

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252B SEMINAR: TOPICS IN ROMAN ARCHITECTURE AND URBANISM

Special research in medieval Architecture.
Prerequisite: graduate standing or senior art history majors with consent of instructor.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Fikret Yegül			

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253E SEMINAR IN ROMANESQUE ARCHITECTURE AND SCULPTURE

Seminar on major topics and problems in the monumental arts of the eleventh and twelfth centuries in Europe. Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Edson Armi			

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257A SEMINAR IN BAROQUE ART

Special topics in gender and representation in sixteenth- and seventeenth-century European art.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Ann Jensen Adams			

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253E SEMINAR IN ROMANESQUE ARCHITECTURE AND SCULPTURE

Seminar on major topics and problems in the monumental arts of the eleventh and twelfth centuries in Europe. Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Edson Armi			

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275E SPECIAL TOPICS IN ISLAMIC ART & ARCHITECTURE

Special topics in Islamic art and/or architecture. Topics will vary.
Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Nuha Khoury			

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282A SEMINAR ON EAST ASIAN ART

Research on select problems on the arts of China, Japan, or Korea. Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Peter Sturman			

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FRESHMEN SEMINAR

[Instructor office hours](#)

Instructor	Days	Hours	Room
Sylvester Ogbechie			

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SUMMER 2003

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Course	Title	Instructor
LOWER DIVISION COURSES		
6A	ART SURVEY I: ANCIENT - MEDIEVAL ART	Sarah Thompson
6B	ART SURVEY II: RENAISSANCE - BAROQUE ART	Mitzi Kirkland-Ives
6C	ART SURVEY III: MODERN - CONTEMPORARY ART	Elizabeth Mitchell
6G	SURVEY: HISTORY OF PHOTOGRAPHY	Ulrich Keller
UPPER DIVISION COURSES		
109B	ITALIAN RENAISSANCE ART: 1500 TO 1600	Cassandra Sciortino
117F	IMPRESSIONISM AND POST-IMPRESSIONISM	Ulrich Keller
119A	ART IN THE MODERN WORLD	Nancy Arnold
121C	TWENTIETH-CENTURY AMERICAN ART: MODERNISM AND PLURALISM, 1900-PRESENT	Keith Holt
123C	MODERN ART OF MEXICO time/room change	Elizabeth Mitchell
127A	AFRICAN ART I SECOND SESSION	Sylvester Ogbechie
138B	CONTEMPORARY PHOTOGRAPHY	Roberto de Souza
140E	LANDSCAPE DESIGN HISTORY	Bryn Homsy
RELATED COURSES IN OTHER DEPARTMENTS		
GENED 1EW	GE FRESHMAN SEMINAR SECOND SESSION	Mark Meadow
RG ST 110C	RELIGION AND ART SECOND SESSION	Richard Hecht

6A ART SURVEY II: ANCIENT - MEDIEVAL ART

Renaissance and Baroque art in northern and southern Europe.

GE: F, E, E-1, WRT

ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[class website](#)

Instructor	Days	Hours	Room
Sarah Thompson	MTWR	930-1040	HSSB 1174

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6B ART SURVEY II: RENAISSANCE - BAROQUE ART

Renaissance and Baroque art in northern and southern Europe.

GE: F, E, E-1, WRT

ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[class website](#)

Instructor	Days	Hours	Room
Mitzi Kirkland-Ives	MTWR	1100-1210	BUCHN 1930

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6C ART SURVEY III: MODERN-CONTEMPORARY

History of western art from the eighteenth century to the present.

GE: F, E, E-1, WRT

ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[class website](#)

Instructor	Days	Hours	Room
Elizabeth Mitchell	MTWR	200-310	HSSB 1174

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6G SURVEY: HISTORY OF PHOTOGRAPHY

A critical survey of nineteenth- and twentieth-century photography as an art form. GE:

WRT, F

ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[class website](#)

please note section EC#14639 actually meets M 1230-140 in ARTS 2324 (not on tuesday as was indicated in star at one point)

Instructor	Days	Hours	Room
Ulrich Keller	MTWR	930-1040	ARTS 1241

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109B ITALIAN RENAISSANCE ART: 1500-1600

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

[Instructor office hours](#)

[class website](#)

Instructor	Days	Hours	Room
Cassandra Sciortino	MTWR	1100-1205	ARTS 1426

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117F FRENCH IMPRESSIONISM AND POST-IMPRESSIONISM

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

[Instructor office hours](#)

[class website](#)

Instructor	Days	Hours	Room
Ulrich Keller	MTWR	1230-135	GIRV 1004

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119A ART IN THE MODERN WORLD

This course is designed to familiarize students with the major art movements from the late 19th century to the 1970s. It will investigate notions of Modernism and look at painting, sculpture, and architecture in a manner that emphasizes social, political, and cultural developments of that time period. Prerequisite: upper-division standing. Not open for credit to students who have completed Art History 150.
GE: F, WRT

[Instructor office hours](#)

[class website](#)

Instructor	Days	Hours	Room
Nancy Arnold	MTWR	1100-1205	ARTS 1241

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121C TWENTIETH-CENTURY AMERICAN ART: MODERNISM AND PLURALISM, 1900-PRESENT

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: WRT, F, AMH.

[Instructor office hours](#)

[class website](#)

Instructor	Days	Hours	Room
Keith Holt	MTWR	200-305	ARTS 1426

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123C MODERN ART OF MEXICO

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. Not open to students who have completed Art History 161E.

[Instructor office hours](#)

[class website](#)

Instructor	Days	Hours	Room
Elizabeth Mitchell	MTWR	330-435 please note time change	ARTS 1426 please note room change

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127A AFRICAN ART I

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: Not open to students who have completed Art History 151F. GE: F, NWC, WRT.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Sylvester Ogbachie	MTWR	1100-1205	ARTS 1241

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138B CONTEMPORARY PHOTOGRAPHY

American and European post-World War II photography considered as a living art form. Prerequisite: Not open to freshmen. Not open for credit to students who have completed Art History 160H. GE: F

[Instructor office hours](#)

[class website](#)

Instructor	Days	Hours	Room
Roberto de Souza	MTWR	1230-135	ARTS 1241

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140E LANDSCAPE DESIGN HISTORY

Explore the significance of landscape design through social, political, and artistic influences and interpret "humanity's control over Nature" and how this affects our views of nature. Discover how and why landscape design canons were formed. Prerequisites: Not open to freshmen.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Bryn Homsy	MTWR	930-1035	ARTS 1426

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