



Course Information

Fall 2001 Undergrad Courses

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FOR OFFICE HOURS AND CONTACT INFORMATION,
CLICK ON INSTRUCTOR NAME.

TO ACCESS CLASS HOMEPAGE, CLICK ON TITLE (If available).

COURSE CHANGES ARE NOTED IN RED

Updated 9/20/01

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6A [ART SURVEY I: ANCIENT-MEDIEVAL](#)

Fikret Yegül TR 1100-1215 CAMPB HALL
[Office Hours](#)

History of Western art from its origins to end of the Middle Ages. GE: WRT, E, E1, E2, F.
ENROLLMENT BY DISCUSSION SECTION.

6D [SURVEY: ASIAN ART](#)

Peter Sturman TR 1230-145 IV THEA2
[Office Hours](#)

The arts of India, China, and Japan. GE: F, NWC, WRT
ENROLLMENT BY DISCUSSION SECTION

6H [PRE-COLUMBIAN ART](#)

Eulogio Guzmán TR 930-1045 HSSB 1174
[Office Hours](#)

An introduction to selected art traditions in ancient Mesoamerica and Andean South America. Major monuments of sculpture, architecture, ceramics, and painting will be examined for their meaning and function within socio-political, religious, and economic contexts. GE: F, WRT, NWC. ENROLLMENT BY DISCUSSION SECTION.

6K ISLAMIC ART AND ARCHITECTURE

Nuha Khoury TR 1230-145 ARTS 1245
[Office Hours](#)

A survey of Islamic art and architecture. GE: F, WRT, NWC. ENROLLMENT BY DISCUSSION SECTION.

UPPER DIVISION COURSES

101A [ARCHAIC GREEK ART](#)

Rainer Mack TR 500-615 ARTS 1241
[Office Hours](#)

Painting, sculpture, and architecture in Greece from c750 to c480 B.C.E. considered in their social and cultural contexts. Emphasis on the emergence of representational practices during a time of social formation. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 152E. GE: F, WRT

105J [GOTHIC PAINTING](#)

Larry Ayres TR 200-315 ARTS 1426
[Office Hours](#)

The origins and development of Gothic painting in France, England, and the Lower Rhineland with special reference to Parisian manuscript illumination and to the influence of Italian art in the north during the fourteenth century. Prerequisite: upper division standing. Not open for credit to students who have completed Art History 153F. GE: F, WRT.

105L [LATE-MEDIEVAL TUSCANY](#)

Robert Williams TR 330-445 ARTS 1245
[Office Hours](#)

The dramatic developments in central- Italian art from the eleventh to the fourteenth centuries are presented against a historical background: emergent capitalism, the gradual replacement of feudal authority with representative governments, popular religious movements and the first stirrings of humanism. Not open to students who have completed Art History 153K. GE: F

106AA CANCELLED

108AA CANCELLED

111B [17TH C DUTCH ART](#)

Ann Jensen Adams MW 330-445 ARTS 1241
[Office Hours](#)

Visual culture produced in Northern Netherlands between 1579 and 1648. Classes devoted to individual artists (e.g., Rembrandt, Frans Hals) and genres (e.g., landscape, portraiture, history painting) in relation to material culture and thought of the period. Prerequisite: at least one art history course. Not open to freshmen. GE: F

111E [GENDER AND POWER](#)

Ann Jensen Adams MW 1230-145 ARTS 1241
[Office Hours](#)

This course examines images and texts produced in Europe between 1500 and 1750 from the perspective of gender identities and the cultural functions to which they were put. Definitions of masculine and feminine are in flux during this period, as images become sites of cultural debates. These images were also used in considerations of apparently non-gendered areas as politics and the economy. Subjects to be covered include the changing understandings of the male and female body from a one-sex model expressing a hierarchy of

qualities, to a two-sex model of incommensurates; how inversion, cross-dressing, and androgeny were used to reify or subvert cultural norms; how beliefs about male and female psychology were expressed in cultural debates, from the new science -- in for example witchcraft and anchemy -- to the emergence of capitalist markets, in attempts to make sense of the discoveries of the New World, and in discourses about the artist and artistic production. Prerequisite: At least one art history course. Not open to freshmen. GE: F

113B [17TH C ART IN ITALY I](#)

Carole Paul MW 1100-1215 ARTS 1241
[Office Hours](#)

Painting and sculpture in Italy from the late sixteenth- and seventeenth-century examined in its cultural, political, and religious contexts, with emphasis on the relationship between the arts. Artists studied include Carracci, Caravaggio, Bernini, Cortona and Poussin. Not open to student who have completed Art History 157B. GE: F, WRT.

117A [NINETEENTH-CENTURY ART: 1800-1848](#)

Rachel Lindheim TR 200-315 ARTS 1241
[Office Hours](#)

Painting, sculpture, and architecture in Europe. Topics will change, but may include art under Napoleon and Romanticism. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 159A. GE: F, WRT

119C [20TH C GERMAN ART](#)

Ulrich Keller TR 930-1045 ARTS 1245
[Office Hours](#)

A survey of modernist art movements in Germany, beginning with the Expressionist phase around 1905 and concluding with the Bauhaus and New Objectivity phase up to 1933. Special emphasis on the historical and cultural context of German art, and its interaction with the international art scene. Prerequisite: not open to freshman. Not open for credit to students who have completed Art History 159F. GE: F, WRT.

119E [EARLY MODERN EUROPEAN ART 1900-1945](#)

Ruth Miller TR 11-1215 ARTS 1245
[Office Hours](#)

An introduction to the major movements of European modern art in the first half of the 20th century, this course critically addresses the formation of avant-garde groups and movements in relation to political and social issues. Prerequisites: Not open to freshmen. GE: F, WRT

121A [AMERICAN ART FROM REVOLUTION TO CIVIL WAR: 1700-1860](#)

Kevin Murphy MW 930-1045 ARTS 1241
[Office Hours](#)

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. Prerequisites: Not open to freshmen. Not open to students who have completed Art History

123C MODERN ART OF MEXICO

Ramón Favela TR 330-445 ARTS 1241
[Office Hours](#)

A general survey of the main developments of nineteenth- and twentieth-century Mexican art in its social context. Particular attention given to the Mexican mural renaissance and the works of Posada, Rivera, Siquieros, Orozco, Tamayo, and Frida Kahlo. Prerequisites: Upper Division only. Not open to students who have completed Art History 161E. GE: F.

125A CHICANO ART:
SYMBOL AND MEANING

Ramón Favela TR 1230-145 ARTS 1241

This iconography course traces the sources and historical development of symbols and forms that originated in the art of New Spain and Mexico and became crucial for the development of contemporary Chicano art. Emphasis given to artistic conceptions of America and Azatlan by Mexican, Mexican American, and Chicano artists. Prerequisite: Upper division only. Not open to students who have completed Art History 145 or Chicano Studies 145. GE: F, ETH

127A AFRICAN ART I

Sylvester Ogbechie TR 930-1045 ARTS 1241
[Office Hours](#)

The relationship of art to life in sub-Saharan Africa. A cross-cultural survey of types, styles, history, and values of arts ranging from personal decoration to the state festival, stressing Ashanti, Ife, Benin, Yoruba, Cameroon. Prerequisite: ARTHI 6E recommended. Not open to students who have completed Art History 151F. GE: F, NWC, WRT.

ARTHI 144A [AVANTGARDE IN RUSSIA](#)

Sven Spieker TR 330-445 BUCHN 1920
[Office Hours](#)

During the first two decades of the 20th century, Russian art went through a series of dramatic changes which reflected the political and social upheavals of the country. These changes produced--for a brief and very exciting period--a body of "avantgarde" work whose influence would eventually be felt throughout the world. In this class we examine the works of painters such as Kandinsky, Chagal, Malevich, and many others. We will also read programmatic statements ("manifestoes") by the various groupings and movements that make up the Russian avantgarde. Prerequisite: upper-division standing or consent of instructor. GE: F, WRT

184C [EUROPEAN PALACE & VILLA](#)

Carole Paul MW 200-315 ARTS 1241
[Office Hours](#)

An examination of the ways in which the design and decoration of these building types relates to their functions as residences, museums, theatres of power, etc., and reflects particular ideologies. (Works studied may or may not be regionally and chronologically delimited.) Prerequisite: not open to freshmen. GE: F

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Course Information

Fall 2001 Graduate Courses & Seminars

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COURSE CHANGES ARE NOTED IN RED

Updated 9/20/01

GRADUATE SEMINARS [Back to top](#)

200A

GRADUATE PROSEMINAR

Ulrich Keller**M 500-750**

ARTS 2622

[Office Hours](#)

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

252A

SEMINAR IN ANCIENT ART

Rainer Mack**CANCELLED****254**

SEMINAR PC/COLONIAL ART

MOVED TO WINTER 2002**ADDED****255D**TOPICS IN EARLY MODERN ART IN
NORTHERN EUROPE: WONDER
AND THE WUNDERKAMMER**Mark Meadow****T 100-350**

ARTS 2622

[Office Hours](#)**EC#59063**

In this seminar we will examine the 16th- and 17th-century Wunderkammer, or curiosity cabinet, from a variety of perspectives. These early-modern collections of natural artifacts and human artifice were the point of origins for the later, institutionalized museums of art, natural history and technology. In their own day they were working laboratories, in which art and other sorts of objects were used in the production of knowledge. This seminar will benefit from advance access to a volume of essays on wonder currently being edited for publication, and is linked to the exhibition plans of the Microcosms Project. We will use collections such as that of Rudolf II in Prague as focal points to consider the concept of "wonder"; the relation of art, economics and politics; the foundational roles of non-Western artifacts in European collections; and the recuperation of the Wunderkammer as a model for contemporary

museum practice. Student term-paper projects may include either period-based research, or such topics as contemporary artistic reference to the Wunderkammer, comparative studies of collections such as those of Montezuma or the Ming emperors, and others.
Prerequisite: graduate standing.

282A

SEMINAR ON EAST ASIAN ART:
SCHOLARS, HISTORY, AND
PAINTING IN THE NORTHERN
SONG

Peter Sturman

W 100-350
[Office Hours](#)

ARTS 2622

The seminar will examine the development of Chinese literati painting and painting theory in its formative stage during the second half of the 11th century. Problems of representation and self-representation that arise out of the self-conscious efforts to turn painting into an art of expression will be our primary focus. We will be especially interested in looking at painting as an act of recording various kinds of history—personal, dynastic, and cultural—and in considering how Chinese perspectives on the role and function of history as a humanistic discipline may help to clarify the manner, forms, and intentions of artistic production among the scholar-official class. The ability to read classical Chinese is desirable but not required. Prerequisite: graduate standing.

296B

SEMINAR IN MODERN ART:
SURREALISM, PSYCHOANALYSIS,
AND BEYOND

Sven Spieker

M 1000-1250
[Office Hours](#)

ARTS 2622

Few moments in the history of 20th-century art and literature have engaged as many disciplines and discourses—from Marxism to psychoanalysis, theoretical physics, and 19th-century psychiatry—as surrealism. This seminar investigates key figures and strategies of surrealist practice at the point where they intersect with their theoretical elaborations. Readings by Freud, Breton, Aragon, Dali, Eluard, Duchamp, Bataille, Picabia, Caillois, Leiris, Bellmer.
Prerequisite: graduate standing.
Concurrent with German 210 & Comp Lit 200.

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Course Information

Winter 2002 Undergrad Courses

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LOWER DIVISION COURSES

1 [INTRODUCTION TO ART](#)

[Carole Paul](#) TR 1230-145 IV THEA 1

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

ENROLLMENT BY DISCUSSION SECTION

6B [ART SURVEY II: RENAISSANCE -
BAROQUE ART](#)

[Nuha Khoury](#) TR 930-1045 CAMPB HALL

Renaissance and Baroque art in a globalizing context.

GE: F, E, E-1, WRT

ENROLLMENT BY DISCUSSION SECTION

6E [SURVEY: ARTS OF AFRICA, OCEANIA, AND NATIVE NORTH
AMERICA](#)

[Sylvester
Ogbechie](#) TR 330-445 BUCHN 1940

A conceptual, cross cultural introduction to Amerind, Eskimo, African, and Oceanic arts: artists, sculpture, festivals, body decoration, masking, architecture, and painting will be seen in the context of social and religious values. Films, slides, and museum tours.

GE: F, NWC, ETH

ENROLLMENT BY DISCUSSION SECTION

45MC THE UNIVERSITY: MICROCOSM OF KNOWLEDGE

[Mark Meadow](#) TR 200-315 HSSB 1174

This course introduces undergraduates to the university as a place of knowledge production through a combination of lecture and hands-on field research. Topics include the history of universities and the change of

disciplinary approaches to research, evidence, and knowledge.

GE: E-2, WRT

ENROLLMENT BY DISCUSSION SECTION

UPPER DIVISION COURSES

101B [CLASSICAL GREEK ART
\(480 TO 320 B.C.E.\)](#)

[Rainer Mack](#) TR 500-615 ARTS 1241

Painting, sculpture, and architecture in Greece from c480 to c320 B.C.E. considered in their social and cultural contexts. Emphasis on fifth-century Athens. Prerequisite: not open to freshman. Not open for credit to students who have completed Art History 152F.

103B ROMAN ART: FROM THE REPUBLIC TO THE EMPIRE (509
B.C. TO A.D. 337)

[Fikret Yegül](#) TR 1230-145 ARTS 1241

Painting, sculpture, and decorative arts of the Romans from the Republic to the Empire, from Romulus to Constantine. Social, economic, and cultural background emphasized. Prerequisite: Art History 6A recommended. Not open to freshmen. Not open for credit to students who have completed Art History 152I. GE: F

103C ANCIENT ART: GREEK ARCHITECTURE

[Fikret Yegül](#) TR 930-1045 ARTS 1241

The architecture of the Greek world from the archaic period through the Hellenistic Age. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 152J. GE: F

105C [MEDIÉVAL ARCHITECTURE: FROM CONSTANTINE TO
CHARLEMAGNE](#)

[Edson Armi](#) TR 11-1215 ARTS 1426

A survey of the architecture in Italy, France, Spain, Germany, and England from the Early Christian through the Carolingian periods. Prerequisite: upper-division standing. Strongly Recommended: Art History 6A, 6F, 105E, or 105G. Not open to students who have completed Art History 153L. GE: F

105G [LATE ROMANESQUE AND GOTHIC ARCHITECTURE](#)

[Edson Armi](#) TR 1230-145 ARTS 1426

Twelfth-century architecture in Europe. Prerequisite: upper-division standing. Art History 6A, 105C, or 105E. Not open to students who have completed Art History 153N. GE: F

105H [MEDIÉVAL ART: GOTHIC](#)

Larry Ayres TR 200-315 ARTS 1426

rchitecture, sculpture, and painting of the Gothic period in Western Europe from 1150 - 1400 A.D. Prerequisite: upper-division standing. Not open for credit to students who have completed Art History 153D. GE: F, WRT

[Laurie Monahan](#) TR 930-1045 IV THEA 2

An examination of art of the last 100 years. Treats painting , architecture, and sculpture in a manner that emphasizes the social, economic, and cultural background. Prerequisite: upper-division standing. Not open for credit to students who have completed Art History 150. GE: F, WRT

121B [RECONSTRUCTION, RENAISSANCE, AND REALISM IN AMERICAN ART \(1860 TO 1900\)](#)

[Nancy Arnold](#) MW 1230-145 ARTS 1241

This course investigates American painting and photography from the Civil War to the beginning of the twentieth century. We will consider the changing role of art in this country with regard to various cultural factors such as race, nationality, and gender, as well as war, capitalism, and politics. Prerequisite: not open to freshman. Not open for credit to students who have completed Art History 161A. GE: F, AMH, WRT

123A MODERN LATIN AMERICAN ART

Ramón Favela TR 200-315 ARTS 1241

A survey of Euro-American concepts of Modernism in Latin America from the 1850's to the 1950's. Examines the painting, sculpture, architecture and graphic arts of Latin American elites within their social-cultural contexts. Prerequisite: Upper-Division Stranding. GE: F

123B **CANCELLED**

138C [SOCIAL DOCUMENTARY PHOTOGRAPHY](#)

[Ulrich Keller](#) TR 930-1045 ARTS 1245

This course traces the interrelationship between photographic art history and social history. Topics include American Indian tribes, metropolitan slums, Dust Bowl farm conditions, and present-day minorities such as Blacks and women. Prerequisite: not open to freshman. GE: F

143C [GENDER AND REPRESENTATION](#)

[Rachel Lindheim](#) MW 330-445 ARTS 1241

Focus on the construction of gender identities through high art and popular media. Topics will vary with instructor. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 191B. GE: F

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Course Information

Winter 2002 Course Descriptions

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Last Updated 03.01.02

GRADUATE SEMINARS

200B PROSEMINAR: INTRODUCTION TO ART-HISTORICAL METHODS

[Rainer Mack](#) M 500-750 ARTS 2622

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

Prerequisite: graduate standing.

251B SEMINAR ON AFRICAN ARTS IN CONTEXT

[Sylvester Ogbechie](#) W 100-350 ARTS 2622

RETHINKING AFRICAN ART HISTORY

This seminar evaluates the discipline and methodologies of African art history through analysis of its principal texts, images and discursive practices. In 1995, the exhibition "Africa: Art of a Continent" (London: Royal Academy of Arts) presented a comprehensive overview of objects that by default reflected the principal aesthetic paradigms that govern the collection and presentation of African art in Western spaces. Although the exhibition raised the usual questions of cultural patrimony and colonial plunder, it mainly elicited silence in the discourse of African art history apart from brief reviews in a few trade publications. The exhibition however constitutes a watershed moment in the discourse and exhibition of African art since it basically legitimizes the anthropological view of African cultural practices even as it delivered a century's worth of dubiously acquired, but now extremely valuable, works to the pristine discourse of museumized validation. This seminar will use the Royal Society's 1995 exhibition to analyze the constitution African art history and its location in contemporary discourses of art history in general.

Prerequisite: graduate standing.

254 SEMINAR PC/COLONIAL ART

[Jeanette F. Peterson](#) T 200-450 ARTS 2622

MAPPING THE SACRED: IMAGE, RITUAL AND PILGRIMAGE

This seminar will examine the role of religious art and ritual within the

processes of conquest and colonization. Moving from European antecedents to the pre-Hispanic and colonial Americas, we will explore how sacred images operate within a ritual context and, more broadly, within cultures in transition or under siege. Some of the questions that arise include: How do art and ritual together not only heighten experience with the numinous but also foster social memory and formulate collective identities? How and why does religious art perform an imperial agenda with icons transformed into political symbols? In what ways can pilgrimage define sacred geography as well as trace political hegemony? And, once Christianity is imposed on indigenous cultures, how does the native reclamation of new saints and performance spaces subvert the "official transcript?"

255A SEMINAR: TOPICS IN ITALIAN RENAISSANCE ART
VASARI: HIS TIMES AND OURS

[Robert Williams](#) M 200-450 ARTS 2622

258A SEMINAR IN EIGHTEENTH-CENTURY ART

[Ann Bermingham](#) T 1100-150 ARTS 2622

THE GOTHIC: STYLE AND SENSIBILITY

The seminar is intended to be an interdisciplinary examination of the Gothic revival in the eighteenth and nineteenth century Britain as both a style and a sensibility. As a style the Gothic is associated with a range of monuments from Horace Walpole's Strawberry Hill to Pugin and Barry's designs for the new Houses of Parliament. As a sensibility it is identified with such cultural phenomena as antiquarianism, the cult of ruins, the gothic novel, and the popular taste for sensationalism and terror. The course will survey these monuments and themes in the context of recent scholarship linking them to the period's preoccupations with sexual, racial, religious, political, and national identity. By focusing on the Gothic as a style and sensibility through which a variety of identities and identifications were expressed, we will attempt to come to an understanding of the Gothic's enduring importance (and appeal) for the modern period. Prerequisite: graduate standing.

260D SEMINAR: TOPICS IN EUROPEAN ART OF THE TWENTIETH CENTURY

[Laurie Monahan](#) R 200-450 ARTS 2622

TO THE BARRICADES!

THE CULTURE OF DISSENT, CIRCA 1968

The seminar looks at the ways in which artists and theorists situate themselves in relation to politics, social activism, and current events in the 1960s, focusing on 1968 particularly. We will examine a core of issues -- sexuality, class, generational "differences" and so on as they unfolded around events in 1968 in Paris, the United States, Mexico, South America, Japan, Germany, etc. Through discussion and readings, we will be looking at influential figures such as Herbert Marcuse ("Negations" and "One Dimensional Man"), Theodore Roszak ("The Making of a Counterculture"), Abbie Hoffman, Daniel Cohn-Bendit and others. Readings will be interdisciplinary in nature, aimed at gaining a fuller understanding of the ways in which visual culture as a whole was affected by and in turn inflected the dramatic events of the period. Oral presentations and a research paper will be required. Prerequisite: Graduate standing

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Rainer Mack TR 500-615 HSSB 1174
[Office Hours](#)

Painting and sculpture in Egypt from the fourth millenium to the first century BCE. Emphasis on the relations between visual representation and religious and political practice, including special attention to the formation and maintenance of the canonical tradition. Prerequisite: not open to freshman. Not open for credit to students who have completed Art History 152A. GE: F, WRT

105E THE ORIGINS OF
ROMANESQUE ARCHITECTURE

Edson Armi TR 1230-145 ARTS 1426
[Office Hours](#)

Eleventh century architecture in France, Italy, Spain, Germany, and England. Prerequisite: upper-division standing. Art History 105C or 105G or consent of instructor. Not open for credit to students who have completed Art History 153M. GE: F

105F MEDIEVAL ART: ROMANESQUE

Larry Ayres TR 200-315 ARTS 1426

Architecture, sculpture, and painting of the Romanesque period in Western Europe from 1050 to 1200 A.D. Prerequisite: upper division standing. Not open for credit to students who have completed Art History 153C. GE: F, WRT

105M [THE DESIGN, CONSTRUCTION & STRUCTURE OF
MEDIEVAL ARCHITECTURE](#)

Richard Wittman TR 1100-1215 ARTS 1245
[Office Hours](#)

FRENCH GOTHIC ARCHITECTURE, C. 1140-1350: FORM AND MEANING
Looking at buildings both big and small, both famous and obscure, we will investigate not only the technical, social, and economic conditions that shaped French Gothic architecture, but also the diverse meanings (intended and unintended) of these structures in medieval and modern culture. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 153O. GE: F.

107A [PAINTING IN THE FIFTEENTH-CENTURY
NETHERLANDS](#)

John Decker MW 200-315 ARTS 1241
[Office Hours](#)

Netherlandish painting from c1400-c1500 examined in its social, religioius, and cultural contexts. Van Eyck, Rogier, Bouts and Memling, among others. Prerequisite: Not open to freshmen. Not open for credit to students who have completed Art History 155B. GE: F.

108PB CANCELLED

109B [ITALIAN RENAISSANCE ART](#)

CLASS LIMITED TO ART HISTORY MAJORS

Robert Williams TR 1230-145 ARTS 1241
[Office Hours](#)

Developments in painting and Sculpture, with attention to issues of technique, iconography, patronage, workshop culture and theory.
Prerequisite: Not open to freshmen. Not open for credit to students who have completed Art History 156A. GE: F, WRT

109F [ITALIAN JOURNEYS](#)

Robert Williams TR 330-445 IV THEA2
[Office Hours](#)

Developments in painting and Sculpture, with attention to issues of technique, iconography, patronage, workshop culture and theory.
Prerequisite: Not open to freshmen. Not open for credit to students who have completed Art History 156A.

117F [IMPRESSIONISM & POST-IMPRESSIONISM](#)

Rachel Lindheim TR 200-315 IV THEA2
[Office Hours](#)

Impressionist and Post-Impressionist movements in France from 1863 through the turn of the century and the advent of Fauvism. Will include the work of Monet, Manet, Degas, Renoir, Pissarro, Van Gogh, Cezanne, Gauguin and Seurat. Not open to freshmen. GE: F

119G [CRITICAL APPROACHES
TO VISUAL CULTURE](#)

CLASS LIMITED TO ART HISTORY MAJORS

Laurie Monahan TR 1100-1215 ARTS 1241
[Office Hours](#)

This course is designed to encourage you to devise critical ways of approaching and understanding a wide range of visual materials and images (paintings, ads, videos, etc.). Analytic approaches to culture and representation will be used as a means of developing descriptive and interpretive skills. Prerequisite: A prior course in art history; not open to freshmen.
GE: F, WRT

121C [MODERNISM AND PLURALISM, 1900-PRESENT](#)

Kevin Murphy MW 1230-145 ARTS 1241
[Office Hours](#)

American painting in the twentieth-century, from the advent of modernism to yesterday. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 161B. GE: F, WRT, AMH.

121E [AMERICAN THINGS: MATERIAL CULTURE &
POPULAR ART](#)

Nancy Arnold MW 1100-1215 ARTS 1241
[Office Hours](#)

This course investigates the history of collecting in the United States, considering the accumulation of everything from stamps to fine art, antiques to "Stuff" (internet ephemera), as well as the individuals who

collect them. As a framework for understanding this human phenomenon, we will explore various ways of describing the act of collecting: as epistemology, as narrative, as identity formation, as pathology, as consumption, as nostalgia, and as curiosity. In lieu of exams, students will be required to complete an in-depth project relating to collecting. This might include researching and writing about a particular collector and/or collection from the past; conducting research and reporting about living collectors and their collections; writing a scholarly description of one's own collection; or producing a comparative paper about the various theoretical approaches within collecting studies.

Prerequisite: not open to freshmen. GE: F, WRT

124L **CANCELLED**

125B **CANCELLED**

127B AFRICAN ART II

CLASS LIMITED TO ART HISTORY MAJORS

Sylvester Ogbechie TR 1100-1215 ARTS 1426
[Office Hours](#)

An in-depth continuation of Art History 127A in a seminar/discussion format. Selected topics. Prerequisites: Art History 6E. Not open to freshmen. Not open for credit to students who have completed Art History 151F. GE: F, ETH, NWC

130B [PRECOLUMBIAN
ART OF THE MAYA](#)

Jeanette F. Peterson TR 930-1045 IV THEA2
[Office Hours](#)

Exploration of the arts of Maya-speaking cultures in southern Mesoamerica using archeological, epigraphic, and ethnographic data to help reconstruct Maya religion and civilization. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 154C. GE: F, NWC, WRT

130C [THE ARTS OF SPAIN
& NEW SPAIN](#)

Jeanette F. Peterson TR 1230-145 ARTS 1245
[Office Hours](#)

Beginning with the Islamic, Medieval and Renaissance arts of Spain, this course will chart their influence and transformation in the sixteenth and seventeenth-century arts of the New World. Special emphasis will be placed on the creative interaction of the European and indigenous traditions in the architecture, sculpture, graphics, painting, and ritual practice of the colonial Americas. Prerequisite: not open to freshmen. GE: F

140A [PORTRAITURE](#)

Rachel Lindheim TR 930-1045 ARTS 1241
[Office Hours](#)

Examination of the traditions and functions of portraiture with a focus on 18th-20th century art. Themes may include the creation of the self; art and propaganda; the self-portrait and artistic identity. Prerequisite: not open to freshmen. GE: F

140B LANDSCAPE PAINTING AND DESIGN

Bryn Homsy W 900-1200 CCS Bldg. 494 RM 136
[Office Hours](#)

EC# 58941 Same course as CCS ART 107

ARCADIA EXPRESSED: ARTISTS AND LANDSCAPE DESIGNERS

This course explores the development of the expression of Arcadia through the eyes of painters and landscape designers. Specific time periods will be examined for their cultural significance and relationship to our modern taste and aesthetics. At specific times in history artists, writers and designers expressed their passion through landscape painting and design concepts, 'pastoral' poetry, and contemporary philosophical ideals. Some time periods examined are: landscape painting of Italian Renaissance, the portraiture of 16th century England, and the 'Grand Tour' and how poetical and democratic ideals were expressed in the Landscape Tradition of 18th century England. These will be contrasted with the Hudson River School's depiction of the New World, and the creation of 'Paradise' in California. Other themes will be sought out such as the appreciation of Nature, the changes in social history, the origins of garden design, and how artists and landscape designers interacted to create our rich heritage. The course includes, class discussions, readings, and field trip, short weekly analyses, one mid-term and an individual project.

Required Texts: Thacker, The History of Gardens Prerequisite: not open to freshmen. GE: F

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Course Information

Course Plan for Spring 2002

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TO ACCESS CLASS HOMEPAGE, CLICK ON TITLE (If available).

COURSE CHANGES ARE NOTED IN RED

GRADUATE SEMINARS

252B SEMINAR: TOPICS IN ROMAN ARCHITECTURE AND URBANISM

[Fikret Yegül](#) F 900-1150 ARTS 2622

Special research in Roman and late antique architecture, urbanism and arts. The city of Antioch will be highlighted. Prerequisite: graduate standing or senior art history majors with consent of instructor.

253E SEMINAR IN ROMAN ARCHITECTURE AND SCULPTURE

[Edson Armi](#) R 200-450 ARTS 2622

Seminar on major topics and problems in the monumental arts of the eleventh and twelfth centuries in Europe. Prerequisite: graduate standing

257A SEMINAR: TOPICS IN 17TH-CENTURY ART

[Ann Jensen Adams](#) T 100-350 ARTS 2622

SEMINAR: VISION, KNOWLEDGE, AND THE SCIENTIFIC REVOLUTION
"To see is to know", wrote Aristotle. Even today, "I see" can mean "I understand." Aristotle understood the connection between sight and knowledge to be physical, however. Before the seventeenth century, the eye was believed to be connected directly to the spirit: an impression of objects seen were understood as physically impressed upon the soul. Sight was, therefore, the most powerful and dangerous of senses; concepts lying behind the iconoclastic fury of the Protestants who destroyed images in Catholic churches in 1566. During the seventeenth century, in a paradigm shift sometimes termed the Scientific Revolution, a space was opened between vision and the soul, with new attention to the imperfect ocular apparatus, and such voluntary activities as reflection and reason, articulated memorably by Descartes' "I think, therefore I am." Empirical experience, enhanced by the invention of such optical devices as the microscope and telescope, took on new meaning, which in turn had a dramatic impact upon beliefs about the nature of images, their function in knowledge production, and the role of artists in their creation. Since Aristotle, these understandings were -- as they continue to be -- highly

gendered: woman's imagination and uncontrollable passions were set against man's reason. Changed understandings of sight and reason, therefore, produced new understandings of male and female character.

This course will investigate this moment crucial to our modern world view through the work of individual artists and authors including the closely observed natural studies of Jacques de Gheyn, the perspective manipulations of the church interiors of Pieter Saenredam, the recent revival of debates about Johannes Vermeer's use of the camera obscura, and the "Wonderous Perspective Boxes" of Samuel van Hoogstraten. In considering the changing conceptions of artistic practice and authorship, we will also look at artists' inscriptions on drawings, paintings, and prints. These will be examined in light of treatises on optics from Aristotle through Descartes, and the richly illustrated texts of authors such as Althanasius Kircher, inventor of the magic lantern in 1645.

Students will be expected to write short weekly think-pieces, and a research paper.

Prerequisite: graduate standing.

261E SEMINAR IN HISTORY OF PHOTOGRAPHY

[Ulrich Keller](#) T 400-650 ARTS 2622

"The Visual Rhetoric of the American Presidency."

Prerequisite: graduate standing.

262C CANCELLED

275E SPECIAL TOPICS IN ISLAMIC ART & ARCHITECTURE

[Nuha Khoury](#) R 100-350 ARTS 2622

Special topics in Islamic art and/or architecture. Topics will vary.

Prerequisite: graduate standing.

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Summer 2002 Undergrad Courses

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FOR OFFICE HOURS AND CONTACT INFORMATION,
CLICK ON INSTRUCTOR NAME.

TO ACCESS CLASS HOMEPAGE, CLICK ON TITLE (If available).

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105K [MIEVEAL ART: ITALY, THIRTEENTH AND
FOURTEENTH CENTURIES](#)

Michelle Duran-
McClure [Office Hours](#)

ART & SOCIETY IN LATE MEDIEVAL AND EARLY RENAISSANCE ITALY The fourteenth and fifteenth centuries were a time of great artistic activity and innovation in Italy, as well as a period of some continuity. Focusing on Tuscany and using an interdisciplinary and thematic approach, this class will explore a variety of issues including: artistic materials and methods; social and religious functions of art; relationships between artists and patrons; the rise of the mendicant orders, popular piety and the cult of saints; and the flowering of humanism and its effect on art. Prerequisite: Upper division standing. Not open for credit to students who have completed Art History 153E. GE: F, WRT

117F [FRENCH IMPRESSIONISM AND
POST-IMPRESSIONISM](#)

Ulrich Keller [Office Hours](#)

Impressionist and Post-Impressionist movement in France from 1863 through the first decade of the twentieth century and the advent of Cubism. Will include the work of Monet, Manet, Degas, Renoir, Pissarro, Van Gogh, Cezanne, Gauguin and Seurat. Not open to freshmen. GE: F

121A [AMERICAN ART FROM THE REVOLUTION TO THE
CIVIL WAR: 1700-1860](#)

Kevin Murphy [Office Hours](#)

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. Not open to students who have completed Art History 161A. GE: F, WRT, AMH

136B [20TH CENTURY ARCHITECTURE](#)

Eric Lutz [Office Hours](#)

The history of architecture from 1900 to the present. Examination of modern and post-modern architecture and city planning in its social, political, and artistic context. Special emphasis on California architecture. Prerequisites: Not open to freshmen. Not open for credit to students who have completed Arts History 160A.
GE: F, WRT.

138B [CONTEMPORARY PHOTOGRAPHY](#)

Melanie Corn [Office Hours](#)

CONTEMPORARY ART AND PHOTOGRAPHY

This course will concentrate on art and photography of the past 30 years with an emphasis on U.S. art. An engagement with issues of postmodernism, gender, sexuality, and ethnicity will be central to our studies.

Prerequisite: Not open to freshmen. Not open for credit to students who have completed Art History 160H.
GE: F

140B LANDSCAPE PAINTING AND DESIGN

Bryn Homsy [Office Hours](#)

THE CALIFORNIA LANDSCAPE TRADITION: EUROPEAN AND AMERICAN ANTECEDENTS

This course focuses on the roots of modern ideas in landscape design and their theoretical bases. The central emphasis will be to examine the pioneer spirit in the Western garden tradition. Primary to the course will be the landscape designs of California and the influences from Classical, Mediterranean and Islamic traditions. European and American antecedents will be addressed and a series of themes from the points of view of both architecture and landscape design will be emphasized. Influences are traced from the 'door gardens' of the Dutch in the New World and Colonial gardens, to the reinterpretation of French and Italian gardens in America's 'Golden Age'.

Secondary themes are the appreciation of social, architectural, and landscape history, the origins and interactions of design through time, and how the rich historical heritage has affected modern taste and aesthetics. The course includes slide lectures, class discussions and reading. A mid-term quiz and an individual project will be included. Prerequisite: Not open to freshmen. GE: F

Summer 2002 Course Descriptions

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Updated 2/19/02

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6A [ART SURVEY I: ANCIENT TO MEDIEVAL](#)

Sarah Thompson [Office Hours](#)

History of Western art from its origins to beginnings of the Renaissance.
GE: WRT, F, E, E1
ENROLLMENT BY DISCUSSION SECTION

6B [ART SURVEY II: RENAISSANCE TO BAROQUE ART](#)

John Decker [Office Hours](#)

Renaissance and Baroque art in northern and southern Europe.
GE: WRT, F, E, E1
ENROLLMENT BY DISCUSSION SECTION

6C [ART SURVEY III: MODERN - CONTEMPORARY](#)

Elizabeth Mitchell [Office Hours](#)

History of Western art from the eighteenth century to the present.
GE: WRT, F, E, E1
ENROLLMENT BY DISCUSSION SECTION

6G [SURVEY: HISTORY OF PHOTOGRAPHY](#)

Ulrich Keller [Office Hours](#)

A critical survey of nineteenth- and twentieth-century photography as an art form. GE: WRT, F
ENROLLMENT BY DISCUSSION SECTION.

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