Course Archive: 2021 - 2022

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 - Ogbiechie
127A  African Art I - Ogbiechie
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

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

136O Sustainable Architecture: History and Aesthetics  MW 930-1045 BUCHANAN 1940 Welter
[cross-listed with ENV S 136O]

Prerequisite: not open to freshmen.

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

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

GE: AREA F
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.
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<td>Paul</td>
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<td>6E</td>
<td>Survey: Arts of Africa, Oceania, and Native North America</td>
<td>Ogbechie</td>
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<td>6G</td>
<td>Survey: History of Photography</td>
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<td>103D</td>
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<td>107A</td>
<td>Painting in the 15th-Century Netherlands</td>
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<td>Renaissance Kunst- and Wunderkammern: The First Museums</td>
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<td>Dutch Art in the Age of Vermeer. The Golden Age: 1648 - 1672</td>
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<td>Chinese Calligraphy: History and Aesthetics</td>
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<td>137GA</td>
<td>Architecture and Theory in Germany and Austria (1770 - 1870)</td>
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<td>141G</td>
<td>The Architecture of Museums and Galleries from c. 1800 to the Present</td>
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<td>275E</td>
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<td>297</td>
<td>Getty Graduate Consortium: Portrait Partial: Feminist Historiographies and the Emergence of Community</td>
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**Graduate**

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<tr>
<td>5B</td>
<td>Introduction to Museum Studies</td>
<td>TR 1230-145 HSSB 1174 Paul</td>
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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**

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


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.

**105O 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 Lumbresras

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
## Undergraduate

### Spring 2022

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<td>Chattopadhyay</td>
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<td>6DL</td>
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<td>Sturman</td>
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<td>105P</td>
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<td>Art, Science, and Technology in the Renaissance</td>
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<td>113A</td>
<td>Seventeenth Century Art in Southern Europe</td>
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<td>136C</td>
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<td>141A</td>
<td>Museum Practices and Techniques</td>
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<td>141MH</td>
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<tr>
<td>186D</td>
<td>Seminar in Medieval Architecture &amp; Sculpture [cross-listed with WRIT W 6R]</td>
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<td>186E/255D</td>
<td>Seminar in Fifteenth and Sixteenth Century Northern European Art: Museums and Cultural Politics</td>
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<td>Seminar in Pre-Columbian/Colonial Art: The Art of the Empire [cross-listed with WRIT W 6R]</td>
<td>Caplan</td>
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<td>186SR</td>
<td>Seminar in Architectural History: Persian Architecture Unglazed</td>
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<td>186SS</td>
<td>Seminar in Architectural History &amp; Urbanism</td>
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### Graduate

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<tr>
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<td>200A</td>
<td>Proseminar: Introduction to Art-Historical Methods</td>
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<td>260D</td>
<td>Topics in European Art of the Twentieth Century</td>
<td>Monahan</td>
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<td>296A</td>
<td>Reading Critical Theory and the Visual Arts [cross-listed with C LIT 200 and GER 210]</td>
<td>Spieker</td>
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<td>5A</td>
<td>Introduction to Architecture &amp; Environment</td>
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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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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

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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**

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**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.

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**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**

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**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**

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**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**

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**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 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