

**Fall 2020**

**Undergraduate**

- 6A Art Survey I: Ancient-Medieval** - Moser/Thomas  
**6E Survey: Arts of Africa, Oceania, and Native North America** - Salami  
**6F Survey: Architecture and Planning** - Wittman  
**6G Survey: History of Photography** - McLemore
- 111B Dutch Art in the Age of Rembrandt and Frans Hals. The Birth of a Nation: 1579-1648** - Adams  
**113B Seventeenth Century Art in Italy I** - Paul  
**117F Impressionism and Post-Impressionism** - Garfinkle  
**119B Contemporary Art** - Sorkin  
**121A American Art from Revolution to Civil War: 1700-1860** - Garfinkle  
**131CM Art of Colonial Mexico** - Caplan  
**136O Sustainable Architecture: History and Aesthetics** - Welter [*cross-listed with ENV S 136O*]  
**186SV Seminar in Modern Architecture: Domestic Architecture in California** - Welter  
**187H Museums in Transition: From the Early Modern to the Modern Period** - Paul

**Graduate**

- 257A Topics in Seventeenth-Century European Art: Representation and Protest in the Early Modern Period: The politics of belonging** - Adams  
**263 Topics in Contemporary Art: Alchemy, Magic, and Spirituality** - Sorkin  
**265 Topics in Architectural History & Urbanism: Romanticism, historicism, and architecture in Europe (c.1800 - c. 1850)** - Wittman

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**6A Art Survey I: Ancient - Medieval TR 930-1045 ONLINE Moser/Thomas**

This online course—presented as a narrative-driven adventure game—will introduce students to the art and archaeology of Rome, with assignments that focus on writing and the research process. Students (players) will be asked to determine whether or not an ancient statue from a prestigious American museum should remain in the US or be sent back to Italy.

Throughout the course, students (players) will excavate artifacts at a digital dig site, visit museums, explore Roman monuments, and navigate the shadowy world of the *tombaroli* (tomb robbers) and mafia-run black market for antiquities. Shorter, weekly writing assignments in different genres will build up to a final research paper with accompanying video presentation.

GE: AREA E, AREA F, EUROPEAN TRADITIONS, WRITING  
 ENROLLMENT BY DISCUSSION SECTION  
 HONORS SECTION: T 100-150 ONLINE

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**6E Survey: Arts of Africa, Oceania, and Native North America MW 930-1045 ONLINE Salami**

This course provides a general introduction to the indigenous and contemporary arts of Africa, Oceania, and Native North America. In these vast locales of human culture, we will study how art provides concrete conceptual and visual structures around which social, political, cultural aesthetic and ritual institutions are constructed. The art object, imbued with several meanings, is essential to the human lifecycle, charged with political, economic and spiritual connotations and instrumental to rituals of birth, death and all the stages of transition in between. In such contexts, art operates within spaces of performance and individual art objects

are imbued with multiple meanings. We will investigate the historical nature of different art traditions in these cultures and evaluate specific art forms like painting, sculpture, mural painting, textiles and decorative arts, body adornment, masquerade performances, royal/leadership arts, and sacred, secular and vernacular architecture.

GE: AREA F, WORLD CULTURES  
ENROLLMENT BY DISCUSSION SECTION

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**6F Survey: Architecture and Planning TR 1230-145 ONLINE Wittman**

This course offers a wide-ranging introduction to architecture and urban design from the earliest human constructions to the middle of the 20th century. The focus is decidedly global in the first half of the course, and more European in the second half. Students will encounter a variety of buildings and cities, but also different ways of understanding and studying them. Student writing assignments will involve the analysis of local architecture and town planning.

GE: AREA F, WRITING  
ENROLLMENT BY DISCUSSION SECTION

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**6G Survey: History of Photography MW 330-445 ONLINE McLemore**

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

GE: AREA F, WRITING  
ENROLLMENT BY DISCUSSION SECTION

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

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

The first half of the seventeenth century in Holland, the period from the Union of Utrecht of 1579 and its declaration of independence from Spain, to the recognition of the Northern Netherlands as an independent nation in 1648, was the first part of a century that has come to be known as the Dutch "Golden Age" of Dutch art. This era witnessed the emergence of a Protestant mercantile culture in which the Catholic Church and the hereditary nobility were supplanted by democratic institutions and middle-class merchants as major patrons of the arts. These men and women supported such artists as Rembrandt van Rijn and Frans Hals as well as a host of lesser known masters who created images rooted in everyday life rather than the imaginary religious, historical, and mythological imagery of previous centuries. This course examines the cultural functions of this rich, apparently descriptive imagery as it helped to form the private identities and public ambitions of Europe's first middle-class capitalist society. We examine the aesthetics and content of this imagery through contemporary economic, historic, religious, and literary developments, and the emerging scientific revolution.

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

GE: AREA F

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

Prerequisite: not open to freshmen.

Not open to students who have completed ARTHI 113A.

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

GE: AREA F

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**117F Impressionism and Post-Impressionism MW 1230-145 ONLINE 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

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**119B Contemporary Art TR 500-615 ONLINE Sorkin**

Prerequisite: not open to freshmen.

Study of recent artistic developments, from pop to contemporary movements in painting, sculpture, and photography. Movements studied include minimal art, post-minimalism, process art, conceptual art, earthworks, pluralism, neoexpressionism, and issues of postmodern art and criticism.

GE: AREA F

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**121A American Art from Revolution to Civil War: 1700-1860 TR 1230-145 ONLINE 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

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**131CM Art of Colonial Mexico TR 1100-1215 ONLINE Caplan**

Prerequisite: not open to freshmen.

This lecture course examines the art of colonial Mexico in its major spaces of production: missions, metropolitan churches, colonial cities, indigenous communities, and arenas of global exchange. We will discuss a range of art media, including architecture, painting, public festivals, manuscripts, featherworks, and talavera. We will also consider how art production in these varied spaces came to form an idea of colonial Mexican art.

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**136O Sustainable Architecture: History and Aesthetics MW 1100-1215 ONLINE Welter**

[cross-listed with ENV S 136O]

Prerequisite: not open to freshmen.

The course examines the **history** of environmentally sound building practices that have existed for centuries in traditional architecture and have been theorized as so-called "sustainable" architecture from the 20th century onward.

The critical analysis of the course emphasizes the history of and changing approaches to this kind of architecture, including recent examples. The course's scope is global, yet as theories of sustainable architecture have historically emerged in the Western world, the latter is of focus in this **historically oriented** course.

Students commit to attend lectures, weekly quizzes, mid-term and final exams.

GE: AREA F

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**186SV Seminar in Modern Architecture M 200-450 ONLINE Welter**  
**Topic: Domestic Architecture 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.

This seminar will research shifting notions of domestic architecture in 20th century-California. Participants commit to weekly readings and writing a research paper.

GE: WRITING

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**187H Museums in Transition: From the Early Modern to the Modern Period R 200-450 ONLINE 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

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**257A Topics in Seventeenth-Century European Art W 1200-250 ONLINE Adams**  
**Topic: Representation and Protest in the Early Modern Period: The politics of belonging**

Prerequisite: graduate standing.

This course examines the impact of visual imagery upon protest movements, across European nations and their colonies, in the Early Modern Period. As powerful political tools, images create communities of belonging and exclusion. We investigate the role of class, gender, and race in their participants in protests that include political rebellion and religious conflict to food riots, witch hunts, and uprisings from students to slaves; and examine cultural responses, particularly erasures, in the creation of communities of belonging and exclusion. Because much of this imagery was disseminated through prints, this course also examines the conditions of publication and their dissemination. To help us further understand the history and culture behind these protests, the course may invite to our discussions, where possible, guest historians who have worked in this area. As a final project, students will collectively mount an on-line exhibition.

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**263 Topics in Contemporary Art F 200-450 ONLINE Sorkin**  
**Topic: Alchemy, Magic, and Spirituality**

Prerequisite: graduate standing.

This thematic course will consider votive practices; devotional objects and relics, community belief systems; theories of magic; the crisis of symbols and spirituality; primitivism, ritual, and embodied knowledge in historical conceptions of visual thinking. We will consider colonial and post-colonial cultural moments of the symbolic, the mythological, the spiritual.

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**265 Topics in Architectural History & Urbanism R 300-550 ONLINE Wittman**  
**Topic: Romanticism, historicism, and architecture in Europe (c.1800 - c. 1850)**

Prerequisite: graduate standing.

Popular textbooks will tell you that neoclassical architecture gave way between 1800 and 1850 to a Romantic eclecticism that manifested itself in a variety of stylistic revivals. Such an account is problematic on a host of counts. This course proposes a more sophisticated inquiry that considers the development of architecture and theory from a cultural, political, and intellectual-history perspective. Our focus will be on France, England, the German speaking lands, and Italy. Questions to be (re)considered include: the status of the classical tradition c.1800; the meaning(s) of Romanticism; historicism and its implications; and the relationship of religion, nationalism, and modernity during this period.

## Winter 2021

### Undergraduate

- 5B Introduction to Museum Studies** - Sanderson  
**6B Art Survey II: Renaissance - Baroque** - Paul  
**6H Survey: Arts of the Ancient Americas** - Leaper  
**6J Survey: Contemporary Architecture** - 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  
**111C Dutch Art in the Age of Vermeer. The Golden Age: 1648 - 1672** - Adams  
**121B Reconstruction, Renaissance, and Realism in American Art: 1860 - 1900** - Garfinkle  
**121E Three-Dimensional Arts of the United States: Meaning, Context, Reception** - Garfinkle  
**132D Islamic Architecture 650 - 1400** - Khoury  
**134C Chinese Painting I** - Sturman  
**134K Chinese Calligraphy: History and Aesthetics** - Sturman [*cross-listed with CHIN 134K*]  
**136A Nineteenth-Century Architecture** - Chattopadhyay  
**136K Modern Architecture in Early Twentieth-Century Europe** - Welter  
**141G The Architecture of Museums and Galleries from c. 1800 to the Present** - Welter  
**142A Architecture and Planning in Seventeenth-Century Europe** - Wittman  
**142B Architecture and Planning in Rome: Napoleon to Mussolini** - Wittman  
**144C Contemporary Art in Russia and Eastern Europe** - Spieker [*cross-listed with SLAV 130C*]  
**186Q Seminar in Islamic Art and Architecture** - Khoury  
**186T Seminar in Photographic History: Photography at the MoMA** - McLemore  
**187W Coming Home: The House Museum as Cultural Encounter** - White

### Graduate

- 251A Topics in African & African-American Art: Modernisms in Global Africa** - Ogbechie  
**265 Topics in Architectural History & Urbanism: Unlearning: Race, Space, Art** - Chattopadhyay

**5B Introduction to Museum Studies TR 1100-1215 ONLINE Sanderson**

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 930-1045 ONLINE Paul**

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: T 1200-1250 ONLINE

**6H Survey: Arts of the Ancient Americas TR 200-315 ONLINE Leaper**

Visual Culture or "Art," that is to say architecture, sculpture and mural painting as well as textiles, metallurgy and ceramics, played a central and powerful role within the Precolumbian civilizations that produced them. Visual messages were encoded in the ways cities were built, stone and wood were carved, and leaders had themselves ornamented and buried. Using interdisciplinary methods, our goal will be to reconstruct (to the

degree that is possible), the meaning and function of the visual arts in multiple, interlocking economic, political and sacred spheres. As an introduction to the ancient Americas, this course will focus on seven major cultures in Mesoamerica (Olmec, Teotihuacan, Maya, Aztec) and Andean South America (Chavín, Moche, and Inka).

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

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**6J Survey: Contemporary Architecture TR 1100-1215 ASYNCHRONOUS 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 - **NOTE: SECTIONS TAUGHT SYNCHRONOUSLY**

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**100 Methods for the History of Art and Architecture MW 1230-145 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.

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**1050 The Global Middle Ages: Visual and Cultural Encounters in the Medieval Mediterranean MW 930-1045 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.

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**111C Dutch Art in the Age of Vermeer. The Golden Age: 1648 - 1672 TR 330-445 ASYNCHRONOUS; ONE WEEKLY SYNCHRONOUS MEETING (R 330-445) Adams**

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

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

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

skills are intended to be ones that you may be able to apply both in other courses, as well as information you encounter and arguments you construct in your daily life.

GE: AREA F

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**121B Reconstruction, Renaissance, and Realism in American Art: 1860 - 1900 MW 330-445**  
**SYNCHRONOUS & ASYNCHRONOUS 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

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**121E Three-Dimensional Arts of the United States: Meaning, Context, Reception TR 1100-1215**  
**SYNCHRONOUS & ASYNCHRONOUS 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, WRITING

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**132D Islamic Architecture 650 - 1400 MW 1230-145 ONLINE Khoury**

Prerequisite: not open to freshmen.

The course introduces main themes and developments in the visual and cultural transformations within the Islamic world, from the emergence of Islam to the early modern period. Topics will involve architecture, portable objects, and painting. This year, we will attempt a special emphasis on the ways that different ethnic and racial groups creatively interacted with artistic formulations within Islamic frameworks.

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**134C Chinese Painting I TR 200-315 ONLINE Sturman**

Prerequisite: not open to freshmen.

Recommended Preparation: ARTHI 6DS.

A selective survey of major masters, monuments, techniques, and aesthetics of Chinese painting, from the Han to Qing dynasties, with additional emphasis on socio-economic factors and historical contexts. Among the major topics for study and discussion are notions of the "human," the values of nature and landscape, imperial patronage, the emergence of scholar painting, and word-image relationships. The course will be taught as a combination of online asynchronous short lectures and synchronous group meetings that will involve student presentations, discussion of readings, and close visual analysis. Final grades will be based on a final paper, student participation, and reading comprehension tests. Please contact Professor Sturman if you have questions: sturman@ucsb.edu.

GE: AREA F, WORLD CULTURES

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**134K Chinese Calligraphy: History and Aesthetics TR 500-615 ONLINE 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).

The course examines the different scripts in historical context, surveys some of the significant movements and artists, and considers the ideas and theories that have enriched and elevated the art of writing to elite status in China. It will be taught as a combination of online asynchronous short lectures and synchronous group meetings that will involve student presentations and discussion. The discussions will be based on readings together with close visual analysis utilizing digital imagery. The final grade will be based on a final project (oral report and research paper on a chosen work of calligraphy) together with student participation and reading comprehension tests. This is a multidimensional course with the intention of introducing students to the principles and history of one of the greatest arts in Asia. **It is not a studio course**—we will not be practicing the writing of calligraphy—but we will learn how to appreciate the many different aspects of calligraphy and its important role in the formation of Chinese culture.

**Important Note:** Reading knowledge of Chinese is not necessary (assigned readings will all be in English), but **the course is only open to students who have previously been introduced to Chinese characters**. This can be very rudimentary, such as through an introductory language course (Chinese or Japanese) or perhaps through heritage learning. Please contact Professor Sturman if you are uncertain if the course suits your capabilities: [sturman@ucsb.edu](mailto:sturman@ucsb.edu).

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**136A Nineteenth-Century Architecture MW 1100-1215 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

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**136K Modern Architecture in Early Twentieth-Century Europe MW 930-1045 SYNCHRONOUS & ASYNCHRONOUS Welter**

Prerequisite: not open to freshmen.

Recommended Preparation: ARTHI 5A, ARTHI 6F, and/or upper division History of Art & Architecture courses in modern architecture.

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 and conflicting visions of modern architecture and the modern societies the visions wanted to bring about.

GE: AREA F, EUROPEAN TRADITIONS

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**141G The Architecture of Museums and Galleries from c. 1800 to the Present MW 200-315 SYNCHRONOUS & ASYNCHRONOUS Welter**

Prerequisite: not open to freshmen.

The course discusses museums as distinct building types by analyzing their architectural development from approximately 1800 to the present. Beside architectural design issues, the course considers museums as sites of memory, their intersections with the modern city, and their roles in cultural and societal debates. The course focuses on both the museum's origin in Europe and its contemporary universal presence.

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GE: AREA F, EUROPEAN TRADITIONS, WRITING

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**142A Architecture and Planning in Seventeenth-Century Europe TR 1230-145 ASYNCHRONOUS Wittman**

Prerequisite: not open to freshmen.

How did major changes in politics, science, and religion (absolutism, Scientific Revolution, Counter Reformation) manifest themselves in contemporary architecture and town planning? Architects include Bernini, Borromini, Wren, Mansart. Focus on Rome, Turin, Paris, and London.

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**142B Architecture and Planning in Rome: Napoleon to Mussolini TR 500-615 ASYNCHRONOUS Wittman**

Prerequisite: not open to freshmen.

Substantial overlap between ARTHI 142B and ARTHI 142C.

This course traces the transformation of Rome from a pre-modern to a modern city: from the Napoleonic occupations of 1798-1814, to the papal initiatives of 1815-70, to the transformation of Rome into the new national capital between 1870 and 1922, to Mussolini's massive public works in the 1920s and 30s.

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**144C Contemporary Art in Russia and Eastern Europe TR 930-1050 SYNCHRONOUS Spieker**  
*[cross-listed with SLAV 130C]*

Prerequisite: not open to freshmen.

Not open for credit to students who have completed RUSS 144C or SLAV 144C.

Study of central intellectual and aesthetic trends in the late Soviet period and in contemporary post-Soviet Russia and Eastern Europe. Analysis of literary texts and the visual arts. Taught in English.

GE: AREA F

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**186Q Seminar in Islamic Art and Architecture T 200-450 ONLINE 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

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**186T Seminar in Photographic History W 200-450 ASYNCHRONOUS McLemore**  
**Topic: Photography at the MoMA**

Prerequisite: upper-division standing.

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

This course will examine the building and display of the photography collection of The Museum of Modern Art (MoMA) in New York. In it, we will explore how the agendas and aesthetic sensibilities of some of the museum's most important curators, including Edward Steichen and John Szarkowski, played a role in establishing photography as an art form and influencing public perceptions of how to look at a photograph.

The course will offer students a thorough introduction to some of the most influential photography shows of the 20th Century and today, including *The Family of Man*, *New Documents*, *The William Eggleston Guide*, and

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*The Terror and Pleasure of Staying at Home*. We will approach this topic through a variety of sources such as show catalogs, critical reviews, and art historical scholarship.

GE: WRITING

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**187W Coming Home: The House Museum as Cultural Encounter T 200-450 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.

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**251A Topics in African & African-American Art T 1200-250 ONLINE Ogbechie**  
**Topic: Modernisms in Global Africa**

Prerequisite: graduate standing.

When (and where and why) was modernism(s)? This seminar engages emergent art historical, methodological, and theoretical literature shaping art history after the global turn with a special focus on global African responses to and developments in 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 important art movements as well as key modern artists in African, African American, Latin American, Black British and Caribbean arts alongside discussion of key museum exhibitions, curators, and institutions.

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**265 Topics in Architectural History & Urbanism M 200-450 ONLINE Chattopadhyay**  
**Topic: Unlearning: Race, Space, Art**

Prerequisite: graduate standing.

This seminar is an opportunity to investigate the entanglements of race, imperialism, spatial and artistic practices, and how these constitute the “political”. We will read five books in-depth to develop a habit of critical reading and to generate our own questions about how we might unlearn sources, methods and disciplinary bounds. The books are Diana Taylor, *iPresente!: The Politics of Presence* (Duke, 2020); Prathama Banerjee, *Elements of the Political: Histories from the Global South* (Duke, 2020); Ariella Aïsha Azoulay, *Potential History: Unlearning Imperialism* (Verso, 2019); Saidiya Hartman, *Wayward Lives, Beautiful Experiments: Intimate Histories of Riotous Black Girls, Troublesome Women, and Queer Radicals* (W.W. Norton, 2019); Swati Chattopadhyay, *Unlearning the City: Infrastructure in a New Optical Field* (Minnesota, 2012).

## Spring 2021

### Undergraduate

- 5A Introduction to Architecture & Environment** - Chattopadhyay  
**6C Art Survey III: Modern - Contemporary** - Sorkin  
**6DS Survey: History of Art in China** - Sturman  
**6L Playful Spaces: A Cultural History of Games** - White  
  
**105Q Art and War** - Badamo  
**107A Painting in the 15th-Century Netherlands** - Meadow  
**119F Art of the Post-War Period, 1945 - 1968** - Monahan  
**121D African American Art and the African Legacy** - Ogbechie  
**132I Art of Empire** - Khoury  
**136C Architecture of the United States** - White  
**138B Contemporary Photography** - McLemore  
**138C Social Documentary Photography** - McLemore  
**141D Birth of the Modern Museum** - Paul  
**141MH Museums and History: The Americas on Display** - Pardo Gaviria  
**186A/293D Seminar in Research Methods: Methods in Digital Art History** - Gidding  
**186O Seminar in Latin American Art: Art and Animate Matter: Visual Culture in the Classic Maya World** - Clarke  
**186RS/282A Seminar in Chinese Art: Trauma and Memory—Art after Dynastic Collapse** - Sturman  
**186SS Seminar in Architectural History & Urbanism: Building the Modern World** - Chattopadhyay  
**187Z Museum Studies Seminar: A History of Exhibitions in Latin America** - Pardo Gaviria

### Graduate

- 253D Topics in Medieval Architecture & Sculpture: Living Monuments** - Badamo  
**254 Topics in Pre-Columbian/Colonial Latin American Art: Mexican Manuscripts, Chicanx Codices** - Caplan  
**282A/186RS Topics on East Asian Art: Trauma and Memory—Art after Dynastic Collapse** - Sturman  
**293D/186A Research Methods: Methods in Digital Art History** - Gidding

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**5A Introduction to Architecture & Environment**    **TR**    **500-615**    **SYNCHRONOUS & ASYNCHRONOUS**  
 Chattopadhyay

Architecture is an act of place-making through which humans have constructed their relation with nature. This course introduces the history of these strategies of place-making, interpretative concepts, and discipline-specific terminology in order to develop a critical understanding of the relationship between nature and built form.

GE: AREA F, WRITING  
 ENROLLMENT BY DISCUSSION SECTION

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**6C Art Survey III: Modern - Contemporary**    **TR**    **930-1045**    **ASYNCHRONOUS**    **Sorkin**

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

GE: AREA E, AREA F, EUROPEAN TRADITIONS, WRITING  
 ENROLLMENT BY DISCUSSION SECTION - **NOTE: SECTIONS TAUGHT SYNCHRONOUSLY**  
 HONORS SECTION: W 100-150 SYNCHRONOUS

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**6DS Survey: History of Art in China**    **MW**    **200-315**    **ASYNCHRONOUS**    **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- **NOTE: SECTIONS TAUGHT SYNCHRONOUSLY**

**6L Playful Spaces: A Cultural History of Games TR 1230-145 ASYNCHRONOUS 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- **NOTE: SECTIONS TAUGHT SYNCHRONOUSLY**

**105Q Art and War MW 1100-1215 ONLINE Badamo**

Prerequisite: not open to freshmen.

We often think about art as a bridge between cultures and look to masterpieces like the Sistine Chapel as the height of a nation's cultural achievements. But during times of war, art can become military targets and destroyed, or used to create enemies. Conversely, art has been employed to resist political establishments, critique violence, and provide therapy for veterans. Drawing examples from different time periods, this course investigates the myriad ways art has been used - and abused - during military conflict.

**107A Painting in the 15th-Century Netherlands TR 1230-145 ONLINE Meadow**

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

**119F Art of the Post-War Period, 1945 - 1968 TR 1100-1215 ONLINE Monahan**

Prerequisite: not open to freshmen.

Recommended Preparation: ARTHI 119E.

An examination of major artistic developments in Europe and the United States after the Second World War. Includes such movements as Abstract Expressionism, Neo-Dada, and Pop Art. Explores such artistic practices as performance art, feminist art, and conceptual art.

GE: AREA F

**121D African American Art and the African Legacy MW 930-1045 SYNCHRONOUS 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

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**132I Art of Empire TR 1100-1215 SYNCHRONOUS WITH ASYNCHRONOUS MATERIALS 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

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**136C Architecture of the United States TR 930-1045 ASYNCHRONOUS; ONE WEEKLY SYNCHRONOUS MEETING (R 930-1045) White**

Prerequisite: not open to freshmen.

This course examines the history of architecture and urban planning in North America, focusing primarily on the geography of the United States. It is a study of architects and builders, patrons and occupants, as well as the historical forces and events that transformed the landscape. Art, design, engineering, economics, and politics are the subjects of this course, with special emphasis on the way these interact to create an outlook or world view. This course is as much about culture as it is about the space of culture.

GE: AREA F

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**138B Contemporary Photography TR 200-315 ASYNCHRONOUS McLemore**

Prerequisite: not open to freshmen.

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

GE: AREA F

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**138C Social Documentary Photography TR 330-445 ASYNCHRONOUS 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

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**141D Birth of the Modern Museum MW 200-315 SYNCHRONOUS Paul**

Prerequisite: not open to freshmen.

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

GE: AREA F

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**141MH Museums and History MW 1230-145 MOSTLY ASYNCHRONOUS Pardo Gaviria**  
**Topic: The Americas on Display**

Recommended Preparation: ARTHI 5B.

Prerequisite: Designed for majors.

*The Americas on Display* explores the history of art produced in Latin America since the beginning of the twentieth century as has been publicly displayed for museum visitors. Examining the museum's engagement with history, we will explore curatorial strategies for telling stories through art objects. By asking how selected artists and artworks give account of colonial and de-colonial processes, in this course we will examine how the exhibition of art objects and images, at specific places and in particular times, have consolidated what is today recognized as the art of the Americas.

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**186A/293D Seminar in Research Methods W 1100-150 SYNCHRONOUS Gidding**  
**Topic: Methods in Digital Art History**

Prerequisite: upper-division standing.

This seminar will review a digital humanistic method each week. The course will include discussions of tools such as RTI, 3D scanning and XRF, and computational methods such as network analysis and GIS.

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**186O Seminar in Latin American Art W 200-450 SYNCHRONOUS Clarke**  
**Topic: Art and Animate Matter: Visual Culture in the Classic Maya World**

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.

From AD 250 until 850 the Maya of the Yucatan peninsula developed one of the world's great civilizations, with a sophisticated writing system, urban dwellings, and courtly society. Over the last few decades, the decipherment of Maya script has advanced considerably, presenting access to past mentalities that inform us of their ideas and relationships with the material world. In this seminar, we will integrate these lines of evidence into art historical frameworks. Offering a powerful complement and counterpoint to archaeological data, we will situate cultural logics, resource relationships, and embodied or layered meanings within our interpretations of Classic Maya visual culture.

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**186RS/282A Seminar in Chinese Art R 400-650 SYNCHRONOUS Sturman**  
**Topic: Trauma and Memory—Art after Dynastic Collapse**

Prerequisite: upper-division standing.

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

The seminar will examine painting produced following the collapse of the Ming dynasty in 1644 and during the slow consolidation of power by the Manchus in the latter half of the seventeenth century. Recognizing that outside the simplistic and monolithic category of allegiance existed a large gray zone of emotional and operative responses, we will look to see how painters utilized their craft to voice identity and forge meaning. China's seventeenth century is an exceptionally rich period for Chinese painting, mirroring the complexity and drama of its history. We will examine a number of the most renowned artists, including Chen Hongshou 陳洪綬 (1598-1652), Gong Xian 龔賢 (1618-1689), Xiang Shengmo 項聖謨 (1597-1658), and Bada Shanren 八大山人 (1626-

1705) to understand how irony, alienation, wit and humor could be employed through word and image to mask or channel emotion.

There are no prerequisites for the seminar, though background knowledge of Chinese art would be helpful. There will be weekly readings and discussion accompanied by close looking and analysis. Students will work on a final project for a paper and presentation.

GE: WRITING

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**186SS Seminar in Architectural History & Urbanism W 800-1050 SYNCHRONOUS & ASYNCHRONOUS Chattopadhyay**

**Topic: Building the Modern World**

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.

Students in this undergraduate seminar will study the architecture of the long nineteenth century by working on a digital project: *Building the Modern World Keywords*. The long nineteenth century was foundational to the modern world. Colonialism, long-distance trade, capitalism, slavery, plantation economy, and the industrial revolution connected distant parts of the world, wreaked havoc, destroyed landscapes as well as economies and livelihoods, generated new ways of thinking about buildings, cities and landscapes, and gave rise to new spaces, new technologies and new publics. New building types such as the railway station and tall office building were created. A host of terms from slum to City Beautiful were coined during this time, and other terms given a new turn to describe and comprehend the emergence of new social and spatial relations. Students will work individually and in groups and learn how to conduct research, write keywords, select appropriate visual and media content to accompany each keyword, and publish on a digital platform.

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**187Z Museum Studies Seminar R 200-450 SYNCHRONOUS Pardo Gaviria**

**Topic: A History of Exhibitions in Latin America**

Prerequisite: upper-division standing; History of Art & Architecture majors only.

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

This course explores the history of modern and contemporary art by tracing watershed exhibitions—the public exposition of artists, artworks, and ideas—that have taken place in the Americas. The exhibitions include both state-sponsored and privately-organized events for the display of artistic objects produced around the globe and presented for local audiences, and enable us to examine a range of historical, theoretical, and practical issues with which the field of Museum Studies is engaged. What was exhibited? Where? And for whom? These questions will guide our conversations about the *Week of Modern Art* in Brazil in 1922, the *Havana Biennial* in Cuba in 1993, and *PST: Los Angeles/Latin America* in 2017, among other art exhibitions.

GE: WRITING

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**253D Topics in Medieval Architecture & Sculpture M 200-450 SYNCHRONOUS Badamo**

**Topic: Living Monuments**

Prerequisite: graduate standing.

Over the past few decades, the investigation of premodern monuments has evolved to consider the dynamic nature of sites and spaces. Scholars no longer treat buildings as static examples of architectural types, frozen in time at their moment of creation. Instead, they study buildings over the *longue durée*, beginning with the assumption that buildings exist in a continual state of creation – transformed through modern preservation, interaction with broader environments, and user engagement.



This seminar will provide a selective survey of new approaches to premodern architecture. It begins with an investigation of issues around historic preservation (the creation of the historic monument; the politics of nostalgia; ruins and modernity), then moves onto methods for historicizing and analyzing premodern sites. We will consider buildings in their broader environments (soundscapes, sightlines), the activation of architecture by users (graffiti, rituals), the gendering of spaces, and the use of architecture for mediating relationships between ethnic majorities and minorities. These topics will necessarily touch on questions of racism, colonialism, and non-western knowledge. Readings will include modern theory, art historical studies, and works from related disciplines. Specific case studies will be pulled from premodern Eurasia.

Rather than writing a traditional research paper, students will create a project proposal/prospectus based on a topic of your choosing. Students are encouraged to select a topic from their own area, using the methodologies and issues investigated in this course.

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**254 Topics in Pre-Columbian/Colonial Latin American Art R 930-1220 SYNCHRONOUS Caplan**  
**Topic: Mexican Manuscripts, Chicanx Codices**

Prerequisite: graduate standing.

Taught with an upcoming exhibition by Sandy Rodriguez at the AD&A Museum, this graduate seminar looks at Mexican manuscript traditions with a transhistorical and transnational lens. Putting the work of Rodriguez and select Chicanx artists into conversation with 15th–16th century Mexican manuscripts, we will examine how contemporary works provide situated understandings of major themes, including Indigenous knowledge, colonialism, borders, ethnobotany, and materiality. We will also foreground Chicanx artists' use of this history as a source of knowledge and power in confronting modern issues. Students' final project will be interpretive texts to be featured in the exhibition.

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**282A/186RS Topics on East Asian Art R 400-650 SYNCHRONOUS Sturman**  
**Topic: Trauma and Memory—Art after Dynastic Collapse**

Prerequisite: graduate standing.

The seminar will examine painting produced following the collapse of the Ming dynasty in 1644 and during the slow consolidation of power by the Manchus in the latter half of the seventeenth century. Recognizing that outside the simplistic and monolithic category of allegiance existed a large gray zone of emotional and operative responses, we will look to see how painters utilized their craft to voice identity and forge meaning. China's seventeenth century is an exceptionally rich period for Chinese painting, mirroring the complexity and drama of its history. We will examine a number of the most renowned artists, including Chen Hongshou 陳洪綬 (1598-1652), Gong Xian 龔賢 (1618-1689), Xiang Shengmo 項聖謨 (1597-1658), and Bada Shanren 八大山人 (1626-1705) to understand how irony, alienation, wit and humor could be employed through word and image to mask or channel emotion.

There are no prerequisites for the seminar, though background knowledge of Chinese art would be helpful. There will be weekly readings and discussion accompanied by close looking and analysis. Students will work on a final project for a paper and presentation. Graduate students will have an additional time slot for discussion of advanced readings.

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**293D/186A Topics in Research Methods W 1100-150 SYNCHRONOUS Gidding**  
**Topic: Methods in Digital Art History**

Prerequisite: graduate standing.

This seminar will review a digital humanistic method each week. The course will include discussions of tools such as RTI, 3D scanning and XRF, and computational methods such as network analysis and GIS.

### Summer 2021

SUMMER SESSION A: June 21 - July 30

SUMMER SESSION B: August 2 - September 10

#### Undergraduate

**5A Introduction to Architecture & Environment (Session B)** - Jameson-Ellsmore

**5B Introduction to Museum Studies (Session A)** - Morris

**6B Art Survey II: Renaissance - Baroque (Session B)** - Good

**6C Art Survey III: Modern - Contemporary (Session A)** - Mirzaei

**6DS Survey: History of Art in China (Session B)** – von Mirbach

**6E Survey: Arts of Africa, Oceania, and Native North America (Session B)** - Ogbechie

**6K Survey: Islamic Art and Architecture (Session A)** - Fathi

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

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

**117F Impressionism and Post-Impressionism (Session B)** - Garfinkle

**136I The City in History (Session A)** - Chattopadhyay

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**5A Introduction to Architecture & Environment (Session B)**    **MTWR**    **1230-150**    **SYNCHRONOUS & ASYNCHRONOUS**    Jameson-Ellsmore

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 - **NOTE: SECTIONS TAUGHT SYNCHRONOUSLY**

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**5B Introduction to Museum Studies (Session A)**    **MTWR**    **800-920**    **SYNCHRONOUS & ASYNCHRONOUS**    Morris

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 - **NOTE: SECTIONS TAUGHT SYNCHRONOUSLY**

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**6B Art Survey II: Renaissance - Baroque (Session B)**    **MTWR**    **1100-1220**    **SYNCHRONOUS & ASYNCHRONOUS**    Good

Renaissance and Baroque art in northern and southern Europe.

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

ENROLLMENT BY DISCUSSION SECTION - **NOTE: SECTIONS TAUGHT ASYNCHRONOUSLY**

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**6C Art Survey III: Modern - Contemporary (Session A)**    **MTWR**    **1230-150**    **SYNCHRONOUS**    Mirzaei

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

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

ENROLLMENT BY DISCUSSION SECTION - **NOTE: SECTIONS TAUGHT SYNCHRONOUSLY**

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**6DS Survey: History of Art in China (Session B) MTWR 330-450 SYNCHRONOUS 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 - **NOTE: SECTIONS TAUGHT SYNCHRONOUSLY**

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**6E Survey: Arts of Africa, Oceania, and Native North America (Session B) MTWR 930-1050 SYNCHRONOUS Ogbachie**

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 - **NOTE: SECTIONS TAUGHT ASYNCHRONOUSLY**

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**6K Survey: Islamic Art & Architecture (Session A) MTWR 200-320 SYNCHRONOUS & ASYNCHRONOUS Fathi**

This survey examines the art and architecture of the lands under Islamic rule from the 7th to 17th centuries. This course covers various geographies stretching from Spain to India and begins with the emergence of early Islamic art and continues chronologically to include the establishment of three early modern Islamic empires. In this course, students will examine various forms of artistic productions and cultural heritage including the built environment, everyday and ritualistic objects, architectural monuments, paintings, calligraphy, and ceramics. Students will get acquainted with the major artworks and material culture of each historical period. Emphasis will be placed on the contextualization of each artwork in its political, geographical, economic, social, aesthetic, religious, and practical context. The objective of this course is to familiarize students with a variety of art forms and artistic styles that emerged from various geographies and cultural milieus under the overarching category of Islamic art. Students will observe the continuity and mutability of artistic forms through social, political, and cultural perspectives, moving beyond the religious connotations.

GE: AREA F, WORLD CULTURES, WRITING

ENROLLMENT BY DISCUSSION SECTION - **NOTE: SECTIONS TAUGHT SYNCHRONOUSLY**

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**6L Playful Spaces: A Cultural History of Games (Session A) MTWR 1100-1220 ASYNCHRONOUS 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 - **NOTE: SECTIONS TAUGHT SYNCHRONOUSLY**

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**107C Renaissance *Kunst-* and *Wunderkammern*: The First Museums (Session B) MTWR 200-320 SYNCHRONOUS & ASYNCHRONOUS Meadow**

Prerequisite: not open to freshmen.

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

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**117F Impressionism and Post-Impressionism (Session B) MTWR 1100-1220 ASYNCHRONOUS 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

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**136I The City in History (Session A) MTWR 930-1050 SYNCHRONOUS & ASYNCHRONOUS 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