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6A Art History Survey I: Ancient-Medieval [Yegül](#)

History of Western Art from its origins to the beginnings of the
Renaissance.

GE: WRT, EUR, E, F.

ENROLLMENT BY DISCUSSION SECTION.

[course website](#)

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6E Art Survey III: Arts of Africa, Oceania, and Native [Ogbechie](#)
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

ENROLLMENT BY DISCUSSION SECTION.

[course website](#)

6F Survey: Architecture and Planning White
(late addition)

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.

[course website](#)

TR 930-1045 ARTS 1245

6G Survey: History of Photography Vilander

A critical survey of the history of nineteenth- and twentieth-century photography as an art form. The course will focus on the technical, social/historical and aesthetic aspects of the medium.

The text for the course is the third edition of Naomi Rosenblum's "A World History of Photography." Exams consist of slide identifications, comparison/contrasts and essays (all images are posed on the course website).

A research paper or photography project is required.

GE: WRT, F.

ENROLLMENT BY DISCUSSION SECTION

[course website](#)

MWF 1100-1150 Embar Hall

6K Islamic Art & Architecture Staff

A survey of Islamic Art and Architecture.

GE: F, WRT, NWC.

ENROLLMENT BY DISCUSSION SECTION.

[course website](#)

TR 200-315 Arts 1245

103B Roman Art: From the Republic to the Empire Yegül
(509 B.C. TO A.D. 337)

Painting, sculpture, and decorative arts of the Romans from the Republic to the Empire, from Romulus to Constantine.

Social, economic, and cultural background emphasized.

Recommended preparation: Art History 6A.

Not open to freshmen.

GE: F

[course website](#)

TR 200-315 Arts 1241

105E The Origins of Romanesque Architecture Armi

Eleventh Century Architecture in France, Italy, Spain, Germany, and England.

Prerequisite: upper-division standing.

Recommended: Art History 105C or 105G or consent of instructor.

GE: F

[course website](#)

[top](#) TR 1100-1215 Arts 1426

105L Art and Society in Late-Medieval Tuscany Williams

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.

GE: F.

[course website](#)

TR 1230-145 Arts 1241

113B 17th Century Art in Italy I

Paul

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. GE: F.

***note the first class meeting will be Wednesday, October 4th.

[course website](#)

MW

1100-1215

Arts 1245

115B Eighteenth Century Art: 1750 to 1810

Birmingham

Painting, sculpture, and architecture in Europe from 1750 to 1810. Topics will change but may include art and the French Revolution and neoclassicism.

Prerequisite: not open to freshmen.

GE: F

[course website](#)

TR

330-445

Arts 1245

117F French Impressionism and Post-Impressionism

Solomon-
Godeau

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

[course website](#)

MW

1230-145

Arts 1241

118AA Special Topics in Nineteenth-Century Art: [Wittman](#)

Architectural and Urban Change in Paris and Rome
During the 19th Century

By comparing the transformations visited upon these two great and ancient cities, this course aims to develop general insights into how modernity has transformed the idea of the city itself. Close attention to social, political, aesthetic, and economic contexts, as well as to specific monuments, town-planning initiatives, and individual architects and planners.

Prerequisite: not open to freshmen

[course website](#)

MW

1100-1215

ARTS 1241

127A African Art I [Ogbechie](#)

This course provides an introduction to African art through analysis of African visual culture and symbol systems. It evaluates African art in relation to the history and diversity of the continent and also in relation to perceptions and representation of Africa deriving from its encounter with occidental cultures both in antiquity and from the late 15th century into the contemporary era. African arts deploy sophisticated structures of symbolic communication whose meanings are not exhausted by an appeal to aesthetics defined in terms of European notions of "beauty and ugliness". For this and other reasons, an understanding of African aesthetic forms and structural languages are vital to any comprehension of African culture. This course thus provides a cross-cultural survey of aesthetic conventions and styles of African art using examples drawn from the entire continent Prerequisite: Not open to freshmen. GE: F, NWC.

[course website](#)

MW

200-315

Arts 1245

136W Introduction to 2D/3D Visualizations in Architecture [White](#)
(late addition)

The course develops skills in reading, interpreting, and visualizing 3D objects and spaces by offering exercises in sketching, perspective,

orthographic projections, isometric drawings, and manual rendering practices. Relevant for those interested in history of architecture, architecture, sculpture, and such spatial practices as installations and public art. Recommended for the Architecture and Environment Emphasis.

[course website](#)

MW

1:00-3:50

Arts 2636

141B Internship

Staff

Under the supervision of art history faculty, students may obtain credit for work in a museum, gallery, or art related business. One hour/week/unit internship, plus weekly meetings and final evaluation session. Written report required. Prerequisites: Not open to freshmen. Consent of instructor. Department approval. 3.0 grade-point average. No more than 4 units applicable to the major.

SEE UNDERGRAD ADVISOR FOR INFORMATION.

[course website](#)

TBA

TBA

141D Birth of the Modern Museum

Paul

This course will examine the emergence and development of museums of art in eighteenth-century Europe, tracing their origins to the private collections from which they evolved and studying the cultural practices, such as tourism, that stimulated their growth. Prerequisites: Not open to freshmen. GE: F

***note the first class meeting will be Wednesday, October 4th.

[course website](#)

MW

200-315

Arts 1245

144C Contemporary Art in Russia and Eastern Europe

Spieker

Study of central intellectual and aesthetic trends in the late Soviet period and in contemporary post-Soviet Russia and Eastern Europe. Analysis of literary texts and the visual arts. Taught in English. Prerequisites: Upper-division standing. GE: F, WRT. (Cross listed with SLAV 130C)

[course website](#)

[top](#)

TR

330-445

HSSB 1174

186I Seminar in Eighteenth Century Art
(late addition)

[Birmingham](#)

Advanced studies in eighteenth century art. Topics will vary.

This course requires weekly readings and discussion, and the writing of a research seminar paper.

GE: WRT.

[course website](#)

[top](#)

W

100-350

ARTS 2622

186K Seminar in Twentieth Century Modern Art

[Monahan](#)

Irreverence and Iconoclasm

This seminar will focus on questions of defacement and iconoclasm, two issues characterizing many avant-garde movements of the 20th century. Whether attacking artistic conventions or political regimes, art movements such as Dada or Abstract Expressionism could be understood as iconoclastic in nature. However, iconoclasm is not unique to avant-garde movements -- witness the number of works that have been destroyed or suppressed by the State because they are thought to be morally unacceptable or even dangerous. Looking at some key examples across the 20th century, the class will examine the ways in which the "power of images" is understood by both avant-gardes and the regimes they ostensibly threaten.

Requirements: Class participation is essential and attendance mandatory; weekly discussions will focus on readings and writing techniques, with a final paper or project that addresses the themes developed throughout the course.

GE: WRT

[course website](#)

T

930-1220

Arts 2622

186X Seminar in Modern Design

Armi

Contemporary American Car Design: Ford, GM, Chrysler.

Students give oral reports and write a paper.

GE: WRT

[course website](#)

R

1230-320

Arts 2622

186Z Museology Collecting, Connoisseurship and the Canon

Robertson

In this seminar we will concentrate on a central issue of art museums: the permanent collection. We will proceed along two lines of inquiry and method, to arrive at some critical understanding of the ways museum collections shape the canon of art history. Along one path we will look at the historical evolution of collecting and museums, and the development of ideas of connoisseurship, from the nineteenth century to the present. Along the other path, we will go through a series of hands-on (or rather, eyes-on) workshops, looking at various kinds of material and considering questions of technique, conservation, attribution and quality-traditionally the answers that connoisseurship promised the faithful practitioner of this science. The goal of the seminar is three-fold: to give you some practical experience in connoisseurship, to demystify it, and to place it historically within the context of both academic art history and the art museum. We will be working primarily with UCSB's University Art Museum collections, which have some depth in prints and drawings, but we will also take field trips to the Getty and to LACMA. Approximately half the time of the seminar will be spent in these collections.

GE: WRT

[top](#)

R

330-620

Arts 2622

200A Proseminar: Introduction to Art-Historical Methods [Williams](#)

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.

[course website](#)

F 100-350 Arts 2622

260D Seminar: Topics in European Art of the Twentieth Century [Monahan](#)

Can Culture Count? Episodes from the 1930s in France

This seminar focuses on the strategies developed by competing avant-gardes in the 1930s in France. Of particular interest will be the ways in which various groups and artists -- e.g. Surrealists, Abstractionists, the School of Paris, Picasso and Matisse -- handled a moment of intense political crisis in France and ultimately, throughout Europe as a whole. A key issue to be addressed is the pervasive sense of powerlessness characterizing the period. In particular, the seminar will examine the concept of virility, a recurrent term featured in aesthetic and political discourse of the time. Looking at literature, popular magazines (such as the photojournal Vu), avant-garde publications and imagery, the seminar uses an interdisciplinary approach to understand how, in this critical decade, artists and intellectuals sought to make culture "count" in the formation of political and social structures. Readings will include Dudley Andrew and Steven Ungar's Popular Front Paris and the Poetics of Culture; Michel Leiris's Manhood and a number of other selections from journals, artists and writers of the period. Reading knowledge of French is recommended. Requirements include: weekly participation and three very short formal analyses of designated images; at the end of the quarter, an oral presentation of research, followed by a written paper of that research. Students will be called upon to act as editors and respondents to one another's work, and to weekly readings.

Prerequisite: Graduate standing.

[course website](#)

265 Seminar: Topics in Architectural History

[Chattopadhyay](#)

Spatial Culture: Approaches to the Study of Architecture and Space
Special research in the history of architecture.

This graduate seminar will explore different methodological approaches to the study of architecture, urbanism, and spatial practice. The emphasis will be on post-1800 theorization of history, material culture, and memory as key ingredients for our understanding of spatiality. We will begin with David Harvey's "New Imperialism" (2003) and read seminal works in historical materialism, material culture studies, literary studies, and post-colonial theory.

Requirement: Conscientious and intensive reading, weekly response papers, and dedicated class participation.

Prerequisite: Graduate standing.

[course website](#)

265 Seminar: Topics in Architectural History

[Wittman](#)

Architecture and Printing (c.1530-1850)

The expansion of printing, from Renaissance publications to the 19th-century penny press, has long been recognized as foundational to the modern world. Drawing on critical theory, historical scholarship, and primary sources, this seminar explores how printed texts and images, as well as the larger social transformations wrought by printing, have affected architectural thought and practice. Prerequisite: Graduate standing.

[course website](#)

291B Gender and Genre: The Nude in French Art:
1600-1900[Solomon-
Godeau](#)

From classical antiquity to the present, Western art has been preoccupied with the representation of the human body, whether in idealizing, abstracting or “realist” forms. But inasmuch as the human body—male or female—is dense with associations, always and already inscribed with meanings (both conscious and unconscious), its figural representation is a complex and multivalent affair. It is Western art alone that developed the concept of the nude (as opposed to the depiction of an unclothed or naked body) as a specific type of representation. In this sense, we might think of the nude as the aesthetic, and more or less idealized representation of the human. But its taken-for-granted status tends to make us think of “the nude” as a given, rather than a historically mutable, contested, and indeed, highly charged form of representation.

In this seminar, we will be considering the nature and terms of the nude (male and female) during three hundred years of French art, theory, pedagogy and criticism. In the post-Renaissance European world, it was arguably France that produced the greatest numbers of paintings and sculptures featuring male or female nudes. This was in part the consequence of the “hierarchy of genres,” codified by the Académie Royale des beaux arts (established in 1646) within which history painting occupied the summit. And because this genre required full scale figures, mastery of the nude was a *sine qua non* for the aspiring artist. Second, the prestige of classical antiquity fostered the emulation of classical art, in which the male nude was a central form. Third, the French state (and church) were major sources of commissions, thus providing opportunities for large-scale figure works. But in the 19th century, even when history and religious art was gradually eclipsed, the nude (primarily the female nude) remained a central motif for artists of all stylistic stripes; realists, romantics, impressionists, symbolists, fauves, etc., etc. Nevertheless, and throughout this lengthy history, the nude was periodically a source of controversy or difficulty, be it on the grounds of “decorum” or “indecenty.” Which is to say that Western Christian culture has always had its problems with the body, no matter how elevated or ideal, and these “problems” are as interesting to consider as are its celebrations.

The seminar will thus focus on three aspects of the nude in France: academic theories, Salon criticism, and official dictates about its “proper” representation; the significance of the historical shift from male to female nudes at the beginning of the 19th-century, the “banalization” of the female nude in 19th-century mass culture, and last, the psychoanalytic, social and cultural implications of this most durable form of representation and its relations to [changing] concepts of gender and sexuality.

Requirements for the seminar are reading knowledge of French and the production of a 12-15 page seminar paper at the end of the quarter. After the first few meetings, students are required to give class presentations based on assigned readings. Graduate students from other disciplines are welcome, and may if they wish work with literary or textual sources instead of visual representation. Prerequisites: graduate standing.

[course website](#)

T

100-350

Arts 2622

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University of California, Santa Barbara — Department of the History of Art and Architecture

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- 5A Introduction to Architecture and Environment Welter
- 6B Art Survey III: Renaissance — Baroque Meadow

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- 105G Late Romanesque and Gothic Architecture Armi
- 109D Art and Formation of Social Subjects in Early Modern Italy Williams
- 109F Italian Journeys Williams
- 111C Dutch Art in the Age of Vermeer Adams
- 111F Rethinking Rembrandt Adams
- 117A cancelled
- 118DD Special Topics in Nineteenth-Century Art Solomon-Godeau
- 119E Early Modern European Art, 1900-1945 Monahan
- 121B Reconstruction, Renaissance, and Realism in American Art (1860 TO 1900) Robertson
- *note time/room change
- 130C Arts of Spain and New Spain Peterson
- 132I Art of Empire Simonowitz
- 133DD Topics in Islamic Art: Modern Islamic Art and Architecture Simonowitz
- 134H Ukiyo-e: Pictures of the Floating World Wattles
- 137BB Special Topics in Architecture: Gardens and Landscape Architecture in the West from the Renaissance to 1900 Wittman
- *note time change
- 138C Social Documentary Photography Vilander
- 186S Wren, Vanbrugh, and Hawksmoor Wittman
- 186T Seminar in Photographic History Solomon-Godeau

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282A/186RW	Japanese Art in Print: Read, Quoted, and Transformed	Wattles
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1	Introduction to Art	Paul
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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

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[IV THEA 1](#)

5A	Introduction to Architecture and Environment	Welter
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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.

GE: WRT, F

ENROLLMENT BY DISCUSSION SECTION

[course website](#)

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[BUCHN 1930](#)

6B	Art Survey III: Renaissance — Baroque	Meadow
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European art of the early modern period, ca. 1300-1800.

GE: WRT, E, E1, EUR, F

ENROLLMENT BY DISCUSSION SECTION

[course website](#)

TR

930-1045

Campbell Hall

105C Medieval Architecture: From Constantine to
Charlemagne

Armi

A survey of the architecture in Italy, France, Spain, Germany, and England from the Early Christian through the Carolingian periods. Prerequisite: upper-division standing. Recommended Preparation: Art History 6A, 6F, 105E, or 105G. GE: F

[course website](#)

TR

1100-1215

ARTS 1426

105G Late Romanesque and Gothic Architecture

Armi

Twelfth- and thirteenth-century architecture in France, Italy, Spain, Germany, and England. Prerequisite: upper-division standing. Recommended: Art History 6A, 105C, or 105E. GE: F

[course website](#)

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TR

1230-145

ARTS 1426

109D Art and Formation of Social Subjects in Early Modern
Italy

Williams

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

[course website](#)

TR

1230-145

ARTS 1241

109F Italian Journeys

Williams

An historical survey of travel to Italy and its importance as one of the constitutive rituals of western culture, drawing upon literature, the visual arts, and film, and ending with practical advice for those planning to make the trip themselves. Prerequisite: Not open to freshmen. GE: F
Prerequisite: not open to freshmen. GE: F

[course website](#)

TR

330-445

EMBARCADERO HALL

111C Dutch Art in the Age of Vermeer

Adams

Visual culture produced in the Northern Netherlands between 1648 and 1672. Classes will be devoted to individual artists (e.g. Rembrandt, Johannes Vermeer) 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. Art History 111B is recommended, but not required. GE: F

[course website](#)

[top](#)

TR

1100-1215

ARTS 1241

111F Rethinking Rembrandt

Adams

In light of recent reevaluations of Rembrandt's biography and his oeuvre, this course examines questions of authenticity and authorship in light of artistic technique, subject matter, style, and patronage. GE: F

[course website](#)

[top](#)

TR

200-315

ARTS 1241

117A cancelled

118DD Special Topics in Nineteenth-Century Art

Solomon-
Godeau

"What was Realism?" This course examines the historical style called Realism in both elite and mass culture, primarily, but not exclusively, in metropolitan Paris and London. The strongest emphasis, however, will be put on what 19th century artists, critics, poets and novelists thought about the practice of realism itself. In other words, rather than attempting to encompass the broad range of aesthetic and political practices at mid-century, we will be looking closely at the rhetoric of realism in both its discursive and visual forms. This includes consideration of how realism as a style was expressed in different media; lithography, photography, print culture as well as official (and unofficial) painting and sculpture. Prerequisite: not open to freshmen.

[course website](#)

MW

1100-1215

ARTS 1241

119E Early Modern European Art, 1900-1945

Monahan

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

[course website](#)

MW

930-1045

EMBARCADERO HALL

121B Reconstruction, Renaissance, and Realism in
American Art (1860 TO 1900)

Robertson

Painting within the context of the human-made environment, from the onset of the Civil War to just before World War I, tracing the role of art in the rise of modern, corporate and industrial America. Prerequisite: not open to freshman. GE: F, AMH

[course website](#)

[top](#)

MW

200-315

ARTS 1245

[*time change](#)

[*room change](#)

130C Arts of Spain and New Spain

Peterson

From the Alhambra and Velázquez to the Virgin of Guadalupe, this course charts both the evolution of the arts in 16th and 17th century Spain and their influence and transformation in the visual culture of the New World. Special emphasis will be placed on the creative interaction of the European and indigenous traditions in the architecture, sculpture, painting and ritual practice of the colonial Americas. Prerequisite: not open to freshmen. GE: F

[course website](#)

TR

930-1045

ARTS 1245

132I Art of Empire

Simonowitz

Architecture and material culture of three roughly contemporary dynasties: the Ottomans, Safavids, and Mughals who ruled areas roughly corresponding present day Turkey, Iran, and India. Investigation of the imperial image as manifested in architecture and visual culture. Prerequisite: Not open to freshmen. GE: F

[course website](#)

[top](#)

MW

1100-1215

ARTS 1245

133DD Special Topics in Islamic Art: Modern Islamic Art and Architecture

Simonowitz

This course examines art and architecture of Muslim societies from the 19th to the 21st century. Special attention is devoted to political and ideological influences that have informed the production of culture by or for Muslims in particular context. Not open to freshmen.

[course website](#)

MW

200-315

ARTS 1241

134H Ukiyo-e: Pictures of the Floating World

Wattles

Japanese paintings and woodblock prints of the sixteenth through twentieth centuries, with an emphasis on cultural perspectives and Japanese popular culture. Prerequisites: Not open to freshmen. Recommended preparation: Art History 6D or 6DW. GE: F, NWC

[course website](#)

[top](#)

MW

930-1045

ARTS 1241

137BB Special Topics in Architecture: Gardens and Landscape Architecture in the West from the Renaissance to 1900

Wittman

This course will cover Italian Renaissance gardens, 17th-century French formal gardens (including Versailles), 18th-century picturesque gardens in England (from Stourhead and Stowe to Capability Brown), and the urban parks of 19th-century Paris, London and New York, up to the development of the suburban ideal. Focus on how these different spaces each reflect the changes in attitudes towards land and nature wrought by the West's long transition from feudalism to industrial capitalism Prerequisites: Not open to freshmen

[course website](#)

MW

1230-145

ARTS 1245

*time change

138C Social Documentary Photography

Vilander

This course traces the interrelationship between photographic art history and social history. Topics include pioneers of social documentary photography, government and industrial projects, regional and national views, snapshots, minorities, personal voices and contemporary issues. Readings for the course are compiled in a course reader. Exams may consist of photograph IDs, image comparison/contrasts, and brief-answer as well as essay questions. Students must complete a paper or photographic project on a topic of their choice. Prerequisite: not open to freshman. GE: F

[course website](#)

[top](#)

TR

1100-1215

EMBARCADERO HALL

186S Wren, Vanbrugh, and Hawksmoor

Wittman

An inquiry into the extraordinary lives and accomplishments of England's three greatest architects, whose overlapping careers spanned the several decades before and after 1700. Topics for study will include public architecture, private buildings, landscape architecture, and theory, as well as the rich intellectual, political, and social contexts of each architect's production. Prerequisites: Upper-division only. GE: WRT.

[course website](#)

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T

200-450

ARTS 2622

186T Seminar in Photographic History

Solomon-
Godeau

"Topics in Photography: Torture and Representation." This seminar will work with the visual archive generated by Abu Ghraib (as well as other American-run prisons abroad) in order to examine some central questions: What are the consequences of making, viewing, and disseminating actual transcriptions of acts of torture? What motivates men and women to engage in acts of torture and photograph themselves in the act? Why and when torture is explicitly eroticized? What are some of the ways by which artists use the imagery of real torture to make their art? How does the visual knowledge of what torture "looks like" intersect with other forbidden knowledges (e.g., pornographic representation)? And finally, does the reproduction (after the fact) of photographs depicting acts of torture (or other depictions of war) animate or deaden ethical response? This course requires weekly readings and discussion, and the writing of a research seminar paper. Prerequisites: Upper-division only. GE: WRT.

[course website](#)

W

100-350

ARTS 1234 (conference room)

200B Proseminar: Introduction to Art-Historical Methods

Adams

Introduction to art-historical methods, with emphasis on the historical development of current practices, critical theory, debates within the field, and cross-disciplinary dialogues. Building upon the material you cover in Fall quarter, This course "wraps" the readings you have done with an historiographic background to some of the major methods to which you were introduced, and locates them in their larger theoretical contexts. At the same time, we will attend to the application of these methods or approaches. The course emphasizes close analysis of argumentation, and to the ideology or politics of an argument, asking "who is the audience" and "what are the stakes" in the point of view taken by the author? Prerequisite: graduate standing.

M 400-650 ARTS 2622
time change

251B Transnationalism: Identity Politics in Expatriate and Diaspora African Arts Ogbechie

Special research in African Art. Prerequisite: graduate standing

R 1200-250 ARTS 2622

259D/261A Seminar: 19th-Century Genre Painting in Britain and the United States Robertson Bermingham

This seminar examines the iconography and narrative structures of two schools of genre painting, intimately related but separated by an ocean and increasingly divergent histories. Genre painting, or pictures of scenes of everyday life, was exceptionally popular in the nineteenth-century and yet unlike landscape, still-life, and portraiture it has received little recent scholarly attention.

Asking "What is the relationship between genre painting and the community that consumes it?", we consider the ways narratives and subjects reflect, model and mediate their audiences. The formats, tropes and issues found in British and U.S. genre painting will be looked at against the different national experiences of industrialism, urbanism, empire and political unrest. British and American treatments of civility, race, domesticity and other topics will be compared and analyzed with an eye to understanding how genre painting both models social problems and imagines their possible resolutions. Rather than a simple reflection of everyday life genre painting is an active reshaping of experience, audience, and nation.

The discussion of this body of work requires the development of skills in close looking and analysis of two schools of painting where the likenesses may appear to be as great as the differences, and both must be attended to.

Prerequisite: graduate standing.

W 1000-1250 ARTS 2622

266 Museum Architecture, 19th-21st Centuries Welter

Special research on problems of the nineteenth thru twenty-first century museum architecture, especially that of painting galleries. The seminar will involve site visits to, for example, the Huntington, LACMA, and the Getty. Prerequisite: graduate standing.

top F 900-1150 ARTS 2622

282A/186RW Japanese Art in Print: Read, Quoted, and Transformed Wattles

This seminar explores the ways that Japanese books--and foreign publications that appropriated their images--displayed and defined Japanese `art.` We will compare how Japanese and Western print culture presented samplings of Japanese masters` sketches, disseminated popular iconography, and recorded exhibitions in Japan and abroad during the volatile 19th century. Looking particularly at Korin gafu, Hokusai manga, and printed memorabilia of the world expositions, we will consider issues of reception--such as the ideological underpinnings of the Western discourse on Japanese art. Reading ability of Japanese, French welcome. Weekly assignments on secondary readings and primary sources, final presentation and paper. Undergraduates need professor`s permission to enroll.

W 100-350 ARTS 2622

297 Seminar: Getty Consortium staff*

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.

Location: The Getty Research Institute

Note: Parking, lunch, and access to the library and collections will be provided for students enrolled in this course.

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[Getty Research Institute](#)

**Enroll with instructor code for [Robertson 05](#)*

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257A Seminar: Time and Ways of Knowing in Early Modern Art and Culture **Adams**

282A Seminar Modernist Structures and Strategies in 20th Century Chinese Art **Sturman**

6C Art Survey III: Modern - Contemporary **Monahan**

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

GE: WRT, E, E1, EUR, F.

ENROLLMENT BY DISCUSSION SECTION

[course website](#)

TR

1100-1215

CAMPB HALL

6DS Survey: History of Art in China **Sturman**

The History of Art in China is a survey course that introduces the major traditions and monuments of Chinese art from Neolithic times to the modern (20th-21st centuries). The course generally follows a chronological trajectory but with a thematic matrix. The first part of the course, from Neolithic to Han (ca. 5000 BC - AD 220) concerns the formation of culture and civilization and covers early pottery and bronze traditions as well as the beginnings of pictorial art. Objects and pictures are placed into their historical, philosophical, and social contexts. The second part of the course focuses on the importation and development of Buddhist art, from ca. AD 200 - 1000. The third part of the course interweaves the painting, calligraphy, and ceramic traditions of imperial China, from the Song dynasty to the near contemporary. Garden design and imperial architecture are also introduced. One of the aspects of the course that will be emphasized is regional diversity and intercultural encounters (India and Central Asia in particular). The title, History of Art in China, as opposed to something like The Arts of China, is intended to convey awareness of the fact art is a conceptual and subjective term and that objects have histories that extend beyond national borders. GE: WRT, NWC, F

ENROLLMENT BY DISCUSSION SECTION

[course website](#)

TR

9:30-10:45

IV THEA2

101C Hellenistic Greek Art - CANCELLED

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. GE: F

103A Roman Architecture

Yegul

The architecture and urban image of Rome and the Empire from the Republic through the Constantinian era. Prerequisite: Art History 6A recommended. Not open to freshmen. GE: F

[course website](#)

TR

2:00-3:15

TD 2600

107A Painting in the Fifteenth Century Netherlands

Robey

[course website](#)

MW

9:30-10:45

ARTS 1241

119B Contemporary Art

Adan

Study of recent artistic developments, from pop to contemporary movements in painting, sculpture, photography, intermedia, and new media. Movements studied include minimalism, conceptual art, earthworks, postmodernism, feminism, the use of new media and technology (video, digital media) in contemporary art, along with issues related to identity politics and difference.

[course website](#)

TR

3:30-4:45

TD 2600

121C Twentieth-Century American Art: Modernism and Pluralism, 1900-Present Dini

American painting in the twentieth-century, from the advent of modernism to yesterday. Prerequisite: not open to freshmen. GE: F, AMH

[course website](#)

TR 12:30-1:45 TD 1701

121D African-American Art Ogbechie

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. GE: F, ETH

[course website](#)

MW 12:30-1:45 TD 1701

130B Pre-Columbian Art of the Maya Peterson

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. GE: F, NWC, WRT

[course website](#)

TR 9:30-10:45 TD 1701

133EE Special Topics in Islamic Art: Women in Modern Islamic Art Simonowitz

This course introduces students to the patronage and production of art by women in modern and contemporary Islamic societies. Students will also consider select ideas about women in Islam in pre-modern as well as modern times and whether such ideas influence the production of culture. Topics will include female Muslim artists in painting, architecture, film/video, installation, performance, photography, ritual, and more. Not open to freshmen.

[course website](#)

MW

3:30-4:45

TD 2600

134G Japanese Painting

Wattles

The changing and entwined traditions of Japanese painting: those rooted in native concepts and practices, and those from China.

Prerequisite: not open to freshmen. Recommended preparation: 6D. GE: F, NWC

F

1:00-3:50

ARTS 1241

135BB Topics in Japanese Art: 20th Century Japanese Visual Culture

Wattles

From Japan's role in world expositions, to Japanese painting academies, to manga and anime this class will explore various topics in Japanese visual culture during the past century. Active learning: Readings, discussions, and student reports. Knowledge in Japan a help, but not required.

MW

2:00-3:15

TD 2600

136O "It's Not Easy Building Green" - History and Aesthetics of Sustainable Architecture

Welter

Course examines history and theory of sustainable and "green" architecture since the early twentieth century. Emphasis is placed on the critical analysis of a distinct "green" architectural aesthetic; the scope is global. Prerequisite: Not open to freshmen.

[course website](#)

MW

2:00-3:15

ARTS 1241

138B Contemporary Photography

Vilander

The course will examine the technical, social/historical and aesthetic aspects of post-World War II photography. American, European, Asian and South American artists and/or subject matter will be examined. Exams will consist of slide identifications, comparison/contrasts and essays. Readings for the course include a text and suggested supplemental articles. A writing assignment is required. GE: F

[course website](#)

TR

11:00-12:15

TD 1701

141A Museum Practices and Techniques

Robertson

Discussion of various aspects of museum work: management principles, the cataloguing and care of art objects, exhibitions and acquisitions, administrative procedures, museum architecture. Specialist lecturers and visits to museums and their facilities. Prerequisites: Not open to freshmen; consent of instructor.

[course website](#)

MW

11:00-12:15

ARTS 1241 (Note room change)

143B Feminism and Art History

Adan

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. GE: F

[course website](#)

TR

12:30-1:45

TD 2600

186Q Seminar in Islamic Art and Architecture: The Written
Word and Visual Culture in the Modern Islamic World

Simonowitz

This seminar examines the concept and the use of the written word in the visual culture of modern Islamic societies. Both sacred and profane applications will be considered. Topics covered will range from traditional calligraphy, epigraphy, and talismans to hybrid advertising, computer graphics, urban signage, graffiti, and the use of Arabic scripts in contemporary figural representation.

No knowledge of a foreign language is required.

M

12:00-2:50

ARTS 2622

186Y Seminar in Architecture and Environment: Santa Barbara Architects

Welter

Advanced studies in architecture and environment. Topics will vary including active archival research. The course requires weekly readings and discussions, and the writing of a research seminar paper. GE: WRT

M

9:00-11:50

ARTS 2622

252B/253D Seminar: Design and Construction in Roman and Romanesque Architecture

Yegul

Armi

Special topics in Roman and Romanesque Architecture. Prerequisite: graduate standing.

F

10:00-12:50

ARTS 2622

254 Seminar Encountering the Other, Discovering the Self: Representation and Difference in the Americas or Mapping the Sacred: Image, Ritual and Pilgrimage from Europe to the Americas and Back

Peterson

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

W

9:00-12:00

ARTS 2622

255D Seminar: The Practice of Religion in 15 TH-Century Netherlandish Devotional and Liturgical Art or Demonstrable Wonder: Practical Knowledge in Early-Modern Collections

Meadow

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

T 2:00-4:50 ARTS 2622

257A Seminar: Time and Ways of Knowing in Early Modern Art and Culture Adams

Understandings of the structure of time, of history, and of the associations attributed to change underwent radical transformation during the Early Modern period, affected by shifts in, in the mechanics of measuring time, and how historical documents were collected and interpreted. This seminar will address the issues of time, temporality, and history, taking into account one or more of the different pressures – from humanism, urbanization, mercantile capitalism, science, the Reformation and Counter-Reformation – that were brought to bear on individual and social conceptions of time, and how these changes and conflicts may have been registered – or ignored through nostalgic archaisms – in Netherlandish and German art, texts, and culture from the late fifteenth through the seventeenth centuries. Prerequisite: graduate standing.

[course website](#)

R 1:00-3:50 ARTS 2622

282A Seminar: Modernist Structures and Strategies in 20th Century Chinese Art Sturman

This seminar will look closely at a select number of Chinese artists primarily active in the second half of the 20th century whose work explore the twin issues of modernity and identity. These artists, who were largely active outside of Mainland China, belong to a second-generation of Chinese modernism, in which fundamental problems regarding the merging of native and Western traditions were heightened by increased contacts between cultures and a growing awareness of distance, difference, and displacement in the post-war world. Centers of activity include Hong Kong (Lui Shou-kuan, Irene Chou, Wucius Wong, Van Lau), Taiwan (Liu Guosong, Chu Ko, Xia Yang, Xiao Qin, Zhu Ming), Paris (Zao Wou-Ki, Zhu Dechun, Zhao Chunxiang) and the States (Zhuang Zhe, Chen Qikuan). Among the topics we will explore are the widespread attraction of Paul Klee's work to Chinese artists, the

application of native signifiers in modern contexts, and the quest for syntheses. Prerequisite: graduate standing.

W

1:00-3:50

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6B	Art Survey II: Renaissance-Baroque Art	Fritsch-Hammes
6C	Art Survey III: Modern-Contemporary Art	West
6F	Survey: Architecture and Planning	Wittman
6G	Survey: History of Photography	Vilander

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105G	French Gothic Architecture	Wittman
123C	Modern Art of Mexico	Flaherty
136I	The City in History (session B)	Chattopadhyay
137CC	Special Topics in Architecture (session B)	White
140E	Landscape Design History	Homsy

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1 Introduction to Art (**session B**) Schewiller

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.

GE: F. ENROLLMENT BY DISCUSSION SECTION

[course website](#)

6A Art Survey I: Ancient-Medieval

Tade

The History of Western Art from its origins to the beginnings of the Renaissance.

GE: WRT, EUR, E, E1, F.

ENROLLMENT BY DISCUSSION SECTION.

[course website](#)

MTWR

1230-140

387

6B Art Survey II: Renaissance-Baroque Art

Fritsch-Hammes

Renaissance and Baroque Art in Northern and Southern Europe.

GE: WRT, EUR, E, E1, F.

ENROLLMENT BY DISCUSSION SECTION.

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MTWR

200-310

NH 1006

6C Art Survey III: Modern-Contemporary Art

West

History of Western Art from the Eighteenth Century to the present.

GE: WRT, EUR, E, E1, F.

ENROLLMENT BY DISCUSSION SECTION

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MTWR

1100-1210

TD 2600

6F Survey: Architecture & Planning

Wittman

This unconventional survey of architecture and planning centers on case studies chosen from different periods in predominantly Western but also non-Western architectural history, from the Greek temple to the palace of Versailles, from colonial planning in North Africa to Mussolini's new towns in Italy, and from Frank Lloyd Wright's Fallingwater to the Batammaliba houses of Togo and Benin. Student writing assignments will involve writing about first-hand experience of local architecture.

[course website](#)

MTWR

11:00-12:10

Arts 1241

6G Survey: History of Photography

Vilander

A critical examination of the technical, social/historical and aesthetic aspects of nineteenth to twenty-first century photography.

[course website](#)

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MTWR

1100-1205

Arts 1241

105G French Gothic Architecture

Wittman

A survey of French architecture covering the 100+ years from the genesis of Gothic in the 1140s through the age of the great cathedrals. The course will address stylistic, structural, functional, and technical questions (What is Gothic? How does it work? How were cathedrals used? How were they built?), but will also account for Gothic as a function of the political consolidations of the medieval French monarchy.

[course website](#)

MTWR

2:00-3:10

NH 1109

123C Modern Art of Mexico

Flaherty

A general survey of the main developments of Nineteenth- and Twentieth-Century Mexican Art in its social context. Particular attention is given to the Mexican mural renaissance and the works of Posada, Rivera, Siquieros, Orozco, Tamayo, and Frida Kahlo.

GE: F

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MTWR

200-305

Arts 1241

136I The City in History (**session B**)

Chattopadhyay

A 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.

[course website](#)

MTWR

200-305

Arts 1241

137CC Special Topics in Architecture: Architecture in the White United States. **(session B)**

Few nations experienced a change in the land as drastic and complete as the United States has experienced in the past two centuries. This course is a study of that change. Historical but not necessarily chronological, this is an architectural survey concentrating on several themes and building types, urban development will be its primary focus. Students will study cities, towns, and individual buildings and building types, as well as the people responsible for their design, finance, construction, and habitation.

Prerequisites: Not open to freshmen.

[course website](#)

MTWR

12:30-1:35

1241

140E Period Gardens and Manors of England Homsy

What were 'follies' used for in 18th century England? Why are there Chinese pagodas in England? This course focuses on the gardens of England 1300s through the 1800s. It begins by exploring the relationship of monastery architecture, their gardens and stew ponds and how religious orders preserved our plant knowledge. Students will discover the reasoning behind the creation of landscape movements such as the 'ferme ornée', the 'sublime', and 'picturesque' and how manners, nationalistic ideals, and sensitivity of the day all played a role. Finally, the rich legacy from Victorian and Edwardian garden designs and botanical discoveries will be examined. It is the legacy of this time period, with new botanical discoveries and the modern ideas of William Robinson that has nourished our most recent ideals of beauty. Manor houses from specific

time periods and their background will be used to express their relationship to the landscape.

Prerequisites: Not open to freshmen. GE: F.

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MTWR

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