



Course Information

FALL 2004

This is a tentative list of classes. This page will be updated as the quarter approaches. Please check back for updates.

Last Updated: 10.11.2004

Last modified: October 11 2004

Course #	Title	Instructor
LOWER DIVISION COURSES		
5A	SURVEY: Introduction to Architecture and Environment <i>Note-time change for honors section</i>	Volker Welter
6A	ART SURVEY I: ANCIENT-MEDIEVAL <i>Note section change</i>	Sarah Thompson
6G	SURVEY: HISTORY OF PHOTOGRAPHY	Barbara Vilander
UPPER DIVISION COURSES		
101B	CANCELLED	
103A	ROMAN ARCHITECTURE	Fikret Yegül
103B	ROMAN ART: FROM THE REPUBLIC TO THE EMPIRE (509 B.C. TO A.D. 337)	Fikret Yegül
105C	MEDIEVAL ARCHITECTURE: FROM CONSTANTINE TO CHARLEMAGNE	Edson Armi
105E	THE ORIGINS OF ROMANESQUE ARCHITECTURE	Edson Armi
105F	CANCELLED	
107A	PAINTING IN THE FIFTEENTH-CENTURY NETHERLANDS	Mark Meadow
108PB	CANCELLED (Moved to Winter 2005)	Mark Meadow
109E	CANCELLED (Everyone enrolled in 109E has been moved to 109G.)	
109G	LEONARDO DA VINCI: ART, SCIENCE, AND TECHNOLOGY IN EARLY MODERN ITALY <i>EC# 68924</i>	Robert Williams
113F	BERNINI AND THE AGE OF THE BAROQUE	Carole Paul
115B	EIGHTEENTH CENTURY ART; 1750 TO 1810	Ann Bermingham
115C	EIGHTEENTH CENTURY BRITISH ART & ARCHITECTURE	Ann Bermingham
134B	CANCELLED replaced by 134D	
134D	ART AND MODERN CHINA <i>LATE ADDITION EC#58479</i>	Peter Sturman
136A	19TH CENTURY ARCHITECTURE	Swati Chattopadhyay
137BB	CANCELLED	
144A	AVANTGARDE IN RUSSIA	Sven Spieker
184C	THE PALACE AND VILLA IN EARLY MODERN EUROPE	Carole Paul
GRADUATE COURSES		
200A	PROSEMINAR: INTRODUCTION TO ART-HISTORICAL METHODS	Abigail Solomon-Godeau
255D	SEMINAR: TOPICS IN EARLY MODERN ART IN NORTHERN EUROPE <i>LATE ADDITION EC#70664</i>	Mark Meadow
260D	SEMINAR: TOPICS IN EUROPEAN ART OF THE TWENTIETH CENTURY <i>Note day/time change</i>	Laurie Monahan

261A	SEMINAR: TOPICS IN AMERICAN ART	Bruce Robertson
265	SEMINAR: TOPICS IN ARCHITECTURAL HISTORY	Swati Chattopadhyay
275E	CANCELLED moved to Winter 2005	Nuha Khoury
292E	SEMINAR: TOPICS IN COMPARATIVE STUDIES will meet in ARTS 2622	Robert Williams
RELATED COURSES IN OTHER DEPARTMENTS		
CH ST 125B	CONTEMPORARY CHICANO AND CHICANA ART	Guisella Latorre
CH ST 148	CHICANO/A ART	Guisella Latorre
INT 94EB	FRESHMAN SEMINARS: Experiencing Architecture	Swati Chattopadhyay

5A Introduction to Architecture and Environment

Examines the history of built and natural environments as inter-related phenomena, and explores how human beings have positioned themselves architecturally in relation to nature and the environment at various moments in history. Focuses primarily on the 19th & 20th century and the scope is global. Strongly recommended preparatory reading: Christine Macy and Sarah Bonnemaison. Architecture and Nature. Creating the American Landscape. (New York: Routledge, 2003)
GE: WRT, F. ENROLLMENT BY DISCUSSION SECTION

Note: honors section moved to T 9:00-9:50 ARTS 2622

[Instructor office hours](#)
[Course Website](#)

Instructor	Days	Hours	Room
Volker M. Welter	MW	200-315	HSSB 1174

[back to top](#)

6A ART HISTORY SURVEY I: ANCIENT-MEDIEVAL

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

**Note: honors section 01933 changed
from Thurs 400-450 to Thurs 300-350 ARTS 2622 (enroll in other section
and get add code 1st week of class)**

[Instructor office hours](#)
[Course Website](#)

Instructor	Days	Hours	Room
Sarah Thompson	TR	1100-1215	CAMPB HALL

[back to top](#)

6G SURVEY: HISTORY OF PHOTOGRAPHY

A critical survey of the history of nineteenth- and twentieth-century photography as an art form. The course will focus on the technical, social/historical and aesthetic aspects of the medium.
GE: WRT, F. ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)
[Course Website](#)

Instructor	Days	Hours	Room
Barbara Vilander	TR	1230-145	IV THEA2

[back to top](#)

103A ROMAN ARCHITECTURE

The architecture and urban image of Rome and the Empire from the Republic through the Constantinian era. Prerequisite: Not open to freshmen. Recommended: Art History 6A. GE: F

[Instructor office hours](#)

Instructor	Days	Hours	Room
Fikret Yegül	TR	930-1045	ARTS 1245

[back to top](#)

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

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: Not open to freshmen. Recommended: Art History 6A. GE: F

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Fikret Yegül	TR	1230-145	ARTS 1241

[back to top](#)

105C MEDIEVAL ARCHITECTURE: FROM CONSTANTINE TO CHARLEMAGNE

A survey of the architecture in Italy, France, Spain, Germany, and England from the Early Christian through the Carolingian periods. Prerequisite: upper-division standing. Recommended: Art History 6A, 6F, 105E, or 105G GE: F

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Edson Armi	TR	200-315	ARTS 1426

[back to top](#)

105E THE ORIGINS OF ROMANESQUE ARCHITECTURE

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

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
------------	------	-------	------

Edson Armi	TR	1230-145	ARTS 1426
------------	----	----------	-----------

[back to top](#)

107A PAINTING IN THE FIFTEENTH-CENTURY NETHERLANDS

Netherlandish painting from c1400-c1500 examined in its social, religious, and cultural contexts. Van Eyck, Rogier, Bouts and Memling, among others. Prerequisite: Not open to freshmen. GE: F

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Mark Meadow	TR	1230-145	ARTS 1245

[back to top](#)

109G LEONARDO DA VINCI: ART, SCIENCE, AND TECHNOLOGY IN EARLY MODERN ITALY

The life and work of Leonardo Da Vinci and a consideration of their place in the history of art as well as in the development of early modern science and technology. Not open to freshmen. GE: F, E-2.

EC# 68924

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Robert Williams	TR	330-445	EMBAR HALL

[back to top](#)

113F BERNINI AND THE AGE OF THE BAROQUE

This course will examine the life and work of Gianlorenzo Bernini, best known as a brilliant and innovative sculptor, in their historical context. We will also consider the international influence that Bernini exerted on seventeenth- and eighteenth-century art. Not open to freshmen.

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Carole Paul	MW	1230-145	ARTS 1245

[back to top](#)

115B EIGHTEENTH CENTURY ART; 1750 TO 1810

Painting, sculpture, and architecture in Europe from 1750 to 1810. Topics will change but may include art and the French Revolution and neoclassicism. Prerequisite: not open to freshmen. GE: F, WRT.

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Ann Bermingham	TR	1100-1215	ARTS 1245

[back to top](#)

115C EIGHTEENTH CENTURY BRITISH ART & CULTURE

An interdisciplinary study of British art and culture in the eighteenth century. Topics may include: the art market and art public; portraiture and autobiography; images of the family; landscape gardening and poetry; sentimentalism; the Royal Academy and the ordering of the arts. Not open to freshmen. GE: F, WRT

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Ann Bermingham	TR	200-315	ARTS 1241

[back to top](#)

134D ART AND MODERN CHINA LATE ADDITION EC#58479

An exploration of trends and issues in nineteenth and twentieth century Chinese art, as China awakens and responds to the challenges of modernity and The West. Topics include the continuity of tradition, the exile identity, and trends after Tiananmen (1989). Prerequisites: Not open to freshmen. Recommended preparation: Art History 6D

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Peter Sturman	TR	930-1045	ARTS 1241

[back to top](#)

136A 19TH CENTURY ARCHITECTURE

The history of architecture and planning beginning with eighteenth-century architectural trends in Europe and concluding with late-nineteenth-century efforts to reform the city. Exploration of nineteenth-century modernity through architecture and urban design, centered around the themes of industrialization, colonialism, and the idea of landscape. The scope is global. Prerequisite: not open to freshmen. GE: F, WRT

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Swati Chattopadhyay	TR	330-445	ARTS 1241

[back to top](#)

144A AVANTGARDE IN RUSSIA

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 artist such as Rodchenko, El Lissitzky, Popova, 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. (Cross listed with SLAV 144A) GE: F, WRT

[Instructor office hours](#)

Instructor	Days	Hours	Room
------------	------	-------	------

Sven Spieker	MW	330-445	HSSB 1174
--------------	----	---------	-----------

[back to top](#)

184C THE PALACE AND VILLA IN EARLY MODERN EUROPE

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: upper-division standing. GE: F, WRT

[Instructor office hours](#)
[Course Website](#)

Instructor	Days	Hours	Room
Carole Paul	MW	930-1045	ARTS 1241

[back to top](#)

200A PROSEMINAR: INTRODUCTION TO ART-HISTORICAL METHODS

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.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Abigail Solomon-Godeau	T	200-450	ARTS 2622

[back to top](#)

255D SEMINAR: TOPICS IN EARLY MODERN ART IN NORTHERN EUROPE LATE ADDITION EC#70664

BREAKING THE FRAME

This seminar examines the role of frames and framing, both physical and conceptual, in the perception and interpretation of art. We will read broadly in art history, philosophy and sociology, among other disciplines, in order to construct a working conceptual model of framing. We will consider questions of frames as spatial and perceptual mediators, the construction of multiple levels of reality and the special effects of disrupting the frame. We will begin with examples of 15th and 16th-century Netherlandish art, but students will be welcome to work on projects relating to their own areas of study. Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Mark Meadow	M	1100-150	ARTS 2622

[back to top](#)

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

MYTH AND MODERNITY

This seminar examines the resurgence of myth as a representational and political strategy among artists in France during the interwar period (1918-1938). There was at this moment widespread concern that France had "lost its way," a situation exacerbated by the stagnant political system. Similarly, many intellectuals on both the Left and the Right were increasingly convinced that capitalism had transformed culture into a purely

materialist enterprise with little meaning. Myth played an important role in artists' and writers' attempts to address these problems.

Artists such as Picasso, Matisse, Corbusier, and the Surrealists began focusing their attention on myth - particularly tragic and violent myths. The seminar will set about examining the ways in which myth was used as a critical tool in relation to social analysis and political positions. Our collective efforts will be structured around an imaginary exhibition; that is to say, our readings will provide common research ground to be honed more particularly by individual focus on a particular artist or theme. Through these efforts, the seminar aims to produce a "package" of images, themes, and history, produced in the format of an "exhibition." The idea is to produce a coherent package of research, focused both on texts and images. Readings will include a range of texts by authors from a variety of perspectives: Friedrich Nietzsche, Roger Caillois, Jean-Pierre Vernant, Georges Bataille, André Breton, René Girard. A reading knowledge of French is highly recommended.

In addition to discussions of readings, the seminar will serve to keep all members up to date on the overall progress of the "exhibition" by presenting short reports on their research focus. This will include selection of particular works, "wall label" information, and a short catalogue essay presented at the end of the seminar (approx. 15 pages, double spaced). All work will be peer reviewed as the "exhibition" proceeds, with a final critique of the overall project on the final day of the seminar.

Required Texts: a) A Course Reader will be available at Grafikart, 6550 Pardall Road, Isla Vista. Tel: 968-3575 b) Friedrich Nietzsche, *The Birth of Tragedy and the Case of Wagner*, trans. Walter Kaufmann, (Random House/Vintage Books: 1967). c) *The Chicago Manual of Style* (available at the UCSB Bookstore for this course) Prerequisite: Graduate standing.
Prerequisite: Graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Laurie Monahan	M	500-750 Note day/time change	ARTS 2622

[back to top](#)

261A SEMINAR: TOPICS IN AMERICAN ART

GENRE AND NARRATIVE: THE LONG NINETEENTH CENTURY

In this seminar we will examine what constitutes "story-telling" in American painting, from just before the Revolution to just before World War I. The reasons for these dates is that I wish to examine continuities and differences over a long-enough period that there are major cultural and artistic changes, so that we move from a period in which portraiture carried the burden of narrative in the 18th-century, to a point in which painting seeks to become anti-narrative, surrounded as it was by new story-telling media like movies.

We'll be examining three inter-related issues. The first is: what constitutes genre painting? What are the components of the "everyday", in terms of realism, the community of viewers, the hierarchy of genres, and so on. The second is: what constitutes narrative? Here we will be examining critically literary theories of narrative and how they might apply to painting. Finally, I want to explore the relationship between narrative and the community that produces narrative and consumes it. In other words, I want to examine the cultural work that narrative painting does. Who is being told what, and to what effect?

The seminar will concentrate on a handful of major American painters, some less obviously genre painters than others: Copley, Mount, Bingham, Eakins, Homer, Sargent, Cassatt, Sloan and Bellows. Prerequisite: Graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
E. Bruce Robertson	M	200-450	ARTS 2622

[back to top](#)

265 SEMINAR: TOPICS IN ARCHITECTURAL HISTORY

TERRITORIALITIES

This graduate seminar will explore the writing of history as a problem of territoriality. We will examine cultural and geo-political imaginations of the 19th and 20th centuries through the following concepts: universalism, imperialism, nationalism, and globalism. The objective is to understand how notions of territory and territory-based identity have shaped historical imagination, the changing contours of such imagination, and the territorial paradigms within which we perform our historical writing. We will do a set of comparative readings beginning with Hegel and Marx, then continue with Pateman, Chakrabarty, Harvey, Lloyd, Said, Bhaba, Anderson, Chatterjee, Spivak, Taussig, Jameson, Appadurai, Gilroy, Mignolo, and Ong.

Requirements: Conscientious and intensive reading; 2-3 page response papers each week. Prerequisite: Graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Swati Chattopadhyay	W	1000-1250	ARTS 2622

[back to top](#)

292E SEMINAR: TOPICS IN COMPARATIVE STUDIES EC#56606

VENICE: PARADIGMS OF MODERNITY, 1500-1900

Venice occupied a unique position in the cultural life of early modern Europe. Exquisitely poised between land and sea, it also served as a conduit between West and East. A city-state with distinctive political and social structures, it was also a powerful maritime empire, a major publishing center and a lively international hub of commerce and cultural exchange, attracting the ambitious, creative, and independently-minded from all over Europe and the Mediterranean world. A bastion of republican liberty in an age of absolutism, Venice had a long tradition of active public life, of "virtue". It was also associated, however, with potentially dangerous forms of free-thought, sensuality, and sexual libertinism. Long famous for its artistic output (opera, painting, decorative arts, theater, architecture), Venice has increasingly been recognized by scholars as a place where a distinctly liberated and aestheticized mode of life, important for subsequent modernism, was first created and sustained in Europe. We will survey these different aspects of Venetian culture and its influence, but also attempt to integrate them in an effort to establish what Venice reveals about early modern culture as a whole. The working hypothesis of the seminar is that Venice offers a privileged vantage point from which to view the various modes of production of early modern subjectivity. Course readings will be drawn from the fields of history, urban studies, environmental studies, art history, theater studies and literary criticism. All texts will be in English. Requirements: two brief class presentations and a final research paper. Prerequisite: graduate standing. Same course as Comp Lit 200

[Instructor office hours](#)

Instructor	Days	Hours	Room
Robert Williams	W	100-350	ARTS 2622

[back to top](#)

CH ST 125B CONTEMPORARY CHICANO AND CHICANA ART EC# 62307

Examination and appraisal of the Chicano art movement within the context of contemporary American art and the contemporary art of Mexico. A survey of major Chicano and Chicana artists and developments in Chicano painting, sculpture, graphic, and conceptual art from the last 199960-s to the present. Prerequisite: upper division standing. Not open to students who have completed Art History 125B or 146. (Can be petitioned to apply to Area A-5, C or D of the Art History major requirements.) GE: F, ETH

Instructor	Days	Hours	Room
Guisella Latorre	TR	330-445	BREN 1414

[back to top](#)

**CH ST 148 CHICANO/A ART
EC# 05488**

Chicano/a artists examine the development of Chicano/a art within the historical and socio-political context of the Chicano movement and the struggle for liberation. Emphasis on analysis and interpretation of historical and socio-political context in which Chicano/a artists live. Prerequisite: Chicano Studies 1A or 1B or 1C or upper-division standing. (Can be petitioned to apply to Area C or D of the Art History major requirements.)

Instructor	Days	Hours	Room
Guisella Latorre	TR	1100-1215	NH 1109

[back to top](#)

**INT 94EB FRESHMAN SEMINARS
EXPERIENCING ARCHITECTURE
EC# 68791 WEEKS 5.4 - 10.5**

Instructor	Days	Hours	Room
Swati Chattopadhyay	T	1000-1150	ARTS 2622

[back to top](#)

[[course info](#)] [[grad program](#)] [[undergrad program](#)] [[faculty](#)] [[staff](#)] [[events](#)]
[[research resources](#)] [[contact info](#)] [[campus info](#)] [[newsletters](#)]

[webcontact](#)

Course Information

Graduate Program



Faculty

Staff

Events

Research Resources

Career Information

Contact Information

Campus Information

Newsletters

Course Information

WINTER 2005

(This is a tentative list of classes. This page will be updated as the quarter approaches.
Please check back for updates.)

Last Updated: 01.04.2005

Last modified: February 10 2005

Course #	Title	Instructor
LOWER DIVISION COURSES		
1	INTRODUCTION TO ART	Carole Paul
6B	ART SURVEY II: RENAISSANCE - BAROQUE ART	Robert Williams
6H	PRE-COLUMBIAN ART Honors section: EC#52514 W 200-250 ARTS 1234D	Jeanette F. Peterson
UPPER DIVISION COURSES		
101B	CLASSICAL GREEK ART CANCELLED	Sarah Thompson
105F	MEDIEVAL ART: ROMANESQUE	Sarah Thompson
105G	LATE ROMANESQUE AND GOTHIC ARCHITECTURE ROOM CHANGE	Edson Armi
107B	107B PAINTING IN THE SIXTEENTH-CENTURY NETHERLANDS	Mark Meadow
108PB	SPECIAL TOPICS IN 15TH AND 16TH C. NORTHERN EUROPEAN ART	Mark Meadow
111B	DUTCH ART IN THE AGE OF REMBRANDT	Ann Jensen Adams
114AA	SPECIAL TOPICS IN SEVENTEENTH CENTURY SOUTHERN EUROPEAN ART	Richard Wittman
117C	NINETEENTH-CENTURY BRITISH ART AND CULTURE	Ann Bermingham
119F	ART OF THE POST-WAR PERIOD, 1945-1968	Laurie Monahan
127A	AFRICAN ART I ROOM CHANGE	Sylvester Ogbechie
132D	ISLAMIC ARCHITECTURE 650-1400	Nuha Khoury
134H	UKIYO-E: PICTURES OF THE FLOATING WORLD	Miriam Wattles
136O	"IT'S NOT EASY BUILDING GREEN" - HISTORY AND AESTHETICS OF SUSTAINABLE ARCHITECTURE	Volker Welter
137BB	SPECIAL TOPICS IN ARCHITECTURE	Richard Wittman
138C	SOCIAL DOCUMENTARY PHOTOGRAPHY	Barbara Vilander
138D	HISTORY OF PHOTOGRAPHY	Abigail Solomon-Godeau
139AA	METHODOLOGIES FOR RESEARCHING IN PHOTOGRAPHIC ARCHIVES	Barbara Vilander
186Q	SEMINAR IN ISLAMIC ART AND ARCHITECTURE CANCELLED	Nuha Khoury
186R	SEMINAR IN ASIAN ART: CHINESE	Peter Sturman
186R	SEMINAR IN ASIAN ART: JAPANESE ***NOTE TIME CHANGE***	Miriam Wattles
186V	SEMINAR: THEORY MUSEUM PRACTICES AND TECHNIQUES	Mark Meadow
186X	SEMINAR IN MODERN DESIGN CANCELLED	Edson Armi
GRADUATE COURSES		

200B	PROSEMINAR: INTRODUCTION TO ART-HISTORICAL METHODS ***NOTE TIME CHANGE***	Ann Jensen Adams
254	SEMINAR: TOPICS IN PRE-COLUMBIAN/COLONIAL LATIN AMERICAN ART ***NOTE TIME CHANGE***	Jeanette F. Peterson
258A	CANCELLED - MOVED TO SPRING 2005	Ann Bermingham
275E	SPECIAL TOPICS IN ISLAMIC ART & ARCHITECTURE ***NOTE TIME CHANGE***	Nuha Khoury
282A	SEMINAR: TOPICS ON EAST ASIAN ART CANCELLED	Peter Sturman
291A	CANCELLED	Abigail Solomon-Godeau
291B	SEMINAR: TOPICS IN GENDER AND REPRESENTATION CANCELLED	Abigail Solomon-Godeau
296B	SEMINAR: TOPICS IN MODERN ART CALCULATING IMAGES: REPRESENTATION BY ALGORITHM IN SCIENCE AND ART	Sven Spieker
297	SEMINAR: GETTY CONSORTIUM	Staff
RELATED COURSES IN OTHER DEPARTMENTS		
INT94HG	FRESHMAN SEMINAR Examining Works of Art	Ann Jensen Adams

1 INTRODUCTION TO ART

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

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Carole Paul	MW	330-445pm	IV THEA 1

[back to top](#)

6B ART SURVEY II: RENAISSANCE - BAROQUE ART

European art of the early modern period, ca. 1300-1800.
GE: F, E, E-1, E2, WRT
ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Robert Williams	TR	930-1045	CAMPB HALL

[back to top](#)

6H PRE-COLUMBIAN ART

An introduction to the rich artistic traditions in ancient Mesoamerica and Andean South America. We examine major monuments of sculpture, architecture, ceramics, and painting to better understand the culture's world view, socio-political and economic

institutions, and religious beliefs. An interdisciplinary approach is used from the fields of anthropology/archaeology, history and ethnology. GE: F, WRT, NWC. ENROLLMENT BY DISCUSSION SECTION.

Honors section: EC#52514 W 200-250 ARTS 1234D

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Jeanette F. Peterson	TR	1100-1215	IV THEA 2

[back to top](#)

105F MEDIEVAL ART: ROMANESQUE

Architecture, sculpture, and painting of the Romanesque period in Western Europe from 1050 to 1200 A.D. Prerequisite: upper division standing. GE: F, WRT

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Sarah Thompson	TR	330-445pm	ARTS 1241

[back to top](#)

105G LATE ROMANESQUE AND GOTHIC ARCHITECTURE

Twelfth- and thirteenth-century architecture in France, Italy, Spain, Germany, and England. Prerequisite: upper-division standing. Recommended: Art History 6A, 105C, or 105E. GE: F

[Instructor office hours](#)

[Course website](#)

Instructor	Days	Hours	Room
Edson Armi	TR	1100-1215	ARTS 1426 moved to ARTS 1245 starting 2/10

[back to top](#)

107B PAINTING IN THE SIXTEENTH-CENTURY NETHERLANDS

Painting of the Low Countries from c1500-c1600, placed in its social and cultural contexts. The Low Countries were one of the richest and most culturally sophisticated territories of Europe in the sixteenth century, and a major center of art production. The multicultural, international character of the Low Countries generated exciting new ideas and intense conflict, a situation in which the visual arts played a crucial role. We will focus on the connections among painting, print culture, science, politics, and religion, with a special emphasis on issues of social negotiation and self-fashioning. Prerequisite: Not open to freshmen. GE: F

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Mark Meadow	MW	200-315	ARTS 1241

[back to top](#)

108PB SPECIAL TOPICS IN 15TH AND 16TH C. NORTHERN EUROPEAN ART

Specialized classes exploring critical issues in European art from the Netherlands, Germany, France, and/or England. Courses may take the form of in-depth studies of particular artists [e.g. Dürer] or themes [e.g. Iconoclasm].

[Instructor office hours](#)

Instructor	Days	Hours	Room
Mark Meadow	MW	1100-1215	ARTS 1426

[back to top](#)

111B DUTCH ART IN THE AGE OF REMBRANDT

Art History 111B -- The age of Rembrandt and Vermeer, part I. The Birth of a Nation: 1579-1648

The first half of the seventeenth century in Holland, the period from the Union of Utrecht of 1579 and its declaration of independence from Spain, to the recognition of the Northern Netherlands as an independent nation in 1648, was part of a century that has come to be known as the Dutch "Golden Age" of Dutch art. This era witnessed the emergence of a Protestant mercantile culture in which the Catholic Church and the hereditary nobility were supplanted by democratic institutions and middle-class merchants as major patrons of the arts. These men and women supported such artists as Rembrandt van Rijn and Frans Hals, as well as a host of lesser known masters, who created an imagery employing the vocabulary of everyday life rather than the imaginary religious, historical, and mythological imagery of previous centuries. This course examines the cultural functions of this rich, apparently descriptive imagery as it helped to form the self-identify and goals 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. GE: F.

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Ann Jensen Adams	TR	200-315	ARTS 1241

[back to top](#)

114AA SEVENTEENTH-CENTURY ARCHITECTURE

ARCHITECTURE AND TOWN PLANNING IN 17TH-CENTURY ITALY, FRANCE, AND ENGLAND
Study of major themes and developments in their social, political, intellectual, and cultural contexts. Course will focus mainly on Italy, France, and England, and especially on major urban areas (Rome, Paris, London). Some attention to military architecture, palace architecture, and garden design as well.

[Instructor office hours](#)

[Course website](#)

Instructor	Days	Hours	Room
------------	------	-------	------

Richard Wittman	TR	1230-145	ARTS 1245
-----------------	----	----------	-----------

[back to top](#)

117C NINETEENTH-CENTURY BRITISH ART AND CULTURE

An Interdisciplinary study of Romanticism in Britain. Topics include: landscape painting and poetry; art and the industrial revolution; London and images of the city; images of childhood; the Gothic revival and more. Prerequisite: not open to freshmen. GE: F, WRT.

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Ann Bermingham	TR	200-315	ARTS 1245

[back to top](#)

119F ART OF THE POST-WAR PERIOD, 1945-1968

An examination of major artistic developments in Europe and the United States after the Second World War. Includes such movements as Abstract Expressionism, Neo-Dada and Pop Art. Explores such artistic practices as performance art, feminist art and conceptual art. Prerequisites: Not open to freshmen. GE: F

[Instructor office hours](#)

[Course website](#)

Instructor	Days	Hours	Room
Laurie Monahan	TR	930-1045	EMBAR HALL

[back to top](#)

127A AFRICAN ART I

This course provides an introduction to African art through analysis of African visual culture and symbol systems. It evaluates African art in relation to the history and diversity of the continent and also in relation to perceptions and representation of Africa deriving from its encounter with occidental cultures both in antiquity and from the late 15th century into the contemporary era. African arts deploy sophisticated structures of symbolic communication whose meanings are not exhausted by an appeal to aesthetics defined in terms of European notions of "beauty and ugliness". For this and other reasons, an understanding of African aesthetic forms and structural languages are vital to any comprehension of African culture. This course thus provides a cross-cultural survey of aesthetic conventions and styles of African art using examples drawn from the entire continent. Prerequisite: GE: F, NWC, WRT.

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Sylvester Ogbachie	TR	1100-1215	ARTS 1245 moved to ARTS 1426 starting 2/10

[back to top](#)

132D ISLAMIC ARCHITECTURE 650-1400

Islamic architecture between 650 and 1400 in its historical context. Prerequisite: not open to freshmen.

[Instructor office hours](#)

[Course website](#)

Instructor	Days	Hours	Room
Nuha khoury	MW	200-315	ARTS 1245

[back to top](#)

134H UKIYO-E: PICTURES OF THE FLOATING WORLD

Japanese paintings and woodblock prints of the sixteenth through twentieth centuries, with an emphasis on the evolution of new genres and visual devices. Ukiyo-e's relationship to the rapidly broadening popular book industry and kabuki and courtesan celebrity culture will be another focus. Prerequisites: Not open to freshmen. Recommended preparation: Art History 6D. GE: F, NWC

[Instructor office hours](#)

[Course website](#)

Instructor	Days	Hours	Room
Miriam Wattles	TR	930-1045	ARTS 1241

[back to top](#)

1360 "IT'S NOT EASY BUILDING GREEN" - HISTORY AND AESTHETICS OF SUSTAINABLE ARCHITECTURE

Course examines history and theory of sustainable and "green" architecture since the early twentieth century. Emphasis is placed on the critical analysis of a distinct "green" architectural aesthetic; the scope is global. Prerequisite: Not open to freshmen.

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Volker W. Welter	MW	930-1045	ARTS 1241

[back to top](#)

137BB SPECIAL TOPICS IN ARCHITECTURE

Landscape Architecture from the Renaissance to 1900
The history of landscape architecture in its social, political, and intellectual contexts. Topics include: Italian Renaissance gardens; Palladio's villas and their sites; 17th-century French gardens (Vaux-le-Vicomte, Versailles); science, cartography, and the territorial nation-state; 18th-century picturesque gardens in France and England; early American landscape planning (Montecello, University of Virginia); Alphand's parks for Haussmann's Paris; Olmsted and Vaux (Central Park, NY); landscapes and memory (Civil War Battlefields). Prerequisites: Not open to freshmen.

[Instructor office hours](#)

[Course website](#)

Instructor	Days	Hours	Room
Richard Wittman	TR	330-445pm	ARTS 1245

[back to top](#)

138C SOCIAL DOCUMENTARY PHOTOGRAPHY: A HISTORICAL SURVEY

This course traces the interrelationship between photographic art history and social history. Topics include pioneers of social documentary photography, government and industrial projects, regional and national views, snapshots, minorities, personal voices and contemporary issues. Prerequisite: not open to freshman. GE: F

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Barbara Vilander	MW	1100-1215	ARTS 1241

[back to top](#)

138D HISTORY OF PHOTOGRAPHY

A critical survey of nineteenth and early twentieth-century photography in its social and cultural contexts. Beginning with the question of how photography shapes and influences our notions of reality, we will examine the complex relations of photography to ideologies of race, gender, national and class identities in the nineteenth and 20th centuries. Prerequisite: not open to freshmen. GE: F, WRT.

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Abigail Solomon-Godeau	MW	1230-145	ARTS 1245

[back to top](#)

139AA METHODOLOGIES FOR RESEARCHING IN PHOTOGRAPHIC ARCHIVES

Participants will select a local photographic collection, determine the appropriate finding aids for that collection, develop and employ a method of recording their findings, and then produce a scholarly paper based on their research. Prerequisites: Not open to freshmen.

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Barbara Vilander	MW	200-315	ARTS 1426

[back to top](#)

186R SEMINAR IN ASIAN ART - CHINESE

Advanced studies in Asian art. Topics will vary. This course requires weekly readings and discussion, and the writing of a research seminar paper. Prerequisite: upper-division standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Peter Sturman	R	1200-250	ARTS 2622

[back to top](#)

186R SEMINAR IN ASIAN ART - JAPANESE

UKIYO-E & ACTOR PRINTS The goals of this course are twofold. During the term we will prepare an exhibition on 18th and 19th century woodblock pictures of the floating world, or ukiyo-e, concentrating on kabuki actor prints. Working closely with the museum staff, the show of about forty works will open at SBMA in April. According to their background and ability, students will research, write labels, and produce a brochure. Additionally, each student will work on individual research seminar papers focusing on one ukiyo-e artist working on kabuki actor prints. There will be regular oral reports. Although no previous knowledge of ukiyo-e or Japanese art is necessary, those with ability in the Japanese language, history, or literature and those who have a background in printmaking are especially welcome. No students accepted past the second week of class. Prerequisite: upper-division standing; consent of instructor.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Miriam Wattles	F	900-1150 TIME CHANGE	ARTS 2622

[back to top](#)

186V SEMINAR: THEORY

MUSEUM PRACTICES AND TECHNIQUES

Discussion of various aspects of museum work: management principles, the cataloguing and care of art objects, exhibitions and acquisitions, administrative procedures, museum architecture. Specialist lecturers and visits to museums and their facilities. Prerequisites: Not open to freshmen; consent of instructor and department.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Mark Meadow	T	200-450	ARTS 1234D

[back to top](#)

200B PROSEMINAR: INTRODUCTION TO ART-HISTORICAL METHODS

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

Building upon the material you cover in Fall quarter, This course "wraps" the readings you have done with an historiographic background to some of the major methods to which you were introduced, and locates them in their larger theoretical contexts. At the same time, we will attend to the application of these methods or approaches. The course emphasizes close analysis of argumentation, and to the ideology or politics of an argument, asking "who is the audience" and "what are the stakes" in the point of view taken by the author? Prerequisite: graduate standing. Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Ann Jensen Adams	M	1000-1250 TIME CHANGE	ARTS 2622

[back to top](#)

254 SEMINAR IN PRECOLUMBIAN/COLONIAL LATIN AMERICAN ART

LAS TRES GRANDES: GENDER AND POWER IN THE PRECOLUMBIAN AND EARLY COLONIAL AMERICA

This seminar will focus on images of women in the pre- and post-Conquest Americas. Using an interdisciplinary approach to the analysis of visual representations, Precolumbian art can reveal the gender ideologies which structured societies, shaped religious pantheons and cosmologies, and determined paths to prestige and power. With the imposition of Western male and female norms on the colonized peoples, new patterns emerged. Often absent from male-authored texts, instructive representations of women appear in colonial imagery. In spite of the overlay of Euro-Christian iconography, in some of these images the strength of persistent indigenous traditions becomes evident as a form of cultural resistance and even political subversion. Three iconic female figures ("Las Tres Grandes") will form illuminating case studies: Malinche, the Virgin of Guadalupe and Sor Juana Inez de la Cruz.

In addition to keeping up with the weekly reading assignments, a short, well-written research essay will be due at the end of the quarter on a relevant topic of the student's choice.
Prerequisite: graduate standing

[Instructor office hours](#)

Instructor	Days	Hours	Room
Jeanette F. Peterson	W	900-1150 TIME CHANGE	ARTS 2622

[back to top](#)

275E SPECIAL TOPICS IN ISLAMIC ART & ARCHITECTURE

Special topics in Islamic art and/or architecture. Topics will vary. Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Nuha Khoury	T	200-450 TIME CHANGE	ARTS 2622

[back to top](#)

296B SEMINAR: TOPICS IN MODERN ART

CALCULATING IMAGES: REPRESENTATION BY ALGORITHM IN SCIENCE AND ART The seminar investigates the digital image at the interstice of art and the sciences, and the institutions, social settings and discursive frameworks that support both. We begin with an investigation of what it means to speak of images in the digital age, and how the digital image corresponds to the technical image of photography and film. Can digital images be subsumed under existing theories of the image? Can digital imagery be contained by the bound/unbound opposition that pits the cinematically framed image against an ideally unbounded, because continuously updated, image on the computer screen? How valid is the claim that it is its potential for interactivity that constitutes the most fundamental difference between digital and non-digital imaging technologies? These are some of the questions that will guide our discussions.

However, no discussion of the digital image can limit itself to ontological concerns. Digital imagery must also be analyzed within the multiple institutional and discursive contexts in which it is deployed, and it must be viewed as an evolving technology that will shape our way of perceiving the world for years to come. The scientific contexts within which we want to situate digital images range from medical imaging (Positron Emission Tomography, Magnetic Resonance Imaging, etc.) to digital art and satellite surveillance. In all these areas digital images have radically changed our understanding of such notions as objectivity, evidence, vision, encoding, media, and emergence. Prerequisite: Graduate standing

[Instructor office hours](#)

Instructor	Days	Hours	Room
Sven Spieker	R	300-550	ARTS 2622

[back to top](#)

297 SEMINAR: GETTY CONSORTIUM

This year the seminar focuses on the theme Ambient Architecture and will be taught by Sylvia Lavin, Getty Consortium Scholar and Chair of the Dept. of Architecture at UCLA.

Application Deadline November 1

For more information contact Sabine Schlosser <SSchlosser@getty.edu>.

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 of Visual Studies located in southern California.

Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Enroll with instr code for Swati Chattopadhyay	TBA	TBA	Getty

[back to top](#)

[\[course info\]](#) [\[grad program\]](#) [\[undergrad program\]](#) [\[faculty\]](#) [\[staff\]](#) [\[events\]](#)
[\[research resources\]](#) [\[contact info\]](#) [\[campus info\]](#) [\[newsletters\]](#)

[webcontact](#)

Course Information

SPRING 2005

(This is a tentative list of classes. This page will be updated as the quarter approaches.
Please check back for updates.)

Last modified: February 01 2005

Course #	Title	Instructor
LOWER DIVISION COURSES		
6C	ART SURVEY III: MODERN - CONTEMPORARY	Laurie Monahan
6D	SURVEY: ASIAN ART	Peter Sturman
6E	SURVEY: ARCHITECTURE AND PLANNING	Swati Chattopadhyay
UPPER DIVISION COURSES		
101C	HELLENISTIC GREEK ART	Sarah Thompson
105H	MEDIEVAL ART: GOTHIC	Sarah Thompson
111C	DUTCH ART OF THE SEVENTEENTH CENTURY II	Ann Jensen Adams
116AA	SPECIAL TOPICS IN EIGHTEENTH-CENTURY ART: FRENCH ARCHITECTURE FROM THE ROCOCO TO THE REVOLUTION	Richard Wittman
121D	AFRICAN-AMERICAN ART	Sylvester Ogbechie
130A	PRE-COLUMBIAN ART OF MEXICO	Jeanette F. Peterson
130C	THE ARTS OF SPAIN AND NEW SPAIN	Jeanette F. Peterson
132E	ISLAMIC ARCHITECTURE 1400-MODERN	Nuha Khoury
133BB	SPECIAL TOPICS IN ISLAMIC ART: MODERN ART & THE ARAB WORLD	Nuha Khoury
134F	THE ART OF JAPAN	Miriam Wattles
134G	JAPANESE PAINTING	Miriam Wattles
136B	20TH CENTURY ARCHITECTURE	Swati Chattopadhyay
138B	CONTEMPORARY PHOTOGRAPHY	Barbara Vilander
143B	FEMINISM AND ART HISTORY	Solomon-Godeau
186J	SEMINAR IN NINETEENTH CENTURY MODERN ART	Abigail Solomon-Godeau
186T	SEMINAR IN PHOTOGRAPHIC HISTORY	Barbara Vilander
186Y	SEMINAR IN ARCHITECTURE AND ENVIRONMENT	Volker W. Welter
GRADUATE COURSES		
251B	SEMINAR: TOPICS IN AFRICAN ARTS IN CONTEXT	Sylvester Ogbechie
253D	SEMINAR: TOPICS IN MEDIEVAL ARCHITECTURE	Edson Armi
257A	SEMINAR: TOPICS IN SEVENTEENTH-CENTURY ART	Ann Jensen Adams
258A	SEMINAR: TOPICS IN EIGHTEENTH-CENTURY ART	Ann Bermingham
265	SEMINAR: TOPICS IN ARCHITECTURAL HISTORY	Richard Wittman
267	SEMINAR: TOPICS IN ARCHITECTURE AND ENVIRONMENT	Volker Welter
RELATED COURSES IN OTHER DEPARTMENTS		
INT94HV	FRESHMAN SEMINAR I Am Not Myself: Art and Identity in America	Sylvester Ogbechie

6C ART SURVEY III: MODERN - CONTEMPORARY

History of Western art from the eighteenth century to the present.
GE: WRT, E, E1, E2, F. ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

Instructor	Days	Hours	Room
Laurie Monahan	TR	1100-1215	CAMPB HALL

[back to top](#)

6D SURVEY: ASIAN ART

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

[Instructor office hours](#)

Instructor	Days	Hours	Room
Peter Sturman	TR	930-1045	IV THEA 2

[back to top](#)

6F SURVEY: ARCHITECTURE AND PLANNING

A selective chronological survey of architecture and urban design in social and historical context. Individual buildings and urban plans from the past to the present will be used as examples. GE: WRT, F. ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

Instructor	Days	Hours	Room
Swati Chattopadhyay	MW	200-315	ARTS 1245

[back to top](#)

101C HELLENISTIC GREEK ART

Sculpture, painting, architecture and urbanism of the Mediterranean world from the conquests of Alexander the Great to Rome's annexation of Ptolemaic Egypt in 30 B.C.E. Examines artistic styles, art and intellectual currents, cultural hybridity in the arts of the Hellenized East, and the Hellenistic transformation of Roman Republican artistic patronage. Prerequisite: not open to freshman. GE: F

[Instructor office hours](#)

Instructor	Days	Hours	Room
Sarah Thompson	TR	200-315	ARTS 1241

[back to top](#)

105H MEDIEVAL ART: GOTHIC

Architecture, 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

[Instructor office hours](#)

Instructor	Days	Hours	Room
Sarah Thompson	TR	1100-1215	ARTS 1241

[back to top](#)

111C DUTCH ART OF THE SEVENTEENTH CENTURY II

Visual culture produced in the Northern Netherlands between 1648 and 1700 (the Peace of Munster of 1648 at which the Northern Netherlands was formally recognized as an independent nation, and the end of Holland's Golden age around 1700 after the invasion by France). Classes will be devoted to individual artists (e.g. Rembrandt, Jacob van Ruisdael, Johannes Vermeer) and genres (e.g. landscape, portraiture, history painting) in relation to material culture and thought of the period. Particular attention will be paid to the different approaches employed by later scholars of the period. Prerequisite: At least one art history course. Prerequisite: Not open to freshmen. Art History 111B is recommended, but not required. GE: F

[Instructor office hours](#)

Instructor	Days	Hours	Room
Ann Jensen Adams	TR	1230-145	ARTS 1241

[back to top](#)

116AA SPECIAL TOPICS IN EIGHTEENTH-CENTURY ART: FRENCH ARCHITECTURE FROM THE ROCOCO TO THE REVOLUTION

Major architectural developments in Paris and the provinces, focusing on key buildings and individuals. Emphasis on the place of architecture in broader developments, from the cultural consolidations of absolutism to the socio-political upheaval of the Revolutionary era. Prerequisite: Not open to freshmen May be repeated for credit to a maximum of 12 units provided letter designations are different.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Richard Wittman	TR	330-445	ARTS 1241

[back to top](#)

121D AFRICAN-AMERICAN ART

Examination of three centuries of African-American art in North America, the Caribbean, and Brazil, stressing the African Legacy. Colonial metalwork and pottery, folk or outsider genres, and mainstream nineteenth- and twentieth-century work are among traditions studied. Prerequisite: not open to freshmen. GE: F, ETH, WRT

[Instructor office hours](#)

Instructor	Days	Hours	Room
Sylvester Ogbechie	TR	1100-1245	ARTS 1245

[back to top](#)

130A PRE-COLUMBIAN ART OF MEXICO

The art and architecture of selected cultures of northern Mesoamerican (non-Maya) from circa 1200 B. C. to the Conquest with an emphasis on iconographical and historical problems. Topics will include current debates on diverse methodological approaches to the interpretation of archaeological material. Prerequisite: not open to freshmen. GE: F, NWC, WRT

[Instructor office hours](#)

Instructor	Days	Hours	Room
Jeanette F. Peterson	TR	930-1045	ARTS 1245

[back to top](#)

130C THE ARTS OF SPAIN AND NEW SPAIN

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

[Instructor office hours](#)

Instructor	Days	Hours	Room
Jeanette F. Peterson	TR	1230-145	IV THEA 2

[back to top](#)

132E ISLAMIC ARCHITECTURE 1400-MODERN

Islamic architecture, 1400-modern, in its historical context. Prerequisite: not open to freshmen. GE: F, NWC, WRT.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Nuha Khoury	MW	1230-145	ARTS 1241

[back to top](#)

133BB SPECIAL TOPICS IN ISLAMIC ART

MODERN ART & THE ARAB WORLD Prerequisite: not open to freshmen.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Nuha Khoury	TR	1230-145	ARTS 1245

[back to top](#)

134F THE ART OF JAPAN

This course is a chronological survey of Japanese visual culture from prehistoric figurines to manga-influenced contemporary art. Looking broadly at how the role of the artist shifted in different periods, we will analyze objects according to how format and style relate to original social function. We will also historically consider how artistic taste changed according to whether the country's doors were open or shut to foreign exchange. As well as focusing on painting, sculpture, and architecture, we will touch on calligraphy, ceramics, and fashion. Prerequisites: Not open to freshmen. Recommended preparation: Art History 6D. GE: F, NWC

[Instructor office hours](#)

Instructor	Days	Hours	Room
Miriam Wattles	MW	930-1045	ARTS 1241

[back to top](#)

134G JAPANESE PAINTING

The changing and entwined traditions of Japanese painting: those rooted in native concepts and practices, and those from China. Prerequisite: not open to freshmen. Recommended preparation: 6D.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Miriam Wattles	WF	200-315	ARTS 1426

[back to top](#)

136B 20TH CENTURY ARCHITECTURE

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. The scope is global. Prerequisites: Not open to freshmen. GE: F, WRT.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Swati Chattopadhyay	MW	1100-1215	ARTS 1241

[back to top](#)

138B CONTEMPORARY PHOTOGRAPHY

The course will examine the technical, social/historic and aesthetic aspects of post-World War II photography. Prerequisite: Not open to freshmen. GE: F

[Instructor office hours](#)

Instructor	Days	Hours	Room
Barbara Vilander	MW	1100-1215	ARTS 1245

[back to top](#)

143B FEMINISM AND ART HISTORY

Examination of both feminist critiques of Western representational practices and feminist interventions in art history. Topics to be determined by instructor. Prerequisite: not open to freshmen. GE: F

[Instructor office hours](#)

Instructor	Days	Hours	Room
Abigail Solomon-Godeau	MW	200-315	ARTS 1241

[back to top](#)

186J SEMINAR IN NINETEENTH-CENTURY MODERN ART

Advanced studies in nineteenth century modern art. Topics will vary. This course requires weekly readings and discussion, and the writing of a research seminar paper. Prerequisites: upper-division standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Abigail Solomon-Godeau	T	1100-150	ARTS 2622

[back to top](#)

186T SEMINAR IN PHOTOGRAPHIC HISTORY

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

[Instructor office hours](#)

Instructor	Days	Hours	Room
Barbara Vilander	MW	100-215	ARTS 2622

[back to top](#)

186Y SEMINAR IN ARCHITECTURE AND ENVIRONMENT

Advanced studies in architecture and environment. Topics will vary including active archival research. The course requires weekly readings and discussions, and the writing of a research seminar paper.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Volker W. Welter	MW	930-1045	ARTS 2622

[back to top](#)

251B SEMINAR ON AFRICAN ARTS IN CONTEXT

Special research in African Art. Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Sylvester Ogbechie	W	100-350	ARTS 2622

[back to top](#)

253D SEMINAR: TOPICS IN MEDIEVAL ARCHITECTURE

Special research in Romanesque and/or Gothic architecture. Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
------------	------	-------	------

Edson Armi	T	200-450	ARTS 2622
------------	---	---------	-----------

[back to top](#)

257A SEMINAR: TOPICS IN SEVENTEENTH-CENTURY ART

Special topics in Seventeenth-century art. Prerequisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Ann Jensen Adams	M	1200-250	ARTS 2622

[back to top](#)

258A SEMINAR: TOPICS IN EIGHTEENTH-CENTURY ART

Special research in eighteenth-century art with special emphasis on painting and prints. The cult of sensibility in 18th century Britain.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Ann Bermingham	M	215-500	ARTS 2622

[back to top](#)

265 SEMINAR: TOPICS IN ARCHITECTURAL HISTORY

ARCHITECTURE AND PRINTING (C.1530-1850)

The long expansion of printing, from the earliest publications of the Renaissance through the penny press of the early nineteenth century, has long been recognized as foundational to the modern world. Drawing on critical theory, scholarship, and primary sources, this seminar will explore how the printing of both text and images, as well as the social transformations wrought over time by the phenomenon of printing, have affected architectural practices and thinking, while transforming attitudes about space and society. Prerequisite: Graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Richard Wittman	R	1100-150	ARTS 2622

[back to top](#)

267 SEMINAR: TOPICS IN ARCHITECTURE AND ENVIRONMENT

Critically analyzes topics arising out of the interrelationship of architecture and the environment. Focus is on architectural historical, theoretical, and aesthetic issues. Perquisite: graduate standing. Critically analyzes topics arising out of the interrelationship of architecture and the environment. Focus is on architectural historical, theoretical, and aesthetic issues. Perquisite: graduate standing.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Volker Welter	M	300-550	ARTS 2622

[back to top](#)

[\[course info\]](#) [\[grad program\]](#) [\[undergrad program\]](#) [\[faculty\]](#) [\[staff\]](#) [\[events\]](#)
[\[research resources\]](#) [\[contact info\]](#) [\[campus info\]](#) [\[newsletters\]](#)

[webcontact](#)

SUMMER 2005

(This is a tentative list of classes. Please check back for updates.)

Course	Title	Instructor
LOWER DIVISION COURSES		
6A	ART SURVEY I: ANCIENT - MEDIEVAL ART	Sarah Thompson
6B	ART SURVEY II: RENAISSANCE - BAROQUE ART	Jessica Robey
6C	ART SURVEY III: MODERN - CONTEMPORARY ART note section 1 day/time room change	Moirra West
6D	SURVEY: ASIAN ART	Chak Kwong Lau
UPPER DIVISION COURSES		
119A	ART IN THE MODERN WORLD	Anette Kubitza
123C	MODERN ART OF MEXICO	Cynthia Canejo
136H	HOUSING AMERICAN CULTURES	Swati Chattopadhyay
136I	THE CITY IN HISTORY 2nd session	Swati Chattopadhyay
137CC	SPECIAL TOPICS IN ARCHITECTURE 2nd session ARCHITECTURE IN THE UNITED STATES	Jeremy White
138B	CONTEMPORARY PHOTOGRAPHY	Lucia Ricciardelli
140E	LANDSCAPE DESIGN HISTORY	Bryn Homsy

6A ART SURVEY II: ANCIENT - MEDIEVAL ART

History of Western Art from it's origins to the beginnings of the Renaissance.

GE: WRT, E, E-1, F

ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Sarah Thompson	MTWR	1230-140	HSSB 1174

[back to top](#)

6B ART SURVEY II: RENAISSANCE - BAROQUE ART

Renaissance and Baroque art in northern and southern Europe.

GE: F, E, E-1, WRT

ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Jessica Robey	MTWR	930-1040	HSSB 1174

[back to top](#)

6C ART SURVEY III: MODERN-CONTEMPORARY

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

GE: F, E, E-1, WRT

ENROLLMENT BY DISCUSSION SECTION

NOTE section 1 EC#00562 day/room change
FROM M 330-440 ARTS 2324
TO W 330-440 ARTS 1245

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Moira West	MTWR	1100-1210	HSSB 1174

[back to top](#)

6D ASIAN ART

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

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Chak Kwong Lau	MTWR	200-310	ARTS 1245

[back to top](#)

119A ART IN THE MODERN WORLD

This course is designed to familiarize students with the major art movements from the late 19th century to the 1970s. It will investigate notions of Modernism and look at painting, sculpture, and architecture in a manner that emphasizes social, political, and cultural developments of that time period. Prerequisite: upper-division standing. GE: F, WRT .

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Anette Kubitza	MTWR	1100-1205	ARTS 1245

[back to top](#)

123C MODERN ART OF MEXICO

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.

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Cynthia Canejo	MTWR	1230-135	ARTS 1245

[back to top](#)

136H HOUSING AMERICAN CULTURES

The history of American domestic architecture from the colonial period to the present within a framework of cultural plurality. Examination of the relation between ideas of domesticity, residential design, individual, regional, and ethnic choices. Prerequisites: Not open to freshmen. GE: F, AMH.

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Swati Chattopadhyay	MTWR	1100-1205	ARTS 1241

[back to top](#)

136I THE CITY IN HISTORY 2nd session

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. Prerequisite: not open to freshmen. GE: F, E, E2, WRT

[Instructor office hours](#)

Course Website

Instructor	Days	Hours	Room
Swati Chattopadhyay	MTWR	200-305	ARTS 1245

[back to top](#)

137CC Special Topics in Architecture 2nd session

ARCHITECTURE IN THE UNITED STATES

Few nations experienced a change in the land as drastic and complete as the United States has experienced in the past two centuries. This course is a study of that change. Historical but not necessarily chronological, this is an architectural survey concentrating on several themes and building types, but urban development will be its primary focus. Students will study cities, towns, and individual buildings and building types, as well as the people responsible for their design, finance, construction, and habitation. Prerequisites: Not open to freshmen.

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Jeremy White	MTWR	1100-1205	ARTS 1245

[back to top](#)

138B CONTEMPORARY PHOTOGRAPHY

American and European post-World War II photography considered as a living art form. Prerequisite: Not open to freshmen. GE: F

[Instructor office hours](#)

[Course Website](#)

Instructor	Days	Hours	Room
Lucia Ricciardelli	MTWR	930-1035	ARTS 1245

[back to top](#)

140E LANDSCAPE DESIGN HISTORY

FROM ISLAM TO SANTA BARBARA: THE MEDITERRANEAN GARDEN

This seminar traces the landscaped garden legacies of the Moorish Spain, Italian Renaissance, and the Golden Age of America and their influences on a unique style of garden design practiced in Santa Barbara during the early part of the century. California's romance with the mission and hacienda life will be addressed. And finally, the gardens of Santa Barbara will take center stage to demonstrate how these influences dictated the "indoor-outdoor" living unique to the Santa Barbara Mediterranean architectural and garden style. Included will be the study of 2-3 local extant estates - tours and study groups.
Prerequisites: Not open to freshmen.

[Instructor office hours](#)

Instructor	Days	Hours	Room
Bryn Homsy	MTWR	1230-135	ARTS 1241

[back to top](#)