

- Program
- People
- Resources
- Contact
- News & Events

Course Index - Fall 2013

PLEASE NOTE ROOM CHANGES. MOST COURSES HAVE BEEN MOVED FROM PHELPS HALL TO THE ARTS BUILDING.

**CRASHING AN ART HISTORY COURSE**

The Department of History of Art and Architecture recognizes the difficulties that students face in adding courses. The Department recommends the following:

**To add a closed or full course:**

- 1) Do not e-mail the instructor to determine if a wait list exists.
- 2) Instead, attend the first class meeting and first section meeting if applicable.
- 3) Let the instructor know your name, major/minor, class year (junior, senior).
- 4) Sign up on the waiting list.
- 5) Continue to attend the lecture and discussion section if applicable.
- 6) Priority of enrollment and distribution of add codes are at the discretion of the instructor.

If you are unable to attend the first class meeting due to religious observance, illness, or other unavoidable conflict, do contact the instructor via e-mail. Add codes will not be distributed prior to completing this procedure.

**lower division courses**

- [5A](#) Introduction to Architecture & Environment - Welter
- [6A](#) Art Survey I: Ancient-Medieval - Yegül
- [6G](#) Survey: History of Photography - Keller
- [6K](#) Survey: Islamic Art & Architecture - Houry

**upper division courses**

- [103B](#) Roman Art: From the Republic to the Empire (509B.C. to A.D. 337) - Yegül
- [107A](#) Painting in Fifteenth-Century Netherlands - Meadow
- [109D](#) Art and the Formation of Social Subjects in Early Modern Italy - Williams
- [113F](#) Bernini and the Age of the Baroque - Paul
- [119B](#) Contemporary Art - Sorkin
- [121B](#) Reconstruction, Renaissance, and Realism in American Art: 1860-1900 - Robertson
- [121C](#) Twentieth-Century American Art: Modernism and Pluralism, 1900-Present - Lee
- [127A](#) African Art I - Ogbecchie
- [130C](#) The Arts of Spain and New Spain - Peterson
- [130D](#) Arts of Precolumbian South America - Peterson
- [134F](#) The Arts of Japan - Adriasola [cross-listed with JAPAN 134F]
- [142AA](#) Special Topics in Architectural History: Architecture, Theory, and Town Planning in 19th-Century France - Wittman
- [142B](#) Architecture and Planning in Rome: Napoleon to Mussolini - Wittman
- [144D](#) Russian Art - Spieker [cross-listed with SLAV 130D]
- [186E](#) Seminar in Fifteenth and Sixteenth Century Northern European Art: Poised between Heaven and Hell: The Art of Hieronymus Bosch - Meadow
- [186H](#) Seminar in Seventeenth Century Southern European Art: Caravaggio - Paul
- [186N](#) Seminar in African Art: Representations of Africa in American Popular Culture - Ogbecchie - [CANCELLED]
- [186SV](#) Seminar in Modern Architecture: Animal Buildings - Welter
- [186T](#) Seminar in Photographic History - Keller

**graduate courses**

- [255A](#) Topics in Italian Renaissance Art: Reformation and Counter-Reformation: Was There a Crisis of Images in the Sixteenth Century? - Williams
- [259A](#) Topics in Nineteenth-Century European Art: German Expressionism Art and Architecture - Hofer
- [260D](#) Topics in European Art of the Twentieth Century: Contemporary Art Criticism - Sorkin

---

5A Introduction to Architecture & Environment  
Welter

Architecture is the primeval act through which human beings carve out for themselves a place in nature. Initially a means of

survival, place-making has developed throughout history into technically advanced and artistically sophisticated architectural designs that intertwine ever closer the man-made world with the natural one. This course introduces basic architectural construction methods, design strategies, and subject specific terminology, discusses various interpretative concepts, and poses questions after universal fundamentals of the multi-faceted and multi-sensory relationships between man, architecture, and nature.

Interested student may sign-up on a waiting list posted outside of Professor Welter's new office, Arts 1228, beginning the week of June 10th. Do not sign-up on a digital waitlist for this class, as the one and only official waiting list will be the paper based one, which students must sign-up in person.

ENROLLMENT BY DISCUSSION SECTION

TR 200-315 NORTH HALL 1006

HONORS SECTION: W 900-950 ARTS 1332

[top](#)

---

6A Art Survey I: Ancient-Medieval

Yegül

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

ENROLLMENT BY DISCUSSION SECTION

TR 930-1045 LOTTE LEHMANN CONCERT HALL (MUSIC BUILDING)

HONORS SECTION: W 1200-1250 ARTS 1332

[top](#)

---

6G Survey: History of Photography

Keller

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

ENROLLMENT BY DISCUSSION SECTION

TR 800-915 BUCHANAN 1930

[top](#)

---

6K Survey: Islamic Art & Architecture

Khoury

A survey of Islamic art and architecture.

ENROLLMENT BY DISCUSSION SECTION

MW 200-315 BUCHANAN 1930

[top](#)

---

103B Roman Art: From the Republic to the Empire (509 BCE to 337 CE)

Yegül

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6A.

Painting, sculpture, and decorative arts of the Romans from the Republic to the Empire, from Romulus to Constantine. Social, economic, and cultural background emphasized.

TR 800-915 ARTS 1341

[top](#)

---

107A Painting in Fifteenth-Century Netherlands

Meadow

Prerequisite: not open to freshmen.

Netherlandish painting from c. 1400- c. 1500 is examined in its social, religious, and cultural contexts. Artists include Van Eyck, Rogier, Bouts and Memling, among others.

TR 330-445 ARTS 1341

[top](#)

---

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

Prerequisite: not open to freshmen.

An approach to the art of Renaissance Italy that focuses on the viewer's experience and the social and cultural conditions framing it.

MW 1100-1215 ARTS 1341

[top](#)

---

113F Bernini and the Age of the Baroque  
Paul

Prerequisite: Not open to freshmen.

Examines the life and work of Gianlorenzo Bernini, best known as a brilliant and innovative sculptor, in their historical context. Also considered is the international influence that Bernini exerted on seventeenth- and eighteenth-century art.

MW 1230-145 ARTS 1341

[top](#)

---

119B Contemporary Art  
Sorkin

Prerequisite: Not open to freshmen.

Study of recent artistic developments, from pop to contemporary movements in painting, sculpture, and photography. Movements studied include minimal art, post-minimalism, process art, conceptual art, earthworks, pluralism, neoexpressionism, and issues of postmodern art and criticism.

MW 200-315 ARTS 1341

[top](#)

---

121B Reconstruction, Renaissance, and Realism in American Art: 1860-1900  
Robertson

Prerequisite: Not open to freshmen.

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.

TR 1100-1215 ARTS 1341

[top](#)

---

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

Prerequisite: Not open to freshmen.

American painting in the twentieth-century, from the advent of modernism to yesterday.

MW 800-915 ARTS 1341

[top](#)

---

127A African Art I

Ogbechie

Prerequisite: Not open to freshmen.

Recommended preparation: Art History 6E.

This course provides an introduction to African art through analysis of African cultures and symbol systems. It evaluates African art in relation to the history and diversity of the continent and also in relation to perceptions and representations of Africa from antiquity to the contemporary era. Types of arts discussed include painting, sculpture, textiles and body adornment, ceramics, performance, and contemporary African art.

MW 930-1045 ARTS 1341

[top](#)

---

130C The Arts of Spain and New Spain

Peterson

Prerequisite: not open to freshmen.

From the Alhambra and Velázquez to the Virgin of Guadalupe, this course charts both the revolution 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.

TR 930-1045 ARTS 1341

[top](#)

---

130D Arts of Precolumbian South America

Peterson

Prerequisite: not open to freshmen.

The architecture, sculpture, ceramics, textiles, and metalwork of the Andean civilizations from 3000 BCE to 1532 CE are examined within their archaeological and cultural contexts.

TR 200-315 ARTS 1341

[top](#)

---

134F The Arts of Japan [*cross-listed with JAPAN 134F*]

Adriasola

Prerequisite: not open to freshmen.

Native traditions and foreign influences in the development of Japanese architecture, sculpture, painting, and minor arts.

MW 330-445 ARTS 1341

[top](#)

---

142AA Special Topics in Architectural History: Architecture, Theory, and Town Planning in 19th-Century France

Wittman

Prerequisite: not open to freshmen.

The French Revolution inspired a total rethinking: one that aspired both to construct a new kind of world, and to make new sense of the past that had led to the present. This rethinking encompassed everything: politics, religion, history, science, technology, economics, government, philosophy - all of which are aspects of architecture, architectural theory, and town planning. This course will approach the history of 19th-century French architectural thought and practice as a lens through which to discern the broader ways in which the world changed in the wake of 1789.

TR 500-615 ARTS 1341

[top](#)

---

142B Architecture and Planning in Rome: Napoleon to Mussolini  
Wittman

Prerequisite: not open to freshmen.

Transformation of Rome from a pre-modern to a modern city. Napoleonic occupations of 1798-1814; papal initiatives from 1815-70; Rome transformed into the new national capital 1870-1922; Mussolini's massive public works in the 1920s and 30s.

TR 1230-145 ARTS 1341

[top](#)

---

144D Russian Art [*cross-listed with SLAV 130D*]

Spieker

Prerequisite: Upper-division standing.

Introduction to Russian art and aesthetic theory from the beginning to the present. Readings and lectures in English.

TR 330-445 HSSB 1173

[top](#)

---

186E Seminar in Fifteenth and Sixteenth Century Northern European Art: Poised between Heaven and Hell: The Art of Hieronymus Bosch

Meadow

Prerequisite: Upper-division standing.

The art of Hieronymus Bosch has puzzled, horrified and delighted viewers from the sixteenth century until today. Filled with hallucinatory visions of the world of human experience and the realms that lie beyond, paradise and perdition, Bosch's images explore the seemingly unresolvable paradoxes of philosophical morality in the face of physical desires and the perception of truth through irredeemably flawed senses. Scholars have long sought a key to unlocking Bosch's mysterious images, rummaging in alchemy, hermetic philosophy, obscure theology and many other places for clues to the puzzle. In this seminar, we will consider the possibility that the riddles posed by Bosch's paintings and prints are an end in themselves, questions that do not presuppose their own answers.

T 1030-120 ARTS 1332

[top](#)

---

186H Seminar in Seventeenth Century Southern European Art: Caravaggio

Paul

Prerequisite: Upper-division standing.

This seminar will examine the work of Michelangelo Merisi da Caravaggio, one of the most provocative artists of the seventeenth century. Setting Caravaggio's achievement in historical context, we will also study the work of his close contemporaries as well as his broader influence on European art.

R 1100-150 ARTS 2622

[top](#)

---

186N Seminar in African Art: Representations of Africa in American Popular Culture

Ogbechie

[CANCELLED]

[top](#)

---

186SV Seminar in Modern Architecture: Animal Buildings

Welter

Prerequisite: Upper-division standing.

That animals may build their own habitations or other structures useful to them is a widely observable phenomenon. Animal

buildings raise interesting conceptual questions when comparisons are made with man-made buildings and works of architecture. Can animal buildings be called architecture? What can we potentially learn from the building activities of our fellow creatures?

Students commit to reading on average one book per week, actively participating in class meetings, an in-class presentation on a particular animal and its buildings, and writing a research paper based on the research for the presentation.

ARTHI 5A and upper-division art history courses are recommended. Enrollment via add code.

T 930-1220 ARTS 2622

[top](#)

---

186T Seminar in Photographic History

Keller

Prerequisite: Upper-division standing.

Advanced studies in photographic history. Topics will vary. This course requires weekly readings and discussion, and the writing of a research seminar paper.

W 900-1150 ARTS 2622

[top](#)

---

255A Topics in Italian Renaissance Art: Reformation and Counter-Reformation: Was There a Crisis of Images in the Sixteenth Century?

Williams

Prerequisite: Graduate standing.

Recent scholarship on the art of the Early Modern period in Europe has sought in various ways to describe a profound redefinition of the social role of images in the sixteenth century, especially in connection with the Protestant Reformation and Catholic Counter-Reformation. In some respects this work challenges fundamental assumptions about the history of art (*Kunstwissenschaft*), pointing instead to the consolidation of an approach that has been described as the "history of images" (*Bildwissenschaft*). This seminar will examine the development of this trend, consider some its key texts, and also explore its limitations.

M 300-550 ARTS 2622

[top](#)

---

259A Topics in Nineteenth-Century European Art: German Expressionism Art and Architecture

Hofer

Prerequisite: Graduate standing.

Expressionist painting in Germany shows many variations in form and subject matter. In several towns young artists worked together and established groups to popularize their venues. The most famous ones are "Die Brücke" in Dresden, the "Blauer Reiter" in Munich, the artist's colony in Worpswede, or in the Rhineland. Many other artists followed similar ideas but did not join a group. Liberation of color and composition was their aim as well as spontaneity and subjectivity, all in order to revolutionize both academic convention and everyday life. Part of the seminar will be a trip to the LACMA to study originals.

M 1000-1250 ARTS 2622

[top](#)

---

260D Topics in European Art of the Twentieth Century: Contemporary Art Criticism

Sorkin

Prerequisite: Graduate standing.

In a contemporary art world increasingly dependent upon conceptually-driven and text-based works of art, how does writing clarify, obscure, or become a work of art itself? What is the role of the critic in mediating this kind of writing? What are the responsibilities of the artist as an interpreter of ideas? As these roles have increasingly merged, this reading-intensive course will actively explore the history of post-1960s criticism through primary source texts as criticism emerged alongside the academic discipline of contemporary art history.

R 1100-150 ARTS 1332

[top](#)

[University of California, Santa Barbara](#) -- Department of the History of Art and Architecture | [web contact](#)

Course Index - Winter 2014

**CRASHING AN ART HISTORY COURSE**

The Department of History of Art and Architecture recognizes the difficulties that students face in adding courses. The Department recommends the following:

**To add a closed or full course:**

- 1) Do not e-mail the instructor to determine if a wait list exists.
- 2) Instead, attend the first class meeting and first section meeting if applicable.
- 3) Let the instructor know your name, major/minor, class year (junior, senior).
- 4) Sign up on the waiting list.
- 5) Continue to attend the lecture and discussion section if applicable.
- 6) Priority of enrollment and distribution of add codes are at the discretion of the instructor.

If you are unable to attend the first class meeting due to religious observance, illness, or other unavoidable conflict, do contact the instructor via e-mail. Add codes will not be distributed prior to completing this procedure.

**lower division courses**

- [1](#) Introduction to Art - Paul
- [6B](#) Art Survey II: Renaissance-Baroque - Williams
- [6E](#) Survey: Arts of Africa, Oceania, and Native North America - Ogbechie
- [6H](#) Survey: The Arts of Precolumbian America - Peterson

**upper division courses**

- [103A](#) Roman Architecture - Yegül
- [108MM](#) Special Topics in Fifteenth and Sixteenth Century Northern European Art: Worlds of Wonders: Early Modern Collections and the Quest for Knowledge - Meadow
- [117C](#) Nineteenth-Century British Art and Culture - Bermingham
- [119A](#) Art in the Modern World: Religion and Patriotism in German Romantic Painting - Hofer - [CANCELLED]
- [119C](#) Expressionism to New Objectivity: Early Twentieth Century German Art - Keller
- [119G](#) Critical Approaches to Visual Culture - Monahan
- [120AA](#) Special Topics in Twentieth-Century Modern Art: Contemporary Material Culture - Sorkin
- [120BB](#) Special Topics in Twentieth-Century Modern Art: Global Art After 1980 - Sorkin
- [132J](#) Modern Art of the Arab World - Khoury
- [134D](#) Art and Modern China - Sturman
- [134G](#) Japanese Painting - Adriasola [cross-listed with JAPAN 134G]
- [136D](#) Architecture and the American Architect - White
- [136O](#) Sustainable Architecture: History and Aesthetics - Welter
- [136W](#) Introduction to 2D/3D Visualizations in Architecture - White
- [139A](#) Special Topics in Photographic History: Twentieth Century War Photography - Keller
- [141A](#) Museum Practices and Techniques - Robertson
- [185BB](#) Special Topics in Art History: German Expressionism: Art and Architecture - Hofer
- [186B/252B](#) Seminar in Ancient Greek & Roman Art/Architecture: Masterpiece Theater - Yegül
- [186P](#) Seminar in Pre-Columbian/Colonial Art: Images and Texts: Re-presenting Latin American Pasts - Peterson
- [186RW](#) Seminar in Japanese Art: Japan Prints - Adriasola

**graduate courses**

- [252B/186B](#) Topics in Roman Architecture and Urbanism: Masterpiece Theater - Yegül
- [257A](#) Topics in Seventeenth-Century European Art: Vision and Knowledge - Adams
- [260D](#) Topics in European Art of the Twentieth Century - Monahan
- [296A](#) Reading Critical Theory and the Visual Arts - Spieker
- [297](#) Getty Consortium: Cultural Encounter and the Category of Art

---

1 Introduction to Art  
Paul

This course is intended for students who have not taken classes in the History of Art and Architecture, 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 the History of Art and Architecture is engaged, varying from year to year. Not open to art history majors. GE: F

ENROLLMENT BY DISCUSSION SECTION

TR 1100-1215 EMBARCADERO HALL  
HONORS SECTION: F 100-150 ARTS 2622

[top](#)

---

6B Art Survey II: Renaissance-Baroque  
Williams

A survey of Renaissance and Baroque art in northern and southern Europe.

ENROLLMENT BY DISCUSSION SECTION

TR 1230-145 IV THEATER 1  
HONORS SECTION: W 1100-1150 ARTS 1332

[top](#)

---

6E Survey: Arts of Africa, Oceania, and Native North America  
Ogbechie

This course provides a general introduction to the indigenous and contemporary arts of Africa, Oceania, and Native North America. In these vast locales of human culture, we will study how art provides concrete conceptual and visual structures around which social, political, cultural aesthetic and ritual institutions are constructed. The art object, imbued with several meanings, is essential to the human lifecycle, charged with political, economic and spiritual connotations and instrumental to rituals of birth, death and all the stages of transition in between. In such contexts, art operates within spaces of performance and individual art objects are imbued with multiple meanings. We will investigate the historical nature of different art traditions in these cultures and evaluate specific art forms like painting, sculpture, mural painting, textiles and decorative arts, body adornment, masquerade performances, royal/leadership arts, and sacred, secular and vernacular architecture.

ENROLLMENT BY DISCUSSION SECTION

MW 800-915 BUCHANAN 1940

[top](#)

---

6H Survey: The Arts of Precolumbian America  
Peterson

Visual Culture or "Art," that is to say architecture, sculpture and mural painting as well as textiles, metalurgy and ceramics, played a central and powerful role within the Precolumbian civilizations that produced them. Visual messages were encoded in the ways cities were built, stone and wood were carved, and leaders had themselves ornamented and buried. Using interdisciplinary methods, our goal will be to reconstruct (to the degree that is possible), the meaning and function of the visual arts in multiple, interlocking economic, political and sacred spheres. As an introduction to the ancient Americas, this course will focus on seven major cultures in Mesoamerica (Olmec, Teotihuacan, Maya, Aztec) and Andean South America (Chavín, Moche, and Inka).

ENROLLMENT BY DISCUSSION SECTION

TR 930-1045 THEATER DANCE WEST 1701  
HONORS SECTION: T 1200-1250 ARTS 2622

[top](#)

---

103A Roman Architecture  
Yegül

Prerequisite: not open to freshmen.  
Recommended preparation: Art History 6A.

The architecture and urban image of Rome and the Empire from the Republic through the Constantinian era.

TR 800-915 ARTS 1341

[top](#)

---

108MM Special Topics in Fifteenth and Sixteenth Century Northern European Art: Worlds of Wonders: Early Modern Collections and the Quest for Knowledge

Meadow

Prerequisite: not open to freshmen.

May be repeated for credit to a maximum of 12 units provided letter designations are different.

In the sixteenth century, wealthy merchants and powerful princes in Europe began assembling vast collections that aspired to contain all possible knowledge of all possible things. From these remarkably diverse collections—called *Kunst-* and *Wunderkammern* in German, *studioli* in Italian, and curiosity cabinets in English—arose our modern museums of art, science, history and technology, as well as modern research collections in universities. This course will explore these fascinating collections, the purposes for which they were created and the circumstances in which they were created.

TR 330-445 ARTS 1341

[top](#)

---

117C Nineteenth-Century British Art and Culture

Birmingham

Prerequisite: Not open to freshmen.

The course will study Victorian painting, photography, architecture and design as they relate to industrialism, urbanism, domesticity, landscape, and aestheticism. We will look closely at the work of the Pre-Raphaelites and their followers, at innovators in photography such as Fox Talbot, and Julia Margaret Cameron, at the Great Exhibition in the Crystal Palace, and at the impact of the Arts and Crafts movement. Period covered 1839 to 1900.

TR 1100-1215 ARTS 1341

[top](#)

---

119A Art in the Modern World: Religion and Patriotism in German Romantic Painting

Hofer

[CANCELLED]

[top](#)

---

119C Expressionism to New Objectivity: Early Twentieth Century German Art

Keller

Prerequisite: not open to freshmen.

Survey of modernist art movements in Germany, beginning with the expressionist phase around 1905 and concluding with the Bauhaus and New Objectivity phase up to 1933. Special emphasis on the historical and cultural context of German art, and its interaction with the international art scene.

MW 800-915 HSSB 1174

[top](#)

---

119G Critical Approaches to Visual Culture

Monahan

Prerequisite: A prior course in art history; not open to freshmen.

Recommended preparation: Art History 6C or any upper division modern course.

Critical ways of approaching and understanding a wide range of visual materials and images (paintings, ads, videos, etc.). Analytic approaches to culture and representation are used as a means of developing descriptive and interpretive skills.

MW 930-1045 HSSB 1174

[top](#)

---

120AA Special Topics in Twentieth-Century Modern Art: Contemporary Material Culture  
Sorkin

Prerequisite: not open to freshman.

May be repeated for credit to a maximum of 12 units provided letter designations are different.

Study of materiality, process, performativity, and the problem of skill. Topics include: hybrid object making in the 1960s, modernist craft and design histories, labor and gender, DIY craftivism, de-skill, immersive spaces and installation, theories of intangibility and difference.

TR 930-1045 ARTS 1341

[top](#)

---

120BB Special Topics in Twentieth-Century Modern Art: Global Art After 1980  
Sorkin

Prerequisite: not open to freshman.

May be repeated for credit to a maximum of 12 units provided letter designations are different.

This course offers a broad introduction to the visual art and ideas of contemporary art history and its practice. Interdisciplinary and intermedia practices will be emphasized, and topics include identity politics, multiculturalism, biennial culture, fabrication and scale, audience, and issues of reception and display.

TR 200-315 ARTS 1341

[top](#)

---

132J Modern Art of the Arab World  
Khoury

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6K.

Explores modern and contemporary art, artists and art movements of the Arab world from nineteenth century to the present.

MW 1230-145 ARTS 1341

[top](#)

---

134D Art and Modern China  
Sturman

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6DS.

An exploration of trends and issues in nineteenth and twentieth century Chinese art, as China awakens to and responds to the challenges of modernity and The West. Topics include the continuity of tradition, the exile identity, and trends after Tiananmen (1989).

MW 930-1045 ARTS 1341

[top](#)

---

134G Japanese Painting [cross-listed with JAPAN 134G]  
Adriasola

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6DW.

The changing and entwined traditions of Japanese painting: those rooted in native concepts and practices and those derived from the Asian continent or Euro-America.

MW 330-445 ARTS 1341

[top](#)

---

136D Design & the American Architect

White

Prerequisite: not open to freshmen.

We will study architects and their designs, beginning with the contemporary American landscape and a small number of buildings designed by "cutting edge" architects. The course will be organized into two parts. Our aim in part one will be to identify the constituent issues and problems tackled by the architectural profession today, and to assess the role played by architects in the design process and in society at large. We shall follow part one by exploring the histories behind those issues, exploring how the architectural profession has developed in the past two centuries.

MWF 200-250 ARTS 1341

[top](#)

---

136O Sustainable Architecture: History and Aesthetics

Welter

Prerequisite: not open to freshmen.

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.

MW 800-915 ARTS 1341

[top](#)

---

136W Introduction to 2D/3D Visualizations in Architecture

White

Prerequisite: Upper-division standing; open to majors only.  
Same course as Art Studio 106W.

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, sculpture, and such spatial practices as installations and public art.

MWF 930-1120 THEATER DANCE WEST 1530

[top](#)

---

139A Special Topics in Photographic History: Twentieth Century War Photography

Keller

Prerequisite: not open to freshmen.  
May be repeated for credit to a maximum of 12 units provided letter designations are different.

Specialized classes exploring questions of methodology, as well as significant themes and major figures in the history of photography. Emphasis on intensive investigation of research issues as opposed to extensive period coverage.

MW 1100-1215 ARTS 1341

[top](#)

---

141A Museum Practices and Techniques

Robertson

Prerequisite: Not open to freshmen.  
Not open for credit to student who have completed Art History 164C.

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.

TR 1230-145 ARTS 1341

[top](#)

---

185BB Special Topics in Art History: German Expressionism: Art and Architecture  
Hofer

Prerequisite: Not open to freshmen.

May be repeated for credit to a maximum of 12 units provided letter designations are different.

Expressionist painting in Germany shows many variations in form and subject matter. In several towns young artists worked together and established groups to popularize their venues. The most famous ones are "Die Brücke" in Dresden, the "Blauer Reiter" in Munich, the artist's colony in Worpswede, or in the Rhineland. Many other artists followed similar ideas but did not join a group. Liberation of color and composition was their aim as well as spontaneity and subjectivity, all in order to revolutionize both academic convention and everyday life.

W 300-550 ARTS 2622

[top](#)

---

186B/252B Seminar in Ancient Greek & Roman Art/Architecture: Masterpiece Theater  
Yegül

Prerequisite: Upper-division standing; consent of instructor.

May be repeated for credit to a maximum of 8 units. Open only to Art History majors during Pass 1.

What makes an architectural 'masterpiece'? Taking its cue from a difficult question this department's graduate students had asked about a decade ago (in relation to the content of the AH6 series), I would like to explore the same inconvenient presupposition of the notion of a 'masterpiece' and what makes a 'masterpiece'—or not. Centering on examples from the classical world (but not limited to it) I would like you to choose your architectural 'masterpiece' following whatever definition or qualification you bring to it, and explore and explain why.

R 200-450 ARTS 2622

[top](#)

---

186P Seminar in Pre-Columbian/Colonial Art: Images and Texts: Re-presenting Latin American Pasts  
Peterson

Prerequisite: Upper-division standing.

Open only to Art History majors during Pass 1.

This seminar explores the relationship of images to texts in the preconquest and colonial Americas. We will examine alternative literacies, the very nature of written text, and images as texts. Although artworks in all media will be considered, including stone sculpture, emphasis will be on the pictorial manuscripts (so-called codices), graphics and paintings. How native Americans recorded history prior to the Conquest and re-interpreted their own histories in light of European contact will form the core of the seminar. Particular attention will be paid to the hybrid nature of the sixteenth-century chronicles of Bernardino de Sahagún in Mexico and Guaman Poma de Ayala in Peru. With the advent of the European book and the privileging of alphabetic [Latin] script as an index of civilization, indigenous patterns were at once erased, transformed, and prolonged—sometimes in covert ways. Although acculturated, native scribes continued to paint signs that asserted their traditional identities and contested the colonizers' territorial claims, worldview, and moral codes.

*\*NOTE: Graduate students are welcome; they will be given extra readings, with more rigorous expectations for the final research paper.\**

W 900-1150 ARTS 2622

[top](#)

---

186RW Seminar in Japanese Art: Japan Prints  
Adriasola

Prerequisite: Upper-division standing.

This seminar examines artistic, historical and theoretical issues relating to the development of print media in Japan, spanning from the traditional medium of woodblock prints to the advent of digital technologies. The aim of the course is to interrogate the relationship between print culture and modernity. We will pay particular attention to the impact of technological developments on modes of expression and representation, and their social and historical contingency. Some of the topics will include: woodblock prints in late Edo society; tourism and sexuality in early Japanese photography; images of war; graphic design and the society of

mass consumption; the “real” in postwar photography; gender and genre in manga and anime; and print media in the digital age.

T 1230-320 ARTS 1332

[top](#)

---

186B/252B Topics in Roman Architecture and Urbanism: Masterpiece Theater

Yegül

Prerequisite: Graduate standing or senior art history majors with consent of instructor.

What makes an architectural ‘masterpiece’? Taking its cue from a difficult question this department’s graduate students had asked about a decade ago (in relation to the content of the AH6 series), I would like to explore the same inconvenient presupposition of the notion of a ‘masterpiece’ and what makes a ‘masterpiece’—or not. Centering on examples from the classical world (but not limited to it) I would like you to choose your architectural ‘masterpiece’ following whatever definition or qualification you bring to it, and explore and explain why.

R 200-450 ARTS 2622

[top](#)

---

257A Topics in Seventeenth-Century European Art: Vision and Knowledge

Adams

Prerequisite: Graduate standing.

“To see is to know”, wrote Aristotle. Even today, “I see” can mean “I understand.” Aristotle understood the connection between sight and knowledge to be physical, however. Before the seventeenth century, the eye was believed to be connected directly to the spirit: an impression of objects seen was understood as physically impressed upon the soul. Sight was, therefore, the most powerful and dangerous of senses; concepts lying behind the iconoclastic fury of the Protestants who destroyed images in Catholic churches in 1566. During the seventeenth century, in a paradigm shift sometimes termed the Scientific Revolution, a space was opened between vision and the soul, with new attention to the imperfect ocular apparatus, and such voluntary activities as reflection and reason, articulated memorably by Descartes’ “I think, therefore I am.” Empirical experience, enhanced by the invention of such optical devices as the microscope and telescope, took on new meaning, which in turn had a dramatic impact upon beliefs about the nature of images, their function in knowledge production, and the role of artists in their creation. Since Aristotle, these understandings were - as they continue to be - highly gendered: woman’s imagination and uncontrollable passions were set against man’s reason. Changed understandings of sight and reason, therefore, produced new understandings of male and female character.

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

W 1200-250 ARTS 2622

[top](#)

---

260D Topics in European Art of the Twentieth Century

Monahan

Prerequisite: Graduate standing.

Special research in modern art.

M 100-350 ARTS 2622

[top](#)

---

296A Reading Critical Theory and the Visual Arts

Spieker

Prerequisite: Graduate standing.

Same course as GER 270; cross-listed with C LIT 200 & ART 245

Analysis of theories and critiques of modernism and modernity from Benjamin Adorno and Derrida, with special focus on the historical avantgarde. Specifics may vary.

W 400-650 ARTS 1344

[top](#)

---

297 Getty Consortium: Cultural Encounter and the Category of Art  
Daniela Bleichmar, Associate Professor of Art History and History, USC

Prerequisite: Graduate standing; by application only.

For more information about the Getty Graduate Consortium Winter 2014, [click here](#).

F 1000-500 The Getty Research Institute

Orientation: December 6, 2013

Seminars: January 17, 24, 31; February 7, 21, 28; March 7, 14, 2014

[top](#)

- Program
- People
- Resources
- Contact
- News & Events

Course Index - Spring 2014

**CRASHING AN ART HISTORY COURSE**

The Department of History of Art and Architecture recognizes the difficulties that students face in adding courses. The Department recommends the following:

**To add a closed or full course:**

- 1) Do not e-mail the instructor to determine if a wait list exists.
- 2) Instead, attend the first class meeting and first section meeting if applicable.
- 3) Let the instructor know your name, major/minor, class year (junior, senior).
- 4) Sign up on the waiting list.
- 5) Continue to attend the lecture and discussion section if applicable.
- 6) Priority of enrollment and distribution of add codes are at the discretion of the instructor.

If you are unable to attend the first class meeting due to religious observance, illness, or other unavoidable conflict, do contact the instructor via e-mail. Add codes will not be distributed prior to completing this procedure.

**lower division courses**

- [6C](#) Art Survey III: Modern-Contemporary - Monahan
- [6DS](#) Survey: History of Art in China - Sturman
- [6E](#) Survey: Architecture and Planning - Wittman

**upper division courses**

- [105M](#) The Design, Construction, and Structure of Medieval Architecture - Ferguson
- [107B](#) Painting in the 16th-Century Netherlands - Meadow
- [111B](#) Dutch Art in the Age of Rembrandt - Adams
- [111C](#) Dutch Art in the Age of Vermeer - Adams
- [115E](#) The Grand Tour: Experiencing Italy in the Eighteenth Century - Paul
- [121A](#) American Art From Revolution to Civil War: 1700-1860 - Garfinkle
- [127B](#) African Art II: Modern and Contemporary African Art - Ogbechie
- [132A](#) Mediterranean Cities - Khoury
- [134I](#) 20th Century Japanese Arts and Visual Culture - Adriasola [*cross-listed with JAPAN 134I*]
- [136B](#) Twentieth-Century Architecture - Chattopadhyay
- [136Q](#) Deviant Domesticities - White [*formerly ARTHI 137EE*]
- [186N/251A](#) Seminar in African Art: Black Womanhood: Images, Icons and Ideologies - Ogbechie
- [186Q](#) Seminar in Islamic Art and Architecture - Khoury
- [186RW/282B](#) Seminar in Japanese Art: Other Modernisms - Adriasola
- [186SJ](#) Seminar in American Architectural History: Memory, History, Architecture - White
- [186SR](#) Seminar in Architectural History: Architecture, Townplanning & Theory in Germany/Austria (1770-1871) - Wittman

**graduate courses**

- [251A/186N](#) Topics in African & African-American Art: Black Womanhood: Images, Icons and Ideologies - Ogbechie
- [255D](#) Topics in Fifteenth- & Sixteenth-Century Art in Northern Europe: Museums and Cultural Politics - Meadow
- [265](#) Topics in Architectural History & Urbanism: Colonialism, Urbanism, and Subalternity - Chattopadhyay
- [282B/186RW](#) Topics of Japanese Art: Other Modernisms - Adriasola [*cross-listed with JAPAN 282B*]

---

[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**

TR 930-1045 LOTTE LEHMANN CONCERT HALL (MUSIC BUILDING)  
HONORS SECTION: T 1100-1150 ARTS 2622

[top](#)



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

MW 1100-1215 NORTH HALL 1006  
HONORS SECTION: R 1100-1150 ARTS 2622

[top](#)

---

6F Survey: Architecture and Planning  
Wittman

This course offers a wide-ranging introduction to architecture and urban design from the earliest human constructions to the middle of the 20th century. The focus is decidedly global in the first half of the course, and more European in the second half. Students will encounter a variety of buildings and cities, but also different ways of understanding and studying them. Student writing assignments will involve the analysis of local architecture and town planning.

ENROLLMENT BY DISCUSSION SECTION

TR 1230-145 BUCHANAN 1940

[top](#)

---

105M The Design, Construction, and Structure of Medieval Architecture  
Ferguson

Prerequisite: not open to freshmen.

This course will offer a holistic approach to high medieval architecture, examining issues related to the design, construction, and structure of churches (and a few secular buildings) in Europe of the eleventh, twelfth, and thirteenth centuries. We will study design, including questions of patronage and planning as well as decoration; construction processes and materials; and the structure of buildings including especially the innovative approaches to roofing and to architectural space that characterize Romanesque and early Gothic architecture.

TR 200-315 ARTS 1341

[top](#)

---

107B Painting in the 16th-Century Netherlands  
Meadow

Prerequisite: not open to freshmen.

Painting of the Low Countries from c1500-c1600, placed in its social and cultural contexts. The Low Countries were one of the richest and most culturally sophisticated territories of Europe in the sixteenth century, and a major center of art production. The multicultural, international character of the Low Countries generated exciting new ideas and intense conflict, a situation in which the visual arts played a crucial role. We will focus on the connections among painting, print culture, science, politics, and religion, with a special emphasis on issues of social negotiation and self-fashioning.

TR 1230-145 ARTS 1341

[top](#)

111B Dutch Art in the Age of Rembrandt

Adams

Prerequisite: a prior course in art history; not open to freshmen.

Visual culture produced in Northern Netherlands between 1579 and 1648. Classes devoted to individual artists (e.g. Rembrandt, Frans Hals) and genres (e.g. landscape, portraiture, history painting) in relation to material culture and thought of the period.

MW 200-315 ARTS 1341

[top](#)

---

111C Dutch Art in the Age of Vermeer

Adams

Prerequisite: a prior course in art history; not open to freshmen.

Visual culture produced in Northern Netherlands between 1648 and 1672. Classes 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.

MW 1100-1215 ARTS 1341

[top](#)

---

115E The Grand Tour: Experiencing Italy in the Eighteenth Century

Paul

Prerequisite: not open to freshmen.

In the eighteenth century Italy was a mecca for European travelers who sought to enjoy its culture, diversions, landscape, and society. This course will examine the multifaceted experiences of these travelers and the ways in which they constitute the beginnings of the phenomenon of modern tourism.

MW 330-445 ARTS 1341

[top](#)

---

121A American Art From Revolution to Civil War: 1700-1860

Garfinkle

Prerequisite: not open to freshmen.

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.

TR 330-445 ARTS 1341

[top](#)

---

127B African Art II: Modern and Contemporary African Art

Ogbechie

Prerequisite: not open to freshmen.

Recommended Preparation: Art History 6E or 127A.

This course provides an introduction to Modern and Contemporary African Art through an evaluation of its ideologies, forms and contexts of practice. It seeks a conceptual framework for evaluating modern and Contemporary African art that recognizes its unique conceptual/formal structure and also its location within an international discourse of art and visual culture. It focuses on different kinds of artworks produced by African artists in the 20th and early 21st Centuries and how these artists and they have been used to constructed modern, contemporary and African identities. It also investigates the the impact of curatorial practices and strategies of new media representation on the location of Africa in Global Contemporary Art.

MW 800-915 ARTS 1341

[top](#)

---

132A Mediterranean Cities  
Khoury

Prerequisite: not open to freshmen.

An exploration of the most important Medieval cities of the Mediterranean world, their urban forms, layout, architecture, and physical patterns. Venice, Cairo, and Baghdad will be among the cities discussed.

MW 1230-145 ARTS 1341

[top](#)

---

134I 20th Century Japanese Arts and Visual Culture [*cross-listed with JAPAN 134I*]  
Adriasola

Prerequisite: not open to freshmen.

In contrast to the usual focus on the artist's 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.

MW 930-1045 ARTS 1341

[top](#)

---

136B Twentieth-Century Architecture  
Chattopadhyay

Prerequisite: not open to freshmen.

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.

TR 1100-1215 ARTS 1341

[top](#)

---

136Q Deviant Domesticities [*formerly ARTHI 137EE*]  
White

Prerequisite: not open to freshmen.

We take the suburban landscape and its module of the single-family detached house for granted, as though it was somehow a "natural" landscape form, unmindful of its laborious two hundred year invention. It is a landscape pattern that now poses an acute challenge to ecological and economic sustainability. This course is premised on the notion that we can't hope to unravel this complex problem without both a historical and an architectural analysis.

The recent public awareness of ecological deterioration, accompanied by a growing anxiety over petroleum prices and the depletion of fossil fuel resources, has created enthusiasm for the development of a "green" architecture. The effort to devise and construct "carbon neutral" buildings with small energy "footprints" tends to focus on material and technological solutions, yet the impending energy crisis may necessitate a more profound set of fixes beyond the material realm. Can the concept of "green" apply to family and community structure, and not just to the construction of buildings? In this course we shall ponder "green" implications at the scale of home and community, and our primary subject of study will be the suburban landscape and its many "others".

TR 930-1045 ARTS 1341

[top](#)

---

186N/251A Seminar in African Art: Black Womanhood: Images, Icons and Ideologies  
Ogbechie

Prerequisite: upper-division standing.

May be repeated for credit to a maximum of 8 units with different topic. Open only to Art History majors during Pass 1.

This course investigates transcultural representations of black womanhood in the visual culture of African, Contemporary, and

African Diaspora art through analysis of ideologies of race, gender and sexuality that inform historical and contemporary responses of artists and viewers to images of the black female body. "Today—as in the past—we are bombarded with and consume representations of black womanhood...in all aspects of popular culture. The display and contemplation of such images inevitably evoke issues concerning complex and often competing definitions and virtues of selfrepresentation and representation of others". We will therefore evaluate the dynamics and diversity of artistic responses to the histories and representations of black womanhood through a wide range of artworks from different historical eras including sculptures, textiles, photography, paintings, prints, and installation art.

T 200-450 ARTS 2622

[top](#)

---

186Q Seminar in Islamic Art and Architecture  
Khoury

Prerequisite: upper-division standing.

May be repeated for credit to a maximum of 8 units. Open only to Art History majors during Pass 1.

Advanced studies in Islamic art and architecture. Topics will vary. This course requires weekly readings and discussion, and the writing of a research seminar paper.

R 200-450 ARTS 2622

[top](#)

---

186RW/282B Seminar in Japanese Art: Other Modernisms  
Adriasola

Prerequisite: upper-division standing.

Modernism and the Other, in comparative perspective. Can there be modernism without Others? Can modernism's Other be modern? If so, can modernism be *plural*? How has recognition of the Other troubled modernism? How would a reflection on non-metropolitan (Other) modernisms transform current understandings of the modern?

The seminar will draw from cases in sites ranging from the canonical (Paris) to the unorthodox (Papua New Guinea). The focus will be in the period from the heyday of empire to decolonization: 1860 to 1960. Issues explored include discourses of authenticity and derivativeness; the spaces of modernity; primitivism and exoticism; and the Other as method.

The reading list is interdisciplinary, drawing from philosophy, history, comparative literature, and anthropology, in addition to the history of art. This course will be of interest to students of modernism in its multiple manifestations; cross-cultural exchanges before "globalization"; the cultural history of empire; as well as those seeking alternative interpretive frameworks for research in the humanities.

M 2:00-4:50 ARTS 2622

[top](#)

---

186SJ Seminar in American Architectural History: Memory, History, Architecture  
White

Prerequisite: upper-division standing.

May be repeated for credit to a maximum of 8 units. Open only to Art History majors during Pass 1.

The architectural landscape is a field of intersecting memories and histories. A variety of issues and questions arise when we construct, demolish or renovate buildings. For example, in what way does preservation shape history and memory? By preserving a building in its original form, do we freeze historical representation? By doing this, do we exclude one history while giving form to another? Can memory, or history, be erased by demolishing buildings and reshaping landscapes? In what ways can the past be re-imagined by shaping the architectural landscape? Can a building lie about the past? Can the past be fabricated? To what extent do buildings influence our personal identity? To what extent does historical representation shape the way we think about buildings? For that matter, what are the sources we rely on in constructing a historical appreciation of the architectural landscape? We rely on memory, history and the built environment to tell us what we know. How can we be sure we know what we think we know?

This undergraduate seminar explores the role architecture plays in constructing memory, history and the self. It treats the built environment as both a mnemonic, and as a public representation of individual and community identity. We will explore a variety of

historical examples throughout the world, but focus primarily on the United States landscape, and Santa Barbara in particular. Students will read a variety of secondary sources, and some primary sources as well. Students will also be asked to conduct research using a variety of materials drawn from the Santa Barbara area.

F 930-1220 ARTS 2622

[top](#)

---

186SR Seminar in Architectural History: Architecture, Townplanning & Theory in Germany/Austria (1770-1871)  
Wittman

Prerequisite: upper-division standing.

May be repeated for credit to a maximum of 8 units. Open only to Art History majors during Pass 1.

In 1770, the German speaking lands of Europe were still fragmented into hundreds of feudal states; by 1871, these had consolidated into a unified German Empire on one side, and the Austrian Empire on the other. In between these two dates, this region experienced an astounding cultural and intellectual rebirth (Kant, Hegel, Goethe, Beethoven, Schiller, Schubert, Brahms, Liszt, Wagner, Marx, Nietzsche...). This blossoming extended to architecture as well, as the region transformed itself from a stylistic backwater into one of Europe's most vibrant laboratories for theory and design. Massive urban transformations occurred in Berlin, Vienna and Munich. This seminar will consider this remarkable period of change by examining both architectural theory (in translation) and practice in their larger cultural and political contexts.

T 330-620 ARTS 1332

[top](#)

---

251A/186N Topics in African & African-American Art: Black Womanhood: Images, Icons and Ideologies  
Ogbechie

Prerequisite: graduate standing.

This course investigates transcultural representations of black womanhood in the visual culture of African, Contemporary, and African Diaspora art through analysis of ideologies of race, gender and sexuality that inform historical and contemporary responses of artists and viewers to images of the black female body. "Today—as in the past—we are bombarded with and consume representations of black womanhood...in all aspects of popular culture. The display and contemplation of such images inevitably evoke issues concerning complex and often competing definitions and virtues of selfrepresentation and representation of others". We will therefore evaluate the dynamics and diversity of artistic responses to the histories and representations of black womanhood through a wide range of artworks from different historical eras including sculptures, textiles, photography, paintings, prints, and installation art.

T 2:00-4:50 ARTS 2622

[top](#)

---

255D Topics in Fifteenth- & Sixteenth-Century Art in Northern Europe: Museums and Cultural Politics  
Meadow

Prerequisite: graduate standing.

Why do we have special buildings dedicated to looking at objects? What are the principles that determine how different kinds of objects are displayed? What are our expectations about museums and what expectations do museums have about their visitors? Why are so many museums (whether of art, culture, history, science, religion, technology or otherwise) so politically and socially charged that we encounter seemingly unending controversies concerning sexuality, ethics, authenticity and ownership?

Through the lens of wide-ranging readings in museum theory, this seminar examines the museum as an institution and a set of cultural practices. We will think about the museum as a site of ritual and a cultural and political battleground. We will think about the ways in which museum architecture and exhibition design control the visitor's experiences, and then switch positions and consider why visitors apparently miss the point of most exhibitions (at least from the curator's point of view). We will also ponder the pros and cons of the doubts that have been raised by critics about the ability, or suitability, of museums to speak to non-traditional audiences. Another of our themes will be the question of cultural patrimony and museums of ethnology and ethnic art in a post-colonial world. Finally, we will select a set of recent museum controversies and debate the merits of the exhibitions and the efficacy of the responses.

Making a virtue of necessity, we will take advantage of our Friday afternoon time slot to hold as many seminar meetings in museums as possible. Please note: Although we will consider some historical material this course primarily concerns contemporary

museums.

F 2:00-4:50 ARTS 2622

[top](#)

---

265 Topics in Architectural History & Urbanism: Colonialism, Urbanism, and Subalternity  
Chattopadhyay

Prerequisite: graduate standing.

Special research in the history of architecture. Topics vary, but emphasis is usually on the various relationships to global movements. Requires weekly readings, discussion, frequent presentations, and the writing of a well-developed research paper.

W 12:00-2:50 ARTS 1332

[top](#)

---

282B/186RW Topics of Japanese Art: Other Modernisms [*cross-listed with JAPAN 282B*]  
Adriasola

Prerequisite: graduate standing.

Modernism and the Other, in comparative perspective. Can there be modernism without Others? Can modernism's Other be modern? If so, can modernism be *plural*? How has recognition of the Other troubled modernism? How would a reflection on non-metropolitan (Other) modernisms transform current understandings of the modern?

The seminar will draw from cases in sites ranging from the canonical (Paris) to the unorthodox (Papua New Guinea). The focus will be in the period from the heyday of empire to decolonization: 1860 to 1960. Issues explored include discourses of authenticity and derivativeness; the spaces of modernity; primitivism and exoticism; and the Other as method.

The reading list is interdisciplinary, drawing from philosophy, history, comparative literature, and anthropology, in addition to the history of art. This course will be of interest to students of modernism in its multiple manifestations; cross-cultural exchanges before "globalization"; the cultural history of empire; as well as those seeking alternative interpretive frameworks for research in the humanities.

M 2:00-4:50 ARTS 2622

[top](#)

- Program
- People
- Resources
- Contact
- News & Events

Course Index - Summer 2014

**CRASHING AN ART HISTORY COURSE**

The Department of History of Art and Architecture recognizes the difficulties that students face in adding courses. The department recommends the following:

**To add a closed or full course:**

- 1) Do not e-mail the instructor to determine if a wait list exists.
- 2) Instead, attend the first class meeting and first section meeting if applicable.
- 3) Let the instructor know your name, major/minor, class year (junior, senior).
- 4) Sign up on the waiting list.
- 5) Continue to attend the lecture and discussion section if applicable.
- 6) Priority of enrollment and distribution of add codes are at the discretion of the instructor.

If you are unable to attend the first class meeting due to religious observance, illness, or other unavoidable conflict, do contact the instructor via e-mail. Add codes will not be distributed prior to completing this procedure.

**lower division courses**

- [1](#) Introduction to Art (session A) - Rochmes
- [6A](#) Art Survey I: Ancient-Medieval (session A) - Ferguson
- [6B](#) Art Survey II: Renaissance-Baroque (session B) - Depasquale
- [6C](#) Art Survey III: Modern-Contemporary (session A) - Faust

**upper division courses**

- [107B](#) Painting in the 16th Century Netherlands (session A) - Meadow
- [117E](#) Impressionism and Post-Impressionism (session A) - Tran
- [136C](#) Architecture of the United States (session B) - White [*NOTE: formerly ARTHI 137CC*]
- [136I](#) The City in History (session B) - Chattopadhyay
- [136V](#) Modern Indian Visual Culture (session B) - Rai Waits

[1](#) Introduction to Art (session A)  
Rochmes

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: AREA F  
ENROLLMENT BY DISCUSSION SECTION

MTWR 930-1040 ARTS 1341

[top](#)

[6A](#) Art Survey I: Ancient-Medieval (session A)  
Ferguson

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

GE: AREA E, AREA F, EUROPEAN TRADITIONS, WRITING  
ENROLLMENT BY DISCUSSION SECTION

MTWR 1230-140 ARTS 1341

[top](#)

[6B](#) Art Survey II: Renaissance-Baroque (session B)  
Depasquale

Renaissance and Baroque art in northern and southern Europe.

GE: AREA E, AREA F, EUROPEAN TRADITIONS, WRITING  
ENROLLMENT BY DISCUSSION SECTION

MTWR 330-440 ARTS 1341

[top](#)

---

6C Art Survey III: Modern-Contemporary (session A)  
Faust

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

GE: AREA E, AREA F, EUROPEAN TRADITIONS, WRITING  
ENROLLMENT BY DISCUSSION SECTION

MTWR 500-610 ARTS 1341

[top](#)

---

107B Painting in the 16th Century Netherlands (session A)  
Meadow

Prerequisite: not open to freshmen.

Painting of the low countries from c. 1500-c. 1600, placed in its social and cultural contexts. Artists studied include Bosch and Bruegel. A continuation from ARTHI 107A, but may be taken separately.

MTWR 1100-1210 ARTS 1341

[top](#)

---

117F Impressionism and Post-Impressionism (session A)  
Tran

Prerequisite: not open to freshmen.

Impressionist and Post-Impressionist movement in France from 1863 through the first decade of the twentieth century and the advent of Cubism. Includes the work of Monet, Manet, Degas, Renoir, Pissarro, Van Gogh, Cezanne, Gauguin, and Seurat.

MTWR 330-440 ARTS 1341

[top](#)

---

136C Architecture of the United States (session B) [NOTE: formerly ARTHI 137CC]  
White

Prerequisite: not open to freshmen.

This course examines the history of architecture and urban planning in North America, focusing primarily on the geography of the United States. It is a study of architects and builders, patrons and occupants, as well as the historical forces and events that have transformed the landscape. Art, design, engineering, economics, and politics are the subjects of this course, with special emphasis on the way these interact to create an outlook or world view. This course is as much about culture as it is about the space of culture.

MTWR 930-1040 ARTS 1341

[top](#)

---

136I The City in History (session B)  
Chattopadhyay

Prerequisite: not open to freshmen.

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.



MTWR 1100-1210 ARTS 1341

[top](#)

---

136V Modern Indian Visual Culture (session B)

Rai Waits

Prerequisite: Film Studies 46 or sophomore standing.

Introduction of twentieth-century visual culture in India, including painting, architecture, film, television, and graphic arts. Focuses on the themes of nationalism, modernity, and globalization, and the role of the "popular" in Indian visual culture.

MTWR 1230-140 ARTS 1341

[top](#)