

Fall 2021

Undergraduate

- 6B Art Survey II: Renaissance - Baroque** - Adams
- 6F Survey: Architecture and Planning** - Wittman
- 6K Survey: Islamic Art & Architecture** - Vilander
- 6L Playful Spaces: A Cultural History of Games** - White

- 115E The Grand Tour: Experiencing Italy in the Eighteenth Century** - Paul
- 119B Contemporary Art** - Griffith
- 121D African American Art and the African Legacy** - Ogbechie
- 127A African Art I** - Ogbechie
- 131CM Art of Colonial Mexico** - Caplan
- 131MM Mexican Manuscripts** - Caplan
- 134C Chinese Painting I** - Sturman
- 136O Sustainable Architecture: History and Aesthetics** - Welter [*cross-listed with ENV S 136O*]
- 137GA Architecture and Theory in Germany and Austria (1770-1870)** - Wittman [*CANCELLED*]
- 186H Seminar in Seventeenth Century Southern European Art** - Paul
- 186L Seminar in Art of the Americas** - Boswell
- 186SV/267 Seminar in Modern Architecture** - Welter

Graduate

- 255A Topics in Renaissance Art: Art, Science, and Colonialism, 1450-1700** - Lumbreras
- 267/186SV Topics in Modern Architecture** - Welter

6B Art Survey II: Renaissance - Baroque TR 930-1045 HYBRID: ONE WEEKLY ON-CAMPUS MEETING (T 930-1045 IV THEATER 1) ; ONE WEEKLY ONLINE ASYNCHRONOUS LECTURE Adams

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

GE: AREA E, AREA F, EUROPEAN TRADITIONS, WRITING
ENROLLMENT BY DISCUSSION SECTION - **NOTE: SECTIONS TAUGHT ON CAMPUS**
HONORS SECTION: T 100-150 ARTS 1245

6F Survey: Architecture and Planning TR 1230-145 HYBRID: ONE WEEKLY ON-CAMPUS MEETING (T 1230-145 BUCHANAN 1940) ; ONE WEEKLY ONLINE ASYNCHRONOUS LECTURE 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 - **NOTE: SECTIONS TAUGHT ON CAMPUS**

6K Survey: Islamic Art & Architecture MW 330-445 HYBRID: ONE WEEKLY ON-CAMPUS MEETING (M 330-445 BUCHANAN 1940) ; ONE WEEKLY ONLINE ASYNCHRONOUS LECTURE Vilander

A survey of Islamic art and architecture.

GE: AREA F, WORLD CULTURES, WRITING

ENROLLMENT BY DISCUSSION SECTION - **NOTE: SECTIONS TAUGHT ON CAMPUS**

6L Playful Spaces: A Cultural History of Games TR 200-315 HYBRID: ONE WEEKLY ON-CAMPUS MEETING (T 200-315 EMBARCADERO HALL); ONE WEEKLY ONLINE ASYNCHRONOUS LECTURE 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 ON CAMPUS**

115E The Grand Tour: Experiencing Italy in the Eighteenth Century MW 1100-1215 ARTS 1341 Paul

Prerequisite: not open to freshmen.

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

GE: AREA E

119B Contemporary Art TR 200-315 ARTS 1341 Griffith

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

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

Prerequisite: not open to freshmen.

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

GE: AREA F, ETHNICITY

127A African Art I MW 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

131CM Art of Colonial Mexico TR 330-445 HYBRID: ONE WEEKLY ON-CAMPUS MEETING (T 330-445 TD-WEST 2600) ; ONE WEEKLY ONLINE ASYNCHRONOUS LECTURE Caplan

Prerequisite: not open to freshmen.

This advanced survey explores the art of colonial Mexico, or New Spain, from the 16th through 18th centuries and focuses on art and architecture's role in forming a colonial society. We will discuss Indigenous experiences of colonialism and forms of resistance as well as how manuscripts, architecture, paintings, maps, featherworks, and public festivals constructed ideas of place, colonial society, and social identity.

131MM Mexican Manuscripts TR 1230-145 HYBRID: ONE WEEKLY ON-CAMPUS MEETING (T 1230-145 ARTS 1341) ; ONE WEEKLY ONLINE ASYNCHRONOUS LECTURE Caplan

Prerequisite: not open to freshmen.

This upper division lecture surveys the manuscript traditions of 15th- and 16th-century Mexico, including Nahua (Aztec), Mixtec, and Maya codices. Through this course, we will explore the importance of books and writing in Mesoamerica; the place of histories, maps, and divinatory almanacs in Mesoamerican thought and society; and the role of Indigenous and European book traditions in shaping the colonial encounter.

134C Chinese Painting I MW 200-315 HYBRID: ONE WEEKLY ON-CAMPUS MEETING (W 200-315 HSSB 1174) ; ONLINE ASYNCHRONOUS LECTURES 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

1360 Sustainable Architecture: History and Aesthetics MW 930-1045 BUCHANAN 1940 Welter
[cross-listed with ENV S 1360]

Prerequisite: not open to freshmen.

The course examines the history, theory, and aesthetics of sustainable architecture as it developed from approximately the early twentieth century onwards. Emphasis is placed on the critical analysis of changing historical and theoretical approaches to environmentally sound building practices. We will also discuss whether there is (or should be) a distinct 'green' or 'sustainable' architectural aesthetic.

The scope of the course is global, though concepts of sustainable architecture have historically been developed in the Western world, the latter will be prominently represented in this historically oriented course.

GE: AREA F

137GA Architecture and Theory in Germany and Austria (1770-1870) TR 330-445 Wittman
[CANCELLED]

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

Prerequisite: upper-division standing.
May be repeated for credit to a maximum of 8 units.

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

GE: WRITING

186L Seminar in Art of the Americas T 930-1150 ARTS 1245 Boswell

Prerequisite: upper-division standing.
May be repeated for credit to a maximum of 8 units.

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

186SV/267 Seminar in Modern Architecture M 1200-250 ARTS 1245 Welter

Prerequisite: upper-division standing.
May be repeated for credit to a maximum of 8 units.

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

GE: WRITING

255A Topics in Renaissance Art W 900-1150 ARTS 2622 Lumbreras
Topic: Art, Science, and Colonialism, 1450-1700

Prerequisite: graduate standing.

This graduate seminar explores the relationship between art and science in the early modern period from the perspective of empire formation and the beginnings of colonialism. With a focus on the Iberian world, we will examine the technologies, infrastructures, and forms of knowledge that facilitated the European quest for natural resources and enforced labor, and consider the complex visual and material cultures that emerged from them. Some of the themes that we will be looking at include cartography, physiognomy & race, climate, demonology, and materiality. The seminar is conceived in part as a writing workshop. Thus we will also explore together the kinds of scholarship this material might invite.

267/186SV Topics in Modern Architecture M 1200-250 ARTS 1245 Welter

Prerequisite: graduate standing.

Special research in modern architecture.

Winter 2022

Undergraduate

- 5B Introduction to Museum Studies** - Paul
6E Survey: Arts of Africa, Oceania, and Native North America - Ogbechie
6G Survey: History of Photography - McLemore
6H Survey: Arts of the Ancient Americas - Boswell
6J Survey: Contemporary Architecture - White

100 Methods for the History of Art and Architecture - Badamo [*CANCELLED*]
103D Introduction to Classical Archaeology - Moser
105O The Global Middle Ages: Visual and Cultural Encounters in the Medieval Mediterranean - Badamo
107A Painting in the 15th-Century Netherlands - Meadow
107C Renaissance *Kunst-* and *Wunderkammern*: The First Museums - Meadow
109B De-centering Renaissance Art: 1500 - 1600 - Lumbreras
111C Dutch Art in the Age of Vermeer. The Golden Age: 1648 - 1672 - Adams
134K Chinese Calligraphy: History and Aesthetics - Sturman [*cross-listed with CHIN 134K*]
136K Modern Architecture in Early Twentieth-Century Europe - Welter
137GA Architecture and Theory in Germany and Austria (1770 - 1870) - Wittman
141G The Architecture of Museums and Galleries from c. 1800 to the Present - Welter
142D Gardens, Land, and Landscape in the West, from the Renaissance to 1900 - Wittman
163 Digital Visual Studies - Offert [*cross-listed with C LIT 163 and GER 163*]
186G Seminar in Seventeenth Century Northern European Art - Adams
187W Coming Home: The House Museum as Cultural Encounter - White
187Z Museum Studies Seminar - Griffith

Graduate

- 252B Topics in Roman Architecture and Urbanism** - Moser
275E Topics in Islamic Art - Khoury [*CANCELLED*]
297 Getty Graduate Consortium: Portrait Partial: Feminist Historiographies and the Emergence of Community - Sorkin

5B Introduction to Museum Studies TR 1230-145 HSSB 1174 Paul

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 ONLINE SYNCHRONOUSLY**

6E Survey: Arts of Africa, Oceania, and Native North America MW 800-915 HSSB 1174 Ogbechie

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

GE: AREA F, WORLD CULTURES

ENROLLMENT BY DISCUSSION SECTION

6G Survey: History of Photography MW 330-445 HYBRID: ONE WEEKLY ON-CAMPUS MEETING (M 330-445 HAROLD FRANK HALL 1104); ONE WEEKLY ONLINE ASYNCHRONOUS LECTURE McLemore

This course is an investigation of photography—a mechanical process capable of capturing and preserving a visual moment of reality. It seeks to ground and contextualize its subject historically (socially, politically and economically) while exploring photographic meaning as slippery. Photographs' interpretations are deeply personal, shifting with a viewer's cultural position. We will look at the relationship between subject, photographer, and viewer, as well as the function of the photograph as record; as aesthetic expression; as memento; and as argument.

GE: AREA F, WRITING

ENROLLMENT BY DISCUSSION SECTION

6H Survey: Arts of the Ancient Americas TR 1230-145 ONLINE: SYNCHRONOUS Boswell

This course is an introductory survey of the art and architecture of the indigenous societies of the ancient Americas, from the central Andes of South America (modern-day Peru) north to ancient Mesoamerica (modern-day Mexico and Central America). The course focuses on major cultural traditions of the central Andes (Chavin, Nasca, Moche, Inca), highlights lesser known traditions of the Isthmo-Colombian region (Calima, Muisca, Coclé), and the major cultural traditions of Mesoamerica (Olmec, Teotihuacan, Maya, and Aztec) covering nearly 5,000 years of history. We will examine a wide range of material culture from small ceramic vessels to the design of urban cities to understand the cultural values, philosophies and sociopolitical systems of these indigenous societies. Students will apply a variety of interdisciplinary methods from archaeology, art history, and architecture to develop a better understanding of the rich traditions of indigenous cultures of the ancient Americas

GE: AREA F, WORLD CULTURES, WRITING

ENROLLMENT BY DISCUSSION SECTION

6J Survey: Contemporary Architecture TR 500-615 CHEM 1171 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

100 Methods for the History of Art and Architecture MW 1230-145 ONLINE Badamo
[CANCELLED]

103D Introduction to Classical Archaeology TR 930-1045 ONLINE Moser

Prerequisite: upper-division standing.

Admit it – you always wanted to be an archaeologist when you grew up...

This course is designed to build on these enthusiasms, while also radically expanding your notions about just what field archaeology is and just what archaeologists do. If archaeologists, to put it most simply, 'study the past,' what is left for them to study? Is digging the only way to find things? Who pays for archaeological work, and who owns the 'goodies' we discover? When did archaeology begin? What can we learn about people in the past? What did they eat? How did they die? Why are people willing to murder each other over the fate of archaeological sites? And are 'real men' alone capable of discovering the truth behind all this?

To examine these and other questions, archaeological case studies will be drawn from all over the ancient world, with an emphasis on the Mediterranean, Egypt, and the Near East. The course will include practical exercises and draw its case studies from a wide range of archaeological sites and artifacts.

This course is a mix of lectures, class discussion, group projects, and presentations. Some class sections will be “active classes” and will take a variety of formats – question and answer sessions, classroom debates, activities both in and outside the classroom.

1050 The Global Middle Ages: Visual and Cultural Encounters in the Medieval Mediterranean MW 930-1045 ARTS 1341 Badamo

Prerequisite: upper-division standing.

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

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

107C Renaissance Kunst- and Wunderkammern: The First Museums TR 500-615 ARTS 1341 Meadow

Prerequisite: not open to freshmen.

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

109B De-centering Renaissance Art: 1500 - 1600 MW 1100-1215 ONLINE Lumbreras

Prerequisite: not open to freshmen.

Developments in a variety of artistic media with attention to issues of geography, empires, religion, workshop culture, and theory.

GE: AREA F

111C Dutch Art in the Age of Vermeer. The Golden Age: 1648 - 1672 MW 1230-145 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

134K Chinese Calligraphy: History and Aesthetics TR 200-315 HYBRID: ONE WEEKLY ON-CAMPUS MEETING (T or R 200-315 ARTS 1332) ; WEEKLY ONLINE ASYNCHRONOUS LECTURES Sturman
[cross-listed with CHIN 134K]

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

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

136K Modern Architecture in Early Twentieth-Century Europe MW 1100-1215 ARTS 1341 Welter

Prerequisite: not open to freshmen.

Recommended Preparation: ARTHI 5A and/or ARTHI 6F.

History of modern architecture in Europe in the early twentieth century. Focuses on movements (for example, Art Nouveau, Futurism, Expressionism, Bauhaus, De Stijl, and Constructivism) and on individual architects (for example, Le Corbusier, Gropius, Mies van der Rohe).

GE: AREA F, EUROPEAN TRADITIONS

137GA Architecture and Theory in Germany and Austria (1770 - 1870) TR 330-445 HYBRID: ONE WEEKLY ON-CAMPUS MEETING (T 330-445 ARTS 1341) ; WEEKLY ONLINE ASYNCHRONOUS LECTURES Wittman

Prerequisite: not open to freshmen.

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

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

142D Gardens, Land, and Landscape in the West, from the Renaissance to 1900 TR 1230-145 HYBRID: ONE WEEKLY ON-CAMPUS MEETING (T 1230-145 ARTS 1341) ; WEEKLY ONLINE ASYNCHRONOUS LECTURES Wittman

Prerequisite: not open to freshmen.

The framework for this course is the 500-year shift from feudal to absolutist to industrial capitalist systems in Europe; our focus will be on how this shift transformed thinking about land and landscape, and how we can see these transformations being imprinted on the landscape via the changing ideals of landscape architecture.

163 Digital Visual Studies MW 1230-145 PHELPS 2516 Offerts
[cross-listed with C LIT 163 and GER 163]

Prerequisite: upper-division standing.

In the past ten years, the scope of the digital humanities has broadened to include the visual world: "distant reading" became "distant viewing". This visual turn has not only facilitated the digital transformation of traditional disciplines like art history but has also introduced a new set of media-technological questions into the digital humanities discourse: questions concerning the nature of digital images, and the modalities of machine seeing. This course serves as an introduction to the emerging discipline of "digital visual studies" that investigates these questions. Participants will acquire skills in the analysis and critique of digital visual culture and learn to use contemporary digital tools to explore the visual world

186G Seminar in Seventeenth Century Northern European Art F 100-350 ARTS 1332 Adams

Prerequisite: upper-division standing.

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

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

GE: WRITING

187W Coming Home: The House Museum as Cultural Encounter R 1000-1250 ARTS 2622 White

Prerequisite: upper-division standing; designed for majors.

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

The house museum is a sub-category of 'museum,' but it is a peculiar space. Once a home, the house museum is now an exhibition of its former self and the people who lived there. This course studies that peculiar spatial type. We will study a sampling of house museums and the history that made them, with particular attention to curatorial choices and their political implications. Assignments including reading, essays, a presentation, and time permitting, a curatorial design.

187Z Museum Studies Seminar M 300-550 ARTS 2622 Griffith

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

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

Examines a range of historical, theoretical, and practical issues with which the field of Museum Studies is engaged. Topics and format will vary.

GE: WRITING

252B Topics in Roman Architecture and Urbanism T 1100-150 ONLINE Moser

Prerequisite: graduate standing or senior art history majors with consent of instructor.

Special research in Roman and late antique architecture.

275E Topics in Islamic Art W 1200-250 ARTS 2622 Khoury
[CANCELLED]

297 Getty Graduate Consortium Seminar F 1100-600 The Getty Research Institute
Topic: Portrait Partials: Feminist Historiographies and the Emergence of Community
Consortium Scholar: Jenni Sorkin

Prerequisite: graduate standing; by application only (deadline: TBA).

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, visit the Getty Scholars Program site.

F 1100-600 The Getty Research Institute
Orientation (via Zoom): December 2021 (date/time TBA)
Seminars: January 14, 21, 28; February 4, 18, 25; March 4, 11

Spring 2022

Undergraduate

- 5A Introduction to Architecture & Environment** - Chattopadhyay
6DL Survey: Landscape in China - Sturman
W 6R Rome: The Game - Moser/Thomas [*cross-listed with WRIT W 6R*]
- 105P Introduction to Medieval Art and Architecture** - Badamo
109C Art, Science, and Technology in the Renaissance - Lumbreras
113A Seventeenth Century Art in Southern Europe - Paul
136C Architecture of the United States - White
141A Museum Practices and Techniques - McLemore
141MH Museums and History - Ritter
186D Seminar in Medieval Architecture & Sculpture - Badamo
186E/255D Seminar in Fifteenth and Sixteenth Century Northern European Art: Museums and Cultural Politics - Meadow
186P Seminar in Pre-Columbian/Colonial Art: The Art of the Empire - Caplan
186SR Seminar in Architectural History: Persian Architecture Unglazed - Overton
186SS Seminar in Architectural History & Urbanism - Chattopadhyay

Graduate

- 200A Proseminar: Introduction to Art-Historical Methods** - Ogbechie
255D/186E Topics in 15th- & 16th-Century Art in Northern Europe: Museums and Cultural Politics - Meadow
260D Topics in European Art of the Twentieth Century - Monahan
296A Reading Critical Theory and the Visual Arts - Spieker [*cross-listed with C LIT 200 and GER 210*]

5A Introduction to Architecture & Environment TR 200-315 IV THEATER 1 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

6DL Survey: Landscape in China MW 200-315 BUCHANAN 1940 Sturman

A chronological survey of the evolution of landscape as subject matter in Chinese art and culture, from its origins in concepts of empire and domain, to the absorption of religious and philosophical values, to its later expression in the early modern and modern periods. The course ends with consideration of landscape's fate in contemporary society.

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

W 6R Rome: The Game ONLINE: ASYNCHRONOUS Moser/Thomas
 [*cross-listed with WRIT W 6R*]

Open to non-majors.

This online course - presented as an adventure game - introduces students to the art and archaeology of Rome, with assignments that focus on writing and the research process. The course asks students to determine whether or not a collection of ancient objects from an American museum should remain in the US or be sent

back to Italy. Throughout the course, students 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.

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

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

105P Introduction to Medieval Art and Architecture MW 930-1045 ARTS 1341 Badamo

Prerequisite: not open to freshmen.

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.

109C Art, Science, and Technology in the Renaissance MW 1100-1215 ARTS 1341 Lumbreras

Prerequisite: not open to freshmen.

An approach to the art of the Renaissance that focuses on intersections with scientific and technological practices that conditioned its historical development.

GE: AREA F

113A Seventeenth Century Art in Southern Europe MW 1230-145 ARTS 1341 Paul

Prerequisite: not open to freshmen.

Not open to students who have completed ARTHI 113B.

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

GE: AREA F

136C Architecture of the United States TR 1000-1115 ARTS 1332 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

141A Museum Practices and Techniques MW 330-445 ARTS 1341 McLemore

Prerequisite: not open to freshmen; consent of instructor.

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.

141MH Museums and History TR 330-445 ARTS 1341 Ritter

Prerequisite: not open to freshmen; designed for majors.

Recommended Preparation: ARTHI 5B.

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

186D Seminar in Medieval Architecture & Sculpture W 1100-150 ARTS 2622 Badamo

Prerequisite: upper-division standing.

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

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

GE: WRITING

186E/255D Seminar in Fifteenth and Sixteenth Century Northern European Art F 100-350 ARTS 2622 Meadow

Topic: Museums and Cultural Politics

Recommended 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.

Why do we have special buildings dedicated to looking at objects? What are the principles that determine how different kinds of objects are displayed? What are our expectations about museums and what expectations do museums have about their visitors? Why are so many museums (whether of art, culture, history, science, religion, technology or otherwise) so politically and socially charged that seemingly unending controversies arise concerning sexuality, ethics, authenticity and ownership?

Through the lens of wide-ranging readings in museum theory, this seminar examines the museum as an institution and a set of cultural practices. We will think about the museum as a site of ritual and a cultural and political battleground. We will also ponder the pros and cons of the doubts that have been raised by critics about the ability, or suitability, of museums to speak to non-traditional audiences. Another of our themes will be the question of cultural patrimony and museums of ethnology and ethnic art in a post-colonial world. Finally, we will select a set of recent museum controversies and debate the merits of the exhibitions and the efficacy of the responses.

GE: WRITING

186P Seminar in Pre-Columbian/Colonial Art: The Art of the Empire R 200-450 ARTS 2622 Caplan

Prerequisite: upper-division standing.

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

Advanced studies in pre-Columbian/colonial art. Topics will vary. This course requires weekly readings and discussion, and the writing of a research seminar paper.

GE: WRITING

186SR Seminar in Architectural History R 1100-150 ARTS 2622 Overton
Topic: Persian Architecture Unglazed

Prerequisite: upper-division standing.

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

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

186SS Seminar in Architectural History & Urbanism W 900-1150 ARTS 1332 Chattopadhyay

Prerequisite: upper-division standing.

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

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

200A Proseminar: Introduction to Art-Historical Methods T 1000-1250 ARTS 1245 Ogbechie

Prerequisite: graduate standing; History of Art & Architecture majors only.
Required of all first-year M.A./Ph.D. students.

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

255D/186E Topics in 15th & 16th Century Art in Northern Europe F 100-350 ARTS 2622 Meadow
Topic: Museums and Cultural Politics

Prerequisite: graduate standing.

Why do we have special buildings dedicated to looking at objects? What are the principles that determine how different kinds of objects are displayed? What are our expectations about museums and what expectations do museums have about their visitors? Why are so many museums (whether of art, culture, history, science, religion, technology or otherwise) so politically and socially charged that seemingly unending controversies arise concerning sexuality, ethics, authenticity and ownership?

Through the lens of wide-ranging readings in museum theory, this seminar examines the museum as an institution and a set of cultural practices. We will think about the museum as a site of ritual and a cultural and political battleground. We will also ponder the pros and cons of the doubts that have been raised by critics about the ability, or suitability, of museums to speak to non-traditional audiences. Another of our themes will be the question of cultural patrimony and museums of ethnology and ethnic art in a post-colonial world. Finally, we will select a set of recent museum controversies and debate the merits of the exhibitions and the efficacy of the responses.

260D Topics in European Art of the Twentieth Century R 200-450 ARTS 1245 Monahan

Prerequisite: graduate standing.

Special research in twentieth-century art.

296A Reading Critical Theory and the Visual Arts R 100-350 PHELPS 6206C Spieker
[cross-listed with C LIT 200 and GER 210]

Prerequisite: graduate standing.

Analysis of theories and critiques of modernism and modernity from Benjamin to Adorno and Derrida, with special focus on the historical avantgarde. Specifics may vary.

Summer 2022

SUMMER SESSION A: June 21 - July 30

SUMMER SESSION B: August 2 - September 10

Undergraduate

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

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

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

6F Survey: Architecture and Planning (Session A) - Sheard

6J Survey: Contemporary Architecture (Session B) - White

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

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

121E Three-Dimensional Arts of the United States: Meaning, Context, Reception (Session A) - Garfinkle

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

5A Introduction to Architecture & Environment (Session B) MTWR 1230-150 BUCHANAN 1930 Jameson-Ellsmore

Architecture is an act of place-making through which humans have constructed their relation with nature. 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

6C Art Survey III: Modern - Contemporary (Session A) MTWR 200-320 ONLINE: ASYNCHRONOUS; ONE WEEKLY SYNCHRONOUS MEETING (R 200-320) 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**

6E Survey: Arts of Africa, Oceania, and Native North America (Session A) MTWR 1100-1220 ONLINE: SYNCHRONOUS 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 - **NOTE: SECTIONS TAUGHT SYNCHRONOUSLY**

6F Survey: Architecture and Planning (Session A) MTWR 1230-150 ARTS 1341 Sheard

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

GE: AREA F, WRITING
ENROLLMENT BY DISCUSSION SECTION

6J Survey: Contemporary Architecture (Session B) MTWR 1100-1220 BUCHANAN 1940 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

6L Playful Spaces: A Cultural History of Games (Session A) MTWR 1100-1220 LSB 1001 White

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

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

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

121E Three-Dimensional Arts of the United States: Meaning, Context, Reception (Session A) MTWR 200-320 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, AMERICAN HISTORY AND INSTITUTIONS, WRITING

136I The City in History (Session A) MTWR 930-1050 ARTS 1341 Chattopadhyay

Prerequisite: not open to freshmen.

An historical introduction to the ideas and forms of cities with emphasis on modern urbanism. Examination of social theory to understand the role of industrial capitalism and colonialism in shaping the culture of modern cities, the relationship between the city and the country, the phenomena of class, race and ethnic separation.

GE: AREA E, AREA F