

**Fall 2016**

**Undergraduate**

- 5A Introduction to Architecture & Environment (of the Islamic World) - Overton  
 6A Art Survey I: Ancient - Medieval - Moser  
 6DS Survey: History of Art in China - Sturman  
 6G Survey: History of Photography - Keller
- 107B Painting in the 16th-Century Netherlands - Meadow  
 109G Leonardo da Vinci: Art, Science, and Technology in Early Modern Italy - Williams [CANCELLED]  
 111B Dutch Art in the Age of Rembrandt and Frans Hals. The Birth of a Nation: 1579 - 1648 - Adams  
 111C Dutch Art in the Age of Vermeer. The Golden Age: 1648 - 1672 - Adams  
 120AA Special Topics in Twentieth-Century Modern Art: Outta Sight! Adventures in the Visual, 1960 - 1970 - Monahan  
 120BB Special Topics in Twentieth-Century Modern Art: War and Trauma in Twentieth Century Art and Visual Culture - McLemore  
 121D African American Art and the African Legacy [CANCELLED]  
 127B African Art II: Modern and Contemporary African Art - Lynch  
 130C The Arts of Spain and New Spain - Spivak  
 136A Nineteenth-Century Architecture - Chattopadhyay  
 141D Birth of the Modern Museum - Paul  
 142D Gardens, Land, and Landscape in the West: Renaissance to 1900 - Wittman  
 142E Architecture, Planning, and Culture in Eighteenth-Century Paris - Wittman  
 186B Seminar in Ancient Greek & Roman Art/Architecture: Roman Religion - Moser  
 186H Seminar in Seventeenth Century Southern European Art: Caravaggio and Caravaggism - Paul  
 186T Seminar in Photographic History - Keller

**Graduate**

- 200A Proseminar: Introduction to Art-Historical Methods - Monahan  
 255A Topics in Italian Renaissance Art - Williams [CANCELLED]  
 261A Topics in American Art - Robertson  
 265 Topics in Architectural History & Urbanism: Empire, City, and Material Culture - Chattopadhyay  
 282A Topics on East Asian Art - Sturman

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**5A Introduction to Architecture & Environment (of the Islamic World) TR 500-615 BUCHANAN 1920 Overton**

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.

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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**6DS Survey: History of Art in China MW 500-615 TD-WEST 1701 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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**6G Survey: History of Photography TR 1100-1215 PSYCH 1924 Keller**

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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**107B Painting in the 16th-Century Netherlands TR 200-315 ARTS 1341 Meadow**

Prerequisite: not open to freshmen.

Painting of the Low Countries from c. 1500 - c. 1600, placed in its social and cultural contexts. The Low Countries were one of the richest and most culturally sophisticated territories of Europe in the sixteenth century, and a major center of art production. The multicultural, international character of the Low Countries generated exciting new ideas and intense conflict, a situation in which the visual arts played a crucial role. We will focus on the connections among painting, print culture, science, politics, and religion, with a special emphasis on issues of social negotiation and self-fashioning.

GE: AREA F

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**109G Leonardo da Vinci: Art, Science, and Technology in Early Modern Italy Williams**

[CANCELLED]

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**111B Dutch Art in the Age of Rembrandt and Frans Hals. The Birth of a Nation: 1579 - 1648 MW 1100-1215 ARTS 1341 Adams**

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

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 the first 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 images rooted in 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 private identities and public ambitions 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.

The emphasis in this class is upon the social and intellectual issues engaged by Dutch painting: how they participated in the struggle between the values of a new middle-class and capitalist culture in conflict with an older way of life. At the same time, it examines the varieties of art historical methods employed by contemporary scholars, as well as those of the past, to understand these images. The goal of the course is to give students a solid grounding in knowledge about seventeenth century Dutch art and culture, with a focus upon critical analysis of images as well as the structure of arguments that have been made about them. These skills are intended to be ones that you may be able to apply both in other courses, as well as information you encounter and arguments you construct in your daily life.

GE: AREA F

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**111C Dutch Art in the Age of Vermeer. The Golden Age: 1648 - 1672 TR 1100-1215 ARTS 1341 Adams**

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

This class covers art produced during the second half of the seventeenth century in Holland. This was the period from the recognition of the Northern Netherlands as an independent nation in 1648 to the end of the so-called "Golden Age" with the invasion of the Lowlands by France in 1672. The era witnessed the flowering of a Protestant mercantile culture which rivaled the political and economic power of that of monarchs and aristocrats across Europe. These men and women supported such artists as Rembrandt van Rijn and Jan Vermeer as well as a host of lesser known masters who created images rooted everyday life. This course examines the cultural functions of this rich, apparently descriptive imagery as it helped to form the private identities and public ambitions 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.

The emphasis in this class is upon the social and intellectual issues engaged by Dutch painting: how they participated in the struggle between the values of a new middle-class and capitalist culture in conflict with an older way of life. At the same time, it examines the varieties of art historical methods employed by contemporary scholars, as well as those of the past, to understand these images. The goal of the course is to give students a solid grounding in knowledge about seventeenth century Dutch art and culture, with a focus upon critical analysis of images as well as the structure of arguments that have been made about them. These skills are intended to be ones that you may be able to apply both in other courses, as well as information you encounter and arguments you construct in your daily life.

GE: AREA F

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**120AA Special Topics in Twentieth-Century Modern Art TR 930-1045 ARTS 1341 Monahan**  
**Topic: Outta Sight! Adventures in the Visual, 1960 - 1970**

Prerequisite: not open to freshmen.

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

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What were the Sixties and what do they mean to us? Hippies, counter-culture, student protests, anti-war movement, pop art, rock music, drugs, and any number of images that come to mind when “the 60s” is mentioned. The period was marked by desire and divisiveness, and this course is designed to discover the important ways in which visual culture of the 1960s shaped both the United States and the United Kingdom.

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**120BB Special Topics in Twentieth-Century Modern Art MW 200-315 ARTS 1341 McLemore**  
**Topic: War and Trauma in Twentieth Century Art and Visual Culture**

Prerequisite: not open to freshmen.

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

This course examines war and violence in art from World War I to the 9/11 attacks. Taking into account the works’ formal qualities, as well as their content and immediate context, we will attempt to understand trauma as a radical break with experience that complicates access to history and narrative, raise ethical issues about the aesthetics of violence, and ask whether the affect produced by art can justify the public use of private pain, and in what measure art can become a form of protest or understanding of violence.

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**121D African American Art and the African Legacy**

[CANCELLED]

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

Prerequisite: not open to freshmen.

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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**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.

GE: AREA F

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**136A Nineteenth-Century Architecture MW 930-1045 ARTS 1341 Chattopadhyay**

Prerequisite: not open to freshmen.

The history of architecture and planning beginning with eighteenth-century architectural trends in Europe and concluding with late nineteenth-century efforts to reform the city. Exploration of the culture of nineteenth-century modernity through architecture and urban design centered around the themes of industrialization, colonialism, and the idea of landscape. The scope is global.

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GE: AREA F

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**141D Birth of the Modern Museum MW 1230-145 ARTS 1341 Paul**

Prerequisite: not open to freshmen.

Course examines the emergence and development of museums of art in eighteenth-century Europe, tracing their origins to the private collections from which they evolved and studying the practices, such as tourism, that stimulated their growth.

GE: AREA F

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**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.

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**142E Architecture, Planning, and Culture in Eighteenth-Century Paris TR 1230-145 NORTH HALL 1105 Wittman**

Prerequisite: not open to freshmen.

Paris (and Versailles) from the Sun King to the Revolution, rococo, neoclassicism, origins of urbanism; extensive use of primary texts in translation to study architectural debates in the press and their connection to contemporary political battles.

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**186B Seminar in Ancient Greek & Roman Art/Architecture TR 930-1045 ARTS 2622 Moser**  
**Topic: Roman Religion**

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.

What can architecture and archaeology tell us about religious practice in the city of Rome? How are ritual activities influenced by sanctuary architecture and the topography of the surrounding city? And, conversely, how does the Roman cityscape respond to religion? This course will answer these and related questions as we explore more general topics and themes in the study of Roman religion from the Republican through Imperial periods. By confining ourselves geographically to the city of Rome we will address important questions of local religious continuity and adaptation in an integrated urban setting.

GE: WRITING

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**186H Seminar in Seventeenth Century Southern European Art R 1100-150 ARTS 2622 Paul**  
**Topic: Caravaggio and Caravaggism**

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 seventeenth century art. Topics will vary. Requires weekly readings and discussion, and the writing of a research seminar paper.

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GE: WRITING

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

Prerequisite: upper-division standing.

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

GE: WRITING

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**200A Proseminar: Introduction to Art-Historical Methods W 930-1220 ARTS 1332 Monahan**

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.

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**255A Topics in Italian Renaissance Art Williams**

[CANCELLED]

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**261A Topics in American Art T 1100-150 ARTS 2622 Robertson**

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

Special research in American painting and sculpture, 1700 - 1950.

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**265 Topics in Architectural History & Urbanism M 1230-320 ARTS 1332 Chattopadhyay**  
**Topic: Empire, City, and Material Culture**

Prerequisite: graduate standing.

Taking various forms of material culture — buildings, landscapes, foodways, and consumer products — as sites of analysis, this seminar will examine the role of colonialism and empire in producing the urban experience. We will read key texts on empire and modern urbanism, attending to those aspects of urban history that we often miss when we see large-scale phenomena such as empires and cities through a macro analytic gaze. We will pay attention to some seemingly small things that might open windows onto larger phenomena.

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**282A Topics on East Asian Art R 200-250 ARTS 1214 Sturman**

Prerequisite: graduate standing.

Research on select problems on the arts of China, Japan, or Korea.

## Winter 2017

### Undergraduate

- 1 Introduction to Art** - Paul  
**6B Art Survey II: Renaissance - Baroque** - Badamo  
**6DW Survey: Arts of Japan and Korea** - Wattles  
**6F Survey: Architecture and Planning** - Wittman  
**6K Survey: Islamic Art & Architecture** - Khoury
- 103D Introduction to Classical Archaeology** - Moser  
**103F Greek Art and Archaeology** - Moser  
**107A Painting in the Fifteenth-Century Netherlands** - Meadow  
**109F Italian Journeys** - Williams [*CANCELLED*]  
**117C Nineteenth-Century British Art and Culture** - Bermingham  
**120BB Special Topics in Twentieth-Century Modern Art: Visual Culture and Revolution** - Monahan  
**121B Reconstruction, Renaissance, and Realism in American Art: 1860 - 1900** - Garfinkle  
**132J Modern Art of the Arab World** - Khoury  
**134C Chinese Painting I** - Sturman  
**136W Introduction to 2D/3D Visualizations in Architecture** - White [*cross-listed with ART 106W*]  
**186D Seminar in Medieval Architecture & Sculpture: History, War, and Representation** - Badamo  
**186G Seminar in Seventeenth Century Northern European Art: Johannes Vermeer: The Art Behind the Art** - Adams  
**186L/261A Seminar in Art of the Americas: Radical Bodies and the 1960s** - Robertson  
**187H Museums in Transition: From the Early Modern to the Modern Period: Toward a Museum of Presences** - Buono  
**187Z Museum Studies Seminar: House Museum Movement in the USA** - White

### Graduate

- 255G Studies in the History and Theory of Museums: Toward a Museum of Presences** - Buono  
**261A/186L Topics in American Art: Radical Bodies and the 1960s** - Robertson  
**263 Topics in Contemporary Art: Contemporary Art Criticism** - Sorkin  
**265 Topics in Architectural History & Urbanism: Architectural Theory (1800-1939)** - Wittman  
**297 Getty Consortium: Art and Anthropology: The Agency of Objects**

#### **1 Introduction to Art MW 1100-1215 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: F 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

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HONORS SECTION: T 400-450 ARTS 2324

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**6DW Survey: Arts of Japan and Korea TR 500-615 BUCHANAN 1930 Wattles**

Surveys the arts of Japan and the Korean peninsula from pre-historic to contemporary times. The focus is on the evolving role of the artist within society.

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

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**6F Survey: Architecture and Planning TR 500-615 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

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**6K Survey: Islamic Art & Architecture TR 930-1045 BUCHANAN 1930 Khoury**

A survey of Islamic art and architecture.

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

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**103D Introduction to Classical Archaeology MW 930-1045 ARTS 1341 Moser**

Prerequisite: upper-division standing.

Introduces students to the field of Classical Archaeology through case studies drawn from all over the ancient world, with an emphasis on the Mediterranean. Explores both the practical methods of archaeology as well as the artifacts that are found and how they are preserved, displayed, and who owns them.

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**103F Greek Art and Archaeology MW 1230-145 ARTS 1341 Moser**

Prerequisite: upper-division standing.

Explores the ancient Greek world through art and archaeology — using art objects, architecture, and everyday artifacts to learn about ancient Greek society. Focuses on the history of Greek art, archaeology, and architecture from the Bronze Age through the Hellenistic period, and considers such themes as religion, politics, social status, and urban planning.

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**107A Painting in the Fifteenth-Century Netherlands TR 930-1045 ARTS 1341 Meadow**

Prerequisite: not open to freshmen.

Fifteenth-century Netherlandish paintings reproduced the visible world in exquisite detail. As this course will explore, this remarkable naturalism served many purposes: constructing social identities for this world, and taking viewers on journeys to heaven and hell beyond it. Some of the artists discussed include Van Eyck, Rogier, Bouts and Memling, among others.



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GE: AREA F

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**109F Italian Journeys Williams**

[CANCELLED]

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

Prerequisite: not open to freshmen.

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

GE: AREA F

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**120BB Special Topics in Twentieth-Century Modern Art TR 1100-1215 ARTS 1341 Monahan**  
**Topic: Visual Culture and Revolution**

Prerequisite: not open to freshmen.

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

Special topics in twentieth-century modern art.

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**121B Reconstruction, Renaissance, and Realism in American Art: 1860 - 1900 TR 1230-145 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.

GE: AREA F

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**132J Modern Art of the Arab World MW 1100-1215 ARTS 1341 Khoury**

Prerequisite: not open to freshmen.

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

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**134C Chinese Painting I TR 330-445 ARTS 1341 Sturman**

Prerequisite: not open to freshmen.

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.

GE: AREA F, WORLD CULTURES

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**136W Introduction to 2D/3D Visualizations in Architecture MW 900-1150 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.

GE: AREA F

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**186D Seminar in Medieval Architecture & Sculpture W 1200-250 ARTS 1332 Badamo**  
**Topic: History, War, and Representation**

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.

Today we are saturated in images of war: on the news, the internet, and in films. What does it mean to be a spectator of such images? What are the cultural politics involved in the production, dissemination, and reception of images that document conflict? How does the type of media in which these images appear shape our perception of truth and reality? This course will situate the viewing of representations of war historically, paying particular attention to the role that different kinds of media play in establishing frames for how war can be understood.

GE: WRITING

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**186G Seminar in Seventeenth Century Northern European Art R 100-350 ARTS 2622 Adams**  
**Topic: Johannes Vermeer: The Art Behind the Art**

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.

Vermeer painted only 45 to 50 paintings over the course of his life, 34 of which survive. These provide an unparalleled opportunity to examine in depth his complete surviving oeuvre in themes from ranging from the almost exclusive female subject matter to Vermeer's biography. The course examines Vermeer's paintings both as material objects and as visual images, specifically how the artist created what have been described as "stilled lives:" from the controversies that have arisen over his optical effects and possible use of the camera obscura raised most recently by David Hockney to his reputation from works passing under the names of other artists through his rediscovery and celebration in novel and movie. Finally, we locate his work in the context of life in Delft in the third quarter of the seventeenth century, patronage and the market, his predecessors, contemporaries, and the influence he has had on later artists.

GE: WRITING

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**186L/261A Seminar in Art of the Americas T 200-450 ARTS 2622 Robertson**  
**Topic: Radical Bodies and the 1960s**

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 seminar will use the exhibition, *Radical Bodies: Anna Halprin, Simone Forti, and Yvonne Rainer in California and New York 1955-1972*, to explore three issues. First, the specific role of dance in the radicalization and revolution in art making in the 1960s, across all media. Second, the consequence of the radicalized body for art making in the 1960s. And finally, how we might go about recovering the first responses to this explosion of new ideas and inter-media, so as to escape the subsequent canonization of certain figures and movements and open up this era for new scholarship.

In August 1960, on her dance deck north of San Francisco, Anna Halprin taught Simone Forti and Yvonne Rainer, along with a dozen other students, new ideas of improvisation around tasks, everyday movement, sound and the environment. Forti and Rainer took these ideas with them back to New York, and out of this encounter emerged Judson Dance Theater and other significant interventions in dance, the visual arts and music. The canonical version of this history begins in New York, and on the visual art side, is largely limited to a few, male artists. The history *Radical Bodies* tells starts in California, and insists on the importance of the fact that the players are women and Jewish.

How can we take this revisionary history and rethink Pop, Minimalism, Happenings, Performance, Conceptual art and all the other “movements” that occurred in this decade? How does dance history in particular force us to rethink the 1960s? That is what I would like us to consider in the seminar.

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**187H Museums in Transition: From the Early Modern to the Modern Period W 500-750 ARTS 2622**

**Buono**

**Topic: Toward a Museum of Presences**

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 seminar examines the dual roles of presence and absence, of the tangible and the intangible, in the modern museum. Focusing on current debates in memory studies, material culture studies, and heritage studies, this seminar seeks to consider how museums and related institutions function within a variety of social and political contexts. Our case studies — including not just art museums but also police museums, indigenous museums, urban archaeological sites of slavery, memorials of trauma — will allow for an examination of the vast terrain of what museums have become. We will examine the complexities of the objects, spaces, and displays that museums contain, and the artworks they generate. Of particular interest is how museums generate the lived and imagined communities with which they interact. In this seminar, we will seek to ground our understanding both of the museum as an institution within a philosophy and epistemology of museums, and reflect on the position of museum studies within the discipline of art history.

GE: WRITING

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**187Z Museum Studies Seminar W 300-550 ARTS 1332 White**

**Topic: House Museum Movement in the USA**

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

May be repeated for credit to a maximum of 12 units. Open only to History of Art & Architecture majors during Pass 1.

This seminar will study the political and cultural history of the house museum in the United States, from its antebellum beginnings in the nineteenth century to the present. The course will focus on four landmark house museums: Mt. Vernon, Monticello, Orchard House, and the Booker T. Washington National Monument. We will briefly survey international examples, and the course will culminate with the study of a local example in Santa Barbara, the Casa de la Guerra.

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**255G Studies in the History and Theory of Museums T 500-750 ARTS 2622 Buono**

**Topic: Toward a Museum of Presences**

Prerequisite: graduate standing.

This seminar examines the dual roles of presence and absence, of the tangible and the intangible, in the modern museum. Focusing on current debates in memory studies, material culture studies, and heritage studies, this seminar seeks to consider how museums and related institutions function within a variety of social and political contexts. Our case studies — including not just art museums but also police museums, indigenous museums,

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urban archaeological sites of slavery, memorials of trauma — will allow for an examination of the vast terrain of what museums have become. We will examine the complexities of the objects, spaces, and displays that museums contain, and the artworks they generate. Of particular interest is how museums generate the lived and imagined communities with which they interact. In this seminar, we will seek to ground our understanding both of the museum as an institution within a philosophy and epistemology of museums, and reflect on the position of museum studies within the discipline of art history.

Graduate students from all disciplines welcome. Please contact Dr. Amy Buono for further information: amybuono@mac.com.

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**261A/186L Topics in American Art T 200-450 ARTS 2622 Robertson**  
**Topic: Radical Bodies and the 1960s**

Prerequisite: graduate standing.

This seminar will use the exhibition, *Radical Bodies: Anna Halprin, Simone Forti, and Yvonne Rainer in California and New York 1955-1972*, to explore three issues. First, the specific role of dance in the radicalization and revolution in art making in the 1960s, across all media. Second, the consequence of the radicalized body for art making in the 1960s. And finally, how we might go about recovering the first responses to this explosion of new ideas and inter-media, so as to escape the subsequent canonization of certain figures and movements and open up this era for new scholarship.

In August 1960, on her dance deck north of San Francisco, Anna Halprin taught Simone Forti and Yvonne Rainer, along with a dozen other students, new ideas of improvisation around tasks, everyday movement, sound and the environment. Forti and Rainer took these ideas with them back to New York, and out of this encounter emerged Judson Dance Theater and other significant interventions in dance, the visual arts and music. The canonical version of this history begins in New York, and on the visual art side, is largely limited to a few, male artists. The history *Radical Bodies* tells starts in California, and insists on the importance of the fact that the players are women and Jewish.

How can we take this revisionary history and rethink Pop, Minimalism, Happenings, Performance, Conceptual art and all the other “movements” that occurred in this decade? How does dance history in particular force us to rethink the 1960s? That is what I would like us to consider in the seminar.

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**263 Topics in Contemporary Art M 330-620 ARTS 2622 Sorkin**  
**Topic: Contemporary Art Criticism**

Prerequisite: graduate standing.

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

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**265 Topics in Architectural History & Urbanism R 200-450 ARTS 1332 Wittman**  
**Topic: Architectural Theory (1800-1939)**

Prerequisite: graduate standing.

This will be an intensive reading course focused on primary sources in translation, mostly from Europe but with some American works towards the end. The central theme will concern how understandings of architecture's function and meaning shifted with the long emergence of a mass public. Other themes will include the emergence of new materials and technologies and the impact of imperialism and colonialism.

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**297 Getty Consortium: Art and Anthropology: The Agency of Objects**

Susan Dackerman, Getty Scholar and Adjunct Associate Professor of Art History, USC

Prerequisite: graduate standing; by application only (deadline: November 1, 2016).

Special graduate seminar offered at the Getty Research Institute in Los Angeles, involving faculty and graduate students from the five graduate programs in Art History or Visual Studies located in southern California. For more information, visit the [Getty Scholars Program site](#) and view the Getty Consortium Seminar flyer.

F 1000-500 The Getty Research Institute

Orientation: December 2, 2016

Seminars: January 13, 20, 27; February 3, 10, 24; March 3, 10, 2017

## Spring 2017

### Undergraduate

- 5B Introduction to Museum Studies** - Robertson  
**6C Art Survey III: Modern - Contemporary** - Sorkin  
**6E Survey: Arts of Africa, Oceania, and Native North America** - Lynch  
**6H Survey: The Arts of Precolumbian America** - Spivak  
**6J Survey: Contemporary Architecture** - White  
  
**105O The Global Middle Ages: Visual and Cultural Encounters in the Medieval Mediterranean** - Badamo  
**105P Introduction to Medieval Art and Architecture** - Badamo  
**113B Seventeenth Century Art in Italy I** - Paul  
**119E Early Twentieth Century European Art, 1900 - 1945** - Monahan  
**120CC Special Topics in Twentieth-Century Modern Art: Museums and History** - McLemore  
**121C Twentieth-Century American Art: Modernism and Pluralism, 1900 - Present** - Garfinkle  
**130D Pre-Columbian Art of South America** - Spivak  
**133EE Special Topics in Islamic Art: Islam & Image** - Khoury  
**134E The Art of the Chinese Landscape** - Sturman  
**134J Understanding Manga** - Wattles  
**185AE Special Topics in Art History: Art and its Environments in Brazil** - Buono  
**185TC Special Topics in Art History: Transoceanic Visions: Art of the Portuguese Global Empire** - Buono  
**186Q Seminar in Islamic Art and Architecture** - Khoury  
**186RW/282B Seminar in Japanese Art: Patterns & Paste: Japanese Stencil Art, circa 1966** - Wattles

### Graduate

- 282A Topics on East Asian Art** - Sturman  
**282B/186RW Topics of Japanese Art: Patterns & Paste: Japanese Stencil Art, circa 1966** - Wattles  
**296A Reading Critical Theory and the Visual Arts: Art and Literature and the Object, from 1960 to the Present** - Spieker

**5B Introduction to Museum Studies TR 800-915 HSSB 1174 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: AREA F

ENROLLMENT BY DISCUSSION SECTION

**6C Art Survey III: Modern - Contemporary TR 1100-1215 IV THEATER 1 Sorkin**

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 200-250 ARTS 1332

**6E Survey: Arts of Africa, Oceania, and Native North America MW 1230-145 BUCHANAN 1930 Lynch**

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 MW 200-315 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, WORLD CULTURES, WRITING  
ENROLLMENT BY DISCUSSION SECTION

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**6J Survey: Contemporary Architecture MW 930-1045 BUCHANAN 1930 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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**1050 The Global Middle Ages: Visual and Cultural Encounters in the Medieval Mediterranean TR 930-1045 ARTS 1341 Badamo**

Prerequisite: upper-division standing.

Focusing on the Mediterranean, this course considers visual manifestations of exchange. Its goal is to examine the complexity of religious, political, and visual interactions in the Middle Ages, a period that brought together diverse religious communities, generating both social frictions and new cultural forms. Students will study the dynamic interplay among Christian, Jewish, and Islamic visual cultures as they developed and coalesced through commerce, gift exchange, the reinterpretation of pre-existing forms, and the reuse of objects and spaces.

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**105P Introduction to Medieval Art and Architecture TR 200-315 ARTS 1341 Badamo**

Prerequisite: upper-division standing.

This course explores the soaring cathedrals, monstrous sculptures, and marvelous images that inspired The Lord of the Rings and Game of Thrones. Beginning with the fourth-century rise of Christian images and ending with the advent of print, it traces how images developed new roles — and reinvented old ones — over the course of the Middle Ages. Investigating architecture, sculpture, and manuscripts in their historical contexts, it asks why medieval objects look the way they do and how viewers saw them.

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**113B Seventeenth Century Art in Italy I MW 1100-1215 ARTS 1341 Paul**

Prerequisite: not open to freshmen.  
Not open to students who have completed History of Art & Architecture 113A.

Italian painting, sculpture, architecture, and urbanism from the late sixteenth to late seventeenth centuries examined in its cultural, political, and religious contexts, with emphasis on the relationship between the arts. Focus on the earlier seventeenth century, including the work of Caravaggio, Carracci, and the young Bernini.

GE: AREA F

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**119E Early Twentieth Century European Art, 1900 - 1945 MW 930-1045 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.

GE: AREA F

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**120CC Special Topics in Twentieth-Century Modern Art TR 1230-145 ARTS 1341 McLemore**  
**Topic: Museums and History**

Prerequisite: not open to freshman.

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

How do 20th century museums tell stories about the past through historical objects, written narratives, photography, performance, architecture, and art? How do national, community and curatorial politics shape these stories?

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**121C Twentieth-Century American Art: Modernism and Pluralism, 1900 - Present MW 330-445 ARTS 1341 Garfinkle**

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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**130D Pre-Columbian Art of South America MW 500-615 ARTS 1341 Spivak**

Prerequisite: not open to freshmen.

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

GE: AREA F, WORLD CULTURES

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**133EE Special Topics in Islamic Art TR 1100-1215 ARTS 1341 Khoury**  
**Topic: Islam & Image**

What are Islam's views toward images & where do we find these views? This course explores the gaps between the recent violence against historical sites and artifacts & old proclamations against idols by examining material, visual and textual evidence across centuries of Muslim presence in Iran, India, Turkey & the Arab world.

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**134E The Art of the Chinese Landscape TR 500-615 ARTS 1341 Sturman**

Prerequisite: not open to freshmen.



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 BCE - CE 221) and ends with contemporary artists of the twentieth century.

GE: AREA F, WORLD CULTURES

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

Prerequisite: not open to freshmen.

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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**185AE Special Topics in Art History MW 200-315 ARTS 1341 Buono**  
**Topic: Art and its Environments in Brazil**

Prerequisite: not open to freshmen.

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

From the first moment of contact between Amerindians and Europeans in 1500 through the end of the colonial regime in 1822, Brazil's nature has been variously seen as Amazonian paradise, as a resource-rich Atlantic forest, as "green hell." Through such media as earthworks, featherwork, body arts, performance, landscape painting, sculpture, and architecture, this course examines the mediation of art and nature in Colonial Brazil. We will consider how this intersection of the cultural and the natural have shaped not only our understanding of Colonial Brazil, but have had a profound impact on eco- and ethno-political debates today.

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**185TC Special Topics in Art History TR 330-445 ARTS 2622 Buono**  
**Topic: Transoceanic Visions: Art of the Portuguese Global Empire**

Prerequisite: not open to freshmen.

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

In the early-modern period, Portugal launched the world's first global empire, eventually encompassing West and East Africa, Brazil, India, Sri Lanka, China and Japan. Works of art (including architecture, painting, sculpture, printed images, maps and ceramics) and technological innovations (ship construction, navigational technology, printing) were crucial elements in constructing this new Lusophone, or Portuguese-speaking, World. This course explores the role that art played in projecting power, shaping identities, and both interlinking and transforming entire cultures and societies. We will conclude the course by briefly examining how artists from the many former colonies of Portugal use that artistic heritage to address the impact of globalism today.

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**186Q Seminar in Islamic Art and Architecture W 1100-150 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.

GE: WRITING

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**186RW/282B Seminar in Japanese Art M 300-550 ARTS 2622 Wattles**  
**Topic: Patterns & Paste: Japanese Stencil Art, circa 1966**

Prerequisite: upper-division standing.

This seminar is a museum practicum. Selected participants will work towards an exhibition scheduled for Fall 2018 at Santa Barbara Museum of Art (tentative title above). Activities include research and writing for the exhibition labels and catalogue, and imagining innovative activities for viewers. Art, art history and museum studies students given preference, but interested students of any major welcome.

Enrollment by add code only. Contact Professor Wattles for more information: [mwattles@arthistory.ucsb.edu](mailto:mwattles@arthistory.ucsb.edu).

GE: WRITING

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**282A Topics on East Asian Art F 900-1200 ARTS 2622 Sturman**

Prerequisite: graduate standing.

Research on select problems on the arts of China, Japan, or Korea.

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**282B/186RW Topics of Japanese Art M 300-550 ARTS 2622 Wattles**  
**Topic: Patterns & Paste: Japanese Stencil Art, circa 1966**

Prerequisite: graduate standing.

This seminar is a museum practicum. Selected participants will work towards an exhibition scheduled for Fall 2018 at Santa Barbara Museum of Art (tentative title above). Activities include research and writing for the exhibition labels and catalogue, and imagining innovative activities for viewers. Art, art history and museum studies students given preference, but interested students of any discipline welcome.

Enrollment by add code only. Contact Professor Wattles for more information: [mwattles@arthistory.ucsb.edu](mailto:mwattles@arthistory.ucsb.edu).

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**296A Reading Critical Theory and the Visual Arts M 1100-150 ARTS 2622 Spieker**  
**Topic: Art and Literature and the Object, from 1960 to the Present**

Prerequisite: graduate standing.

Same as course GER 270 and C LIT 252.

My seminar looks at post-1960 **art and literature that eschews or even destroys objects** — art that minimizes objecthood in favor of linguistic elaboration and/or performance or dance — from a decentered perspective. Taking its cue from the 1999 exhibition *Global Conceptualism* at the Queens Museum, we will deliberately approach such practices from the global margins — from Eastern Europe and the former Soviet Union/Russia to Latin America, Japan, the USA and Western Europe — assuming, with Luis Chamnitzer, that each of these regions functioned “according to their own clock.” What ties these practices together, regardless of their heterogeneous regional origins, is the idea of dematerialization or de-objectification: the replacement of the aesthetic/consumer object with words, narrative, performance, or dance. The seminar should appeal to interested students in Comparative Literature, Art History, Art, and generally speaking, those interested in aesthetic ideas and the history of art and literature from the 1960s to the present.

## Summer 2017

### Undergraduate

- 6B Art Survey II: Renaissance - Baroque (session B)** - Travers  
**6C Art Survey III: Modern - Contemporary (session B)** – McLemore  
**6F Survey: Architecture and Planning (session A)** - White  
**6H Survey: The Arts of Precolumbian America (session B)** - Engel  
**6K Survey: Islamic Art & Architecture (session A)** - Overton

- 107C Renaissance *Kunst-* and *Wunderkammern*: The First Museums (session B)** - Meadow  
**121D African American Art and the African Legacy (session A)** - Alexander  
**130C The Arts of Spain and New Spain (session B)** - Buono [CANCELLED]  
**136C Architecture of the United States (session A)** - White  
**136I The City in History (session A)** - Chattopadhyay

**6B Art Survey II: Renaissance - Baroque (session B) MTWR 200-320 ARTS 1341 Travers**

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 1230-150 ARTS 1341 McLemore**

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 930-1050 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

**6H Survey: The Arts of Precolumbian America (session B) MTWR 930-1050 ARTS 1341 Engel**

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, WORLD CULTURES, WRITING  
 ENROLLMENT BY DISCUSSION SECTION

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**6K Survey: Islamic Art & Architecture (session A) MTWR 1230-150 ARTS 1341 Overton**

A survey of Islamic art and architecture.

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

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**107C Renaissance *Kunst-* and *Wunderkammern*: The First Museums (session B) MTWR 1100-1220 ARTS 1341 Meadow**

Prerequisite: not open to freshmen.

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.

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**121D African American Art and the African Legacy (session A) MTWR 330-450 ARTS 1341 Alexander**

Prerequisite: not open to freshmen.

Examination of the three centuries of African-American art in North America, the Caribbean, and Brazil, stressing the African legacy. Colonial metalwork and pottery, folk or outsider genres, and mainstream nineteenth- and twentieth-century work are among traditions studied.

GE: AREA F, ETHNICITY

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**130C The Arts of Spain and New Spain (session B) Buono**

[CANCELLED]

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**136C Architecture of the United States (session A) MTWR 1100-1220 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.

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