

Fall 2019

Undergraduate

- 6A Art Survey I: Ancient-Medieval** - Moser
6DW Survey: Arts of Japan and Korea - Wattles
6F Survey: Architecture and Planning - Wittman
6K Survey: Islamic Art & Architecture - Khoury
- 105P Introduction to Medieval Art and Architecture** - Badamo
111B Dutch Art in the Age of Rembrandt and Frans Hals. The Birth of a Nation: 1579-1648 - Adams
113F Bernini and the Age of the Baroque - Paul
121B Reconstruction, Renaissance, and Realism in American Art: 1860 - 1900 - Garfinkle
121E Three-Dimensional Arts of the United States: Meaning, Context, Reception - Garfinkle
127A African Art I - Ogbechie
130D Art and Archaeology of the Ancient Andes - Boswell
134H Ukiyo-e: Pictures of the the Floating World - Wattles *[cross-listed with JAPAN 134H]*
136K Modern Architecture in Early Twentieth-Century Europe - Welter
141MH Museums and History - McLemore
143F Architectural Criticism and Exhibitions: Exploring the Holdings of the ADC - Baci
186SV Seminar in Modern Architecture: Bauhaus in California - Welter
187H Museums in Transition: From the Early Modern to the Modern Period – Paul

Graduate

- 253D Topics in Medieval Architecture and Sculpture: The Global Turn in Premodern Art History** - Badamo
254 Topics in Pre-Columbian/Colonial Latin American Art - Boswell
257A Topics in Seventeenth-Century European Art: Visual Culture and the Early Modern Global World - Adams

6A Art Survey I: Ancient - Medieval TR 930-1045 CAMPBELL HALL 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: T 1100-1150 ARTS 1332

6DW Survey: Arts of Japan and Korea TR 930-1045 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

6F Survey: Architecture and Planning MW 1230-145 BIOEN 1001 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 BIOEN 1001 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 500-615 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.

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

113F Bernini and the Age of the Baroque MW 1230-145 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

121B Reconstruction, Renaissance, and Realism in American Art: 1860 - 1900 MW 1100-1215 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 1100-1215 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

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

130D Art and Archaeology of the Ancient Andes MW 930-1045 ARTS 1341 Boswell

Prerequisite: not open to freshmen.

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

GE: AREA F, WORLD CULTURES

134H Ukiyo-e: Pictures of the Floating World TR 1230-145 ARTS 1341 Wattles
[cross-listed with JAPAN 134H]

Prerequisite: not open to freshmen.

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

GE: AREA F, WORLD CULTURES

136K Modern Architecture in Early Twentieth-Century Europe MW 200-315 ARTS 1341 Welter

Prerequisite: not open to freshmen.

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

Open to all, though ARTHI 5A, ARTHI 6F, and upper division art history courses in modern architecture are recommended as preparation. Among the requirements are weekly think pieces and a small group research project including class-based presentation.

GE: AREA F, EUROPEAN TRADITIONS

141MH Museums and History MW 330-445 ARTS 1341 McLemore

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.

143F Architectural Criticism and Exhibitions: Exploring the Holdings of the ADC TR 200-315 ARTS 1245 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 UCSB museum exhibition opening September 27 and the holdings dedicated to the work of the architect JR Davidson 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.

186SV Seminar in Modern Architecture M 1000-1250 ARTS 1245 Welter
Topic: Bauhaus in California

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.

2019 is the centenary of the Bauhaus, the revolutionary art school the architect Walter Gropius (1883-1969) founded in Germany in 1919.

This seminar researches traces and legacies of the Bauhaus in Southern California architecture and design. Participants will study key documents and moments in the history of the Bauhaus in Weimar Germany, its flight from National Socialism to the United States (and other countries), and its influences in Californian architecture and design.

Participants commit to researching and writing a paper on an aspect of the Bauhaus legacy in California using the archival collections of the Architecture & Design Collection (ADC), Art, Design & Architecture Museum, UCSB.

Open to all, but enrollment in ARTHI 136K "Modern Architecture in early Twentieth-Century Europe" Fall 2019, is highly recommended.

GE: WRITING

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

253D Topics in Medieval Architecture & Sculpture M 800-1050 ARTS 2622 Badamo
Topic: The Global Turn in Premodern Art History

Prerequisite: graduate standing.

Over the past few decades, global exchange has emerged as a major field of inquiry in the study of premodern visual cultures. This upsurge of interest comes at a time when traditional categories of art historical analysis have been interrogated and found wanting—especially those that separate the east and west, Christianity and Islam, and the medieval and early modern periods. In an effort to expose the artificiality of these binaries, scholars have increasingly turned to the investigation of pre-global networks, catalyzing a wave of scholarship that focuses on the nature and politics of interconnection on a global landscape. Focusing on the interface of Christian and Islamic cultures, this course surveys new approaches to artistic exchange in the premodern era. Weekly sessions include readings on spatial formations (territories, border zones), sites of multiplicities (palaces, shrines), and mobilities (gifts, object of re-use, science/magic/technology, and cross-cultural dressing). Readings are drawn from art history, literary studies, anthropology, and post-colonial and globalization theory. Students from all disciplines and fields are welcome.

254 Topics in Pre-Columbian/Colonial Latin American Art M 200-450 ARTS 1245 Boswell

Prerequisite: graduate standing.

Special research in pre-Columbian and colonial Latin American art topics.

257A Topics in Seventeenth-Century European Art R 1100-150 ARTS 1332 Adams
Topic: Visual Culture and the Early Modern Global World

Prerequisite: graduate standing.

The late sixteenth- through the early eighteenth-centuries witnessed the rise of European enterprises with global ambitions from missionary attempts at conversion to Christianity, capitalist trade and colonial establishments, and the impact upon knowledge of the discoveries of new continents, peoples and cultures,

and natural resources. Students with interests in all areas are welcome. The first half of the course will examine the impact on art and knowledge of the global reach of 17th-century Holland, this course takes up a series of case studies concerning race, religion, natural science, and emerging capitalism in all media including painting, prints and porcelain. The second half of the course, readings and final paper or project, will be designed around participants' areas of interest.

Winter 2020

Undergraduate

- 1 Introduction to Art** - Paul
5B Introduction to Museum Studies - Sorkin
6B Art Survey II: Renaissance - Baroque - Faust
6H Survey: Arts of the Ancient Americas - Boswell
6J Survey: Contemporary Architecture - White

111C Dutch Art in the Age of Vermeer. The Golden Age: 1648 - 1672 - Adams
117B Nineteenth-Century Art: Architecture & Theory in Germany/Austria (1770–1871) - diZerega
117F Impressionism and Post-Impressionism - Garfinkle
121C Twentieth-Century American Art: Modernism and Pluralism, 1900 - Present - Sanderson
121D African American Art and the African Legacy - Ogbechie
134J Understanding Manga - Wattles [cross-listed with JAPAN 134J]
136W Introduction to 2D/3D Visualizations in Architecture - White [cross-listed with ART 106W]
136Y Modern Architecture in Southern California, c. 1890s to the Present - Welter
141G The Architecture of Museums and Galleries from c. 1800 to the Present - Welter
143E Adaptive Reuse and Art - Baciu
186B/252B Seminar in Ancient Greek & Roman Art/Architecture: Materiality of Religion - Moser
186N Seminar in African Art: Modernisms in Global Africa - Ogbechie
186RW/282B Seminar in Japanese Art: Art of Unwantedness: Incarcerated / Displaced / In Limbo – Wattles

Graduate

- 200A Proseminar: Introduction to Art-Historical Methods** - Chattopadhyay
252B/186B Topics in Roman Architecture and Urbanism: Materiality of Religion - Moser
282B/186RW Topics in Japanese Art: Art of Unwantedness: Incarcerated / Displaced / In Limbo - Wattles
297 Getty Graduate Consortium: Art and Ecology

1 Introduction to Art MW 200-315 EMBARCADERO HALL 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: W 1100-1150 ARTS 2622

5B Introduction to Museum Studies MW 1100-1215 HSSB 1174 Sorkin

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 1230-145 LOTTE LEHMANN CONCERT HALL Faust

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 200-250 ARTS 1332

6H Survey: Arts of the Ancient Americas MW 930-1045 HSSB 1174 Boswell

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

6J Survey: Contemporary Architecture MW 1230-145 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

111C Dutch Art in the Age of Vermeer. The Golden Age: 1648 - 1672 TR 330-445 ARTS 1341 Adams

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

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

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

GE: AREA F

117B Nineteenth-Century Art TR 200-315 ARTS 1341 diZerega
Topic: Architecture & Theory in Germany/Austria (1770-1871)

Prerequisite: not open to freshmen.

Focusing on Berlin, Munich, and Vienna, this course examines architecture, architectural thought and theory, and town planning in the German-speaking lands of Europe during the century of geopolitical change between the lead-up to the French Revolution of 1789 and the creation of the German Empire in 1871. We will investigate the age's burning architectural question: "In which style shall we build?" Style debates engaged architects, poets, politicians, and communities, as large segments of German society deliberated how the language of architectural form—Ancient Greek? Gothic? A new style?—might give voice to longed-for notions of a timeless German cultural identity, yet also herald the arrival of buildings and cities to serve new conditions in their industrializing, changing world.

GE: AREA F

117F Impressionism and Post-Impressionism MW 1230-145 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.

GE: AREA F

121C Twentieth-Century American Art: Modernism and Pluralism, 1900 - Present TR 1230-145 ARTS 1341 Sanderson

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

121D African American Art and the African Legacy TR 930-1045 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

134J Understanding Manga MW 930-1045 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).

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

136Y Modern Architecture in Southern California, c. 1890s to the Present MW 1100-1215 ARTS 1341
Welter

Prerequisite: not open to freshmen.

Critically analyzes the changing definitions of modern architecture in Southern California from the 1890s to the present, focusing on the work of architects like Greene and Greene, R.M. Schindler, and R. Neutra, as well as the Case Study Houses.

GE: AREA F

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

143E Adaptive Reuse and Art F 1000-1250 ARTS 1332 Baci

Prerequisite: not open to freshmen.

In Santa Barbara, the SBMA is currently being remodeled. The present construction work will be completed next year. In New York, the MoMA has just reopened. These architectural projects are part of a larger story. Museums often rethink their identities and transform their buildings. Strictly speaking, every exhibition transforms a museum building, making museums among the most changing type of buildings. This course traces and explains this story in its cultural context. Nowhere is art as powerful as in the middle of its audiences, and nowhere are the effects as palpable as on the buildings and built environments that it transforms. The present iteration of Adaptive Reuse and Art will focus in particular on the SBMA, with the aim of having each student contribute a short text to a joint booklet, to be published coinciding with the inauguration of the remodeled SBMA.

186B/252B Seminar in Ancient Greek & Roman Art/Architecture T 900-1150 ARTS 1245 Moser
Topic: Materiality of Religion

Prerequisite: upper-division standing.

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

What can material culture tell us about the practice and lived experience of ritual? How are religious activities influenced by, for example, sanctuary architecture, votive offerings, or animal sacrifice? This course will answer these and related questions as we move, week by week, through more general themes in the study of the materiality of religion: votives, sacrifice, sanctuary architecture, religious statues, magic, foreign influences, and funerary practices. Within each of these larger themes, we will continually question the extent to which the material objects used in ritual, the settings in which ritual occurred, and the physical remains of ritual practice actually informed and shaped the religious activities themselves. Through such an exploration, we will challenge the very categories of “material” and of “religion,” and test the virtues and limitations of using archaeology as a tool for the study of ritual.

GE: WRITING

186N Seminar in African Art T 300-550 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.

GE: WRITING

186RW/282B Seminar in Japanese Art W 1200-250 ARTS 2622 Wattles
Topic: Art of Unwantedness: Incarcerated / Displaced / In Limbo

Prerequisite: upper-division standing.

Same course as JAPAN 186RW.

This seminar explores various visual and literary depictions done worldwide by and of incarcerated persons from the mid-19th century to the present. From works done by those in prison for crimes such as fraud, robbery, or murder, to those incarcerated for reasons related to ethnicity, sexuality, or gender, to those jailed for political causes and those interned for attempting to migrate, we differentiate what is done by those actually experiencing incarceration from that done by artists, writers, or filmmakers who observe, research, record, or imagine the experience. While reading to understand historical context, we will weigh theoretical vocabulary from Goffman, Foucault, Agamben, and Coates to explore how punishment and incarceration can be alternatively defined and articulated. We cover all media including comics, with some emphasis on the Japanese and Japanese-American experience and will have guest lectures from those experienced in prison art and poetry. Our wide-range of contexts—from Kafka’s Czechoslovakia to Ōsugi’s Imperial Japan, Mirikitani’s war-time America to Behrouz Boochani’s offshore Australia and Claudio Peña’s Japan—encourage us to articulate questions about the humanizing value of creative practices as differently produced, curated, and mediated to various publics. Our approach is highly exploratory and interdisciplinary, that is, we will allow our readings and viewings to help us better frame the issues.

Contact Miriam Wattles for questions on auditing, add codes, or anything else: miriam@ucsb.edu.

GE: WRITING

200A Proseminar: Introduction to Art-Historical Methods M 200-450 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.

252B/186B Topics in Roman Architecture and Urbanism T 900-1150 ARTS 1245 Moser
Topic: Materiality of Religion

Prerequisite: graduate standing.

What can material culture tell us about the practice and lived experience of ritual? How are religious activities influenced by, for example, sanctuary architecture, votive offerings, or animal sacrifice? This course will answer these and related questions as we move, week by week, through more general themes in the study of the materiality of religion: votives, sacrifice, sanctuary architecture, religious statues, magic, foreign influences, and funerary practices. Within each of these larger themes, we will continually question the extent to which the material objects used in ritual, the settings in which ritual occurred, and the physical remains of ritual practice actually informed and shaped the religious activities themselves. Through such an exploration, we will challenge the very categories of "material" and of "religion," and test the virtues and limitations of using archaeology as a tool for the study of ritual.

282B/186RW Topics in Japanese Art W 1200-250 ARTS 2622 Wattles
Topic: Art of Unwantedness: Incarcerated / Displaced / In Limbo

Prerequisite: graduate standing.

This seminar explores various visual and literary depictions done worldwide by and of incarcerated persons from the mid-19th century to the present. From works done by those in prison for crimes such as fraud, robbery, or murder, to those incarcerated for reasons related to ethnicity, sexuality, or gender, to those jailed for political causes and those interned for attempting to migrate, we differentiate what is done by those actually experiencing incarceration from that done by artists, writers, or filmmakers who observe, research, record, or imagine the experience. While reading to understand historical context, we will weigh theoretical vocabulary from Goffman, Foucault, Agamben, and Coates to explore how punishment and incarceration can be alternatively defined and articulated. We cover all media including comics, with some emphasis on the Japanese and Japanese-American experience and will have guest lectures from those experienced in prison art and poetry. Our wide-range of contexts—from Kafka's Czechoslovakia to Ōsugi's Imperial Japan, Mirikitani's war-time America to Behrouz Boochani's offshore Australia and Claudio Peña's Japan—encourage us to articulate questions about the humanizing value of creative practices as differently produced, curated, and mediated to various publics. Our approach is highly exploratory and interdisciplinary, that is, we will allow our readings and viewings to help us better frame the issues.

Interested graduate students from any field are welcome to audit with permission. Contact Miriam Wattles for questions on auditing, add codes, or anything else: miriam@ucsb.edu.

297 Getty Graduate Consortium Seminar F 1000-500 The Getty Research Institute
Topic: Art and Ecology
Consortium Scholar: James Nisbet, Getty Scholar and Associate Professor of Art History and Visual Studies, University of California, Irvine

Prerequisite: graduate standing; by application only (deadline: October 25, 2019).

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 900-500 The Getty Research Institute

Seminars: January 10, 17, 24, 31; February 7, 21, 28; March 6, 2020

Spring 2020

Undergraduate

- 6C Art Survey III: Modern - Contemporary** - Garfinkle
6E Survey: Arts of Africa, Oceania, and Native North America - Ogbechie
6L Playful Spaces: A Cultural History of Games - White

100 Methods for the History of Art and Architecture - Badamo
105O The Global Middle Ages: Visual and Cultural Encounters in the Medieval Mediterranean - Badamo
107A Painting in the 15th-Century Netherlands - Faust
115E The Grand Tour: Experiencing Italy in the Eighteenth Century - Paul
136A Nineteenth-Century Architecture - Chattopadhyay
136R Architecture of the Americas - López
138B Contemporary Photography - McLemore
138C Social Documentary Photography - McLemore
141A Museum Practices and Techniques - Sanderson
141H Curating Contemporary Art - Sorkin
186A Seminar in Research Methods: Digital Humanities - Baciú
186E Seminar in Fifteenth and Sixteenth Century Northern European Art - Faust
186RS/282A Seminar in Chinese Art: Art, Artifice, and Nature in Sixteenth-Century China - Sturman
186SS Seminar in Architectural History & Urbanism: BarrioSpaces: The Latino/a/x Presence and the Built Environments of The American Southwest - López
187W Coming Home: The House Museum as Cultural Encounter – White

Graduate

- 255D Topics in Fifteenth- & Sixteenth-Century Art in Northern Europe: The Frame** - Meadow
263 Topics in Contemporary Art: Sculpture and Identity - Sorkin
265 Topics in Architectural History & Urbanism: Spatial Histories of Empire - Chattopadhyay
282A/186RS Topics on East Asian Art: Art, Artifice, and Nature in Sixteenth-Century China - Sturman
293D Research Methods: Digital Humanities: Network Analysis - Gidding

6C Art Survey III: Modern - Contemporary **ONLINE** Garfinkle

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: **ONLINE**

6E Survey: Arts of Africa, Oceania, and Native North America **ONLINE** 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 ONLINE 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

100 Methods for the History of Art and Architecture ONLINE Badamo

Prerequisite: not open to freshmen; designed for majors.

Introduces History of Art & Architecture majors to the methods and skills of research and scholarship in the field.

105O The Global Middle Ages: Visual and Cultural Encounters in the Medieval Mediterranean ONLINE 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.

107A Painting in the 15th-Century Netherlands ONLINE 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

115E The Grand Tour: Experiencing Italy in the Eighteenth Century ONLINE 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

136A Nineteenth-Century Architecture ONLINE Chattopadhyay

Prerequisite: not open to freshmen.

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

GE: AREA F

136R Architecture of the Americas ONLINE López

Prerequisite: not open to freshmen.

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

This lecture course examines the construction of various modern built environments of the Americas. This modernity is defined by its infrastructural expanse, political economic purpose, and its reckoning with the transition from colonialism to various American nationalisms as well as internal pseudo-colonial projects. Students will be encouraged to understand architecture, urbanism, planning, and the construction of the landscape as apparatuses engaged in the crafting of new national identities. In addition, they will be encouraged to understand these as vital components of inter-continental and increasingly global systems of resource extraction, industrialization, and trade.

GE: AREA F

138B Contemporary Photography ONLINE McLemore

Prerequisite: not open to freshmen.

American and European post-World War II photography considered as a living art form.

GE: AREA F

138C Social Documentary Photography ONLINE 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

141A Museum Practices and Techniques ONLINE Sanderson

Prerequisite: not open to freshmen.

Not open for credit to students who have completed ARTHI 164C.

Discussion of various aspects of museum work: management principles, the cataloging and care of art objects, exhibitions and acquisitions, administrative procedures, museum architecture. Specialist lectures and visits of museums and their facilities.

141H Curating Contemporary Art ONLINE Sorkin

Prerequisite: not open to freshmen; 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?

186A Seminar in Research Methods ONLINE Baciu
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 Baciu), *WhatEvery1Says* (UCSB, Dept. of English). The course does not require previous experience.

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

Prerequisite: upper-division standing.

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

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

GE: WRITING

186RS/282A Seminar in Chinese Art ONLINE Sturman
Topic: Art, Artifice, and Nature in Sixteenth-Century China

Prerequisite: upper-division standing.

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

The seminar will examine trends in art-making during the middle of the Ming dynasty, focusing primarily on the Jiangnan region (lower Yangtze River Delta). Taking full advantage of an exhibition at LACMA on the renowned but problematic painter Qiu Ying 仇英 (ca. 1494-ca.1552), we will trace developments and issues by focusing on select artists and paintings. Issues will circulate around the overarching theme of self-definition in an age of material prosperity and social change. The seminar will introduce some of the most renowned artists in the history of China, including the sage-like Shen Zhou 沈周 (1427-1509), his famous Suzhou pupils Wen Zhengming 文徵明 (1470-1559) and Tang Yin 唐寅 (1470-1524), and the brilliant but violent Xu Wei 徐渭 (1520-1593), before concluding with the early phase of the art and theories of Dong Qichang 董其昌 (1555-1636). With trips to the Museum planned, students interested in learning about connoisseurship and the problems of authentication in Chinese art will be especially well-served by the Qiu Ying exhibition. Seminar participants will be encouraged to tailor their final projects to individual interests. This is a rare opportunity to learn about one of the golden eras of Chinese art and culture in a small class setting and with the added benefit of an exhibition showcasing exceptional works of art, many of which are borrowed from important Chinese museums.

Please contact Professor Sturman for more information.

GE: WRITING

186SS Seminar in Architectural History & Urbanism ONLINE López
Topic: BarrioSpaces: The Latino/a/x Presence and the Built Environments of The American Southwest

Prerequisite: upper-division standing; enrollment by instructor approval only.
May be repeated for credit to a maximum of 8 units.

This seminar focuses on the Latino/a/x, Hispanic, and Chicano/a/x presence in the Southwest United States and its effects on the construction of their built environments. It will explore informal domestic and commercial architectures, public housing and civic spaces, urban planning and preservation, and various forms of cultural and artistic production through a socio-economic lens. This focus will explore how the social challenges of immigration, segregation, raza-fication, integration, and transculturation have caused varied shifts in cultural identity and how both racial and economic forces have delineated territories of barrio-ization, gentrification, displacement, and gradual suburbanization, all of which has had profound effects on the production of the built and expressive environments of this broadly defined demographic.

GE: WRITING

187W Coming Home: The House Museum as Cultural Encounter ONLINE 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.

255D Topics in Fifteenth- & Sixteenth-Century Art in Northern Europe ONLINE Meadow
Topic: The Frame

Prerequisite: graduate standing.

In this class we will be exploring the frame and framing as concepts and devices, with particular attention, as a test case, to their role in art of the 15th, 16th and 17th centuries. We can think of the frame in a variety of ways: as that which delimits and contains the image, as that which mediates between the represented and experienced worlds, as that which structures the relationship between viewer and representation. Framing gives order and continuity to potentially chaotic fictive worlds. Framing provides the matrix by which viewers comprehend narratives, by which time and space are ordered. Framing creates the possibility for perceiving the interrelations between self and other. Questions will be raised about completion and incompleteness, about layers of reality, about address between image and viewer, about illusion and perception, about order and chaos.

263 Topics in Contemporary Art ONLINE Sorkin
Topic: Sculpture and Identity

Prerequisite: graduate standing.

This graduate-level course explores sculpture as it morphed into large-scale installation art during the 1980s and 1990s in the United States and beyond, both in alternative and museum spaces, and in global exhibition platforms. We will look at the intertwined politics of identity as artwork became a vehicle for expressions of class, race, sexuality, queer history, pleasure, disability, and beyond.

Conveying abstraction, embodiment and corporeality, sculpture and installation-based artworks offered dynamic structures for examinations of the social in the shadow of AIDS and globalization. We will examine artworks and thematic exhibitions through readings, presentations, and field trips to Los Angeles (scheduled on mutually workable times, not required).

265 Topics in Architectural History & Urbanism ONLINE Chattopadhyay
Topic: Spatial Histories of Empire

Prerequisite: graduate standing.

Taking the experiments with writing “connected histories” of empire as a jumping off point, this graduate seminar will explore how we write spatial histories. Focusing on the history of the British empire, the seminar will attend to the *scale* of empire, conceptions of *time*, modes of *representation* (particularly, architecture and urban plans, maps and cartography), and the emergence of new *spatial types*, *landscapes*, and *infrastructures*. We will discuss methods of archival research and fieldwork, and what constitutes spatialization in historical narration.

282A/186RS Topics on East Asian Art ONLINE Sturman
Topic: Art, Artifice, and Nature in Sixteenth-Century China

Prerequisite: graduate standing.

The seminar will examine trends in art-making during the middle of the Ming dynasty, focusing primarily on the Jiangnan region (lower Yangtze River Delta). Taking full advantage of an exhibition at LACMA on the renowned but problematic painter Qiu Ying 仇英 (ca. 1494-ca.1552), we will trace developments and issues by focusing on select artists and paintings. Issues will circulate around the overarching theme of self-definition and agency in an age of material prosperity and social change. The seminar will begin with the late work of Shen Zhou 沈周 (1427-1509) and its influence on the next generation of Suzhou artists before continuing to other regions and individual masters, including Xu Wei 徐渭 (1520-1593) and select professional masters. We will conclude with the early phase of the art and theories of Dong Qichang 董其昌 (1555-1636). Wednesday meetings will divide into lectures, discussions, and short student presentations. Graduate students will attend the first part of the Wednesday meetings as well as an additional weekly session on Fridays (TBA) for the reading and discussion of primary texts and visits to LACMA for close examination of objects and discussions regarding connoisseurship and authenticity (undergraduates also encouraged to attend). All students will work on a seminar project tailored toward individual interests.

293D Topics in Research Methods ONLINE Gidding
Topic: Digital Humanities: Network Analysis

Prerequisite: graduate standing.

This course will review methods employed in the digital humanities. The initial focus will be on what “the digital humanities” means as a term, pedagogy, and practice. Contemporaneously students will learn the technical skills necessary to create and evaluate work in the Digital Humanities using the statistical software R. We will use this as a platform to begin to explore network analysis as a method within Art History and broader humanistic inquiry. Throughout the course we will employ a critical approach to the application of digital tools and techniques in order to develop project ideas where they would best be employed.

Note: No prior knowledge of R or coding required.

Summer 2020

SUMMER SESSION A: June 22 - July 31

SUMMER SESSION B: August 3 - September 11

Undergraduate

5A Introduction to Architecture & Environment (Session B) - Van Doorne

5B Introduction to Museum Studies (Session B) - Winter

6B Art Survey II: Renaissance - Baroque (Session A) - Kagan-Moore

6B Art Survey II: Renaissance - Baroque (Session B) - Kagan-Moore

6C Art Survey III: Modern - Contemporary (Session A) - Grego March

6DS Survey: History of Art in China (Session B) - Lu

6L Playful Spaces: A Cultural History of Games (Session B) - White

107C Renaissance *Kunst-* and *Wunderkammern*: The First Museums (Session A) - Meadow

121D African American Art and the African Legacy (Session A) - Ogbechie

136I The City in History (Session B) - Chattopadhyay

5A Introduction to Architecture & Environment (Session B) MTWR 200-320 ONLINE Van Doorne

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

5B Introduction to Museum Studies (Session B) MTWR 330-450 ONLINE Winter

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 (Session A) MTWR 1230-150 ONLINE Kagan-Moore

Renaissance and Baroque art in northern and southern Europe.

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

ENROLLMENT BY DISCUSSION SECTION

6B Art Survey II: Renaissance - Baroque (Session B) MTWR 930-1050 ONLINE Kagan-Moore

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 330-450 ONLINE Grego March

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 1230-150 ONLINE Lu

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 ONLINE 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

107C Renaissance *Kunst-* and *Wunderkammern*: The First Museums (Session A) MTWR 200-320 ONLINE Meadow

Prerequisite: not open to freshmen.

In the sixteenth century, wealthy merchants and powerful princes in Europe began assembling vast collections that aspired to contain all possible knowledge of all possible things. From these remarkably diverse collections—called *Kunst-* and *Wunderkammern* (German), *studioli* (Italian), and curiosity cabinets (English)—arose our modern museums of art, science, history and technology, as well as modern research collections in universities. This course explores these fascinating collections, the purposes that they served and the circumstances in which they were created.

121D African American Art and the African Legacy (Session A) MTWR 930-1050 ONLINE 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

136I The City in History (Session B) MTWR 1100-1220 ONLINE 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