

Fall 2018

Undergraduate

- 5A Introduction to Architecture & Environment** - Welter
5AH Introduction to Architecture & Environment Honors Section - Welter
5B Introduction to Museum Studies - Robertson
6A Art Survey I: Ancient - Medieval - White
6K Survey: Islamic Art & Architecture - Khoury
- 107A Painting in the 15th-Century Netherlands** - Faust
107B Painting in the 16th-Century Netherlands - Faust [CANCELLED]
111B Dutch Art in the Age of Rembrandt and Frans Hals. The Birth of a Nation: 1579 - 1648 - Adams
113A Seventeenth Century Art in Southern Europe - Paul
121A American Art From Revolution to Civil War: 1700 - 1860 - Garfinkle
121B Reconstruction, Renaissance, and Realism in American Art: 1860 - 1900 - Garfinkle
134D Art and Modern China: Debating Globalization - Sturman
141G The Architecture of Museums and Galleries from c. 1800 to the Present - Welter
141MH Special Topics in Museum Studies: Museums and History - McLemore
142B Architecture and Planning in Rome: Napoleon to Mussolini - Wittman
186A/293D Seminar in Research Methods: Digital Humanities - Baciú
186H Seminar in Seventeenth Century Southern European Art - Paul
186SR Seminar in Architectural History - Wittman

Graduate

- 200A Proseminar: Introduction to Art-Historical Methods** - Robertson
257A Topics in Seventeenth-Century European Art: Honest copy, Faithful reproduction, Fiendish forgery. - Adams
266 Topics in Early Modern Architecture - Wittman [CANCELLED]
282A Topics on East Asian Art: Ink Passions - Sturman
293D/186A Research Methods: Digital Humanities - Baciú

5A Introduction to Architecture & Environment MW 930-1045 IV THEATER 2 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.

5B Introduction to Museum Studies MW 200-315 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

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

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: T 200-250 ARTS 1332

6K Survey: Islamic Art & Architecture TR 330-445 HSSB 1174 Khoury

A survey of Islamic art and architecture.

GE: AREA F, WORLD CULTURES, WRITING

ENROLLMENT BY DISCUSSION SECTION

107A Painting in the 15th-Century Netherlands MW 1100-1215 ARTS 1341 Faust

Prerequisite: not open to freshmen.

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

GE: AREA F

107B Painting in the 16th-Century Netherlands Faust

[CANCELLED]

111B Dutch Art in the Age of Rembrandt and Frans Hals. The Birth of a Nation: 1579 - 1648 TR 330-445 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

113A Seventeenth Century Art in Southern Europe MW 930-1045 ARTS 1341 Paul

Prerequisite: not open to freshmen.

Not open to students who have completed ARTHI 113B.

Painting and sculpture from Italy and Spain as well as France and Flanders examined in its cultural, political, and religious contexts with particular attention to relationships between regional traditions and international trends. Artists studied include Caravaggio, Bernini, Velazquez, Poussin, and Rubens.

GE: AREA F

121A American Art From Revolution to Civil War: 1700 - 1860 TR 1100-1215 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

121B Reconstruction, Renaissance, and Realism in American Art: 1860 - 1900 MW 1230-145 HSSB 1173 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, AMERICAN HISTORY AND INSTITUTIONS

134D Art and Modern China TR 200-315 ARTS 1341 Sturman
Special Topic: Debating Globalization

Prerequisite: not open to freshmen.

In this special iteration of Art in Modern China we will debate developments in Chinese art from the end of the Qing dynasty to recent times with a focus on the evolution of strategies to produce art in the face of foreign challenges. While the primary discourse of visual production concerns modernization and its relation to tradition, the course will look beneath the surface of this bipolar model to examine art production as a response to perceived power differentials in a world of dizzying change. The course will take full advantage of a special exhibition of two contemporary artists, Arnold Chang and Michael Cherney, whose individual and collaborative work on the subject of landscape highlight issues of identity and environment in our shrinking world. The course is also timed to coincide with Ai Weiwei's three new exhibitions in LA.

GE: AREA F, WORLD CULTURES

141G The Architecture of Museums and Galleries from c. 1800 to the Present MW 1230-145 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

141MH Museums and History MW 200-315 ARTS 1341 McLemore

Prerequisite: not open to freshman.

Enrollment Comments: Designed for majors. Not open to students who completed ARTHI 120CC in Spring 2017.

Examines the 20th century museum's engagement with history. Explores curatorial strategies for telling stories about the past through historical objects, written narratives, photography, performance, architecture, and art.

142B Architecture and Planning in Rome: Napoleon to Mussolini TR 1230-145 ARTS 1341 Wittman

Prerequisite: not open to freshmen.

Transformation of Rome from a pre-modern to a modern city. Napoleonic occupations of 1798-1814; papal initiatives from 1815-70; Rome transformed into the new national capital 1870- 1922; Mussolini's massive public works in the 1920s and 30s.

186A/293D Seminar in Research Methods M 300-550 ARTS 2622 Baci
Topic: Digital Humanities

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.

Advances in computation and record keeping make Data Science a rapidly evolving field of study. In turn, this development facilitates an entire new set of international, yet individualized services. In industry, science, and the humanities, everyone speaks of the digital transformation. This present introduction to the Digital Humanities will offer an overview of tools and methods such as text mining, network analysis, image tagging, and geographic information systems. We will develop group work around a selection of research projects including: *Getty Provenance Index* (Getty), *ReCast* (Carnegie Museum of Art), *Bookworm* (HathiTrust Research Center), *Google Ngrams* (Harvard PED, google books), *Chicago Schools* (DC Baci), *WhatEvery1Says* (UCSB, Dept. of English). The course does not require previous experience.

186H Seminar in Seventeenth Century Southern European Art R 200-450 ARTS 2622 Paul

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

GE: WRITING

186SR Seminar in Architectural History T 300-550 ARTS 2622 Wittman

Prerequisite: not open to freshmen.

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

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.

200A Proseminar: Introduction to Art-Historical Methods R 900-1150 ARTS 2622 Robertson

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.

257A Topics in Seventeenth-Century European Art W 1100-150 ARTS 2622 Adams
Topic: Honest copy, Faithful reproduction, Fiendish forgery.

Prerequisite: graduate standing.

From reproductive prints to urban centers, understanding the process of cultural references to known "originals," lies at the heart of our art historical project. This seminar examines changing beliefs about and attitudes toward the concept of reproduction, from the copy created as part of the learning process through intentional forgeries, and the slippery reproductions that in today's digital age of "Fake News" take on new significance. With a focus on early modern Europe we will examine changing historical attitudes toward authenticity, and then consider these in light of case studies drawn from course participants' areas of interest (art, architecture or literature, antiquity through the 21st century).

Participating auditors are welcome.

266 Topics in Early Modern Architecture Wittman

[CANCELLED]

282A Topics on East Asian Art M 1200-250 ARTS 2622 Sturman
Topic: Ink Passions

Prerequisite: graduate standing.

In the identity politics that underlie much of modern Chinese art, a major focal point is ink, *shuimo*. One of the defining components of what came to be known in the 20th century as national painting, *guohua*, and conversely a medium to differentiate from Western oil painting, ink shouldered an essentialist weight in the struggle to modernize Chinese painting. Ink was intrinsically Chinese, quotidian yet amenable to rhapsodic philosophizing. It was the substance that gave virtual shape to the politics of art. This seminar will utilize ink as a thematic frame to explore strategies employed by Chinese modernist artists of the 20th century as they sought their place on a global stage. Focusing in particular on post-war "second-generation" modernist painters, most of whom were active outside of China, we will be particularly interested in how the painter's craft helped delineate a sense of national space, and how that coordinated with the reality of displacement. The seminar is an initial step in a possible exhibition, and we will be working with objects in local and LA collections. The ability to read Chinese is welcome though not essential. Interested students should contact Professor Sturman (sturman@ucsb.edu).

293D/186A Topics in Research Methods M 300-550 ARTS 2622 Baci
Topic: Digital Humanities

Prerequisite: graduate standing.

Advances in computation and record keeping make Data Science a rapidly evolving field of study. In turn, this development facilitates an entire new set of international, yet individualized services. In industry, science, and the humanities, everyone speaks of the digital transformation. This present introduction to the Digital Humanities will offer an overview of tools and methods such as text mining, network analysis, image tagging, and geographic information systems. We will develop group work around a selection of research projects including: *Getty Provenance Index* (Getty), *ReCast* (Carnegie Museum of Art), *Bookworm* (HathiTrust Research Center), *Google Ngrams* (Harvard PED, google books), *Chicago Schools* (DC Baciu), *WhatEvery1Says* (UCSB, Dept. of English). The course does not require previous experience.

Winter 2019

Undergraduate

- 1 Introduction to Art** - Paul
6B Art Survey II: Renaissance - Baroque - Meadow
6DS Survey: History of Art in China - Sturman
6F Survey: Architecture and Planning - Wittman
6J Survey: Contemporary Architecture - White

109B Italian Renaissance Art: 1500 - 1600 - Travers
121D African American Art and the African Legacy - Ogbechie
127A African Art I - Ogbechie
132J Modern Art of the Arab World - Khoury
134G Japanese Painting - Wattles [*cross-listed with JAPAN 134G*]
134J Understanding Manga - Wattles [*cross-listed with JAPAN 134J*]
134K Chinese Calligraphy - Sturman [*cross-listed with CHIN 134K*]
136I The City in History - Chattopadhyay
136M Revival Styles in Southern Californian Architecture - Welter
136W Introduction to 2D/3D Visualizations in Architecture - White [*cross-listed with ART 106W*]
142E Architecture, Planning, and Culture in Eighteenth-Century Paris - Wittman
143E Adaptive Reuse and Art - Baciu
144A The Avantgarde in Russia - Spieker [*cross-listed with SLAV 144A*]
148C Art in California - Sorkin
186E Seminar in Fifteenth and Sixteenth Century Northern European Art - Faust [*CANCELLED*]
186SV/267 Seminar in Modern Architecture - Welter
187Z Museum Studies Seminar: Going Global in America - Travers

Graduate

- 260D Topics in European Art of the Twentieth Century** - Monahan
263 Topics in Contemporary Art: Outsider/Outlier/Vernacular/Folk: Otherness in Art History - Sorkin
267/186SV Topics in Modern Architecture - Welter
296A Reading Critical Theory and the Visual Arts: Art, Activism, and Autonomy in Times of Crisis - Spieker
297 Getty Graduate Consortium: Monumentality

1 Introduction to Art MW 1100-1215 TD-WEST 1701 Paul

This course is intended for students who have not taken classes in the History of Art & Architecture, and may or may not do so again. It is designed to develop basic visual skills and introduce students to the wide range of issues, works, and themes with which the History of Art and Architecture is engaged, varying from year to year.
NOTE: Not open to History of Art & Architecture majors.

GE: AREA F

ENROLLMENT BY DISCUSSION SECTION

HONORS SECTION: R 100-150 ARTS 2622

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

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

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

ENROLLMENT BY DISCUSSION SECTION

HONORS SECTION: W 100-150 ARTS 1332

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

6F Survey: Architecture and Planning TR 1230-145 HSSB 1174 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

6J Survey: Contemporary Architecture TR 500-615 HSSB 1174 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

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

Prerequisite: not open to freshmen.

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

GE: AREA F

121D African American Art and the African Legacy TR 1230-145 ARTS 1341 Ogbechie

Prerequisite: not open to freshmen.

This course examines the intersection of art, race, and identity in African-American arts and visual culture. It investigates the impact of an African legacy on African American identity, the role of race in the constitution of art narratives, the politics of representation in art, the constitution of social and cultural space, and notions of Diaspora identities in African-American art. It also analyzes key artists and discusses issues of gender and social class. Genres to be covered include Painting, Sculpture, Folk art, Film, Photography, Installation art, and Performance.

GE: AREA F, ETHNICITY

127A African Art I TR 800-915 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

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.

134G Japanese Painting MW 930-1045 ARTS 1341 Wattles
[cross-listed with JAPAN 134G]

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

The changing and entwined traditions of Japanese painting: those rooted in native concepts and practices and those derived from the Asian continent or Euro-America.

GE: AREA F, WORLD CULTURES

134J Understanding Manga MW 1230-145 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).

134K Chinese Calligraphy MW 1100-1215 ARTS 1332 Sturman
[cross-listed with CHIN 134K]

Prerequisite: not open to freshmen. Students need to have been introduced to the Chinese writing system, whether through heritage or language instruction (Chinese or Japanese).

Examines the different scripts in historical context, surveys significant movements and artists, and considers the ideas, theories and aesthetic principles that have enriched the art of writing to elite status in China.

136I The City in History TR 930-1045 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

136M Revival Styles in Southern Californian Architecture MW 200-315 ARTS 1332 Welter

Prerequisite: not open to freshmen.

For Winter 2019, enrollment by department invitation only during Pass 1; remaining seats offered during Pass 2. Qualifies for Letters & Science Honors credit.

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

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

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

GE: AREA F

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

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

142E Architecture, Planning, and Culture in Eighteenth-Century Paris TR 330-445 ARTS 1341 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.

143E Adaptive Reuse and Art F 900-1150 ARTS 1332 Baci

Prerequisite: not open to freshmen.

For Winter 2019, enrollment by department invitation only during Pass 1; remaining seats offered during Pass 2. Qualifies for Letters & Science Honors credit.

Most public places, buildings, galleries, and museums are transformed to varying degrees over the course of their history. This lecture explores how contemporary architects and artists rethought and repurposed historic structures.

144A The Avantgarde in Russia T 500-750 ARTS 1341 Spieker
[cross-listed with SLAV 144A]

Prerequisite: upper-division standing.

Same course as SLAV 130A. Not open for credit to students who have completed SLAV 144A or RUSS 144A.

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

GE: AREA F

148C Art in California MW 1100-1215 ARTS 1341 Sorkin

Prerequisite: not open to freshmen.

As a state, California is the site of tremendous diversity in the visual arts but has consistently suffered from stereotypes that framed it as a regional backwater far from New York and Europe. This lecture-based course addresses the character and role of the post-war art and its developments in and beyond the cities of Los Angeles and San Francisco. Movements studied include Mexican Muralism, the rise of modern photography, Asian American culture, assemblage and sculpture, the Black Arts movement, feminism, as well as pioneering developments in installation, video and performance art.

186E Seminar in Fifteenth and Sixteenth Century Northern European Art Faust

[CANCELLED]

186SV/267 Seminar in Architecture and Environment M 900-1150 ARTS 2622 Welter

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 architecture and environment. Topics vary including active archival research. The course requires weekly readings and discussions, and the writing of a research seminar paper.

GE: WRITING

187Z Museum Studies Seminar R 1000-1250 ARTS 2622 Travers
Topic: Going Global in America

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.

Art history is in the midst of a turn towards the "Global." In the case of early modern European art, this approach has been critiqued as reinforcing traditional canonical hierarchies within the discipline, rather than challenging them. How do/can art historians and curators construct balanced presentations of "Global" narratives? Using examples of exhibitions hosted by American museums, this seminar will analyze approaches taken to this theme over the last ten years. In the course of the term, we will examine the organization and display of images and

objects from a range of cultures and geographic regions to investigate the meaning of the “Global” in relation to Western art and the early modern period.

GE: WRITING

260D Topics in European Art of the Twentieth Century W 1200-250 ARTS 2622 Monahan

Prerequisite: graduate standing.

Special research in modern art.

263 Topics in Contemporary Art M 200-450 ARTS 2622 Sorkin
Topic: Outsider/Outlier/Vernacular/Folk: Otherness in Art History

Prerequisite: graduate standing.

This seminar will explore the hierarchies and histories that exist between trained artists and outlier artists—artists that have been variously label “outsiders” for a variety of reasons, such as being self-taught, mentally ill, non-white/rural/poor, and otherwise marginalized—in their assessment, visibility, and circulation. We take, as our starting point, Lynne Cooke’s exhibition *Outliers and American Vanguard Art*, on view at LACMA from November 18, 2018 to March 18, 2019, which we will visit as a class, and which is the subject of a symposium I am co-organizing for the museum on Friday, March 1, 2018, which students will be required to attend in lieu of class that week.

267/186SV Topics in Modern Architecture M 900-1150 ARTS 2622 Welter

Prerequisite: graduate standing.

Special research in modern architecture.

296A Reading Critical Theory and the Visual Arts R 500-750 ARTS 2622 Spieker
Topic: Art, Activism, and Autonomy in Times of Crisis

Prerequisite: graduate standing.

Same course as GER 270; cross-listed with C LIT 200 & ART 245

One of the most powerful contestations of the autonomy of art—the idea that art and literature are separate by nature from everyday life—was issued by the philosopher T. W. Adorno when he questioned whether “after Auschwitz” poetry could still be written. In recent years, there has been renewed interest in the problem of art’s autonomy, especially on the part of Marxist critics who critique the pervasive commodification and co-optation of art and argue for the need to reinstate its independence in some form. Yet, how can autonomous art provide much-needed resistance to the pervasive oppression and discrimination we are witnessing all around us? The seminar will seek to provide both a historical reconstruction of artistic autonomy (Schiller, Kant) and read the work of contemporary philosophers and historians who have considered the issue (Boris Arvatov; Vladimir Nabokov; T. W. Adorno; Peter Bürger; John Roberts; Alain Badiou; Jacques Rancière; Peter Osborne; Jürgen Habermas). Discussions are supplemented by the consideration of the work of contemporary artists and writers in whose practice the problem of autonomy and its practicality comes to the fore.

297 Getty Graduate Consortium Seminar F 1000-500 The Getty Research Institute
Topic: Monumentality and Its Discontents
Consortium Scholar: Edward Dimendberg, Getty Scholar and Professor of Humanities and European Languages and Studies, University of California, Irvine

Prerequisite: graduate standing; by application only (deadline: October 26, 2018).

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 and view the Consortium Seminar flyer.

F 1000-500 The Getty Research Institute

Orientation: November 30, 2018

Seminars: January 11, 18, 25; February 1, 8, 22; March 1, 8, 2019

Spring 2019

Undergraduate

- 6C Art Survey III: Modern - Contemporary - Monahan
 6DW Survey: Arts of Japan and Korea - Wattles
 6E Survey: Arts of Africa, Oceania, and Native North America - Ogbechie
 6L Playful Spaces: A Cultural History of Games – White

 105O The Global Middle Ages: Visual and Cultural Encounters in the Medieval Mediterranean - Badamo
 105P Introduction to Medieval Art and Architecture: Soaring Cathedrals and Stunning Visions - Badamo
 107C Renaissance *Kunst-* and *Wunderkammern*: The First Museums - Travers
 107D Puzzles and Vexations: Games in Early-Modern Art and Culture - Faust
 117F Impressionism and Post-Impressionism - Garfinkle
 121B Reconstruction, Renaissance, and Realism in American Art: 1860 - 1900 - Garfinkle
 121E Three-Dimensional Arts of the United States: Meaning, Context, Reception - Garfinkle
 130C The Arts of Spain and New Spain - Engel [CANCELLED]
 130D Pre-Columbian Art of South America - Engel [CANCELLED]
 132I Art of Empire - Khoury
 134E The Art of the Chinese Landscape - Kim
 136J Landscape of Colonialism - Chattopadhyay
 136Q Deviant Domesticities - White
 141D Birth of the Modern Museum - Paul
 143F Exploring the Holdings of the ADC - Baciu
 186E Seminar in Fifteenth and Sixteenth Century Northern European Art: Eccentric Image - Faust
 186F Seminar in Fifteenth and Sixteenth Century Southern Renaissance: Body and Religion in Late Medieval and Renaissance Italy - Gilmore
 186Q Seminar in Islamic Art and Architecture - Khoury
 187W Coming Home: The House Museum as Cultural Encounter - White

Graduate

- 251B Topics in African Arts in Context - Ogbechie
 265 Topics in Architectural History & Urbanism - Chattopadhyay

6C Art Survey III: Modern - Contemporary TR 1230-145 LOTTE LEHMANN CONCERT HALL Monahan

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

GE: AREA E, AREA F, EUROPEAN TRADITIONS, WRITING
 ENROLLMENT BY DISCUSSION SECTION
 HONORS SECTION: T 200-250 ARTS 1332

6DW Survey: Arts of Japan and Korea TR 200-315 HSSB 1174 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

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

6L Playful Spaces: A Cultural History of Games MW 1230-145 LBL 1001 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.

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

105O The Global Middle Ages: Visual and Cultural Encounters in the Medieval Mediterranean MW 200-315 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.

105P Introduction to Medieval Art and Architecture MW 1100-1215 ARTS 1332 Badamo
Topic: Soaring Cathedrals and Stunning Visions

Prerequisite: upper-division standing.

For Spring 2019, enrollment by department invitation only during Pass 1; remaining seats offered during Pass 2. Qualifies for Letters & Science Honors credit.

This course explores the soaring cathedrals, monstrous sculptures, and marvelous images that inspired *The Lord of the Rings*, *Game of Thrones*, and tales of King Arthur. Beginning with the fourth-century rise of Christian images and ending with the advent of print, it traces how images and architecture 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. We will also devote significant time to the continuities left to us from the Middle Ages that inform our own cultural production. Through our examination of medieval and contemporary cultural production, we will develop a critical approach to the way we think about—and use—the medieval past.

107C Renaissance Kunst- and Wunderkammern: The First Museums MW 330-445 ARTS 1341 Travers

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.

107D Puzzles and Vexations: Games in Early-Modern Art and Culture MW 1230-145 ARTS 1341 Faust

Prerequisite: not open to freshmen.

Explores the fascinating profusion of games in early-modern Europe, ca. 1400-1700, including card games, board games, and visual, mechanical and mathematical puzzles. Topics include the role of fate and chance; the phenomenon of puzzle pictures; illusionism and other eccentric images; and the social and moral implications of games.

117F Impressionism and Post-Impressionism MW 200-315 HSSB 1174 Garfinkle

Prerequisite: not open to freshmen.

Impressionist and Post-Impressionist movements 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.

GE: AREA F

121B Reconstruction, Renaissance, and Realism in American Art: 1860 - 1900 TR 330-445 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, AMERICAN HISTORY AND INSTITUTIONS

121E Three-Dimensional Arts of the United States: Meaning, Context, Reception TR 1230-145 ARTS 1341 Garfinkle

Prerequisite: not open to freshmen.

From Puritan gravestones to park fountains to war memorials, American sculpture has been a barometer of the political, cultural, religious and artistic trends of our society. This course covers the carvings of the first settlements, figural sculpture of colonial America, various art movements and sculptural forms from the nineteenth to twenty-first centuries as well as the current controversies surrounding public art.

GE: AREA F

130C The Arts of Spain and New Spain TR 200-315 ARTS 1341 Engel

[CANCELLED]

130D Pre-Columbian Art of South America TR 330-445 ARTS 1341 Engel

[CANCELLED]

132I Art of Empire TR 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

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

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

136J Landscape of Colonialism TR 930-1045 ARTS 1341 Chattopadhyay

Prerequisite: not open to freshmen.

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

GE: AREA F, WORLD CULTURES

136Q Deviant Domesticities TR 200-315 ARTS 1341 White

Prerequisite: not open to freshmen.

We take the suburban landscape and its module of the single-family detached house for granted, as though it was somehow a "natural" landscape form, unmindful of its laborious two hundred year invention. It is a landscape pattern that now poses an acute challenge to ecological and economic sustainability. This course is premised on the notion that we can't hope to unravel this complex problem without both a historical and an architectural analysis.

The architecture profession in the United States has embraced the need for a "green," or sustainable, architecture, but its concern has mainly been technological. Can the concept of "green" apply to family and community structure, and not just to the construction of buildings? The suburban low-density landscape has long been cited as un-green, but what are the dense alternatives? In this course we shall ponder "green" implications at the scale of home and community, and our primary subject of study will be the suburban landscape and its many deviations, including Isla Vista.

141D Birth of the Modern Museum MW 1100-1215 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

143F Exploring the Holdings of the ADC MW 200-315 ARTS 1332 Baci

Prerequisite: not open to freshmen.

The course is developed in co-operation with the Architecture & Design Collection (ADC) and marks the inauguration of HAA's new vault for archival studies. As such, it is not only designed to give an introduction to archival research, but also highlight the differences between the physical and the virtual. The museum holdings dedicated to the work of the architects R.M. Schindler and Cliff May will accompany us on the quest of understanding the difference between the material qualities of the architect's work and their impact on culture at large.

186E Seminar in Fifteenth and Sixteenth Century Northern European Art M 300-550 ARTS 2622 Faust
Topic: Eccentric Image

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.

Anthropomorphic landscapes, anamorphic and composite portraits, pictorial stones, and trompe l'œil paintings of early-modern Europe (ca. 1400–1800) present perceptual and conceptual challenges. Some images are not what they appear to be; others appear to be what they are not or change before the eyes. Approaching such eccentric images according to their historical reception and the tasks they offer to viewing subjects, this seminar explores questions concerning cognition, artifice, and human and divine creativity. Confronting labels such as curiosities, caprices, and optical toys, we will examine these images' engagement with contemporary notions of paradox and mutable forms. Course readings emphasize early-modern objects, but students are welcome to address images produced in other cultures and eras.

GE: WRITING

186F Seminar in Fifteenth and Sixteenth Century Southern Renaissance TR 1100-1215 ARTS 1332
Gilmore
Topic: Body and Religion in Late Medieval and Renaissance Italy

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.

Bleeding crucifixes. Weeping and sweating paintings. Sweet-smelling saintly bones. This course will examine these intersections and others that occurred between the body, material culture, and religious practices in late medieval and Renaissance Italy. Students will study the performances and forms of sensory engagement that surrounded religious objects and enlivened sacred spaces. They will also consider the representation and marginalization of the bodies of the disenfranchised. The course surveys a wide range of objects and monuments that people encountered on an intimate level: miraculous images, reliquaries, votive offerings, dioramas, pilgrimage sites, and painted panels used to comfort prisoners.

GE: WRITING

186Q Seminar in Islamic Art and Architecture R 200-450 ARTS 2622 Khoury

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

GE: WRITING

187W Coming Home: The House Museum as Cultural Encounter M 800-1050 ARTS 1332 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.

251B Topics in African Arts in Context T 300-550 ARTS 2622 Ogbechie

Prerequisite: graduate standing.

Special research in the contextual history of African art.

265 Topics in Architectural History & Urbanism W 900-1150 ARTS 2622 Chattopadhyay

Prerequisite: graduate standing.

Special research in the history of architecture.

Summer 2019

Undergraduate

- 6A Art Survey I: Ancient - Medieval (session B)** - Kagan-Moore
6B Art Survey II: Renaissance - Baroque (session A) - Mansfield
6C Art Survey III: Modern - Contemporary (session A) - Limb
6C Art Survey III: Modern - Contemporary (session B) - Jameson-Ellsmore
6DS Survey: History of Art in China (session B) - von Mirbach
6L Playful Spaces: A Cultural History of Games (session B) – White

- 107C Renaissance *Kunst-* and *Wunderkammern*: The First Museums (session B)** - Faust
107D Puzzles and Vexations: Games in Early-Modern Art and Culture (session A) - Faust
136I The City in History (session A) - Chattopadhyay
148A Contemporary Art History: 1960 - 2000 (session A) - Limb

6A Art Survey I: Ancient - Medieval (session B) MTWR 1100-1220 ARTS 1341 Kagan-Moore

History of Western art from its origins to the beginnings of the Renaissance.

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

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

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

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 Jameson-Ellsmore

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

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

6DS Survey: History of Art in China (session B) MTWR 200-320 ARTS 1341 von Mirbach

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

6L Playful Spaces: A Cultural History of Games (session B) MTWR 800-920 ARTS 1341 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.

GE: AREA F, WRITING
ENROLLMENT BY DISCUSSION SECTION

107C Renaissance *Kunst*- and *Wunderkammern*: The First Museums (session B) MTWR 330-450 ARTS 1341 Faust

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.

107D Puzzles and Vexations: Games in Early-Modern Art and Culture (session A) MTWR 330-450 ARTS 1341 Faust

Prerequisite: not open to freshmen.

Explores the fascinating profusion of games in early-modern Europe, ca. 1400-1700, including card games, board games, and visual, mechanical and mathematical puzzles. Topics include the role of fate and chance; the phenomenon of puzzle pictures; illusionism and other eccentric images; and the social and moral implications of games.

136I The City in History (session A) MTWR 1100-1210 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 A) MTWR 500-620 ARTS 1341 Limb

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