

Fall 2017

Undergraduate

- 5A Introduction to Architecture & Environment – Welter
 5AH Introduction to Architecture & Environment Honors Section – Welter
 6A Art Survey I: Ancient - Medieval – Moser
 6DW Survey: History of Art of Japan and Korea – Wattles [CANCELLED]
 6F Survey: Architecture and Planning – Wittman
 6K Survey: Islamic Art & Architecture – Khoury
- 105P Introduction to Medieval Art and Architecture – Badamo
 113F Bernini and the Age of the Baroque – Paul
 120CC Special Topics in Twentieth-Century Modern Art – Monahan
 121A American Art From Revolution to Civil War: 1700 - 1860 – Garfinkle
 127A African Art I – Ogbechie
 130C The Arts of Spain and New Spain – Buono
 134H Ukiyo-e: Pictures of the the Floating World – Wattles [CANCELLED]
 134J Understanding Manga – Wattles [cross-listed with JAPAN 134J]
 136O Sustainable Architecture: History and Aesthetics – Welter [cross-listed with ENV S 136O]
 137GA Architecture and Theory in Germany and Austria (1770 - 1871) – Wittman
 142A Architecture and Planning in Seventeenth-Century Europe – Wittman [CANCELLED]
 144D Russian Art – Spieker [cross-listed with SLAV 130D]
 185SA Special Topics in Art History: Sacred Art in the Age of Contact – Zumaya
 187H Museums in Transition: From the Early Modern to the Modern Period – Paul

Graduate

- 252B Topics in Roman Architecture and Urbanism: Object Agency – Moser
 253D Topics in Medieval Architecture and Sculpture – Badamo [CANCELLED]
 255D Topics in Fifteenth- & Sixteenth-Century Art in Northern Europe: On Edge: Paratextuality and Paravisuality in Early-Modern Europe and Beyond – Meadow
 260D Topics in European Art of the Twentieth Century – Monahan

5A Introduction to Architecture & Environment MW 800-915 LSB 1001 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.

GE: AREA F, WRITING
 ENROLLMENT BY DISCUSSION SECTION

5AH Introduction to Architecture & Environment Honors Section M 300-350 ARTS 2622 Welter

Prerequisite: consent of instructor; concurrent enrollment in ARTHI 5A.

Honors section to explore in greater depth topics and issues covered by ARTHI 5A.

6A Art Survey I: Ancient - Medieval TR 330-445 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: R 200-250 ARTS 2622

6DW Survey: History of Art of Japan and Korea Wattles

[CANCELLED]

6F Survey: Architecture and Planning TR 1230-145 BUCHANAN 1930 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

6K Survey: Islamic Art & Architecture MW 1100-1215 BUCHANAN 1930 Khoury

A survey of Islamic art and architecture.

GE: AREA F, WORLD CULTURES, WRITING

ENROLLMENT BY DISCUSSION SECTION

105P Introduction to Medieval Art and Architecture MW 1100-1215 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.

113F Bernini and the Age of the Baroque MW 200-315 ARTS 1341 Paul

Prerequisite: not open to freshmen

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

GE: AREA F

120CC Special Topics in Twentieth-Century Modern Art MW 930-1045 ARTS 1341 Monahan

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.

121A American Art From Revolution to Civil War: 1700 - 1860 TR 1230-145 ARTS 1341 Garfinkle

Prerequisite: not open to freshmen.

Painting, sculpture, architecture and decorative arts in the original 13 colonies, through the formation of the United States, to the crisis of the Civil War. Particular attention paid to environmental and social issues.

GE: AREA F, AMERICAN HISTORY AND INSTITUTIONS

127A African Art I TR 930-1045 ARTS 1341 Ogbechie

Prerequisite: not open to freshmen.

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.

GE: AREA F, WORLD CULTURES

130C The Arts of Spain and New Spain TR 500-615 ARTS 1341 Buono

Prerequisite: not open to freshmen.

The arrival of Europeans in the Americas in 1492 inaugurated one of the most remarkable and brutal encounters in human history. This course will examine the visual and material culture created in the aftermath of this cultural collision in Mexico, the former Viceroyalty of New Spain, from the sixteenth to eighteenth centuries. We will center our discussion on the ancient Aztec capital city of Tenochtitlan, soon to become Mexico City in the wake of Spanish invasion. We will consider, for example, featherwork, manuscripts, mural and easel painting, sculpture, architecture and urban planning, mapping, and ritual and performance as visual practices.

GE:AREA F

134H Ukiyo-e: Pictures of the Floating World Wattles

[CANCELLED]

134J Understanding Manga TR 200-315 ARTS 1341 Wattles

[cross-listed with JAPAN 134J]

Prerequisite: not open to freshmen. Open only to History of Art & Architecture majors during Pass 1.

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).

136O Sustainable Architecture: History and Aesthetics MW 1230-145 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

136GA Architecture and Theory in Germany and Austria (1770 - 1871) TR 330-445 ARTS 1341 Wittman

Prerequisite: not open to freshmen.

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

142A Architecture and Planning in Seventeenth-Century Europe Wittman

[CANCELLED]

144D Russian Art W 500-445 ARTS 1341 Spieker
[cross-listed with SLAV 130D]

Prerequisite: upper-division standing.

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

GE: AREA E, AREA F

185SA Special Topics in Art History M 500-750 ARTS 1332 Zumaya
Topic: Sacred Art in the Age of Contact

Prerequisite: not open to freshmen.

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

This seminar will provide an introduction to art and religion in Chumash and Latin American Catholic traditions through an in-depth study of mission-related objects made by Chumash artisans.

187H Museums in Transition: From the Early Modern to the Modern Period R 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.

GE: WRITING

252B Topics in Roman Architecture and Urbanism W 1230-320 ARTS 2622 Moser
Topic: Object Agency

Prerequisite: graduate standing.

People craft objects but do objects also craft people? Art historians, archaeologists, cultural anthropologists, religious studies scholars, and ethnohistorians have attempted to study and understand the past (and the present) through the material remains — artifacts and architecture — of human practices. Objects have become protagonists in our recasting of the past and the present. Objects do something; they take the leading role. They are not just instruments, inanimate and silent members of or background settings to our worlds. But rather, they are active and have an authority to influence and shape our experience of the world. Recent scholarship across a variety of disciplines on materiality and material culture has brought about a new interest in the study of things and objects, the so-called “material turn,” that asks new questions about alternative, object-oriented ontologies. In this course, we will explore object agency, thing theory, materials and materiality, the social life and the cultural biography of objects, and we will question the assumed superiority of humans over animate and inanimate things.

The course has no rigid geographical, cultural, or temporal boundaries, and we will address issues of materiality and agency through archaeological and art historical case studies that are drawn from ancient, medieval, and modern contexts.

253D Topics in Medieval Architecture and Sculpture Badamo

[CANCELLED]

255D Topics in Fifteenth- & Sixteenth-Century Art in Northern Europe T 1200-250 ARTS 1332 Meadow
Topic: On Edge: Paratextuality and Paravisuality in Early-Modern Europe and Beyond

Prerequisite: graduate standing.

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

260D Topics on European Art of the Twentieth Century M 1200-250 ARTS 2622 Monahan

Prerequisite: graduate standing.

Special research in modern art.

Winter 2018

Undergraduate

- 1 Introduction to Art** – McLemore
5B Introduction to Museum Studies – Robertson
6B Art Survey II: Renaissance - Baroque – Dini
6G Survey: History of Photography – Keller
6J Survey: Contemporary Architecture – White

103G Ancient Spectacle – Moser
1050 The Global Middle Ages: Visual and Cultural Encounters in the Medieval Mediterranean – Badamo
109A Italian Renaissance Art: 1400 - 1500 – Williams [CANCELLED]
109E Michelangelo – Williams [CANCELLED]
111B Dutch Art in the Age of Rembrandt – Zumaya
119E Early Twentieth Century European Art, 1900 - 1945 – Monahan
132J Modern Art of the Arab World – Khoury
134D Art and Modern China – TBA [CANCELLED]
136W Introduction to 2D/3D Visualizations in Architecture – White [cross-listed with ART 106W]
138G The Social Production of Art: Patrons, Dealers, Critics, Museums – Keller
141G The Architecture of Museums and Galleries from c. 1800 to the Present – Welter
141H Curating Contemporary Art – Sorkin
141MH Special Topics in Museum Studies: Museums and History – McLemore
144C Contemporary Art in Russia and Eastern Europe – Spieker [cross-listed with SLAV 130C]
148A Contemporary Art History: 1960 - 2000 – Sorkin
186N Seminar in African Art: Modernisms in Global Africa – Ogbechie
186SV/267 Seminar in Modern Architecture: Architecture and Biography – Welter
187Z Museum Studies Seminar: PST LA/LA: New Visions of Latin American Art – Buono

Graduate

- 200A Proseminar: Introduction to Art-Historical Methods** – Chattopadhyay
253D Topics in Medieval Architecture & Sculpture – Badamo
267/186SV Topics in Modern Architecture: Architecture and Biography – Welter
297 Getty Consortium: Iconoclasm and Vandalism: Iconoclasm as Method

1 Introduction to Art MW 330-445 IV THEATER 2 McLemore

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: W 500-550 ARTS 2622

5B Introduction to Museum Studies TR 1100-1215 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

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

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: R 1000-1050 ARTS 2622

6G Survey: History of Photography TR 930-1045 HSSB 1174 Keller

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

GE: AREA F, WRITING
ENROLLMENT BY DISCUSSION SECTION

6J Survey: Contemporary Architecture MW 200-315 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

103G Ancient Spectacle MW 1230-145 ARTS 1341 Moser

Prerequisite: upper-division standing.

Explores the worlds of ancient Greece and Rome through the participants in and observers of a variety of spectacles in the ancient world. Examines public spectacles such as bull-leaping, Olympic games, theatrical performances, gladiatorial combats, naval battles, religious rituals, and military triumphs, as well as other more private spectacles such as dinner parties with the gods.

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.

109A Italian Renaissance Art: 1400 - 1500 TR 330-445 TD-WEST 2600 Williams

[CANCELLED]

109E Michelangelo MW 330-445 TD-WEST 2600 Williams

[CANCELLED]

111B Dutch Art in the Age of Rembrandt TR 500-615 ARTS 1341 Zumaya

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

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

GE: AREA F

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

132J Modern Art of the Arab World TR 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.

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

[CANCELLED]

136W Introduction to 2D/3D Visualizations in Architecture MW 800-1050 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

138G The Social Production of Art: Patrons, Dealers, Critics, Museums TR 1230-145 ARTS 1245 Keller

Prerequisite: two prior upper-division History of Art & Architecture courses.

In contrast to the usual focus on the artist's creative activity, this course explores the crucial contributions made to the production of art by agencies such as markets, museums, exhibitions, reproductions, criticism, patronship, advertisement, etc.

141G The Architecture of Museums and Galleries from c. 1800 to the Present TR 200-315 ARTS 1341 Welter

Prerequisite: not open to freshmen.

Discusses the history of museums and galleries as distinct modern building types by analyzing their architectural developments from approximately 1800 to the present. Beside architectural design issues (sequence of galleries, display of exhibits, lighting, visitor routes, etc.), the course analyzes museums as sites of memory, their intersections with the modern city, and their roles in cultural and societal debates. Geographically, the course focuses on both the museum's origin in Europe and its contemporary universal presence.

GE: AREA F, EUROPEAN TRADITIONS, WRITING

141H Curating Contemporary Art MW 500-615 ARTS 1332 Sorkin

Prerequisite: upper-division standing; enrollment by instructor approval only.

Examines the history and practices of curating exhibitions and other forms of contemporary curatorial practice; expands the field by including diverse practices as educational programming, large-scale collaborations, and the commissioning of art works. Considers both institutional and independent programming, with the focus from the 1960s to the present. How do curatorial projects produce meaning? How do they conceive, shape and create communicative spaces? What kind of authorship do they imply?

141MH Special Topics in Museum Studies MW 200-315 ARTS 1341 McLemore
Topic: Museums and History

Recommended Preparation: ARTHI 5B.

Enrollment Comments: Designed for majors.

Prerequisite: not open to freshman.

Not open to students who completed ARTHI 120CC in Spring 2017.

This course will examine the 20th century museum's engagement with history. We will explore curatorial strategies for telling stories about the past through historical objects, written narratives, photography, performance, architecture, and art. The course will be organized around a series of case studies including the newly-opened African American History Museum in Washington DC; the Holocaust museums in Washington DC and Berlin, Germany; the Military History Museum in Dresden, Germany; the War Remnants Museum (previously the Exhibition House for Crimes of War and Aggression) in Ho Chi Minh City, Vietnam; and the Manzanar National Historical Site in Manzanar, California. Throughout the course, we will consider how political and national climates, and curatorial and community agendas, shape how history is told within the context of the museum.

144C Contemporary Art in Russia and Eastern Europe W 500-750 ARTS 1341 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.

GE: AREA E, AREA F

148A Contemporary Art History: 1960 - 2000 MW 1100-1215 ARTS 1341 Sorkin

Prerequisite: not open to freshmen.

Study of recent artistic developments from 1960 until 2000. Movements studied include minimalism, conceptual art, earthworks, feminist art, AIDS activism, identity politics, the use of new media and technology (video, digital media) in contemporary art, along with issues related to sexuality and difference.

GE: AREA E, AREA F

186N Seminar in African Art T 1200-250 ARTS 2622 Ogbechie
Topic: Modernisms in Global Africa

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.

When (and where and why) was modernism? This seminar will engage with the emergent art historical, methodological, and theoretical literature shaping the history of modern art after the global turn with a special focus on global African responses to modern art. What are the principal frameworks through which African and African Diaspora artists, actors, and institutions engaged questions of modernity in art? We will review case studies of important art movements as well as key modern artists in African, African American, Black British and Caribbean art alongside discussion of key exhibitions and institutions. [Click here to download the seminar flyer.](#)

GE: WRITING

186SV/267 Seminar in Modern Architecture T 900-1150 ARTS 2622 Welter
Topic: Architecture and Biography

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 close, if not causal relationship between architecture and biography, character, and even personality has often been stated by such architects, designers, and critics, as John Ruskin, Andrew Jackson Downing, and Aaron Betsky for example.

Researching the archives, *œuvre*, and lives of three gay architects who practiced in the mid-to late twentieth century mostly in SoCal — Jim Charlton (1919-1998), Victor Cusack (born 1915), and William Alexander Levy (1909-1997) — this seminar explores the nexus between the biographies of both architects and clients and the architectural works they designed, respectively commissioned.

The archives of the three architects are part of the Architecture & Design Collection, UCSB, where some of the class meetings will be held. Participants commit to conduct research in the ADC and write a research paper. Limited spaces available. E-mail: welter@arthistory.ucsb.edu.

GE: WRITING

187Z Museum Studies Seminar F 900-1150 ARTS 2622 Buono
Topic: PST LA/LA: New Visions of Latin American Art

Prerequisite: upper-division standing; enrollment by instructor approval only.

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

Recommended Preparation: ARTHI 5B: Intro to Museum Studies and/or ARTHI 6H: Pre-Columbian Art

In Winter 2018, this advanced undergraduate seminar will offer a unique and exciting opportunity to visit three groundbreaking exhibitions of Latin American and Latinx art in Los Angeles, all part of the Getty's *Pacific Standard Time: LA/LA* initiative. Our case studies — *Axé Bahia: The Power of Art in an Afro-Brazilian Metropolis* (Fowler Museum, UCLA), *Painted in Mexico, 1700-1790: Pinxit Mexico* (Los Angeles County Museum of Art), and *Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros* (Getty Center) — explore issues of identity, community and materiality in Latin America across a broad historical and geographic range. We will get a behind the scenes look at these exhibitions, meeting with their curators and

designers. Through selected readings and lively discussions, our goal will be to understand the diverse sites and spaces that constitute Latin American Art, and consider the ways in which exhibition practices and institutional initiatives shape these canons. The seminar will include a workshop in which students will learn how to write historically grounded exhibitions critiques, which will be the written assignment for the seminar.

GE: WRITING

200A Proseminar: Introduction to Art-Historical Methods M 900-1150 ARTS 1245 Chattopadhyay

Prerequisite: graduate standing.

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

253D Topics in Medieval Architecture and Sculpture R 1100-150 ARTS 2622 Badamo

Prerequisite: graduate standing.

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

267/186SV Topics in Modern Architecture T 900-1150 ARTS 2622 Welter
Topic: Architecture and Biography

Prerequisite: graduate standing.

A close, if not causal relationship between architecture and biography, character, and even personality has often been stated by such architects, designers, and critics, as John Ruskin, Andrew Jackson Downing, and Aaron Betsky for example.

Researching the archives, *œuvre*, and lives of three gay architects who practiced in the mid-to late twentieth century mostly in SoCal — Jim Charlton (1919-1998), Victor Cusack (born 1915), and William Alexander Levy (1909-1997) — this seminar explores the nexus between the biographies of both architects and clients and the architectural works they designed, respectively commissioned.

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297 Getty Graduate Consortium: Iconoclasm and Vandalism: Iconoclasm as Method

Alka Patel, Getty Scholar and Associate Professor of Art History & PhD Program in Visual Studies, UC Irvine

Prerequisite: graduate standing; by application only (deadline: November 1, 2017).

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 about the theme and application process, visit the Getty Scholars Program site or view the Consortium flyer.

F 1000-500 The Getty Research Institute

Orientation: December 1, 2017

Seminars: January 12, 19, 26; February 2, 9, 23; March 2, 9, 2018

Spring 2018

Undergraduate

- 6C Art Survey III: Modern - Contemporary** – Sorkin
6DS Survey: History of Art in China – Sturman
6E Survey: Arts of Africa, Oceania, and Native North America – Ogbechie
6H Survey: The Arts of Precolumbian America – Buono
6L Playful Spaces: A Cultural History of Games – White

109B Italian Renaissance Art: 1500 - 1600 – Williams [CANCELLED]
115E The Grand Tour: Experiencing Italy in the Eighteenth Century – Paul
120CV Coloring Vision: the Meanings and Markings of Color in Modern Culture – Monahan
121B Reconstruction, Renaissance, and Realism in American Art: 1860 - 1900 – Dini
121C Twentieth-Century American Art: Modernism and Pluralism, 1900 - Present – Robertson
127B African Art II: Modern and Contemporary African Art – Ogbechie
132I Art of Empire – Khoury
134A Buddhist Art – TBA [CANCELLED]
134F The Arts of Japan – TBA [CANCELLED]
136B Twentieth-Century Architecture – Chattopadhyay
138C Social Documentary Photography – McLemore
185AE Art and its Environments in Brazil – Buono
186F Seminar in Fifteenth and Sixteenth Century Southern Renaissance – Williams [CANCELLED]
186SJ Seminar in American Architecture: Isla Vista – White
187W Coming Home: The House Museum as Cultural Encounter – White
187Z Museum Studies Seminar – White [CANCELLED]

Graduate

- 263 Topics in Contemporary Art: The 1970s: Feminist Art, Culture and Thought** – Sorkin
266 Topics in Early Modern Architecture: Capital Cities in Europe from Napoleon to 1848 – Wittman
275E Topics in Islamic Art – Khoury
282A Topics on East Asian Art: Methods and their Anxieties – Sturman

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: T 200-250 ARTS 2622

To enroll in the 6C Honors Section, contact Savannah Sharp Parison, Program Advisor

6DS Survey: History of Art in China MW 200-315 HSSB 1174 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

6E Survey: Arts of Africa, Oceania, and Native North America MW 930-1045 HSSB 1174 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

6H Survey: The Arts of Precolumbian America MW 500-615 HSSB 1174 Buono

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

6L Playful Spaces: A Cultural History of Games MW 800-915 HSSB 1174 White

This course introduces students to the history of games. It is organized chronologically as a global survey. We study games and the social, political, and economic conditions that support them, as well as the interface between the human player and the imagined world of the game. Taking as its premise that games are artifacts of culture, this course focuses on the visual and spatial practice of games in social context.

ENROLLMENT BY DISCUSSION SECTION

109B Italian Renaissance Art: 1500 - 1600 Williams

[CANCELLED]

115E The Grand Tour: Experiencing Italy in the Eighteenth Century MW 1230-145 ARTS 1341 Paul

Prerequisite: not open to freshmen.

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

 GE: AREA E

120CV Coloring Vision: The Meanings and Markings of Color in Modern Culture MW 1100-1215 ARTS 1332 Monahan

Prerequisite: not open to freshmen.

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

By invitation only for Pass 1 and 2; any unclaimed seats will be opened up for registration for Pass 3.

How do we understand the color red, or green, or blue, or yellow? We might argue that red is red, a consistently. But how does red – or any color – change across time? When is red understood as anger while elsewhere it is seen as warmth? Consider that white is often associated with purity, yet it can also signify mourning and death. How do these meanings develop? What are the circumstances that create such shifts? This course will look at the meanings of color as it appears in everything from marketing strategies to artistic expression, and how these meanings shift across time. We will investigate why cars and refrigerators were suddenly produced in colors. How does society perceive color, such that our understanding of a person can change depending on the color of his hair or her skin? Or a wall painted blue changes the mood of a room that had previous been yellow? What are “happy colors”? How does a depressed person get characterized as “blue,” and what does it mean to “see red”? We will look at the way color is woven into the cultural fabric of societies, and how our vision registers color in a myriad of ways, as for example in art, fashion, mood, photography, or advertising.

121B Reconstruction, Renaissance, and Realism in American Art: 1860 - 1900 TR 330-445 ARTS 1341 Dini

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, AMERICAN HISTORY AND INSTITUTIONS

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

Prerequisite: not open to freshmen.

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

GE: AREA F, AMERICAN HISTORY AND INSTITUTIONS

127B African Art II: Modern and Contemporary African Art TR 930-1045 ARTS 1341 Ogbechie

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 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

132I Art of Empire MW 1100-1215 ARTS 1341 Khoury

Prerequisite: not open to freshmen.

Studies the visual culture of different empires, alone or in a comparative fashion. For example, Ottoman and Hapsburg; Ottoman, Safavid, and Mughal; Mughal and British India; or the earlier empire of the Fatimids, Abbasids, and Umayyads of Syria and Spain.

GE: AREA F

134A Buddhist Art

[CANCELLED]

134F The Arts of Japan

[CANCELLED]

136B Twentieth-Century Architecture MW 930-1045 ARTS 1341 Chattopadhyay

Prerequisite: not open to freshmen.

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

GE: AREA F

138C Social Documentary Photography TR 200-315 ARTS 1341 McLemore

Prerequisite: not open to freshmen.

This course takes seriously Susan Sontag's question "is it possible to be educated by photography?" In doing so, it will explore photography's role as a record, document, and evidence; and as a visual argument. Focusing on the mid-19th century to the present-day, it will address photographic representations of US western expansion, war, violence, poverty, politics, and national and global events. Throughout the course, we ask how and why we look to documentary photography as a way of understanding the past and present and what constitutes photographic knowledge?

GE: AREA F

185AE Art and its Environments in Brazil TR 1230-145 ARTS 1341 Buono

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.

186F Seminar in Fifteenth and Sixteenth Century Southern Renaissance Williams

[CANCELLED]

186SJ Seminar in American Architecture M 300-550 ARTS 1332 White

Topic: Isla Vista

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.

Isla Vista is a unique architectural landscape. Subdivided in the early twentieth century as a resort town on the outskirts of Santa Barbara, the U.C. Regents transformed it into a bedroom town for its students. That transformation commenced in the late 1950s and continues into the new century. As the university's growth outpaced the construction of housing units, that college town developed a population density unusual in North American suburbia. Today, Isla Vista is considered notoriously deviant, and some critics assign blame to its residents. This course explores how that alleged behavioral deviance stems from residents' varied and often creative strategies for coping with this particular built environment. Thus, this course studies Isla Vista as an intersection of landscape, planning, and behavior.

We will study the history of suburbia in the United States and Isla Vista in particular, as well as explore architectural methods of analysis, and the practice and ethics of field-work. The emphasis will be on architectural documentation and analysis of the Isla Vista landscape, a hands-on opportunity for students to learn and apply architectural knowledge. Readings will support the historical and architectural components of the course, as well as explore concepts of environmental psychology that relate to the problem of density. Ultimately, students will be asked to think about their own place and experience in that landscape.

187W Coming Home: The House Museum as Cultural Encounter M 1100-150 ARTS 2622 White

Prerequisite: upper-division standing; designed for majors.

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

This seminar studies the political and cultural history of the house museum in the United States, from its antebellum beginnings in the nineteenth century to the present. Explores a variety of issues related to the house museum, including curatorial and design choices, visitor experiences, and the House Museum Movement.

187Z Museum Studies Seminar White

[CANCELLED]

263 Topics in Contemporary Art W 1100-150 ARTS 2622 Sorkin
Topic: The 1970s: Feminist Art, Culture and Thought

Prerequisite: graduate standing.

Arranged thematically, this course examines the development of feminist art and texts within a broad social and political context, exploring a range of American artists, writers, and thinkers from the period of the mid-1960s to the beginning of the 1980s. We will examine grassroots political organizing, theoretical influences on key feminist thinkers, cultural and radical separatist movements, and visual and literary representations. This course is intended to provide an introduction to the theoretical, historical, and aesthetic frameworks of the period.

266 Topics in Early Modern Architecture R 1230-320 ARTS 2622 Wittman
Topic: Capital Cities in Europe from Napoleon to 1848

Prerequisite: graduate standing.

Christened the *Sattelzeit* ("Saddle Period") by Reinhart Koselleck for its overlapping feudal and industrial capitalist realities, the first half of the nineteenth century is often passed over in the rush to get from the French Revolution to the Crystal Palace and Haussmann. This seminar will instead linger, focusing (not exclusively) on London, Paris, Berlin, Rome, and Munich, to study the contemporary invention of the modern capital city in its social, political, economic, and cultural contexts.

275E Topics in Islamic Art M 200-450 ARTS 2622 Khoury

Prerequisite: graduate standing.

Special topics in Islamic art and/or architecture. Topics will vary.

282A Topics on East Asian Art R 900-1150 ARTS 2622 Sturman
Topic: Methods and their Anxieties

Prerequisite: graduate standing.

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

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

Summer 2018

Undergraduate

- 5B Introduction to Museum Studies (session A)** – TBA [*CANCELLED*]
6A Art Survey I: Ancient - Medieval (session A) – Bolli
6B Art Survey II: Renaissance - Baroque (session B) – Mansfield
6C Art Survey III: Modern - Contemporary (session B) – Faust
6E Survey: Arts of Africa, Oceania, and Native North America (session B) – Ogbechie
6F Survey: Architecture and Planning (session A) – White
6G Survey: History of Photography (session B) – McLemore

- 117F Impressionism and Post-Impressionism (session A)** – Garfinkle
136I The City in History (session A) – Chattopadhyay
148A Contemporary Art History: 1960 - 2000 (session B) – McLemore

5B Introduction to Museum Studies (session A)

[*CANCELLED*]

6A Art Survey I: Ancient - Medieval (session A) MTWR 1230-150 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 B) MTWR 1230-150 ARTS 1341 Mansfield

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 330-445 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

6E Survey: Arts of Africa, Oceania, and Native North America (session B) MTWR 930-1050 ARTS 1341 Ogbechie

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

GE: AREA F, WORLD CULTURES
ENROLLMENT BY DISCUSSION SECTION

6F Survey: Architecture and Planning (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

6G Survey: History of Photography (session B) MTWR 200-320 ARTS 1341 McLemore

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

GE: AREA F, WRITING
ENROLLMENT BY DISCUSSION SECTION

117F Impressionism and Post-Impressionism (session A) MTWR 200-320 ARTS 1341 Garfinkle

Prerequisite: not open to freshmen.

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

136I The City in History (session A) MTWR 1100-1220 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

148A Contemporary Art History: 1960 - 2000 (session B) MTWR 500-620 ARTS 1341 McLemore

Prerequisite: not open to freshmen.

Study of recent artistic developments from 1960 until 2000. Movements studied include minimalism, conceptual art, earthworks, feminist art, AIDS activism, identity politics, the use of new media and technology (video, digital media) in contemporary art, along with issues related to sexuality and difference.

GE: AREA E, AREA F