

search...

- program
- people
- resources
- contact
- news + events
- courses
- 2007 — 2008
- fall
- winter
- spring
- summer

course index -Fall 2007

lower division courses

- 6A Art Survey I: Ancient-Medieval Art - Armi
- 6G Survey: History of Photography - Keller
- 6K Islamic Art and Architecture - Simonowitz

upper division courses

- 105G Late Romanesque and Gothic Architecture - Armi
- 111B Dutch Art in the Age of Rembrandt - Adams
- 111E Gender and Power in Sixteenth and Seventeenth Century European Art - Adams
- 113F Bernini and the Age of the Baroque - Paul
- 115D 18th Century Italian Art: The Age of the Grand Tour - Paul
- 121A American Art From Revolution to Civil War: 1700-1860 - Robertson
- 130C The Arts of Spain and New Spain - Peterson
- 139AA Special Topics in Photographic History - Keller
- 144A The Avantgarde in Russia - Spieker
- 186F Seminar in Fifteenth and Sixteenth Century Southern Renaissance - Williams

graduate courses

- 200A Proseminar: Introduction to Art-Historical Methods - Williams
- 252B Seminar: Questions of Cultural Patrimony: Whose Past is It? - Yegül
- 254 Seminar: Encountering the other, discovering the self: Representation and difference in the Americas - Peterson
- 291B Seminar: Topics in Gender and Representation - Solomon-Godeau
- 294 Seminar in Museum Practices - Robertson

6A Art Survey I: Ancient-Medieval Art  
Armi

History of Western art from its origins to the beginnings of the Renaissance. (F)  
ENROLLMENT BY DISCUSSION SECTION

[course website](#)

TR 1230-145 Campbell Hall

University of California, Santa Barbara  
-- Department of the History of Art and  
Architecture | [web contact](#)

[top](#)

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### 6G [Survey: History of Photography](#)

Keller

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

ENROLLMENT BY DISCUSSION SECTION

[course website](#)

TR 800-915 Embarcadero Hall

[top](#)

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### 6K [Islamic Art and Architecture](#)

Simonowitz

A survey of Islamic art and architecture.

ENROLLMENT BY DISCUSSION SECTION

[course website](#)

MW 200-315 NH 1105

### 105G [Late Romanesque and Gothic Architecture](#)

Armi

Prerequisite: upper-division standing.

Recommended preparation: Art History 6A or 105C or 105E.

Twelfth- and thirteenth-century architecture in France, Italy, Spain, Germany, and England.

[course website](#)

TR 200-315 ARTS 1241

[top](#)

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### 111B [Dutch Art in the Age of Rembrandt](#)

Adams

Prerequisite: a prior course in art history; not open to freshmen.

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.

[course website](#)

TR 1230-145 ARTS 1241

[top](#)

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111E [Gender and Power in Sixteenth and Seventeenth Century European Art](#)

Adams

Prerequisites: a prior course in art history; not open to freshmen.

Focus on the construction of gender identity and the cultural function of gendered subjects in sixteenth and seventeenth century European imagery.

[course website](#)

TR 930-1045 ARTS 1241

113F [Bernini and the Age of the Baroque](#)

Paul

Prerequisite: not open to freshmen. Examines the life and work of Gianlorenzo Bernini, best known as a brilliant and innovative sculptor, in their historical context. Also considered is the international influence that Bernini exerted on seventeenth- and eighteenth-century art.

[course website](#)

MW 1100-1215 WEBB 1100

[top](#)

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115D [18th Century Italian Art: The Age of the Grand Tour](#)

Paul

Not Open to Freshmen

In the eighteenth-century Grand Tourists flocked to Italy to see the great works of the past, while contemporary art, responding to the influx of travelers or to more traditional demands, was flourishing. This course will examine the works of artists such as Piranesi and Tiepolo, important building programs, and the establishment of some of the first public museums in Europe.

[course website](#)

MW 200-315 TD 2600

[top](#)

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121A [American Art From Revolution to Civil War: 1700-1860](#)

Robertson

Prerequisite: not open to freshmen.

The course takes a holistic approach to the ways in which Europeans first understood the American environment on the East Coast—how and what they built, what things they made, how they saw themselves. Out of this visual culture comes the foundation of the United States. Many of the traits we think of as quintessentially American today—individualism, entrepreneurship, environmentalism, racism—are formed and developed in the years just before and after the Revolution. We will look at silver and furniture, homes and statehouses, portraits and landscapes. It is through these visual products that the first citizens of the United States explored the West, came to terms with slavery, understood the place of women, glorified the landscape, and worried about their place in the world. We still do.

[course website](#)

MW 930-1045 ARTS 1241

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### 130C [The Arts of Spain and New Spain](#)

Peterson

Prerequisite: not open to freshmen.

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 on the creative interaction of the European and indigenous traditions in colonial arts of the Americas

[course website](#)

TR 930-1045 TD 2600

[top](#)

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### 139AA [Special Topics in Photographic History](#)

Keller

Prerequisite: upper-division standing.

May be repeated for credit to a maximum of 8 units with different topic.

(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.)

[course website](#)

W 100-350 ARTS 2622

[top](#)

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### 144A [The Avantgarde in Russia](#)

Spieker

Prerequisite: upper-division standing.

Same course as Slavic 144A. Not open for credit to students who have completed Russian 144A. The Russian avantgarde in its European context. The avantgarde and the revolution of 1917. Analysis of key figures and movements within the Russian avantgarde. Taught in English.

[course website](#)

TR 330-445 TD 1701

[top](#)

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### 186F Seminar in Fifteenth and Sixteenth Century Southern Renaissance

Williams

Prerequisite: upper-division standing.

May be repeated for credit to a maximum of 8 units with different topic.

Advanced studies in fifteenth and sixteenth century southern renaissance art. Topics will vary. This course requires weekly readings and discussion, and the writing of a research seminar paper.

[course website](#) (coming soon)

F 1000-1250 ARTS 2622

[top](#)

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### 200A Proseminar: Introduction to Art-Historical Methods

Williams

Prerequisites: graduate standing; open to Art History majors only.

Required of all first-year M.A. and Ph.D. students.

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

[course website](#) (coming soon)

T 1000-100 ARTS 2622

[top](#)

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### 252B Seminar: Questions of Cultural Patrimony: Whose Past is It?

Yegül

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

Recent debates on museums, archaeology and the ownership of cultural heritages underline the political and historical significance of questions concerning cultural patrimonies and the ownership of the past. Focusing on the late Ottoman attempts to define its identity through its mixed and multi-cultural past (but not limited to that geographical and chronological

period), we will look into the broader questions and contemporary efforts of forging a national identity through the creation of a real or fictional image based on multi-ethnic and multi-cultural pluralisms. We will attempt to see the efforts of western powers over emerging nations in controlling, and sometimes co-opting, their cultural patrimonies—as well as stocking their national museums with objects that can be defined as “looting” or “saving” depending on which side of the debate you stand—following worrisome neo-colonial attitudes. While anchored to the critical events of the last one-hundred years or so, we will consider contemporary and relevant developments in global ownership of the past and its artifacts, most recently (and some might say chillingly) articulated by our leading museums. In many ways this will be a “pro-seminar”, preparing the participant in the issues and bibliography on this subject and paving the way for the larger concerns subsumed under this broad topic. Readings will range from real “archival material” (supplied by me) to current articles in the New York Times. A paper may or may not be required. Your input from your wider fields of specialization and studies will be useful and appreciated.

[course website](#) (coming soon)

M 1000-1250 ARTS 2622

[top](#)

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### 254 Seminar: Encountering the other, discovering the self: Representation and difference in the Americas

Peterson

Prerequisite: graduate standing.

This seminar will examine the visual construction of alterity as an integral part of formulating and protecting cultural identity not only among Precolumbian cultures, such as the Aztec and Inka, but also by the European colonizers. The conquest of the Americas both reinforced and contradicted European preconceptions of otherness. We will explore issues of ethnicity, race, color, gender and cultural difference using examples of both indigenous self-representations as well as work by mestizo and European artists, using a postcolonial theoretical framework. A field trip is planned to LACMA in Los Angeles for the spectacular, "The Arts in Latin America, 1492-1820."

[course website](#) (coming soon)

W 900-1145 ARTS 2622

[top](#)

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### 291B Seminar: Topics in Gender and Representation

Solomon-Godeau

Prerequisite: graduate standing.

Same course as Women's Studies 291B.

Course will focus on the construction of gender identities through high art and popular media, the construction of femininities and masculinities through images and the

significance of gender as a basic representational category. Topics will vary.

[course website](#) (coming soon)

R 100-350 ARTS 2622

[top](#)

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## 294 [Seminar in Museum Practices](#)

Robertson

Prerequisite: graduate standing

May be repeated for credit.

This seminar will be team-taught by Kathryn Kanjo, Director of the University Art Museum, and Professor Bruce Robertson.

In 2009, the University Art Museum will celebrate its 50th anniversary. This seminar is designed to help the UAM formulate its plans and its identity in the run-up to that event. We will be examining the exhibition history and the collections closely, in order to arrive at some definitions of the UAM's history, its intellectual and aesthetic strengths.

This work will be framed within the current spate of museum building, rebranding, and change that seems to have reached a high point in the art museum world today. We will examine other case studies, and look critically at such phenomena as mission statements, exhibition programs, public outreach and so on.

Some of the outcomes of the seminar may include a redeveloped website for the UAM, collection highlights exhibitions, and so on.

[course website](#) (coming soon)

M 200-450 ARTS 2622

[top](#)

[program](#)

[people](#)

[resources](#)

[contact](#)

[news + events](#)

search...

- program
- people
- resources
- contact
- news + events

[course index -Winter 2008](#)

[lower division courses](#)

- [1](#) Introduction to Art - Paul
- [6B](#) Art Survey II: Renaissance-Baroque Art - Adams
- [6E](#) Survey: Arts of Africa, Oceania, and Native North - Ogbechie
- [6F](#) Survey: Architecture - Wittman

[upper division courses](#)

- [103B](#) Roman Art: From the Republic to the Empire (509 B.C. to A.D. 337) - Yegül
- [103C](#) Greek Architecture - Yegül
- [109A](#) Italian Renaissance 1400-1500 - Williams
- [109G](#) Leonardo Da Vinci: Art, Science, and Technology in Early Modern Italy - Williams
- [115C](#) Eighteenth Century British Art - Bermingham
- [119C](#) Twentieth-Century German Art - Keller
- [119G](#) Critical Approaches to Visual Culture - Monahan
- [132I](#) Art of Empire: The Umayyad, Abbasid, and Fatimid Caliphates - Simonowitz
- [133DD](#) Special Topics in Islamic Art: Visions of the Invisible - Simonowitz
- [135DD](#) Arts of India, Asia - Hall
- [136H](#) Housing American Cultures - White
- [136W](#) Introduction to 2D/3D Visualizations in Architecture - White
- [143B](#) Feminism and Art History - Solomon-Godeau
- [186RS](#) Seminar in Chinese Art - Sturman
- [186J](#) Seminar in 19 Century Modern Art - Solomon-Godeau
- [186V](#) Seminar: Theory - Bermingham
- [186X](#) Contemporary American Car Design - Armi

[graduate courses](#)

- [200B](#) Proseminar: Introduction to Art-Historical Methods - Monahan
- [253E](#) Seminar in Romanesque Architecture and Sculpture - Armi
- [265](#) Theories and Methods in Architectural History - Wittman
- [282A](#) Seminar: Topics on East Asian Art - Sturman
- [296A](#) Theories of the Modern: Marcel Duchamp - Spieker

- [courses](#)
- 2007 — 2008
- fall
- winter
- spring
- summer

---

[1](#) [Introduction to Art](#)  
Paul

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

[course website](#)

MW 1100-1215 Embarcadero Hall

[top](#)

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#### 6B [Art Survey II: Renaissance-Baroque Art](#)

Adams

Renaissance and Baroque art in northern and southern Europe. (W)

#### ENROLLMENT BY DISCUSSION SECTION

Questions about enrollment and section assignments should be directed to the [Lead TA](#) .

All other course questions should be directed to the Head TA.

There is no text for this course; a Reader will be available for purchase in the first week of the quarter at Grafikart in Isla Vista.

[course website](#)

TR 930-1045 Campbell Hall

[top](#)

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#### 6E [Survey: Arts of Africa, Oceania, and Native North America](#)

Ogbechie

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

[course website](#) (Note: password is all lower case)

MW 330-445 TD 1701

[top](#)

## 6F [Survey: Architecture](#)

Wittman

This unconventional survey of architecture and planning centers on case studies chosen from different periods in predominantly Western but also non-Western architectural history, from the Greek temple to the palace of Versailles, from colonial planning in North Africa to Mussolini's new towns in Italy, and from Frank Lloyd Wright's Fallingwater to the Batammaliba houses of Togo and Benin. Student writing assignments will involve writing about first-hand experience of local architecture.

[course website](#)

TR 500-615 Girvetz 1004

[top](#)

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## 103B [Roman Art: From the Republic to the Empire \(509 B.C. to A.D. 337\)](#)

Yegül

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6A. Painting, sculpture, and decorative arts of the Romans from the Republic to the Empire, from Romulus to Constantine. Social, economic, and cultural background emphasized

[course website](#)

TR 930-1045 TD 2600

[top](#)

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## 103C [Greek Architecture](#)

Yegül

Prerequisite: not open to freshmen. The architecture of the Greek world from the archaic period through the Hellenistic Age

[course website](#)

TR 200-315 TD 2600

[top](#)

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## 109A [Italian Renaissance 1400-1500](#)

Williams

Not Open to Freshmen.

Developments in painting and sculpture, with attention to issues of technique, iconography, patronage, workshop culture and theory.

[course website](#)

TR 1100-1215 Arts 1241

[top](#)

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109G [Leonardo Da Vinci: Art, Science, and Technology in Early Modern Italy](#)

Williams

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.

[course website](#)

MW 330-445 Embarcadero Hall

[top](#)

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115C [Eighteenth Century British Art and Culture](#)

Birmingham

Prerequisite: not open to freshmen.

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.

[course website](#)

TR 1230-145 TD 2600

[top](#)

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119C [Twentieth-Century German Art](#)

Keller

Prerequisite: not open to freshmen.

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.

[course website](#) (coming soon)

TR 330-445 Arts 1241

[top](#)

---

### 119G [Critical Approaches to Visual Culture](#)

Monahan

Prerequisite: not open to freshmen.

Critical ways of approaching and understanding a wide range of visual materials and images (paintings, ads, videos, etc.). Analytic approaches to culture and representation are used as a means of developing descriptive and interpretive skills.

[course website](#)

MW 930-1045 Arts 1241

[top](#)

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### 132I [Art of Empires: The Umayyad, Abbasid, and Fatimid Caliphates](#)

Simonowitz

Prerequisite: not open to freshmen.

This course examines the art and architecture of three imperial dynasties that simultaneously claimed leadership of the universal Muslim community. These are the Umayyads of the Iberian Peninsula (756-1031), the Abbasids (750-1258), and the Fatimids (909-1171). We will consider the political circumstances and doctrinal implications of their respective claims and examine how or whether these factors informed the production of visual culture in their realms.

[course website](#)

MW 1100-1215 TD 2600

[top](#)

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### 133DD [Special Topics in Islamic Art](#)

Simonowitz Prerequisite: not open to freshmen.

This course explores visual representations of the spiritual, the mystical, and the fantastic in Islamic art. We will start with book arts and move to photography, video, and cyberspace. Along the way students will encounter illustrated angels, digital demons, word images, and new media nightmares. May be repeated for credit to a maximum of 12 units provided letter designations are different.

[course website](#)

MW 200-315 Arts 1241

[top](#)

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### 135DD [Arts of India, Asia](#)

Hall

Prerequisite: not open to freshmen.

May be repeated for credit to a maximum of 12 units provided letter designations are different. This survey course will include both South and Southeast Asia and will begin by covering the development of Buddhist, Hindu, and Islamic art on both the subcontinent and its parallel development in Southeast Asia. The emphasis will include general themes in art as it is to enforce understanding the chronology and context of the objects and sites of study. In approaching the material in this manner, students are able to see recurring themes as they progress through the course, strengthening their understanding and building on their knowledge to develop a personal understanding of the art of both regions.

[course website](#)

TR 200-315 Arts 1241

[top](#)

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### 136H [Housing American Cultures](#)

White

Prerequisite: not open to freshmen.

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.

[course website](#)

MWF 900-950 South Hall 1430

[top](#)

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### 136W [Introduction to 2D/3D Visualizations in Architecture](#)

White

Prerequisite: upper-division standing; open to majors only.

Letter grade required. Same course as Art Studio 106W.

Develops skills in reading, interpreting, and visualizing in 3D objects and spaces by offering exercises in sketching, perspective, orthographic projections, isometric drawings, and manual rendering practices. Relevant for those interested in history of architecture, architecture, sculpture, and such spatial practices as installations and public art.

[course website](#) (coming soon)

MW 100-350 Arts 2636

[top](#)

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### 143B [Feminism and Art History](#)

Solomon-Godeau

Prerequisite: not open to freshmen.

Examination of both feminist critiques of Western representational practices and feminist interventions in art history. Topics to be determined by instructor.

[course website](#) (Note Username: 143b)

MW 1100-1215 Arts 1241

[top](#)

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### 186J [Seminar in Nineteenth Century Modern Art: Paris: Capital of the Nineteenth Century](#)

Solomon-Godeau

Prerequisite: upper-division standing. May be repeated for credit to a maximum of 8 units with different topic. This seminar examines the art and culture of France with emphasis on the work of artists such as Daumier, Manet, and Degas, the art criticism of Charles Baudelaire, and the work of popular illustrators such as Gavarni and Dore. But it also involves reading the twentieth-century writer Walter Benjamin (the title of the seminar comes from him) whose texts have powerfully influenced contemporary thinking about modernity, modernist art, and modern culture. This course requires weekly readings and discussion,

and the writing of a research seminar paper.

[course website](#) (coming soon)

W 100-350 Arts 2622

[top](#)

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186RS [Seminar in Chinese Art](#) "The Real and the Imagined in Song Dynasty China"

Sturman

Prerequisite: upper-division standing. This seminar examines the themes of realism and imagination as they were employed in three different spheres of artistic practice during the first half of the Song dynasty (960-1127 CE): professional artists active early in the dynasty, scholar-official painters active towards the end of the 11th century, and the court of Emperor Huizong (r. 1100-1125). Religious sculpture (The Sage Mother Hall of the Jin Shrine), monumental landscape painting, and paintings of nature-among the finest in the history of Chinese art-will serve as objects of study as we examine how mimesis was employed (or negated) as a visual strategy in and outside the court. This course satisfies Area B (Africa, Americas, and Asia) as well as the 186 seminar requirement for Art History majors.

[course website](#)

R 100-350 Arts 2622

[top](#)

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186V [Seminar: Theory](#)

Bermingham

Prerequisite: upper-division standing.

May be repeated for credit to a maximum of 8 units with different topic.

This seminar is intended to introduce students to the methods and materials used in the production of drawing, painting, and print making. By physically examining works of art students will sharpen their visual appreciation and verbal analysis of materials, line, color, space, subject matter, style and so on. In addition, students will be introduced to the fundamental skills and concepts of formal, iconographic, and stylistic analysis. This course requires weekly readings and discussion, and the writing of a research seminar paper.

[course website](#) (coming soon)

M 100-350 Arts 2622

[top](#)

---

186X [Contemporary American Car Design](#)

Armi

Prerequisite: upper-division standing.

May be repeated for credit to a maximum of 8 units with different topic.

Contemporary American Car Design and related Art Historical issues

[course website](#) (coming soon)

T 1000-1250 Arts 2622

[top](#)

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200B [Proseminar: Introduction to Art-Historical Methods](#)

Monahan

Prerequisites: graduate standing; open to Art History majors only.

Required of all first-year M.A. and Ph.D. students.

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

[course website](#) (coming soon)

M 400-650 Arts 2622

[top](#)

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253E [Seminar in Romanesque Architecture and Sculpture](#)

Armi

Prerequisite: graduate standing.

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

[course website](#) (coming soon)

W 900-1150 Arts 2622

[top](#)

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265 [Theories and Methods in Architectural History](#)

Wittman

Prerequisite: graduate standing.

This seminar will explore a range of critical methodologies and philosophical discourses that have shaped the practice of architectural and urbanism history. Our basic method will be to juxtapose works of philosophy and/or theory with works of architectural and urbanism history that they have in some way informed or inspired. We will begin with the origins of the Western architectural history tradition, but we will focus mainly on post-WWII developments.

[course website](#) (coming soon)

M 1100-150 Arts 2622

[top](#)

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282A [Seminar: Topics on East Asian Art](#)

Sturman

Prerequisite: graduate standing.

Research on select problems on the arts of China, Japan, or Korea.

[course website](#)

R 100-350 Arts 2622

[top](#)

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296A [Theories of the Modern](#)

Spieker

Prerequisite: graduate standing.

Same course as German 270.

My seminar deals with the work and legacy of Marcel Duchamp and its relevance for the anatomy of modernism. Apart from in-depth discussions of Duchamp's works and their critical reception, we will be concerned with his recalibration of the art object and its media. The Duchamp of my seminar is less a nominalist or proto-conceptualist (art is what I call it) than an active critic of a variety of 19th-century scientific traditions and their lingering influence upon early 20th-century art. If there is room we will consider select aspects of the Duchamp phenomenon in contemporary art.

[course website](#) (coming soon)

W 100-400 Arts 2622

[top](#)

[program](#)

[people](#)

[resources](#)

[contact](#)

[news + events](#)

Spring 2008

lower division courses

|                     |  |                          |
|---------------------|--|--------------------------|
| <a href="#">5A</a>  | Introduction to Architecture and Environment | <a href="#">Welter</a>   |
| <a href="#">6C</a>  | Art Survey III: Modern - Contemporary        | <a href="#">Monahan</a>  |
| <a href="#">6DS</a> | Survey: History of Art in China              | <a href="#">Sturman</a>  |
| <a href="#">6H</a>  | Pre-Columbian Art                            | <a href="#">Peterson</a> |

upper division courses

|                       |   |                               |
|-----------------------|---|-------------------------------|
| <a href="#">117A</a>  | Nineteenth-Century Art: 1800-1848   | <a href="#">Birmingham</a>    |
| <a href="#">121B</a>  | Reconstruction, Renaissance, and Realism in American Art: 1860-1900       | <a href="#">Robertson</a>     |
| <a href="#">127B</a>  | African Art II  | <a href="#">Ogbechie</a>      |
| <a href="#">133EE</a> | Special Topics in Islamic Art   | <a href="#">Simonowitz</a>    |
| <a href="#">136A</a>  | Nineteenth-Century Architecture   | <a href="#">Chattopadhyay</a> |
| <a href="#">136V</a>  | Modern Indian Visual Culture  | <a href="#">Chattopadhyay</a> |
| <a href="#">136X</a>  | Culture of Architecture: Perception and Analysis of the Built Environment | <a href="#">Yegül</a>         |
| <a href="#">138G</a>  | The Social Production of Art: Patrons, Dealers, Critics, Museums          | <a href="#">Keller</a>        |
| <a href="#">141A</a>  | Museum Practices and Techniques   | <a href="#">Robertson</a>     |
| <a href="#">186N</a>  | Seminar in African Art  | <a href="#">Ogbechie</a>      |
| <a href="#">186P</a>  | Seminar in Pre-Columbian/Colonial   | <a href="#">Peterson</a>      |
| <a href="#">186Y</a>  | Seminar in Architecture and Environment                                   | <a href="#">Welter</a>        |

graduate courses

|                      |  |                               |
|----------------------|--|-------------------------------|
| <a href="#">251B</a> | Seminar: Topics in African Arts in Context                         | <a href="#">Ogbechie</a>      |
| <a href="#">257A</a> | Seminar: Topics in Seventeenth-Century Art                         | <a href="#">Adams</a>         |
| <a href="#">261E</a> | Seminar: Topics in History of Photography                          | <a href="#">Keller</a>        |
| <a href="#">265</a>  | Seminar: Topics in Architectural History                           | <a href="#">Chattopadhyay</a> |
| <a href="#">275E</a> | Seminar: Topics in Islamic Art & Advanced Readings in Arabic Texts | <a href="#">Simonowitz</a>    |
| <a href="#">275X</a> |  |                               |

|                    |   |                        |
|--------------------|---|------------------------|
| <a href="#">5A</a> | Introduction to Architecture and Environment  | <a href="#">Welter</a> |
|                    | Examines the history of the built and natural environments as interrelated phenomena, and explores how human beings have positioned them architecturally in relation to the natural world at various cultural moments. GE: WRT, F |                        |
|                    | ENROLLMENT BY DISCUSSION SECTION  |                        |

course website (coming soon)

[top](#)

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|                    |                                       |                         |
|--------------------|---------------------------------------|-------------------------|
| <a href="#">6C</a> | Art Survey III: Modern - Contemporary | <a href="#">Monahan</a> |
|--------------------|---------------------------------------|-------------------------|

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

course website (coming soon)

[top](#)

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[6DS](#) Survey: History of Art in China

[Sturman](#)

The History of Art in China is a survey course that introduces the major traditions and monuments of Chinese art from Neolithic times to the modern (20th-21st centuries). The course generally follows a chronological trajectory but with a thematic matrix. The first part of the course, from Neolithic to Han (ca. 5000 BC - AD 220) concerns the formation of culture and civilization and covers early pottery and bronze traditions as well as the beginnings of pictorial art. Objects and pictures are placed into their historical, philosophical, and social contexts. The second part of the course focuses on the importation and development of Buddhist art, from ca. AD 200 - 1000. The third part of the course interweaves the painting, calligraphy, and ceramic traditions of imperial China, from the Song dynasty to the near contemporary. Garden design and imperial architecture are also introduced. One of the aspects of the course that will be emphasized is regional diversity and intercultural encounters (India and Central Asia in particular). The title, History of Art in China, as opposed to something like The Arts of China, is intended to convey awareness of the fact art is a conceptual and subjective term and that objects have histories that extend beyond national borders. GE: WRT, NWC, F  
ENROLLMENT BY DISCUSSION SECTION

course website (coming soon)

[top](#)

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[6H](#) Pre-Columbian Art

[Peterson](#)

An introduction to selected art traditions in ancient Mesoamerican and Andean South America. Examination of major monuments of sculpture, architecture, ceramics, and painting for their meaning and function within socio-political, religious, and economic contexts.  
ENROLLMENT BY DISCUSSION SECTION

course website (coming soon)

[top](#)

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[117A](#) Nineteenth-Century Art: 1800-1848

[Bermingham](#)

*Prerequisite: not open to freshmen.*

Painting, sculpture, and architecture in Europe. Topics will change, but may include art under Napoleon and Romanticism.

course website (coming soon)

[top](#)

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[121B](#) Reconstruction, Renaissance, and Realism in American Art: 1860-1900 [Robertson](#)

*Prerequisite: not open to freshmen.* Painting and human-made environments from the onset of the Civil War to just before World War II, tracing the role of art in the rise of modern, corporate America

course website (coming soon)

[top](#)

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[127B](#) African Art II [Ogbechie](#)

*Prerequisites: Art History 6E or 127A; not open to freshmen.*  
An in-depth continuation of Art History 127A in a seminar/discussion format. Selected topics in masking, figural sculpture, etc., and emphasis on African contexts of ritual and social life.

course website (coming soon)

[top](#)

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[133EE](#) Special Topics in Islamic Art [Simonowitz](#)

*Prerequisite: not open to freshmen.*  
*May be repeated for credit to a maximum of 12 units provided letter designations are different.* Special topics in Islamic art.

course website (coming soon)

[top](#)

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[136A](#) Nineteenth-Century Architecture [Chattopadhyay](#)

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

course website (coming soon)

[top](#)

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[136V](#) Modern Indian Visual Culture

[Chattopadhyay](#)

*Prerequisite: Film Studies 46 or sophomore standing.*

*Same course as Film Studies 124V.* Introduction of twentieth-century visual culture in India, including painting, architecture, film, television, and graphic arts. Focuses on the themes of nationalism, modernity, and globalization, and the role of the "popular" in Indian visual culture

course website (coming soon)

[top](#)

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[136X](#) Culture of Architecture: Perception and Analysis of the Built Environment

[Yegül](#)

*Prerequisite: not open to freshmen.*

Introduces the student to a first-hand experience of the built-environment through perception and analysis of design; understanding historical, theoretical, technical and artistic structures that shape and sustain the culture of architecture.

course website (coming soon)

[top](#)

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[138G](#) The Social Production of Art: Patrons, Dealers, Critics, Museums

[Keller](#)

*Prerequisite: two prior upper-division courses in Art History.*

In contrast to the usual focus on the artist's activity, this course explores the crucial contributions made to the production of art by agencies such as markets, museums, exhibitions, reproductions, criticism, patronship, advertisement, etc.

course website (coming soon)

[top](#)

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[141A](#) Museum Practices and Techniques

[Robertson](#)

*Prerequisites: not open to freshmen. Consent of instructor. Limited enrollment.*

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 of museums and their facilities.

course website (coming soon)

[top](#)

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[186N](#) Seminar in African Art

[Ogbechie](#)

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

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

course website (coming soon)

[top](#)

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[186P](#) Seminar in Pre-Columbian/Colonial

[Peterson](#)

*Prerequisite: upper-division standing.*

*May be repeated for credit to a maximum of 8 units with different topic.*

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

course website (coming soon)

[top](#)

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[186Y](#) Seminar in Architecture and Environment

[Welter](#)

*Prerequisite: upper-division standing.*

*May be repeated for credit to a maximum of 8 units.*

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

course website (coming soon)

[top](#)

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[251B](#) Seminar: Topics in African Arts in Context

[Ogbechie](#)

*Prerequisite: graduate standing.*

Special research in African art.

course website (coming soon)

[top](#)

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[257A](#) Seminar: Topics in Seventeenth-Century Art

[Adams](#)

*Prerequisite: graduate standing.*  
Special topics in seventeenth-century art.

course website (coming soon)

[top](#)

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[261E](#) Seminar: Topics in History of Photography

[Keller](#)

*Prerequisite: graduate standing.*  
Special problems in the history of photography.

course website (coming soon)

[top](#)

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[265](#) Seminar: Topics in Architectural History

[Chattopadhyay](#)

*Prerequisite: graduate standing.*  
Special research in the history of architecture.

course website (coming soon)

[top](#)

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[275E](#) Seminar: Topics in Islamic Art & Advanced Readings in Arabic  
[275X](#) Texts

[Simonowitz](#)

*Prerequisite: graduate standing.* Special topics in Islamic art and/or architecture.  
Topics will vary. Primary source-text readings to accompany graduate seminars  
Art History 275B and 275E.

course website (coming soon)

[top](#)

|                               |
|-------------------------------|
| <a href="#">program</a>       |
| <a href="#">people</a>        |
| <a href="#">resources</a>     |
| <a href="#">contact</a>       |
| <a href="#">news + events</a> |
| <a href="#">courses</a>       |
| 2008 — 2009                   |
| fall                          |
| winter                        |
| spring                        |
| 2007 — 2008                   |
| fall                          |
| winter                        |
| spring                        |
| summer                        |
| archived courses              |

[| Print |](#)

[course index - Summer 2008](#)

[lower division courses](#)

- [1 Introduction to Art \(session B\) - Paul](#)
- [6B Art Survey II: Renaissance-Baroque Art - Engel](#)
- [6C Art Survey III: Modern - Contemporary - Howe](#)
- [6G Survey: Photo History - Keller](#)

[upper division courses](#)

- [105L Art and Society in Late-Medieval Tuscany - Williams](#)
- [119B Contemporary Art - Turel](#)
- [123C Modern Art of Mexico - Flaherty](#)
- [134D Art and Modern China - Sturman](#)
- [136I The City in History \(session B\) - Chattopadhyay](#)
- [137CC Topics in Architecture \(session B\) - White](#)
- [140B California Landscape Tradition: European and American Antecedents - Homsy](#)

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[1 Introduction to Art \(session B\)](#)

Paul

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

[course website](#)

MTWR 1100-1210 ARTS 1241

[top](#)

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[6B Art Survey II: Renaissance-Baroque Art](#)

Engel

Renaissance and Baroque art in northern and southern Europe.

ENROLLMENT BY DISCUSSION SECTION

[course website](#)

[top](#)

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6C [Art Survey III: Modern-Contemporary Art](#)

Howe

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

ENROLLMENT BY DISCUSSION SECTION

[course website](#)

MTWR 1100-1210 TD 2600

[top](#)

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6G [Survey: History of Photography](#)

Keller

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

ENROLLMENT BY DISCUSSION SECTION

[course website \(coming soon\)](#)

MTWR 1230-140 TD 2600

[top](#)

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105L [Art and Society in Late-Medieval Tuscany](#)

Williams

Prerequisite: not open to freshmen.

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.

[course website](#)

MTWR 1100-1210 ARTS 1241

[top](#)

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119B [Contemporary Art](#)

Turel

Prerequisite: not open to freshmen.

An advanced introduction to the visual art of the period 1960-present. Works by prominent artists are presented in their historical contexts, and considered in relation to concepts such as post-studio art, postmodernism, feminist art, and new media. Particular attention is given to the many intersections of visual art practices with contemporary thought (critical theory) and the role art has played in the radical socio-political changes of the past five decades.

[course website](#)

MTWR 330-440 ARTS 1241

[top](#)

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123C [Modern Art of Mexico](#)

Flaherty

Prerequisite: upper-division standing.

A general survey of the main developments of nineteenth- and early twentieth-century Mexican art in its social context. Particular attention is given to the Mexican mural renaissance and the works of Posada, Rivera, Siquieros, Orozco, Tamayo, and Frida Kahlo.

[course website](#)

MTWR 200-310 ARTS 1241

[top](#)

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134D [Art and Modern China](#)

Sturman

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6DS.

An exploration of trends and issues in nineteenth and twentieth century Chinese art, as China awakens to and responds to the challenges of modernity and The West. Topics include the continuity of tradition, the exile identity, and trends after Tiananmen (1989).

[course website](#)

MTWR 1230-145 PSYCH 1902

[top](#)

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136I [The City in History \(session B\)](#)

Chattopadhyay

Prerequisite: not open to freshmen.

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

[course website](#)

MTWR 200-305 ARTS 1241

[top](#)

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### 137CC [Special Topics in Architecture \(session B\)](#)

White

Prerequisite: not open to freshmen.

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, 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.

[course website](#)

MTWR 1230-135 ARTS 1241

[top](#)

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### 140B [California Landscape Tradition: European and American Antecedents](#)

Homsy

Prerequisite: not open to freshmen.

This course focuses on the roots of modern ideas in landscape design and their theoretical bases. The central theme to be examined is the pioneer spirit in the Western garden tradition. California style and influences from Classical, Mediterranean and Islamic traditions will be explored in depth. In addition to this, European and American antecedents will be introduced and a series of themes of both architecture and landscape design will be emphasized. We will examine: English Landscape tradition, Dutch 'door gardens' in the New World, Colonial American style, and America's 'Golden Age'.

This course includes slide lectures, a reader, in-class discussions, and field trip.

Information: Bryn Homsy (805) 636-9366.

[course website \(coming soon\)](#)

MTWR 1230-135 ARTS 1241

[top](#)

[program](#)

[people](#)

[resources](#)

[contact](#)

[news + events](#)