

**Fall 2015**

**Undergraduate**

- 5A Introduction to Architecture & Environment - Welter
- 6A Art Survey I: Ancient - Medieval - Moser
- 6G Survey: History of Photography - McLemore
- 6K Survey: Islamic Art & Architecture - Houry
  
- 105C Medieval Architecture: From Constantine to Charlemagne - Badamo
- 109A Italian Renaissance Art: 1400 - 1500 - Williams
- 111B Dutch Art in the Age of Rembrandt - Adams
- 121A American Art from Revolution to Civil War: 1700-1860 - Garfinkle
- 130B Pre-Columbian Art of the Maya - Spivak
- 134D Art and Modern China - Sturman
- 134H Ukiyo-e: Pictures of the Floating World - Wattles
- 134J Understanding Manga - Wattles
- 136B Twentieth-Century Architecture - Yan
- 142A Architecture and Planning in Seventeenth-Century Europe - Wittman
- 144C Contemporary Art in Russia and Eastern Europe - Spieker [*cross-listed with SLAV 130C*]
- 186N/251A Seminar in African Art - Ogbechie
- 186RS/282A Seminar in Chinese Art: Realism in Song Dynasty China - Sturman
- 186SR Seminar in Architectural History: Architecture, Planning & Politics in Rome: from Napoleon to Mussolini (1798 - 1945) – Wittman
- 186T Seminar in Photographic History - Keller [*CANCELLED*]
- 187H Museums in Transition: From the Early Modern to the Modern Period – Paul

**Graduate**

- 251A/186N Topics in African & African-American Art - Ogbechie
- 253D Topics in Medieval Architecture and Sculpture: New Approaches to Crusader Art and Architecture: Visual Encounters and Cultural Exchange in the Frankish Levant - Badamo
- 257A Topics in Seventeenth-Century European Art: Facing Identity: The Early Modern Netherlandish Portrait - Adams
- 267 Topics in Modern Architecture: Loot, Spolia, Exhibit: Whose Patrimony is it, anyway? - Welter
- 282A/186RS Topics on East Asian Art: Realism in Song Dynasty China - Sturman

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**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.

When registering, students may add themselves to the waitlist of full discussion section after the start of Pass 2 (June 4th, for continuing and returning students).

GE: AREA F, WRITING  
ENROLLMENT BY DISCUSSION SECTION

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

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  
HONORS SECTION: W 1100-1150 ARTS 2622

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

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

GE: AREA F, WRITING  
ENROLLMENT BY DISCUSSION SECTION

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**6K Survey: Islamic Art & Architecture TR 1100-1215 BUCHANAN 1930 Houry**

A survey of Islamic art and architecture.

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

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**105C Medieval Architecture: From Constantine to Charlemagne TR 930-1045 ARTS 1341 Badamo**

Prerequisite: upper-division standing.  
Recommended preparation: ARTHI 6A.

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

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**109A Italian Renaissance Art: 1400 - 1500 TR 1100-1215 ARTS 1341 Williams**

Prerequisite: not open to freshmen.

Developments in painting and sculpture, with attention to issues of technique, iconography, patronage, workshop culture and theory.

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

Prerequisite: one History of Art and Architecture course or equivalent. 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 quizzes; mid-term exam; final exam.

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**121A American Art from Revolution to Civil War: 1700-1860 MW 930-1045 ARTS 1341 Garfinkle**

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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.

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**130B Pre-Columbian Art of the Maya MW 330-445 ARTS 1341 Spivak**

Prerequisite: not open to freshmen.

Exploration of the art of Maya-speaking cultures in Southern Mesoamerica using archaeological, epigraphic and ethnographic data to help reconstruct Maya religion and civilization.

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**134D Art and Modern China TR 330-445 ARTS 1341 Sturman**

Prerequisite: not open to freshmen.

Recommended preparation: ARTHI 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).

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**134H Ukiyo-e: Pictures of the Floating World MW 800-915 ARTS 1341 Wattles**

Prerequisite: not open to freshmen.

Recommended preparation: ARTHI 6DW.

Japanese paintings and woodblock prints of the sixteenth through twentieth centuries, with emphasis on issues of genre and format.

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**134J Understanding Manga MW 1230-145 ARTS 1341 Wattles**

Prerequisite: not open to freshmen.

Recommended preparation: ARTHI 6DW.

This class will do close readings of manga (cartoons/comics/graphic novels by Japanese), considering examples from the 19th century to the present. We will analyze the visual design, narrative progression, and the word and image relationship. Historically, we will think about the shifting definition of manga through time and consider how politics, changing media, and globalization played a role in determining the form. Student discussion, presentations, and a paper required.

Previous knowledge of manga is welcomed (or more broadly Japan and Japanese). Counts for credit in EALCS.

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**136B Twentieth-Century Architecture TR 800-915 ARTS 1341 Yan**

Prerequisite: not open to freshmen.

The history of architecture from 1900 to the present. Examination of modern and post-modern architecture and city planning in its social, political, and artistic context. The scope is global.

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**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.

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**144C Contemporary Art in Russia and Eastern Europe W 630-900PM HSSB 1173 Speiker**  
 [cross-listed with SLAV 130C]

Prerequisite: upper-division standing.

Not open for credit to students who have completed Russian 144C or Slavic 144C.

The class examines contemporary art in Russia, including art made by Russian artists abroad. Given Russia's unusual geo-political situation and its communist past, the country represents a fascinating example of a country both inside and outside of the international art market. No knowledge of contemporary art is required for attending this course. Taught in English.

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**186N/251A Seminar in African Art T 1100-150 ARTS 2622 Ogbachie**

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 African art. Topics will vary. This course requires weekly readings and discussion, and the writing of a research seminar paper.

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**186RS/282A Seminar in Chinese Art W 1230-320 ARTS 2622 Sturman**  
**Topic: Realism in Song Dynasty China**

Prerequisite: upper-division standing.

Open only to History of Art and Architecture majors during Pass 1.

The seminar will examine the persistent, as well as problematic, theme of realism in the practice and discourse of art of the Northern Song period (960 - 1127). Focusing on three different spheres of artistic practice — professional artists active early in the Song dynasty, scholar-official painters active towards the end of the 11th century, and the court of Emperor Huizong (r. 1100 - 1125) — we will explore the methods, strategies, and limitations of mimesis in the context of middle-period China. Among the materials we will look at are religious sculpture (The Sage Mother Hall of the Jin Shrine), monumental landscape painting, and paintings of nature. Students will be expected to keep up with weekly readings and participate in discussions. A research paper of moderate length, developed in consultation with the instructor, will be the primary course requirement.

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**186SR Seminar in Architectural History R 230-520 ARTS 1332 Wittman**  
**Topic: Architecture, Planning & Politics in Rome: from Napoleon to Mussolini (1798 - 1945)**

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.

The period in Rome's history covered by this course witnessed profound political change: an occupation by Napoleon; a reactionary papal restoration; a republican revolution; a second papal restoration; the birth of the Italian nation-state; the seizure of Rome from the pope as Italy's new capital; the crisis of Italy's Liberal period; and the rise of Mussolini's Fascism. This seminar will track this period of intense change as it played out over an equally tumultuous century of architectural and urbanistic change, when the city itself was substantially rebuilt, and its core meanings were aggressively redefined by successive governments.

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**186T Seminar in Photographic History Keller**

[CANCELLED]

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**187H Museums in Transition: From the Early Modern to the Modern Period F 1100-150 ARTS 2622 Paul**

Prerequisite: not open to freshmen.

No restrictions to Pass 1.

Examines a range of issues — art historical, cultural, political, practical, and theoretical — that conditioned the development of museums and collections, primarily in Europe, from the Renaissance to the present day. Topics and format will vary.

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**251A/186N Topics in African & African-American Art T 1100-150 ARTS 2622 Ogebechie**

Prerequisite: graduate standing.

Special research in African & African-American art.

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**253D Topics in Medieval Architecture and Sculpture R 200-450 ARTS 2622 Badamo**

**Topic: New Approaches to Crusader Art and Architecture: Visual Encounters and Cultural Exchange in the Frankish Levant**

Prerequisite: graduate standing.

Special research in Romanesque and/or Gothic architecture and sculpture.

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**257A Topics in Seventeenth-Century European Art T 230-520 ARTS 2622 Adams**

**Topic: Facing Identity: The Early Modern Netherlandish Portrait**

Prerequisite: graduate standing.

This seminar investigates the construction of self — the selves of the artist, the subject, and the viewer — through the early modern portrait with an emphasis on 17th-century Holland.

We will cast our net broadly, including the examining the definition of the portrait and cognate images over time, and with an emphasis upon theoretical issues of the portrait and mimesis, including — unique to the portrait — its status as both a document and an aesthetic object. This includes questions of early modern ‘regimes of viewing’, specifically, understandings of sight and its relation to knowledge production; second, beliefs about the soul and the constitution of self in the period; and third, the mechanisms by which images actively constitute social relations. We conclude the seminar by looking at the afterlife of the Netherlandish portrait, and its impact up later images. Specific weekly topics will be modified to respond to the research interests of course participants.

Course requirements: co-leading two class discussions of course readings (you will prepare 2-3 page informal think-pieces for the classes you lead or help lead); one research paper, 18-20 pages, double-spaced including footnotes. Research papers may focus on the portrait in theory, a seventeenth-century a Netherlandish portrait, genre, or portrait-related practice (images of portrayal, collecting, exhibition, or the market), or on an image, or genre, in a field/ or century of your choice, as it informs, or is informed by the seventeenth-century Netherlandish practice of portraiture.

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**267 Topics in Modern Architecture M 200-450 ARTS 2622 Welter**

**Topic: Loot, Spolia, Exhibit: Whose Patrimony is it, anyway?**

Prerequisite: graduate standing.

Special research in modern architecture.

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**282A/186RS Topics on East Asian Art W 1230-320 ARTS 2622 Sturman**

**Topic: Realism in Song Dynasty China**

Prerequisite: graduate standing.

The seminar will examine the persistent, as well as problematic, theme of realism in the practice and discourse of art of the Northern Song period (960 - 1127). Focusing on three different spheres of artistic practice — professional artists active early in the Song dynasty, scholar-official painters active towards the end of the 11th

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century, and the court of Emperor Huizong (r. 1100 - 1125) — we will explore the methods, strategies, and limitations of mimesis in the context of middle-period China. Among the materials we will look at are religious sculpture (The Sage Mother Hall of the Jin Shrine), monumental landscape painting, and paintings of nature. Students will be expected to keep up with weekly readings and participate in discussions. A research paper of moderate length, developed in consultation with the instructor, will be the primary course requirement.

## Winter 2016

### Undergraduate

**1 Introduction to Art** - Paul

**6B Art Survey II: Renaissance - Baroque** - Badamo

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

**6F Survey: Architecture and Planning** - White

**103A Roman Architecture** - Moser

**109B Italian Renaissance Art: 1500 - 1600** - Williams

**117C Nineteenth-Century British Art and Culture** - Bermingham

**119G Critical Approaches to Visual Culture** - Monahan

**127A African Art I** - Ogbechie

**130C The Arts of Spain and New Spain** - Spivak

**132J Modern Art of the Arab World** - Khoury [CANCELLED]

**134G Japanese Painting** - Wattles [cross-listed with JAPAN 134G]

**136M Revival Styles in Southern Californian Architecture** - Welter

**136W Introduction to 2D/3D Visualizations in Architecture** - White [cross-listed with ART 106W]

**186E Seminar in Fifteenth and Sixteenth Century Northern European Art** - Meadow

**186K Seminar in Twentieth Century Modern Art & Visual Culture** - Monahan

**186RW/282B Seminar in Japanese Art** - Wattles

**186SS Seminar in Architectural History & Urbanism** - Yan [CANCELLED; offered Spring 2016]

### Graduate

**252B Topics in Roman Architecture and Urbanism: Sacred Space: Archaeological, Architectural, and Theoretical Perspectives** - Moser

**263 Topics in Contemporary Art: Black Mountain College: The Legacy of Training American Artists** - Sorokin

**282B/186RW Seminar in Japanese Art** - Wattles

**297 Getty Consortium: Material Practices of Art and Design**

**1 Introduction to Art MW 1230-145 IV THEATER 2 Paul**

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 and Architecture is engaged, varying from year to year.

*NOTE: Not open to History of Art & Architecture majors.*

GE: AREA F

ENROLLMENT BY DISCUSSION SECTION

HONORS SECTION: R 1200-1250 ARTS 2622

**6B Art Survey II: Renaissance - Baroque TR 200-315 IV THEATER 1 Badamo**

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: W 100-150 ARTS 2622

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**6DS Survey: History of Art in China TR 1100-1215 BUCHANAN 1930 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: AREA F, WORLD CULTURES, WRITING  
ENROLLMENT BY DISCUSSION SECTION

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**6F Survey: Architecture and Planning MW 200-315 LSB 1001 White**

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

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**103A Roman Architecture TR 1230-145 ARTS 1341 Moser**

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.

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**109B Italian Renaissance Art: 1500 - 1600 TR 200-315 ARTS 1341 Williams**

Prerequisite: not open to freshmen.

Developments in painting and sculpture, with attention to issues of technique, iconography, patronage, workshop culture and theory.

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

Prerequisite: not open to freshmen;  
Recommended preparation: 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.

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**119G Critical Approaches to Visual Culture TR 930-1045 ARTS 1341 Monahan**

Prerequisite: a prior course in History of Art & Architecture; not open to freshmen.  
Recommended preparation: ARTHI 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.

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**127A African Art I MW 930-1045 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.

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**130C The Arts of Spain and New Spain MW 330-445 ARTS 1341 Spivak**

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.

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**132J Modern Art of the Arab World Khoury**

[CANCELLED]

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**134G Japanese Painting MW 1100-1215 ARTS 1341 Wattles**

[cross-listed with JAPAN 134G]

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

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**136M Revival Styles in Southern Californian Architecture MWF 100-150 ARTS 1341 Welter**

Prerequisite: not open to freshmen.

Californian architecture is characterized by a large variety of revival styles which reference ways of building from other geographic locations, time periods, and people.

What motivates the eclectic, mixed appearance of much of Californian architecture? Geographical or climatic conditions? Political powers (Spanish, Mexican, American) that have governed modern California? Do revival styles follow immigrants into California? Do they express the identity of the designer, the builder, or the occupier and user of a building?

The course examines the history of revival styles in especially Southern Californian architecture from approximately the eighteenth century to the mid-twentieth century. Historic and contemporary theories of what drives the choice of architectural styles will be introduced.

GE: AREA F

Honors contracts can be arranged.

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**136W Introduction to 2D/3D Visualizations in Architecture MW 900-1220 TD-WEST 1530 White**  
*[cross-listed with ART 106W]*

Prerequisite: upper-division standing; open to majors only.

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.

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**186E Seminar in Fifteenth and Sixteenth Century Northern European Art T 200-450 ARTS 2622 Meadow**

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.

Advanced studies in fifteenth and sixteenth century Northern European art. Topics will vary. This course requires weekly readings and discussion, and the writing of a research seminar paper.

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**186K Seminar in Twentieth Century Modern Art & Visual Culture R 200-450 ARTS 2622 Monahan**

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 twentieth century modern art. Topics will vary. This course requires weekly readings and discussion, and the writing of a research seminar paper.

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**186RW/282B Seminar in Japanese Art M 330-620 ARTS 2622 Wattles**

Prerequisite: upper-division standing.

Same course as Japan 186RW.

Studies in Japanese art. Topics will 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.

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**186SS Seminar in Architectural History & Urbanism Yan**

*[CANCELLED; offered Spring 2016]*

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**252B Topics in Roman Architecture and Urbanism W 930-1220 ARTS 2622 Moser**  
**Topic: Sacred Space: Archaeological, Architectural, and Theoretical Perspectives**

Prerequisite: graduate standing or senior History of Art & Architecture majors with consent of instructor.

Communities past and present have singled out specific locales and even landscapes as powerful spatial determinants for interacting with the divine. This course seeks to understand both the physical diversity and the social workings of these spaces by examining the ways in which they bring together material, social, and supernatural worlds. In particular, this course will consider how archaeology has treated the concepts of ritual, religion, ideology, and the sacred in pre-historic and historic contexts. We will explore topics such as the materialization and aesthetics of religious activities, social control of ritual, the demarcation and experience of sacred space, the politics of archaeology in current debates about religion, and the virtues and limitations of using archaeology as a tool for the study of religion. Throughout the quarter, we will test abstractions in the context of particular case studies and look comparatively at the bigger picture — the study not only of sacred

space but of religion, culture, and the past more generally. While the course has no rigid geographical, cultural, or temporal boundaries, a significant portion of our material will draw on the pre-modern Mediterranean world.

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**263 Topics in Contemporary Art T 800-1050 ARTS 2622 Sorkin**  
**Topic: Black Mountain College: The Legacy of Training American Artists**

Prerequisite: graduate standing.

This graduate seminar examines the legacy and history of Black Mountain College (1933-1957), an experimental liberal arts school that pioneered art education in the United States. Its famous roster of teachers and students included Josef and Anni Albers, John Cage, Merce Cunningham, Buckminster Fuller, Elaine and Willem de Kooning, Charles Olson, Robert Rauschenberg, and MC Richards. Through primary and secondary source readings, presentations and discussions, we will examine models and frameworks of interdisciplinarity as it developed mid-century through collaboration, education, and experimentation in the visual arts, performance, dance, music, film, and new media.

This course is planned in conjunction with *Leap Before You Look: Black Mountain College, 1933-1957*, curated by Helen Molesworth with Ruth Erickson. The exhibition opens Fall 2015 at ICA, Boston and travels to the Hammer Museum at UCLA, on view from February 21-May 15, 2016. As a curatorial consultant and catalog author on this exhibition, Prof. Sorkin has wide ranging expertise on Black Mountain, its pedagogy, and object histories. Once the exhibition opens, we will have optional additional sessions on Fridays at the Hammer Museum, experiencing and working through the exhibition and its presentation formats.

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**282B/186RW Topics of Japanese Art M 330-620 ARTS 2622 Wattles**

Prerequisite: graduate standing.

Studies in Japanese art in a comparative context. 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.

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**297 Getty Consortium: Material Practices of Art and Design**

Bert Winther-Tamaki, Professor and Chair of Art History and Visual Studies, UC-Irvine

Prerequisite: graduate standing; by application only.

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

F 1000-500 The Getty Research Institute

Orientation: December 4, 2015, 1000-1200

Seminars: January 15, 22, 29; February 12, 19, 26; March 4, 11, 2016

## Spring 2016

### Undergraduate

- 5B Introduction to Museum Studies** - Paul  
**6C Art Survey III: Modern - Contemporary** - Monahan  
**6E Survey: Arts of Africa, Oceania, and Native North America** - Ogbechie  
**6H Survey: The Arts of Precolumbian America** - Spivak  
**6J Survey: Contemporary Architecture** - White  
  
**103C Greek Architecture** - Yegül  
**107C Renaissance *Kunst-* and *Wunderkammern: The First Museums*** - Meadow  
**109C Art as Technique, Labor, and Idea in Renaissance Italy** - Williams  
**111C Dutch Art in the Age of Vermeer** - Adams  
**120AA Special Topics in Twentieth-Century Modern Art: Art in California, 1928 - 2016** - Sorkin  
**121C Twentieth-Century American Art: Modernism and Pluralism, 1900 - Present** - Lieberman  
**127B African Art II: Modern and Contemporary African Art** - Ogbechie  
**133DD Special Topics in Islamic Art: Imaging Isfahan/Imagining Paradise** - Khoury  
**136O Sustainable Architecture: History and Aesthetics** - Welter [cross-listed with ENV S 136O]  
**137AA Special Topics: Architecture in China** - Yan  
**186B/252B Seminar in Ancient Greek & Roman Art/Architecture: "Kindergarten Chats" Or, Conversations on Architecture** - Yegül  
**186SJ Seminar in American Architectural History** - White  
**186SS Seminar in Architectural History & Urbanism** – Yan

### Graduate

- 252B/186B Topics in Roman Architecture and Urbanism: "Kindergarten Chats" Or, Conversations on Architecture** - Yegül  
**255A Topics in Italian Renaissance Art: Warburg and His Afterlives: The Evolution of Art History** - Williams  
**275B Topics in Islamic Art and Architecture** - Khoury

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

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: AREA F  
 ENROLLMENT BY DISCUSSION SECTION

**6C Art Survey III: Modern - Contemporary TR 1100-1215 IV THEATER 1 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: R 100-150 ARTS 2622

**6E Survey: Arts of Africa, Oceania, and Native North America MW 930-1045 IV THEATER 2 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

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**6H Survey: The Arts of Precolumbian America TR 930-1045 NORTH HALL 1006 Spivak**

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

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

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**6J Survey: Contemporary Architecture MWF 100-150 LSB 1001 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

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**103C Greek Architecture TR 800-915 ARTS 1341 Yegül**

Prerequisite: not open to freshmen.

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

GE: AREA F

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**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.

GE: None

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**109C Art as Technique, Labor, and Idea in Renaissance Italy TR 200-315 ARTS 1341 Williams**

Prerequisite: not open to freshmen.

An approach to the art of Renaissance Italy that focuses on the superimposition of three complementary and often competitive discursive formations that conditions its practice and historical development.

GE: AREA F

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**111C Dutch Art in the Age of Vermeer MW 1100-1215 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 quizzies; mid-term exam; final exam.

GE: AREA F

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**120AA Special Topics in Twentieth-Century Modern Art: Art in California, 1928 - 2016 MW 200-315 IV THEATER 1 Sorkin**

Prerequisite: not open to freshman.

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

As a state, California is the site of tremendous diversity in the visual arts and has been at the forefront of cultural production throughout the 20th and 21st centuries. Yet California has consistently suffered from stereotypes that framed it as a regional backwater far from the vibrant artistic centers of New York and Europe. This lecture-based course addresses the character and role of the post-war art and its developments in and far beyond the cities of Los Angeles and San Francisco. Movements studied include Mexican Muralism, the rise of modern photography, assemblage and sculpture, the Black Arts movement, Asian American art, Chicano activist art, feminism, as well as pioneering developments in video and performance art.

GE: None

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**121C Twentieth-Century American Art: Modernism and Pluralism, 1900 - Present TR 1100-1215 ARTS 1341 Lieberman**

Prerequisite: not open to freshmen.

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

GE: AREA F

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**127B African Art II: Modern and Contemporary African Art TR 1230-145 ARTS 1341 Ogbechie**

Prerequisite: not open to freshmen.

Recommended Preparation: ARTHI 6E or 127A.

This course provides an introduction to Modern and Contemporary African Art through an evaluation of its ideologies, forms and contexts of practice. It seeks a conceptual framework for evaluating modern and Contemporary African art that recognizes its unique conceptual/formal structure and also its location within an

international discourse of art and visual culture. It focuses on different kinds of artworks produced by African artists in the 20th and early 21st Centuries and how these artists and they have been used to constructed modern, contemporary and African identities. It also investigates the impact of curatorial practices and strategies of new media representation on the location of Africa in Global Contemporary Art.

GE: AREA F, WORLD CULTURES

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**133DD Special Topics in Islamic Art MW 1230-145 ARTS 1341 Khoury**  
**Topic: Imaging Isfahan/Imagining Paradise**

Prerequisite: not open to freshmen.

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

Admired by travelers from around the world, the Iranian city of New Isfahan built by the Safavid Shah Abbas I in the seventeenth century was also frequently described as an earthly paradise. This course examines the city's design and built environment (including gardens, palaces, shrines) as well as its material and visual cultures (such as costumes and painting) in order to unpack Isfahan's image as 'paradise on earth'. Who created this image and how did it correspond to the adoption of Imami Shi'ism as the official religion of the Safavids? How did shifts in the social and cultural spheres affect the content of painting and arts of the book, as well as the processes in which they were produced and places in which they were enjoyed? Ranging from the macro-level to the micro-level, our analysis of Isfahan's image will bring in comparative material from earlier periods as well as other locales, such as France, India and Ottoman Turkey.

GE: None

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**136O Sustainable Architecture: History and Aesthetics MWF 1000-1050 ARTS 1341 Welter**  
*[cross-listed with ENV S 136O]*

Prerequisite: not open to freshmen.

The course examines the history, theory, and aesthetics of sustainable architecture as it developed from approximately the early twentieth century onwards. Emphasis is placed on the critical analysis of changing historical and theoretical approaches to environmentally sound building practices. We will also discuss whether there is (or should be) a distinct 'green' or 'sustainable' architectural aesthetic.

The scope of the course is global, though concepts of sustainable architecture have historically been developed in the Western world, the latter will be prominently represented in this historically oriented course.

GE: AREA F

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**137AA Special Topics: Architecture in China MW 300-415 ARTS 1341 Yan**

Prerequisite: not open to freshmen.

This upper-division course is a study of Chinese architectural history, with an emphasis on the modern and contemporary era. We will examine such critical issues as discourse formation concerning Chinese architecture, the role of historiography, and the position of China in a global network of knowledge production and transmission, in shaping our understanding of the topic. The class meets twice a week, and there is a short essay assignment besides the mid-term and final exams.

GE: None

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**186B/252B Seminar in Ancient Greek & Roman Art/Architecture T 1000-1250 ARTS 2622 Yegül**  
**Topic: "Kindergarten Chats" Or, Conversations on Architecture**

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.

A seminar that aims to explore and explain ideas about architecture and urbanism as an open-ended forum of ideas; or conversations on architecture — the moniker taken from a collection of essays (1901) by L. H. Sullivan, the American architect. We will deal with principles and concepts of architecture as much as its actual elements and forms. All periods and styles will be open though the classical and Modern (my two fields) may enjoy some bias. Frequent written assignments, idea pieces, some reading more talking. Undergraduates must have taken some architectural history courses.

GE: WRITING

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**186SJ Seminar in American Architectural History M 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.

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.

GE: None

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**186SS Seminar in Architectural History & Urbanism W 1100-150 ARTS 1332 Yan**

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.

This is an advanced undergraduate seminar in architectural history and urbanism. Discussions will be grouped into thematic topics that address critical and paradigmatic issues in the making of the build environment, from ancient to modern periods, and from western to non-western cultures. This course requires weekly readings and discussion, and the writing of a research seminar paper.

GE: None

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**252B/186B Topics in Roman Architecture and Urbanism T 1000-1250 ARTS 2622 Yegül**

**Topic: "Kindergarten Chats" Or, Conversations on Architecture**

Prerequisite: graduate standing or senior History of Art & Architecture majors with consent of instructor.

A seminar that aims to explore and explain ideas about architecture and urbanism as an open-ended forum of ideas; or conversations on architecture — the moniker taken from a collection of essays (1901) by L. H. Sullivan, the American architect. We will deal with principles and concepts of architecture as much as its actual elements and forms. All periods and styles will be open though the classical and Modern (my two fields) may enjoy some bias. Frequent written assignments, idea pieces, some reading more talking. Undergraduates must have taken some architectural history courses.

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**255A Topics in Italian Renaissance Art M 200-450 ARTS 2622 Williams**

**Topic: Warburg and His Afterlives: The Evolution of Art History**

Prerequisite: graduate standing or senior History of Art & Architecture majors with consent of instructor.

This year marks the 150th anniversary of the birth of the art historian Aby Warburg (1866 - 1929), whose work had and continues to have a transformative effect on the study of art. As an indication of his enduring importance, commemorative symposia will take place at several locations in Europe as well as at the Getty Research Institute. The aim of this seminar is to look at Warburg's achievement in historical context but also to survey the variety of ways in which it has been interpreted and the varieties of approach it has inspired, beginning with "iconography" and leading to subsequent efforts to integrate elements of psychoanalysis, sociology, and anthropology into art-historical study. While Warburg began his career as a scholar of European art of the early modern period, preoccupied with issues like the "afterlife" of classical antiquity, his interests grew to embrace "low" as well as "high" art, ritual, and non-Western art. His efforts to theorize the psychological and cultural effects of visual imagery remain an important point of departure for contemporary thought. Consideration of his work, together with its relation to that of other thinkers, such as Walter Benjamin, thus offers a perspective on the development of art history as a discipline, and on the ways in which it continues to evolve.

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**275B Seminar: Topics in Islamic Art & Architecture T 100-350 ARTS 2622 Khoury**

Prerequisite: graduate standing.

Special research in Islamic art and architecture.

## Summer 2016

### Undergraduate

- 1 Introduction to Art (session A)** - Alexander  
**6A Art Survey I: Ancient-Medieval (session B)** - Bolli  
**6B Art Survey II: Renaissance-Baroque (session A)** - Zumaya  
**6C Art Survey III: Modern-Contemporary (session B)** – Faust  
**6F Survey: Architecture and Planning (session A)** - White

- 117F Impressionism and Post-Impressionism** - [CANCELLED]  
**119C Expressionism to New Objectivity: Early Twentieth Century German Art (session B)** - Faust  
**130A Pre-Columbian Art of Mexico (session B)** - Spivak  
**130C The Arts of Spain and New Spain (session B)** - Spivak  
**132A Mediterranean Cities** - [CANCELLED]  
**136C Architecture of the United States (session A)** - White  
**136I The City in History (session A)** - Chattopadhyay

**1 Introduction to Art (session A) MTWR 1230-140 ARTS 1341 Alexander**

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 History of Art & Architecture is engaged, varying from year to year. *Note: Not open to History of Art & Architecture majors.*

GE: AREA F  
 ENROLLMENT BY DISCUSSION SECTION

**6A Art Survey I: Ancient-Medieval (session B) MTWR 1100-1210 ARTS 1341 Bolli**

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 A) 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 Faust**

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

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

**6F Survey: Architecture and Planning (session A) MTWR 930-1040 ARTS 1341 White**

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

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**117F Impressionism and Post-Impressionism**

[CANCELLED]

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**119C Expressionism to New Objectivity: Early Twentieth Century German Art (session B) MTWR 200-310 ARTS 1341 Faust**

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.

GE: AREA F

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**130A Pre-Columbian Art of Mexico (session B) MTWR 500-610 ARTS 1341 Spivak**

Prerequisite: not open to freshmen.

The art and architecture of selected cultures of Northern Mesoamerica (non-Maya) from circa 1200 B.C. to the Conquest with an emphasis on iconographical and historical problems.

GE: AREA F, WORLD CULTURES

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**130C The Arts of Spain and New Spain (session B) MTWR 330-440 ARTS 1341 Spivak**

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.

GE: AREA F

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**132A Mediterranean Cities**

[CANCELLED]

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**136C Architecture of the United States (session A) MTWR 800-910 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

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

Prerequisite: not open to freshmen.

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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