

Fall 2014

Undergraduate

- 5A Introduction to Architecture & Environment - Welter
- 6A Art Survey I: Ancient - Medieval - Ferguson
- 6G Survey: History of Photography - Keller
- 6K Survey: Islamic Art & Architecture - Khoury

- 103A Roman Architecture - Sahotsky
- 109G Leonardo Da Vinci: Art, Science, and Technology in Early Modern Italy - Williams
- 119B Contemporary Art - Sorkin
- 119E Early Twentieth Century European Art, 1900 - 1945 - Monahan
- 121B Reconstruction, Renaissance, and Realism in American Art: 1860 - 1900 - Garfinkle
- 134C Chinese Painting I - Sturman
- 134F The Arts of Japan [CANCELLED]
- 134G Japanese Painting [CANCELLED]
- 135BB Special Topics in Chinese Art: Calligraphy - Sturman
- 142A Architecture and Planning in Seventeenth-Century Europe - Wittman
- 142D Gardens, Land, and Landscape in the West: Renaissance to 1900 - Wittman
- 186T Seminar in Photographic History - Keller
- 186V Seminar in Theory, Method & Historiography: Writing the Histories of Art History: A Latin American Perspective – Peterson

Graduate

- 200A Proseminar: Introduction to Art-Historical Methods - Chattopadhyay
- 263 Topics in Contemporary Art: Biography - Sorkin
- 267 Topics in Modern Architecture: "this is tomorrow"—Rethinking Architecture, Art, and Life in Post-World War 2 London - Welter

5A Introduction to Architecture & Environment MW 930-1045 TD-WEST 1701 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 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.

GE: AREA F, WRITING
ENROLLMENT BY DISCUSSION SECTION

6A Art Survey I: Ancient - Medieval TR 1230-145 IV THEATER 1 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

6G Survey: History of Photography MW 1100-1215 BUCHANAN 1930 Keller

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

GE: AREA F, WRITING
ENROLLMENT BY DISCUSSION SECTION

6K Survey: Islamic Art & Architecture TR 1100-1215 HSSB 1174 Khoury

A survey of Islamic art and architecture.

GE: AREA F, WRITING, WORLD CULTURES
ENROLLMENT BY DISCUSSION SECTION

103A Roman Architecture TR 930-1045 ARTS 1341 Sahotsky

Prerequisite: not open to freshmen.
Recommended preparation: ARTHI 6A.

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

**109G Leonardo Da Vinci: Art, Science, and Technology in Early Modern Italy MW 1230-145
EMBARCADERO Williams**

Prerequisite: not open to freshmen.

The life and work of Leonardo Da Vinci and a consideration of their place in the history of art as well as in the development of early modern science and technology.

HONORS SECTION: T 1100-1150 ARTS 2622

119B Contemporary Art MW 200-315 ARTS 1341 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.

119E Early Twentieth Century European Art, 1900 - 1945 MW 1100-1215 ARTS 1341 Monahan

Prerequisite: not open to freshmen.

Introduction to the major movements of European modern art in the first half of the twentieth century. This course critically addresses the formation of avant-garde groups and movements in relation to political and social issues.

**121B Reconstruction, Renaissance, and Realism in American Art: 1860 - 1900 TR 200-315 ARTS 1341
Garfinkle**

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.

134C Chinese Painting I TR 1100-1215 ARTS 1341 Sturman

Prerequisite: not open to freshmen.

Recommended preparation: ARTHI 6DS.

Chinese painting and theory, from beginnings through the fourteenth century. Introduction to major developments and masters in their cultural context with a focus on meaning and agency.

134F The Arts of Japan

[CANCELLED]

134G Japanese Painting

[CANCELLED]

135BB Special Topics in Chinese Art: Calligraphy F 1130-220 ARTS 2622 Sturman

Prerequisite: not open to freshmen; instructor approval required.

Recommended preparation: ARTHI 6DS.

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

Special topics in Chinese art.

142A Architecture and Planning in Seventeenth-Century Europe TR 1230-145 ARTS 1341 Wittman

Prerequisite: not open to freshmen.

Study of major themes and developments in their social, political, intellectual, and cultural contexts. Course will focus mainly on Italy, France, and England, and especially on major urban areas (Rome, Paris, London). Some attention to military architecture, palace architecture, and garden design as well.

142D Gardens, Land, and Landscape in the West: Renaissance to 1900 TR 330-445 ARTS 1341 Wittman

Prerequisite: not open to freshmen.

This course will cover Italian Renaissance gardens, 17th-century French formal gardens (including Versailles), 18th-century picturesque gardens in England (from Stourhead and Stowe to Capability Brown), and the urban parks of 19th-century Paris, London and New York, up to the development of the suburban ideal. Focus on how these different spaces each reflect the changes in attitudes towards land and nature wrought by the West's long transition from feudalism to industrial capitalism.

186T Seminar in Photographic History T 200-450 ARTS 2622 Keller

Prerequisite: upper-division standing.

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

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

186V Seminar in Theory, Method & Historiography W 1230-320 ARTS 2622 Peterson
Topic: Writing the Histories of Art History: A Latin American Perspective

Prerequisite: upper-division standing.

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

Interdisciplinary methodologies and critical theories enrich our analysis and understanding of visual culture, from painting to urban planning and architecture. This seminar explores some of the many scholarly approaches that have shaped, and continue to inform, the discipline of History of Art and Architecture. In part, these conceptual tools include readings on iconography/iconology, semiotics, social history, visibility, postcolonial theory (including issues of race and gender), reception theory, spaciality and materiality within a global economy. Putting theory into practice, the seminar draws on examples from the arts of the Precolumbian world to those of the colonial Spanish Americas. Critiques on the seminar's weekly readings are required as well as a research paper that will be formulated and completed over the course of the quarter. The paper's topic should include at least one of the perspectives covered but can be tailored to the student's interests; honors projects may also be developed and refined in the seminar.

200A Proseminar: Introduction to Art-Historical Methods W 11:00-1:50 ARTS 1332 Chattopadhyay

Prerequisite: graduate standing.

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

263 Topics in Contemporary Art R 900-1150 ARTS 2622 Sorkin
Topic: Biography

Prerequisite: graduate standing.

What are the limits in narrative retellings? How does biography enlarge a framework for understanding beyond lived experience: what are the ways it is applicable to an artist's oeuvre, and in what ways does it enliven an historical context? Some topics we will consider include: Retellings, hagiography, mimesis, gossip, speculation.

267 Topics in Modern Architecture M 200-450 ARTS 2622 Welter
Topic: "this is tomorrow" — Rethinking Architecture, Art, and Life in Post-World War 2 London

Prerequisite: graduate standing.

In the aftermath of World War 2, many London-based young architects and artists aimed at a new understanding of art, architecture, culture, and life that derived much of its meaning and energy from an 'as found' aesthetic, a fascination with (American) consumerism, and ideas about a synthesis between theory and practice, art and architecture, and similar binary pairings.

At various times architects, theoreticians, and critics came together in such groups as for example the "Independent Group", to discuss architectural and artistic practices, and mount exhibitions like, for example "Growth & Form" (1951), "Parallel of Art & Life" (1953), and "This is Tomorrow" (1956).

Recently, the architect Geoffrey Holroyd (Santa Barbara, formerly London) donated to the Architecture & Design Collection the exhibit that he, Lawrence Alloway, and Toni del Renzio contributed as Group 12 to the "This is Tomorrow" exhibition.

The seminar will research the ideas behind the exhibit of Group 12, the "This is Tomorrow" exhibition, and contemporary settings of this and similar endeavours. The goal is to conceive and prepare a small exhibition on the Group 12 exhibit for "This is Tomorrow". The exhibition will be shown at the Art, Design, & Architecture Museum in early Winter quarter 2015.

Winter 2015

Undergraduate

- 1 Introduction to Art** - Rai Waits
6B Art Survey II: Renaissance - Baroque - Williams
6E Survey: Arts of Africa, Oceania, and Native North America - Ogbechie
6F Survey: Architecture and Planning – Wittman
- 103B Roman Art: From the Republic to the Empire (509 BCE to 337 CE)** - Yegül
103C Greek Architecture - Yegül
105C Medieval Architecture: From Constantine to Charlemagne - Ferguson
111B Dutch Art in the Age of Rembrandt - Adams
117C Nineteenth-Century British Art and Culture - Bermingham
121C Twentieth-Century American Art: Modernism and Pluralism, 1900 - Present - Robertson
130C The Arts of Spain and New Spain - Peterson
132J Modern Art of the Arab World - Khoury
134E The Art of the Chinese Landscape - Sturman
136D Architecture and the American Architect - White
136K Modern Architecture in Early Twentieth-Century Europe - Welter
136W Introduction to 2D/3D Visualizations in Architecture - White
186Q Seminar in Islamic Art and Architecture - Khoury
186SR Seminar in Architectural History: Architecture, Town Planning & Theory in Germany/Austria (1770 - 1871) - Wittman
186SV Seminar in Modern Architecture: Tel Aviv — Modern City – Welter

Graduate

- 257A Topics in Seventeenth-Century European Art: History, Memory and the Uses of Images** - Adams
260D Topics in European Art of the Twentieth Century - Monahan
261A Topics in American Art: American Art, Dance and Body Culture: Five Episodes 1880 - 1970 - Robertson
297 Getty Consortium: Object—Value—Canon

1 Introduction to Art MW 330-445 TD-WEST 1701 Rai Waits

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

GE: AREA F

ENROLLMENT BY DISCUSSION SECTION

6B Art Survey II: Renaissance - Baroque TR 1100-1215 IV THEATER 1 Williams

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

GE: AREA E, AREA F, EUROPEAN TRADITIONS, WRITING

ENROLLMENT BY DISCUSSION SECTION

HONORS SECTION: F 200-250 ARTS 1332

6E Survey: Arts of Africa, Oceania, and Native North America MW 930-1045 BUCHANAN 1930 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.

GE: AREA F, WORLD CULTURES
ENROLLMENT BY DISCUSSION SECTION

6F Survey: Architecture and Planning TR 1230-145 TD-WEST 1701 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.

GE: AREA F, WRITING
ENROLLMENT BY DISCUSSION SECTION

103B Roman Art: From the Republic to the Empire (509 BCE to 337 CE) TR 800-915 ARTS 1341 Yegül

Prerequisite: not open to freshmen.
Recommended preparation: ARTHI 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.

103C Greek Architecture TR 1100-1215 ARTS 1341 Yegül

Prerequisite: not open to freshmen.

The architecture of the Greek world from the archaic period through the Hellenistic age.

105C Medieval Architecture: From Constantine to Charlemagne MW 330-445 ARTS 1341 Ferguson

Prerequisite: upper-division standing.
Recommended preparation: ARTHI 6A or 6F or 105E or 105G.

A survey of the architecture in Italy, France, Spain, Germany, and England from the early Christian through the Carolingian periods.

111B Dutch Art in the Age of Rembrandt MW 1100-1215 ARTS 1341 Adams

Prerequisite: at least one History of Art & Architecture course; not open to freshmen.
GE: AREA F

The first half of the seventeenth century in Holland, the period from the Union of Utrecht of 1579 and its declaration of independence from Spain, to the recognition of the Northern Netherlands as an independent

nation in 1648, was part of a century that has come to be known as the Dutch "Golden Age" of Dutch art. This era witnessed the emergence of a Protestant mercantile culture in which the Catholic Church and the hereditary nobility were supplanted by democratic institutions and middle-class merchants as major patrons of the arts. These men and women supported such artists as Rembrandt van Rijn and Frans Hals, as well as a host of lesser known masters, who created a imagery employing the vocabulary of everyday life rather than the imaginary religious, historical, and mythological imagery of previous centuries. This course examines the cultural functions of this rich, apparently descriptive imagery as it helped to form the self-identify and goals of Europe's first middle-class capitalist society. We examine the aesthetics and content of this imagery through contemporary economic, historic, religious, and literary developments, and the emerging scientific revolution. Course requirements: regular quizzies; mid-term exam; final exam.

117C Nineteenth-Century British Art and Culture TR 200-315 ARTS 1341 Bermingham

Prerequisite: not open to freshmen; ARTHI 6A or 6B or 6C.

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.

121C Twentieth-Century American Art: Modernism and Pluralism, 1900 - Present MW 930-1045 ARTS 1341 Robertson

Prerequisite: not open to freshmen.

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

130C The Arts of Spain and New Spain TR 930-1045 ARTS 1341 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.

132J Modern Art of the Arab World TR 1230-145 ARTS 1341 Khoury

Prerequisite: not open to freshmen.

Recommended preparation: ARTHI 6K.

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

134E The Art of the Chinese Landscape TR 330-445 ARTS 1341 Sturman

Prerequisite: not open to freshmen.

Recommended preparation: ARTHI 6DS.

Chinese approaches to landscape as subject matter in art, with a focus on painting and garden architecture. The course begins with the immortality cult in the Han dynasty (206 B.C. - A.D. 221) and ends with contemporary artists of the twentieth century.

136D Design & the American Architect MWF 200-250 ARTS 1341 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.

136K Modern Architecture in Early Twentieth-Century Europe MW 1230-145 ARTS 1341 Welter

Prerequisite: not open to freshmen.

Recommended Preparation: ARTHI 5A and/or ARTHI 6F and/or at least one upper-division History of Art & Architecture course in modern architecture.

This class will study various modern movements in architecture that emerged in Europe from the late nineteenth century onward. Art Nouveau, Vienna Moderne, Deutsche Werkbund, Futurism, Expressionism, Constructivism, De Stijl, and Bauhaus, for example, all put forward alternative, at times conflicting visions of modern architecture and the modern societies it would help bringing about.

Among the requirements are weekly think pieces and a small group research project including class-based presentation.

136W Introduction to 2D/3D Visualizations in Architecture MWF 930-1120 TD-WEST 1530 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.

186Q Seminar in Islamic Art and Architecture F 1030-120 ARTS 2622 Khoury

Prerequisite: upper-division standing.

May be repeated for credit to a maximum of 8 units. Open only to History of Art & Architecture 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.

186SR Seminar in Architectural History T 215-505 ARTS 2622 Wittman
Topic: Architecture, Town Planning & Theory in Germany/Austria (1770 - 1871)

Prerequisite: upper-division standing.

May be repeated for credit to a maximum of 8 units. Open only to History of Art & Architecture 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.

186SV Seminar in Modern Architecture M 900-1150 ARTS 2622 Welter
Topic: Tel Aviv — Modern City

Prerequisite: upper-division standing.

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

Founded in 1909 the City of Tel Aviv has been the focus of many visionary, even utopian aspirations in the fields of architecture, urban planning, art, and, more general, Zionist thought. Various names: the first modern Jewish city, the first modern Hebrew city, the first Jewish 'garden-city', the first Zionist city, and the city with the most Bauhaus buildings, the city of Tel Aviv is an excellent case study to explore the success, failures, and conflicts Modernism's quest for the perfect modern city has generated.

This undergraduate research seminar offers the opportunity to research aspects of Tel Aviv's architectural and urban history, its representation in art and literature, and its importance as a modern city and as Israel's cultural center.

Participants commit to studying and discussing weekly reading assignments and researching and writing an extended paper.

Limited spaces, primarily for majors in History of Art & Architecture. Other students please contact me at welter@arthistory.ucsb.edu.

257A Topics in Seventeenth-Century European Art R 200-450 ARTS 2622 Adams
Topic: History, Memory and the Uses of Images

Prerequisite: graduate standing.

Many of the images, objects, and texts that we study make their claims with reference to some version of history; as the years and even centuries pass, these claims in turn are modified as these images and texts are turned toward different cultural, religious, or political ends. Ranging from the seriously political to kitsch, some repurposing is done with little reflection; others with high self-consciousness. This seminar examines the cultural function of images, objects, or texts in their historical context, and how understandings of the memories they evoke have changed over time. Readings will be drawn from the current interests and research of seminar participants. Students are welcome from all areas of art history, as well as from other disciplines. All students will be expected to participate at least once in leading one of the weekly discussions. Students taking the course for a grade will write a seminar paper focusing upon one image, object or text, and then analyze its cultural function both for the time it was made and for one subsequent period. Students taking the course on a pass/fail basis are welcome; your course project will be constructed to further your current study or research needs.

260D Topics in European Art of the Twentieth Century W 1100-150 ARTS 2622 Monahan

Prerequisite: graduate standing.

Special research in modern art.

261A Seminar: Topics in American Art M 1200-250 ARTS 2622 Robertson
Topic: American Art, Dance and Body Culture: Five Episodes 1880-1970

Prerequisite: graduate standing.

This seminar will examine the ways in which American artists interacted with dance over the course of nearly a century, and the ways both the visual arts and dance are framed by cultural understandings of the body. In other words, we will look at the complex interaction between two art forms and larger cultural contexts. In particular, I want to decenter art historical understandings of the body by examining episodes when the body is not merely looked at but also experienced kinesthetically.

The five episodes are moments when the two art forms draw particularly close. The first is the 1880s-1890s, with the anti-modern interest in “Greek posing” by both artists like Thomas Dewing and the followers of Delsartism, particularly Genevieve Stebbins. The second concerns the impact of Isadora Duncan (as well as Ruth St. Denis and others) and the immense number of American modernist artists who admired her, from Robert Henri to Max Weber. The third focuses on the interaction between Martha Graham, Noguchi and others in the 1940s, in the context of Surrealism and Abstract Expressionism. The fourth focuses on Cage, Cunningham and Rauschenberg. And last centers on the work of Robert Morris, Jim Dine, Simone Forti, Yvonne Rainer and others, particularly around Judson Theater.

297 Getty Consortium: Object—Value—Canon

John K. Papadopoulos, Professor of Archaeology and Classics, UCLA

Prerequisite: Graduate standing; by application only (deadline: November 3, 2014).

For more information, visit the Getty Scholars Program site or download the Graduate Consortium Seminar flyer.

F 1000-500 The Getty Villa and Getty Research Institute

Orientation: December 5, 2014, Getty Research Institute

Seminars: January 16, 23, 30; February 6, 20, 27; March 6, 13, 2015

Spring 2015

Undergraduate

- 5B Introduction to Museum Studies** - Robertson
6C Art Survey III: Modern - Contemporary - Monahan
6H Survey: The Arts of Precolumbian America - Spivak
6J Survey: Contemporary Architecture - White

107C Renaissance *Kunst-* and *Wunderkammern*: The First Museums - Meadow
109A Italian Renaissance Art: 1400 - 1500 - Williams [CANCELLED]
111C Dutch Art in the Age of Vermeer - Adams
111F Rethinking Rembrandt - Adams [CANCELLED]
121A American Art from Revolution to Civil War: 1700 - 1860 - Garfinkle
127A African Art I - Ogbechie
133DD Special Topics in Islamic Art - Khoury [CANCELLED]
136J Landscape of Colonialism - Chattopadhyay
141G The Architecture of Museums and Galleries from c. 1800 to the Present - Welter [CANCELLED]
144A The Avantgarde in Russia - Spieker [cross-listed with SLAV 130A]
185BB Special Topics in Art History: Writing About Art - Williams
186N/251A Seminar in African Art: Contemporary Arts of Africa and its Diaspora - Ogbechie
186SJ Seminar in American Architectural History – White

Graduate

- 251A/186N Topics in African & African-American Art: Contemporary Arts of Africa and its Diaspora** - Ogbechie
255A Topics in Italian Renaissance Art - Williams [CANCELLED]
255D Topics in Fifteenth- & Sixteenth-Century Art in Northern Europe: Paratextuality and Paravisuality in Early-Modern Europe and Beyond - Meadow
282A Topics on East Asian Art: Methods and their Anxieties - Sturman

5B Introduction to Museum Studies MW 1100-1215 BUCHANAN 1930 Robertson

Designed to introduce students to various aspects of Museum Studies — historical, theoretical, and practical — by examining a range of issues and topics with which the field is engaged.

GE: None

ENROLLMENT BY DISCUSSION SECTION

6C Art Survey III: Modern - Contemporary MW 930-1045 CAMPBELL HALL Monahan

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

GE: AREA E, AREA F, EUROPEAN TRADITIONS, WRITING

ENROLLMENT BY DISCUSSION SECTION

HONORS SECTION: W 100-150 ARTS 1332

6H Survey: The Arts of Precolumbian America MW 330-445 BUCHANAN 1930 Spivak

Visual Culture or "Art," that is to say architecture, sculpture and mural painting as well as textiles, metallurgy 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).

GE: AREA F, WRITING, WORLD CULTURES
ENROLLMENT BY DISCUSSION SECTION

6J Survey: Contemporary Architecture MWF 200-250 TD-WEST 1701 White

Global survey of architectural production in the twenty-first century. Emphasis on form and technology, as well as economic, sociopolitical context. Explores built form at a variety of scales (buildings, cities, virtual spaces) as well as the concept of a "contemporary."

GE: AREA F
ENROLLMENT BY DISCUSSION SECTION

107C Renaissance *Kunst-* and *Wunderkammern*: The First Museums TR 330-445 ARTS 1341 Meadow

Prerequisite: not open to freshmen.
Recommended preparation: ARTHI 5B.

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* (German), *studioli* (Italian), and curiosity cabinets (English) — arose our modern museums of art, science, history and technology, as well as modern research collections in universities. This course explores these fascinating collections, the purposes that they served and the circumstances in which they were created.

109A Italian Renaissance Art: 1400-1500 Williams

[CANCELLED]

111C Dutch Art in the Age of Vermeer TR 930-1045 ARTS 1341 Adams

Prerequisite: one History of Art & Architecture course or equivalent; not open to freshmen.

The second half of the seventeenth century in Holland, the period from the recognition of the Northern Netherlands as an independent nation in 1648 to the cultural and military invasion of the Lowlands by France in 1672, has come to be known as the "Golden Age" of Dutch art. This era witnessed the emergence of a Protestant mercantile culture in which the Catholic Church and the hereditary nobility were supplanted by democratic institutions and middle-class merchants as major patrons of the arts. These men and women supported such artists as Rembrandt van Rijn, Frans Hals, and Jan Vermeer as well as a host of lesser known masters, who created a imagery employing the vocabulary of everyday life rather than the imaginary religious, historical, and mythological imagery of previous centuries. This course examines the cultural functions of this rich, apparently descriptive imagery as it helped to form the self-identify and goals of Europe's first middle-class capitalist society. We examine the aesthetics and content of this imagery through contemporary economic, historic, religious, and literary developments, and the emerging scientific revolution. Course requirements: regular quizzes; mid-term exam; final exam.

111F Rethinking Rembrandt Adams

[CANCELLED]

121A American Art From Revolution to Civil War: 1700 - 1860 MW 330-445 ARTS 1341 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.

127A African Art I MW 200-315 ARTS 1341 Ogbechie

Prerequisite: not open to freshmen.
Recommended preparation: ARTHI 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.

133DD Special Topics in Islamic Art Khoury

[CANCELLED]

136J Landscape of Colonialism TR 1100-1215 ARTS 1341 Chattopadhyay

Prerequisite: not open to freshmen.

Examination of architecture, urbanism and the landscape of British and French colonialism between 1600 and 1950. Introduction to the different forms of colonialism, colonial ideology and the architecture of colonial encounter in North America, Asia, Africa and Australia.

141G The Architecture of Museums and Galleries from c. 1800 to the Present Welter

[CANCELLED]

144A The Avantgarde in Russia TR 1230-145 HSSB 1173 Spieker

[cross-listed with SLAV 130A]

Prerequisite: upper-division standing.
Enrollment Comments: Same course as SLAV 130A. Not open for credit to students who have completed SLAV 144A or Russian 144A.

The Russian avantgarde in its European context. The avantgarde and the revolution of 1917. Analysis of key figures and movements within the Russian avantgarde. Taught in English.

185BB Special Topics in Art History R 200-450 ARTS 2622 Williams

Topic: Writing About Art

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

Since the ability to write well is indispensable to any professional career in the arts - whether in museum and gallery work or academia - History of Art and Architecture majors should be concerned to develop their skills as fully as possible. This seminar is designed to sharpen writing skills by presenting a variety of texts for close study - from "classics" of art historical scholarship, art criticism, and popular art writing, to contemporary writing of various kinds, including websites and blogs - as well as by writing exercises of various kinds: descriptions and comparisons, catalogue entries, reviews, and scholarly essays. Some of the sessions will be led by faculty in comparative literature and film studies.

186N/251A Seminar in African Art T 1230-320 ARTS 2622 Ogbechie

Topic: Contemporary Arts of Africa and its Diaspora

Prerequisite: upper-division standing.
May be repeated for credit to a maximum of 8 units with different topic. Open only to History of Art & Architecture majors during Pass 1.

This course focuses on the contemporary arts of Africa and its Diaspora (peoples of African descent who live outside the continent, including Europe, the Americas, and the Caribbean). It reviews how African artists engage contemporaneity and construct identities in the global context. It also reviews theories and constructs of change, and issues surrounding notions of modernity, to critically examine how contemporary African art is constructed as a category. Using examples of artists and artworks from various African contexts, we will examine key cultural and discursive concepts and engages issues concerning colonialism, decolonization, pan-Africanism, nationalism, resistance, postcolonialism, and globalization.

186SJ Seminar in American Architectural History F 1000-1250 ARTS 2622 White

Prerequisite: upper-division standing.

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

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

251A/186N Topics in African & African-American Art T 1230-320 ARTS 2622 Ogbechie
Topic: Contemporary Arts of Africa and its Diaspora

Prerequisite: graduate standing.

This course focuses on the contemporary arts of Africa and its Diaspora (peoples of African descent who live outside the continent, including Europe, the Americas, and the Caribbean). It reviews how African artists engage contemporaneity and construct identities in the global context. It also reviews theories and constructs of change, and issues surrounding notions of modernity, to critically examine how contemporary African art is constructed as a category. Using examples of artists and artworks from various African contexts, we will examine key cultural and discursive concepts and engages issues concerning colonialism, decolonization, pan-Africanism, nationalism, resistance, postcolonialism, and globalization.

255A Topics in Italian Renaissance Art Williams

[CANCELLED]

255D Topics in Fifteenth- & Sixteenth-Century Art in Northern Europe W 1220-310 ARTS 2622 Meadow
Topic: Paratextuality and Paravisuality in Early-Modern Europe and Beyond

Prerequisite: graduate standing.

Extraordinarily seldom do we encounter unmediated texts or images. Books have covers, title pages, prefaces, tables of contents, acknowledgments and a host of other so-called "paratextual" devices that shape how the reader encounters the primary text. The same can be said of most images, which come with frames and framing elements, labels and captions, peripheral scenes and compositional devices, signatures and owner's marks, that also affect how the viewer responds to the main subject of the image. Much of what we now take as common components of both the paratextual and the paravisual were standardized in the early-modern period. Drawing on a wide range of historical and theoretical literature, and looking at a diverse range of images and objects, this seminar will explore the hazy boundaries between primary and secondary, between text and image. While our starting point is early-modern Europe, students are encouraged to bring questions, issues and examples from any period or culture into our discussions or their seminar projects.

282A Topics on East Asian Art M 1100-150 ARTS 2622 Sturman
Topic: Methods and their Anxieties

Prerequisite: graduate standing.

If all acts of construction are guided by rules and methods, how do we measure and interpret variation and transformation? What were the limiting factors in the “making,” and to what degree were those limitations confronted and challenged by the maker? What are the boundaries for scholarly inquiry into how something was made? With what tools do we analyze creativity? This seminar will investigate methods from two perspectives. Our initial concern will be with methods at the making end of artistic production. Through the process of analyzing the parameters of that production we will then turn to our own methods in determining strategies for critical inquiry.

The scope of the seminar is global and open — each seminar participant will work on her or his subject of choice, which can be of any time period, culture, and medium. Professor Sturman will open the seminar with an introduction to the concept of methods in pre-modern China, *fa* 法 (法), where a particularly honed awareness of value in art resulted in increasing concern about proper rules, laws, and canons (hence anxieties). We will trace the concept of methods beginning with its origins through the etymology of the character, its place in early aesthetic and literary theory, and its application in different media, including calligraphy (*shufa* 書法, literally “the methods of writing”) and painting, by looking at select case studies. There will be guest speakers representing different artistic traditions. At the end of the quarter seminar participants will be responsible for leading shorter segments focused on their individual projects. This seminar should be particularly useful for students beginning to formulate ideas for their M.A. theses and dissertations.

Summer 2015

Undergraduate

1 Introduction to Art (session A) - Bell

6A Art Survey I: Ancient - Medieval (session A) - Mitrovici

6B Art Survey II: Renaissance - Baroque (session B) - Zumaya

6C Art Survey III: Modern - Contemporary (session B) - McGuire

107A Painting in the 15th Century Netherlands (session A) - Meadow

111C Dutch Art in the Age of Vermeer (session B) - Travers

117F Impressionism and Post-Impressionism (session B) - Lieberman

127A African Art I (session B) - Ogbechie

132A Mediterranean Cities (session B) - Schultz

136C Architecture of the United States (session A) - White

136I The City in History (session A) - Chattopadhyay

136V Modern Indian Visual Culture (session A) - Kakar

1 Introduction to Art (session A) MTWR 930-1040 ARTS 1341 Bell

This course is intended for students who have not taken classes in History of Art & 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 & Architecture is engaged, varying from year to year. *NOTE: Not open to History of Art and Architecture.*

GE: AREA F

ENROLLMENT BY DISCUSSION SECTION

6A Art Survey I: Ancient - Medieval (session A) MTWR 500-610 ARTS 1341 Mitrovici

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

6B Art Survey II: Renaissance - Baroque (session B) MTWR 1100-1210 ARTS 1341 Zumaya

Renaissance and Baroque art in northern and southern Europe.

GE: AREA E, AREA F, EUROPEAN TRADITIONS, WRITING

ENROLLMENT BY DISCUSSION SECTION

6C Art Survey III: Modern - Contemporary (session B) MTWR 1230-140 ARTS 1341 McGuire

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

GE: AREA E, AREA F, EUROPEAN TRADITIONS, WRITING

ENROLLMENT BY DISCUSSION SECTION

107A Painting in the 15th Century Netherlands (session A) MTWR 330-440 ARTS 1341 Meadow

Prerequisite: not open to freshmen.

Netherlandish painting from c. 1400 - c. 1500 — including works by Van Eyck, Rogier, Bouts and Memling, among others — will be examined in its social, religious, and cultural contexts.

111C Dutch Art in the Age of Vermeer (session B) MTWR 500-610 ARTS 1341 Travers

Prerequisite: a prior course in History of Art & Architecture; 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.

117F Impressionism and Post-Impressionism (session B) MTWR 200-310 ARTS 1341 Lieberman

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.

127A African Art I (session B) MTWR 930-1040 ARTS 1341 Ogbechie

Prerequisite: not open to freshmen.

Recommended preparation: ARTHI 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.

132A Mediterranean Cities (session B) MTWR 330-440 ARTS 1341 Schultz

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.

136C Architecture of the United States (session A) MTWR 1100-1210 ARTS 1341 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.

GE: AREA F

136I The City in History (session A) MTWR 200-310 ARTS 1341 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.

GE: AREA E, AREA F

136V Modern Indian Visual Culture (session A) MTWR 1230-140 ARTS 1341 Kakar

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.

GE: AREA F, WORLD CULTURES