Course Index - Fall 2013

PLEASE NOTE ROOM CHANGES. MOST COURSES HAVE BEEN MOVED FROM PHELVPS 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 - Khoury

upper division courses

1038  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 - Ogbechie
130C  The Arts of Spain and New Spain - Peterson
130D  Arts of Precolombian 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 - Spiker  [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 - Ogbechie - [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

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

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

6K Survey: Islamic Art & Architecture
Khoury

A survey of Islamic art and architecture.

ENROLLMENT BY DISCUSSION SECTION
MW 200-315 BUCHANAN 1930

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

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.

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<tr>
<th>TR 330-445 ARTS 1341</th>
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### 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.

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<th>MW 1100-1215 ARTS 1341</th>
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### 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.

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<th>MW 1230-145 ARTS 1341</th>
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### 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.

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### 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.

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### 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.

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<th>MW 800-915 ARTS 1341</th>
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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

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

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

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

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
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

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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

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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 of its key texts, and also explore its limitations.

M  300-550  ARTS 2622

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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

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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.
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lower division courses

1  Introduction to Art - Paul
66  Art Survey II: Renaissance-Baroque - Williams
6E  Survey: Arts of Africa, Oceania, and Native North America - Ogbechie
6H  Survey: The Arts of Pre-Columbian 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
122I  Modern Art of the Arab World - Khoury
134A  Art and Modern China - Sturman
134G  Japanese Painting - Adriasola [cross-listed with JAPAN 134G]
136Q  Architecture and the American Artist - White
136C  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
186A/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 Past - Peterson
186RW Seminar in Japanese Art: Japan Prints - Adriasola

graduate courses

252B/186A 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
276A  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

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

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

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 Precolombian 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, Teothuacan, Maya, Aztec) and Andean South America (Chavin, Moche, and Inka).

ENROLLMENT BY DISCUSSION SECTION

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

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
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

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117C  Nineteenth-Century British Art and Culture
Bermingham

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

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

[CANCELLED]

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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

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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
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

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

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

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

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
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

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

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, ad 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

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

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
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.


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

1868/252B 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

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 Athanasius Kircher, inventor of the magic lantern in 1645.

W 1200-250 ARTS 2622

260D Topics in European Art of the Twentieth Century
Monahan
Prerequisite: Graduate standing.
Special research in modern art.
M 100-350 ARTS 2622

296A Reading Critical Theory and the Visual Arts
Spijker
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 Benjaminto Adorno and Derrida, with special focus on the historical avantgarde. Specifics may vary.

W 400-650 ARTS 1344

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
Course Index - Spring 2014

**CRASHING AN ART HISTORY COURSE**
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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
6F 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
136O Deviant Domesticities - White [formerly ARTH 137EE]
186N/251A Seminar in African Art: Black Womanhood: Images, Icons and Ideologies - Ogbechie
186Q Seminar in Islamic Art and Architecture - Khoury
186RL/282B Seminar in Japanese Art: Other Modernisms - Adriasola
186SU 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**

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

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

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

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
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<thead>
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<th>Course Title</th>
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<th>Prerequisite/Recommendations</th>
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<tr>
<td>111B</td>
<td>Dutch Art in the Age of Rembrandt</td>
<td>Adams</td>
<td>Prior course in art history; not open to freshmen.</td>
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<tr>
<td></td>
<td>Visual culture produced in Northern Netherlands between 1579 and 1648.</td>
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<td>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.</td>
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<td>Visual culture produced in Northern Netherlands between 1648 and 1672.</td>
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<td>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.</td>
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<tr>
<td>115E</td>
<td>The Grand Tour: Experiencing Italy in the Eighteenth Century</td>
<td>Paul</td>
<td>Not open to freshmen.</td>
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<td></td>
<td>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.</td>
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<td>MW 330-445 ARTS 1341</td>
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<tr>
<td>121A</td>
<td>American Art From Revolution to Civil War: 1700-1860</td>
<td>Garfinkel</td>
<td>Not open to freshmen.</td>
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<td></td>
<td>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.</td>
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<td>TR 330-445 ARTS 1341</td>
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<td>127B</td>
<td>African Art II: Modern and Contemporary African Art</td>
<td>Ogbechie</td>
<td>Not open to freshmen.</td>
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<td>Recommended Preparation: Art History 6E or 127A.</td>
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<td>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.</td>
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<td>MW 800-915 ARTS 1341</td>
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<td>132A</td>
<td>Mediterranean Cities</td>
<td>Khoury</td>
<td>not open to freshmen.</td>
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<td>134I</td>
<td>20th Century Japanese Arts and Visual Culture</td>
<td>Adriasola</td>
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<td>136B</td>
<td>Twentieth-Century Architecture</td>
<td>Chattopadhyay</td>
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<td>136Q</td>
<td>Deviant Domesticities [formerly ARTHI 137EE]</td>
<td>White</td>
<td>not open to freshmen.</td>
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<tr>
<td>186N/251A</td>
<td>Seminar in African Art: Black Womanhood: Images, Icons and Ideologies</td>
<td>Ogbechie</td>
<td>upper-division standing.</td>
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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

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

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

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

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

Ogbuch
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 self-representation 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

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
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

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?

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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
117F 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

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

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

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

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

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

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

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.
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