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PLEASE NOTE ROOM CHANGES. COURSES HAVE BEEN MOVED FROM THE ARTS BUILDING TO PHELPS HALL.

**CRASHING AN ART HISTORY COURSE**

The Department of Art History recognizes the difficulties that students face in adding courses. The Department recommends the following:

**To add a closed or full course:**

1) Do not e-mail the instructor to determine if a wait list exists.

2) Instead, attend the first class meeting and first section meeting if applicable.

Let the instructor know your name, major/minor, class year (junior, senior).

Sign up on the waiting list.

Continue to attend the lecture and discussion section if applicable.

Priority of enrollment and distribution of add codes are at the discretion of the instructor.

If you are unable to attend the first class meeting due to religious observance, illness, or other unavoidable conflict, do contact the instructor via e-mail. Add codes will not be distributed prior to completing this procedure.

lower division courses

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[6A](#) Art Survey I: Ancient-Medieval - Yegül

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[6K](#) Islamic Art & Architecture - Khoury

upper division courses

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graduate courses

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[261A](#) Seminar: Topics in American Art - American Drawings - Robertson

[265](#) Topics in Architectural History: History, Nature, Space - Chattopadhyay

5A Introduction to Architecture & Environment

Welter

Architecture is the primeval act through which human beings carve out for themselves a place in nature. Initially often a means of survival, place-making has developed throughout history into technically advanced and artistically sophisticated architectural

designs that intertwine ever closer the man-made world with the natural one. This course introduces basic architectural construction methods, design strategies, and subject specific terminology, discusses various interpretative concepts, and poses questions after universal fundamentals of the multi-faceted and multi-sensory relationships between architecture and nature.

ENROLLMENT BY DISCUSSION SECTION

MW 800-915 PSYCH 1924

HONORS SECTION: W 1100-1150 ARTS 2622

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6A Art Survey I: Ancient-Medieval  
Yegül

History of Western art from its origins to the beginnings of the Renaissance.

ENROLLMENT BY DISCUSSION SECTION

TR 930-1045 CAMPBELL HALL

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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

TR 800-915 EMBARCADERO HALL

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6K Islamic Art & Architecture  
Khoury

A survey of Islamic art and architecture.

ENROLLMENT BY DISCUSSION SECTION

TR 200-315 TD-W 2600

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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.

TR 800-915 PHELPS HALL 3526

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105C Medieval Architecture: From Constantine to Charlemagne  
Armi

Prerequisite: upper-division standing.

Recommended preparation: Art History 6A or 6F or 105E or 105G.

A survey of the architecture in Italy, France, Spain, Germany, and England from the Early Christian through the Carolingian periods.

TR 1100-1215 PHELPS HALL 3526

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105E The Origins of Romanesque Architecture  
Armi

Prerequisite: upper-division standing.

Recommended preparation: Art History 6F or 105C or 105G.

Eleventh century architecture in France, Italy, Spain, Germany, and England.

TR 1230-145 PHELPS HALL 3526

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111C Dutch Art in the Age of Vermeer  
Adams

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

Visual culture produced in Northern Netherlands between 1648 and 1672. Classes devoted to individual artists (e.g. Rembrandt, Johannes Vermeer) and genres (e.g. landscape, portraiture, history painting) in relation to material culture and thought of the period.

MW 1100-1215 PHELPS HALL 3526

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118AA Rome from Napoleon to Mussolini (1796-1943)  
Wittman

Prerequisite: not open to freshmen.

This course will analyze 150 years of upheaval and change that transformed Rome from an artistically rich, socio-politically backwards theocracy into a secular national capital and, subsequently, a Fascist showpiece of imperial "romanness".

NB: Not open to students who took my 186S seminar on Rome in 2008 or my 118AA Paris/Rome seminar in 2006 or 2009.

TR 200-315 PHELPS HALL 3526

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119F Art of the Post-War Period, 1945-1968  
Monahan

Prerequisite: not open to freshmen.

Recommended preparation: Art History 119E

Introduction to the major movements of European modern art in the first half of the twentieth century. This course critically addresses the formation of avant-garde groups and movements in relation to political and social issues.

MW 930-1045 NORTH HALL 1006

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127A African Art I  
Ogbechie

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6E.

The relationship of art to life in sub-Saharan Africa. A cross-cultural survey of types, styles, history, and values of arts ranging from personal decoration to the state festival, stressing Ashanti, Ife, Benin, Yoruba, Cameroon.

MW 800-915 PHELPS HALL 3526

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130C 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.

TR 930-1045 PHELPS HALL 3526

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134E The Art of the Chinese Landscape

Sturman

Prerequisites: Not open to freshmen.

Recommended preparation: Art History 6D.

Chinese approaches to landscape as subject matter in art, with a focus on painting and garden architecture. The course begins with the immortality cult in the Han dynasty (206 B.C.-A.D. 221) and ends with contemporary artists of the twentieth century.

MW 1230-145 PHELPS HALL 3526

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136H Housing American Cultures

White

Prerequisites: 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.

MWF 400-450 PHELPS HALL 3526

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137BB Garden and Landscape Architecture in the West from the Renaissance to the 20th C

Wittman

Prerequisite: not open to freshmen.

May be repeated for credit to a maximum of 12 units provided letter designations are different.

This course will cover Italian Renaissance gardens, 17th-century French formal gardens (including Versailles), 18th-century picturesque gardens in England (from Stourhead and Stowe to Capability Brown), and the urban parks of 19th-century Paris, London and New York, up to the development of the suburban ideal. We will focus on how these different spaces each reflect the changes in attitudes towards land and nature wrought by the West's long transition from feudalism to industrial capitalism.

TR 500-615 PHELPS HALL 3526

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185FF Still Waiting to Exhale?: Black Subjects in Historical and Contemporary Popular Culture  
Nelson

This course undertakes the critical examination of the representation of black subjects in historical and contemporary popular culture. Although the focus is mainly American, some examples from other locations will also be introduced. The topic of black representation is fraught due to the interconnected histories of western colonialism, slavery and racism which have participated in the constitution of black subjects as "other" by mainly white cultural and media producers. However, moments of transformation, resistance and alternative identifications will also be addressed. The course will examine both historical and contemporary visions of blackness across various media and contexts including, abolitionist imagery, minstrelsy, the performances of Josephine Baker and hip hop video cultures. More recent television productions like "Good Times" and "The Jeffersons" shall also be explored alongside films such as "Guess Who's Coming to Dinner", "Bad Boys" and "Waiting to Exhale".

MW 200-3:15 PHELPS HALL 3526

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186G Seminar in 17C Northern European Art - Rembrandt  
Adams

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

In light of recent exhibitions and new research, this course examines questions of authenticity and authorship of Rembrandt's work in terms of artistic technique, subject matter, style, and patronage.

This course requires weekly readings and discussion, and the writing of a research seminar paper.

M 200-450 PHELPS HALL 3530

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186RW Visually Rendered: Japan in the 19th Century  
Wattles

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

In the course of Japan's becoming a nation-state during the nineteenth century, Japan came to be visually characterized to the rest of the world in photographs, illustrations, woodblock prints and paintings; these were spread through mass media, expositions, and curio shops. Looking at both high and low art we will analyze the fixed images of Japan that emerged, such as Mt. Fuji and cherry blossoms, the geisha and the samurai, and the child or poetic soul. This will be contrasted with ways the West in turn was characterized in Japan through similar media and venues. Requirements: weekly responses to readings, two visual presentations, a final research paper.

F 100-350 PHELPS HALL 3530

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186S Seminar: The Memory of Architecture  
White

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

This seminar explores the role architecture plays in constructing both personal and public memory. It treats the built environment as both a site for creating memory, and also as a representation of memory. We will explore a variety of historical examples, students will be asked to delve into their own personal architectural history, and we will explore the local relationship here in Santa Barbara between built form and public memory.

T 1000-1250 PHELPS HALL 3530

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186S Seminar: Architecture and Nature  
Chattopadhyay

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

This undergraduate seminar will examine the relation between "nature" and the built environment. We will begin with historical examples across the globe and then focus on modern architecture. We will study the imagination of land and landscape, and the concern for natural light, materials, and ventilation along with the changing conceptions of nature that they encompass.

W 1200-300 PHELPS HALL 3530

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186W Historiography: Readings in the Historiography of Modern Western Architecture  
Welter

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

An advanced undergraduate research seminar dedicated to reading and discussing five seminal histories of modern, Western architecture. Participants will study five books, co-chair a discussion section, and write weekly essays. Primarily, but not exclusively, geared at art history majors.

Interested? Please send an e-mail to [welter@arthistory.ucsb.edu](mailto:welter@arthistory.ucsb.edu)

M 1100 - 150 PHELPS HALL 3530

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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.

T 100-350 PHELPS HALL 3530

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255A Seminar: Topics in Italian Renaissance Art  
Williams

Prerequisite: graduate standing.

Special research in Renaissance Art.

R 100-350 PHELPS HALL 3530

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261A Seminar: Topics in American Art - American Drawings  
Robertson

Prerequisite: graduate standing.

Drawings provide an exciting window into the methods and intentions of many artists. Drawing itself has generally been the foundation of image making in the European tradition since the sixteenth century and yet the relationship of drawings to finished works of art is often uncertain and haphazard. Drawings often represent the first thoughts on a subject, or may simply be effluvia in the process of arriving at a finished work; sometimes they are intended as finished works themselves. The very uncertain and contradictory status of drawings, and drawing, makes the study of them particularly challenging - a challenge often avoided by art historians.

This seminar is prompted by the exhibition [American Century: Twentieth-Century Master Drawings from the Permanent Collection](#)

at the Santa Barbara Museum of Art, which opens in early October. I want to accomplish three things through the seminar. The first is to introduce you to the basic methodologies, tools and issues surrounding the connoisseurship of old master drawings. This will involve at least one field trip to the Getty, where we will look at the drawings collection with conservators and curators. And it will involve working with the UAM's small collection as well. The second goal is to research the drawings in the SBMA exhibition: these have been, for the most part, minimally treated. Few have dates or correct titles; in some cases the subject is a mystery; in others, little is known about the artist. The end result will be a web-based catalogue of the exhibition, a permanent record of the exhibition, written by the participants. Finally, I want to work our way through the nineteenth-century American works on paper in the SBMA collection, to see if there are the materials for a future exhibition of nineteenth-century work, comparable in quality to [American Century](#).

F 1000-1250 PHELPS HALL 3530

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265 Topics in Architectural History: History, Nature, Space  
Chattopadhyay

Prerequisite: graduate standing.

This graduate seminar will explore the relation between nature, history and modern spatial culture. It is based on the assumption that the current environmental crisis strains our historical understanding and forces us to rethink the relation between space and time. The readings will address paradigms, imaginations, and practice in three domains of inquiry: science, empire, and landscape. We will begin with some classic works on the history and philosophy of science, including those by Thomas Kuhn, Bruno Latour, Michel Foucault, Donna Haraway and and move on to works that focus on empire and landscape.

T 330-620 ELLISON HALL 2824

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lower division courses

- [AH1](#) Introduction to Art - Paul
- [6B](#) Art Survey II: Renaissance-Baroque Art - Williams
- [6E](#) Survey: Arts of Africa, Oceania, and Native North America - Ogbechie

upper division courses

- [105G](#) Late Romanesque and Gothic Architecture - Armi
- [107A](#) Painting in the 15C Netherlands - Meadow
- [116AA](#) Special Topics in 18C Art: French Architecture from the Foundation of the Academy to the Revolution - Wittman
- [119E](#) Early 20C European Art - Monahan
- [121A](#) American Art From Revolution to Civil War: 1700-1860 - Fisk
- [121D](#) African-American Art and the African Legacy - Ogbechie
- [133CC](#) Special Topics in Islamic Art - The Mosque in History - Khoury
- [134D](#) Art and Modern China - Sturman
- [136O](#) Sustainable Architecture: History and Aesthetics - Welter
- [136X](#) Culture of Architecture: Perception and Analysis of the Built Environment - Yegul
- [139AA](#) Special Topics in Photographic History - Solomon-Godeau
- [141A](#) Museum Practices and Techniques - Volpe
- [144C](#) Contemporary Art in Russia and Eastern Europe - Spieker
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- [186RS](#) Seminar in Chinese Art - Sturman
- [186S](#) Seminar in Architectural History: 19C French Architecture - Theory and Practice - Wittman
- [186T](#) Seminar in Photographic History: Violence, Trauma, Memory: Photographic war reportage in the 20th Century - Keller
- [186X](#) Seminar in Modern Design - Armi
- [186Y](#) Seminar in Architecture & Environment: Palm Springs Modern - Welter

graduate courses

- [257A](#) Seminar: Topics in 17C Art - Adams
- [259A](#) Seminar: Topics in 19C European Art - Solomon-Godeau
- [275E](#) Seminar: Feminism, Women, and Art from the Arab World - Khoury
- [297](#) Seminar: Getty Consortium - Monahan

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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

MW 1100-1215 EMBARCADERO HALL

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6B Art Survey II: Renaissance-Baroque Art

Williams

Renaissance and Baroque art in northern and southern Europe.

ENROLLMENT BY DISCUSSION SECTION

TR 1230-145 MUSIC - LOTTE LEHMAN CONCERT HALL

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6E Survey: Arts of Africa, Oceania, and Native North America

Ogbechie

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

ENROLLMENT BY DISCUSSION SECTION

MW 1100-1215 BUCHANAN 1930

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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

TR 1230-145 PHELPS 3526

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107A Painting in the 15C Netherlands

Meadow

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

TR 1100-1215 PHELPS 3526

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116AA Special Topics in 18C Art: French Architecture from the Foundation of the Academy to the Revolution

Wittman

Prerequisite: not open to freshmen. May be repeated for credit to a maximum of 12 units provided letter designations are different.

Major developments in architecture, theory, and townplanning, considered in relation to politics and social change. Our focus will be on Paris.

MW 1230-145 PHELPS 3526

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119E Early 20C European Art, 1900-1945

Monahan

Introduction to the major movement of European modern art in the first half of the twentieth century. This course critically addresses the formation of avant-garde groups and movements in relation to political and social issues.

MW 930-1045 PHELPS 3526

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121A American Art From Revolution to Civil War: 1700-1860

Fisk

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.

MW 200-315 PHELPS 3526

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121D African-American Art and the African Legacy

Ogbechie

Prerequisite: not open to freshmen.

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

MW 800-915 PSYCH 1902

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133CC Special Topics in Islamic Art - The Mosque in History

Khoury

Prerequisite: not open to freshmen. May be repeated for credit to a maximum of 12 units provided letter designations are different.

From the so-called 'ground zero' mosque to their earliest foundations in Islam, mosques have always played an important role in their surroundings. This course examines a variety of mosques from different periods and places, looking at their architecture, decoration, and meaning within their specific socio-political contexts.

MW 200-315 NORTH HALL 1105

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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).

TR 200-315 PHELPS 3526

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136O Sustainable Architecture: History and Aesthetics

Welter

Prerequisite: not open to freshmen.

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.

MW 800-915 PHELPS 3526

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136X Culture of Architecture: Perception and Analysis of the Built Environment

Yegul

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, and technical and artistic structures that shape and sustain the culture of architecture.

TR 800-915 PHELPS 3526

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139AA Special Topics in Photographic History

Solomon-Godeau

Prerequisite: not open to freshmen. May be repeated for credit to a maximum of 12 units provided letter designations are different.

This course is devoted to the history of vernacular photography, that is, all the uses of the medium *excluding* art photography. In a certain sense, it might be considered as a history of photography without names, insofar as many kinds of photographs (e.g., topographic, colonial, architectural, medical, advertising, journalistic, etc., etc) do not necessarily have "authors." The approach to this boundless field of images is based on three types of analysis: semiotic (how do photographs as visual signs produce their meaning?); critical theories of representation, including feminist theory (how do photographs produce, reproduce, or support dominant ideologies of class, race, gender and nation?) and psychoanalytic (how do photographs operate on viewers psychically, in terms of the unconscious). Requirements for the course are weekly readings, in-class presentations and a term paper.

TR 330-445 PHELPS 3526

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141A Museum Practices and Techniques

Volpe

Prerequisite: Not open to freshmen; consent of instructor.

This course will serve as both a practical introduction to the structures, practices and problems of art museums today, and to a larger consideration of the history and function of museums in general.

MW 330-445 PHELPS 3526

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144C Contemporary Art in Russia and Eastern Europe

Speiker

Prerequisite: upper-division standing. Same course as Slavic 144A. Not open for credit to students who have completed Russian 144A

Study of central intellectual and aesthetic trends in the late Soviet period and in contemporary post-Soviet Russia and Eastern Europe. Analysis of literary texts and the visual arts.

T 500-750 NORTH HALL 1109

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186B Seminar in Greek and Roman Archaeology/Architecture: Bathing in the Roman World  
Yegul

Prerequisite: upper-division standing. May be repeated for credit to a maximum of 8 units with different topic. Open only to Art History majors during Pass 1.

An examination of the social and cultural aspects of one of the key institutions of the ancient world. Guided through customs, rituals and activities associated with public bathing we will trace the origins and development of baths, including their technology and architecture. The course will also examine the reception of the bathing custom and concepts of cleanliness through and beyond the classical world revealing changes and continuities in culture that have made public bathing an important phenomenon in the modern era.

T 930-1230 ELLISON 2824

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186RS Seminar in Chinese Art  
Sturman

Prerequisite: upper-division standing.

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

F 900-1200 PHELPS 3530

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186S Seminar in Architectural History: 19C French Architecture - Theory and Practice  
Wittman

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

Architecture, theory, and townplanning over a period of multiplying debates, radically opposed theories, and unprecedentedly diverse production.

R 330-550 PHELPS 3530

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186T Seminar in Photographic History: Violence, Trauma, Memory: Photographic war reportage in the 20th Century  
Keller

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

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

R 900-1150 PHELPS 3530

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186X Seminar in Modern Design  
Armi

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

Industrial design, graphic arts, fashion and architecture in America after World War II. Students give oral reports and write a paper on a topic in the history of twentieth-century commercial design.

T 200-450 PHELPS 3530

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186Y Seminar in Architecture & Environment: Palm Springs Modern  
Welter

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

A research seminar dedicated to modern, mid-20th century architecture designed for the city of Palm Springs. The class will be primarily taught at the Architecture and Design Collection, University Art Museum. Participants will catalog architectural drawings, research architects and clients, select drawings for an exhibition, compose exhibition labels and write two papers each. Parts of the class will be taught in Palm Springs which involves part of a weekend. Numbers of participants is strictly limited due to space limitations in the ADC. The class is primarily geared at art history and public history majors. Interested? Please send an e-mail to [welter@arthistory.ucsb.edu](mailto:welter@arthistory.ucsb.edu).

M 1100-150 PHELPS 3530

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257A Seminar: Facing Identity: The Early Modern Netherlandish Portrait  
Adams

Prerequisite: graduate standing.

This seminar investigates the construction of self - the selves of the artist, the subject, and the viewer - through the early modern Netherlandish portrait. We examine the rich variety of portrait genres from three perspectives: first, early modern 'regimes of viewing', specifically, understandings of sight and its relation to knowledge production; second, beliefs about the soul and the constitution of self in the period; and third, the mechanisms by which images actively constitute social relations.

R 200-450 ELLISON 2824

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259A Seminar: Topics in 19C European Art  
Solomon-Godeau

Prerequisite: graduate standing.

This course examines the art - primarily painting and graphic arts--of the *fin-de-siecle* in France, Belgium, and Norway (i.e., Edvard Munch). With particular emphasis on the group of artists known as the *Nabis*, but also in consideration of the many varieties of Symbolist art to have emerged in this period, it aims to investigate the relations between elite and commercial culture, the influence of both reactionary and radical left politics (e.g., monarchism, Catholic revivalism, anarchism, nationalism, etc.) on artistic production, as well as the implications of the widespread repudiation of naturalism and realism in advanced art exemplified by the notion of *l'art pour l'art*. Requirements for the course are weekly readings, class presentations, and a research paper.

W 1200-250 PHELPS 3530

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275E Seminar: Feminism, Women, and Art in the Arab World  
Khoury

Prerequisite: graduate standing

Since the late 1980s, Arab women's art has become a critical locus of nationalist, feminist, and globalist discourse. The purpose of this seminar is to examine the scaffolding of these debates, their historical grounding, and their relation to other fields of inquiry ranging from anthropology to feminist studies. Critical readings of textual and visual material are designed to raise questions about the assumptions underlying the presentation and reception of the art of Arab women and locate them in the larger sphere(s) of art

production in the Arab world and the Middle East. The course is organized into sections that include women and the arts in history; women, gender, and nations; Islam, feminism, and women's artistic expression in contemporary contexts. Readings from various scholarly sources will complement analysis of primary source material (in translation) as a foundation for weekly discussions and student papers focusing on specific issues within the larger questions raised by the course.

T 200-450 ELLISON 2824

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297 Seminar: Getty Consortium  
Monahan

Prerequisite: graduate standing; by application only.

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.

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**CRASHING AN ART HISTORY COURSE**

The Department of Art History recognizes the difficulties that students face in adding courses. The Department recommends the following:

**To add a closed or full course:**

- 1)** Do not e-mail the instructor to determine if a wait list exists.
  - 2)** Instead, attend the first class meeting and first section meeting if applicable.
- Let the instructor know your name, major/minor, class year (junior, senior).  
Sign up on the waiting list.  
Continue to attend the lecture and discussion section if applicable.  
Priority of enrollment and distribution of add codes are at the discretion of the instructor.  
If you are unable to attend the first class meeting due to religious observance, illness, or other unavoidable conflict, do contact the instructor via e-mail. Add codes will not be distributed prior to completing this procedure.

lower division courses

- [6C Art Survey III: Modern - Contemporary - Robertson](#)
- [6DS Survey: History of Art in China - Sturman](#)
- [6F Survey: Architecture and Planning - White](#)
- [6H Survey: The Arts of Precolumbian America - Peterson](#)

upper division courses

- [107B Painting in 16C Netherlands - Meadow](#)
- [113F Bernini and the Age of the Baroque - Paul](#)
- [117B 19C Art 1848-1900 - Volpe](#)
- [120AZ Topics in 20C Modern Art - Out of Sight-Visual Culture of the 1960's - Monahan](#)
- [127B African Art II: Modern and Contemporary African Art - Ogbecchie](#)
- [130D Pre-Columbian Art of South America - Spivak](#)
- [132J Modern Art of the Arab World - Khoury](#)
- [134H Ukiyo-e: Pictures of the Floating World - Wattles](#)
- [135AA Understanding Manga - Wattles](#)
- [136K Modern Architecture in Early Twentieth-Century Europe - Welter](#)
- [136W Introduction to 2D/3D Visualizations in Architecture - White](#)
- [138G The Social Production of Art: Patrons, Dealers, Critics, Museums - Paul](#)
- [186D Seminar in Medieval Architecture - Armi](#)
- [186K Seminar in Twentieth Century Modern Art - Monahan](#)
- [186N Seminar in African Art: The Economics of Cultural Patrimony: Art, Museums, and the Struggle for Restitution - Ogbecchie](#)
- [186Q Seminar in Islamic Art and Architecture - Khoury](#)

graduate courses

- [254 Seminar: Encountering the Other, Discovering the Self: Representation and Difference in the Americas - Peterson](#)
- [255D Seminar: Topics in Early Modern Art in Northern Europe - Meadow](#)
- [265 Seminar: Topics in Architectural History - Wittman](#)
- [296A Seminar: Aesthetics and Contestation Today - Spieker](#)

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6C Art Survey III: Modern - Contemporary  
Robertson

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

TR 800-915 CAMPBELL HALL

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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

TR 1230-145 NH 1006

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6F Survey: Architecture and Planning  
White

A thematic historical introduction to architecture in social and historical context. The course surveys a selection of buildings and urban schemes from the past to the present, and from a global range of examples.

ENROLLMENT BY DISCUSSION SECTION

MWF 1000-1050 BUCHANAN 1930

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6H The Arts of Precolumbian America  
Peterson

Visual Culture or "Art," that is to say architecture, sculpture and mural painting as well as textiles, metalurgy and ceramics, played a central and powerful role within the Precolumbian civilizations that produced them. Visual messages were encoded in the ways cities were built, stone and wood were carved, and leaders had themselves ornamented and buried. Using interdisciplinary methods, our goal will be to reconstruct (to the degree that is possible), the meaning and function of the visual arts in multiple, interlocking economic, political and sacred spheres. As an introduction to the ancient Americas, this course will focus on seven major cultures in Mesoamerica (Olmec, Teotihuacan, Maya, Aztec) and Andean South America (Chavín, Moche, and Inka).

ENROLLMENT BY DISCUSSION SECTION

TR 930-1045 BUCH 1920

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107B Painting in 16C Netherlands  
Meadow

Prerequisite: Not open to freshmen.

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.

TR 1100-1215 PHELPS 3526

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113F Bernini and the Age of the Baroque  
Paul



Prerequisite: not open to freshmen.

Art History 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. It will also consider the international influence that Bernini exerted on seventeenth- and eighteenth-century art.

TR 930-1045 PHELPS 3526

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117B Nineteenth-Century Art: 1848-1900

Volpe

Prerequisite: not open to freshmen.

Painting, sculpture, and architecture in Europe. Topics will change, but may include art in the Industrial Revolution, Impressionism, and Post-Impressionism.

MW 330-445 PHELPS 3526

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120AZ Special Topics in Twentieth-Century Modern Art- Out of Sight - Visual Culture of the 1960's

Monahan

Prerequisite: Not open to freshman.

May be repeated for credit to a maximum of 12 units provided letter designations are different.

The Space Age! Free love! Psychedelia! Communes! Social Movements! Striped Pants! Granny Glasses! Twiggy! Rock and Roll! Student protests! Eldridge Cleaver! Hippies! Charles Manson! Squares! Mod Squad! Pranksters!

TR 1230-145 PHELPS 3526

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127B African Art II: Modern and Contemporary African Art

Ogbechie

Prerequisite: Not open to freshmen.

Art History 6E or 127A.

This course provides an introduction to Modern and Contemporary African Art through an evaluation of its ideologies, forms and contexts of practice. It seeks a conceptual framework for evaluating modern and Contemporary African art that recognizes its unique conceptual/formal structure and also its location within an international discourse of art and visual culture. It focuses on different kinds of artworks produced by African artists in the 20th and early 21st Centuries and how these artists and they have been used to constructed modern, contemporary and African identities. It also investigates the the impact of curatorial practices and strategies of new media representation on the location of Africa in Global Contemporary Art.

MW 1100-1215 PHELPS 3526

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130D Pre-Columbian Art of South America

Spivak

Prerequisite: Not open to freshmen.

The architecture, sculpture, ceramics, textiles, and metalwork of the Andean civilizations from 3000 B.C. to 1532 examined within their archeological and cultural contexts.

MW 200-315 PHELPS 3526

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132J Modern Art of the Arab World

Khoury

Prerequisite: not open to freshmen.  
Recommended preparation: Art History 6K.

Explores modern and contemporary art, artists and art movements of the Arab world from nineteenth century to the present.

MW 1230-145 PHELPS 3526

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#### 134H Ukiyo-e: Pictures of the Floating World

Wattles

Japanese paintings and woodblock prints of the sixteenth through twentieth centuries, with emphasis on cultural perspectives and Japanese popular culture.

MW 800-915 TD-W 2600

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#### 135AA Special Topics in Asian Art

Wattles

Prerequisite: not open to freshmen.

This class will do close readings of manga (cartoons/comics/graphic novels by Japanese), considering examples from the 19th century to the present. We will analyze the visual design, narrative progression, and the word and image relationship. Historically, we will think about the shifting definition of manga through time and consider how politics, changing media, and globalization played a role in determining the form. Student discussion, presentations, and a paper required.

No prerequisites. Previous knowledge of manga is welcomed (or more broadly Japan and Japanese). Counts for credit in EALCS.

TR 1230-145 TD-W 2600

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#### 136K Modern Architecture in Early Twentieth-Century Europe

Welter

Please restrict to ARTHI Majors on first pass only. Not open to Freshmen.

ARTHI 5A and/or ARTHI 6F.

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

MW 800-915 PHELPS 3526

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#### 136W Introduction to 2D/3D Visualizations in Architecture

White

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

Same course as Art Studio 106W.

Introduction to drafting 2D and 3D representations of space and form. The first half of this studio course offers exercises in drawing plans, sections and elevations as a visual system, and axonometric and perspective drawings in the second half. Relevant for those interested in architecture, particularly formal and spatial visualization. This is a hand-drafting course (no computers).

MWF 1200-150 TD-W 1530

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#### 138G The Social Production of Art: Patrons, Dealers, Critics, Museums

Paul

Prerequisite: Two prior upper-division art history courses.

In contrast to the usual focus on the artist's creative 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.

TR 200-315 PHELPS 3526

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186D Seminar in Medieval Architecture

Armi

Prerequisite: Upper-division standing.

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

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

T 1200-250 PHELPS 3530

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186K Seminar in Twentieth Century Modern Art

Monahan

Prerequisite: Upper-division standing.

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

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

M 200-450 PHELPS 3530

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186N Seminar in African Art: The Economics of Cultural Patrimony: Art, Museums, and the Struggle for Restitution

Ogbechie

Prerequisite: Upper-division standing.

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

This course evaluates the economics of cultural patrimony (the economic basis for the collection and display of artworks in museums and private collections) through ongoing debates about repatriation of African artworks held in Western museums. It specifically investigates the question of who owns Africa's Cultural Patrimony and reviews how cultural producers can secure increased access to important cultural objects. The course uses a range of examples of contested artworks and strategies of museum display to review the role of museums and other art collecting institutions in the contest over ownership of cultural patrimony.

T 900-1150 PHELPS 3530

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186Q Seminar in Islamic Art and Architecture

Khoury

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

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

R 1100-150 PHELPS 3530

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254 Seminar: Encountering the Other, Discovering the Self: Representation and Difference in the Americas

Peterson

This seminar will examine the 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 European colonizers. The conquest of the Americas both reinforced and contradicted European preconceptions of otherness. We will explore issues of ethnicity, race, gender and cultural difference using examples across media of indigenous self-representation as well as work by mestizo and European artists, within a postcolonial theoretical framework. A field trip to the Santa Barbara Mission and Museum is planned during the until Exhibiting Alterity.

W 900-1150 PHELPS 3530

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255D Seminar: Topics in Early Modern Art in Northern Europe  
Meadow

Prerequisites: graduate standing.

Special research in northern Renaissance figurative arts of the fifteenth and/or sixteenth centuries.

T 300-550 PHELPS 3530

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265 Seminar: Topics in Architectural History  
Wittman

Prerequisite: graduate standing.

Special research in the history of architecture.

R 200-450 PHELPS 3530

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296A Seminar: Aesthetics and Contestation Today  
Spieker

Prerequisite: graduate standing.

Same course as Comp Lit 200.

In recent years the problem of aesthetics has experienced a revival, especially in the context of what goes by the name of "relational aesthetics" and various forms of post-Kantian accounts of art and affect. The seminar - a reading course - considers select texts by contemporary philosophers and critical theorists that focus on this revival. Of particular interest will be the problem of aesthetics and politics, as well as different modes of contestation and critique and the way they correspond to new models of aesthetic thought. Authors read include Jean-Luc Nancy, Jacques Rancière, Alain Badiou, Nicolas Bourriaud, J. Bernstein, Claire Bishop, and others.

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

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

upper division courses

[109B](#) Italian Renaissance Art: 1500 to 1600 - Williams

[113B](#) Seventeenth Century Art in Italy I - Paul

[117B](#) Nineteenth-Century Art: 1848-1900 - Simmons

[119B](#) Contemporary Art - McGuire

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

[130A](#) Pre-Columbian Art of Mexico - Aguilera

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

[137CC](#) Survey of Architecture in the United States (session B) - White

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[AH1](#) Introduction to Art (session B)

Rai

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

MTWR 1100-1210 PHELPS 3526

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[6A](#) Art Survey I: Ancient-Medieval

Ambler

History of Western art from its origins to the beginnings of the Renaissance.

ENROLLMENT BY DISCUSSION SECTION

MTWR 200-310 NH 1105

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

Johnson

Renaissance and Baroque art in northern and southern Europe.

ENROLLMENT BY DISCUSSION SECTION

MTWR 1230-140 NH 1105

[top](#)

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

Bolli

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

ENROLLMENT BY DISCUSSION SECTION

MTWR 930-1040 NH 1105

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109B Italian Renaissance Art: 1500 to 1600

Williams

Prerequisite: not open to freshmen.

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

MTWR 200-310 BUCH 1930

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113B Seventeenth Century Art in Italy I

Paul

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

Italian painting, sculpture, architecture, and urbanism from the late sixteenth to late seventeenth centuries examined in its cultural, political, and religious contexts, with emphasis on the relationship between the arts. Focus on the earlier seventeenth century, including the work of Caravaggio, Carracci, and the young Bernini.

MTWR 1100-1210 PHELPS 3526

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117B Nineteenth-Century Art: 1848-1900

Simmons

Prerequisite: not open to freshmen.

Painting, sculpture, and architecture in Europe. Topics will change, but may include art in the Industrial Revolution, Impressionism, and Post-Impressionism.

MTWR 1230-140 PHELPS 3526

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119B Contemporary Art

McGuire

Prerequisite: not open to freshmen.

This course surveys art production and criticism from mid-twentieth century to the present. Discussions focus on such movements as abstract expressionism, minimalism, pop art, and conceptual art and their relation to theories of performativity, feminism, and postmodernism.

MTWR 200-310 PHELPS 3526

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121B Reconstruction, Renaissance, and Realism in American Art: 1860-1900

Lee

Prerequisite: not open to freshmen.

This course examines American visual culture and the rise of modernity from the end of the Civil War to the onset of World War I. This was a period of drastic and dynamic change to the national fabric with the abolition of slavery, the rapid expansion of cities, mass immigration, the growing disparities between the poor and the wealthy, the fight for women's suffrage, and the simultaneous calls for American imperialism and xenophobic nativism. Emphasis will be placed on these historical episodes and how issues of race, gender, and class came to define the art of the so-called Gilded Age through Early American Modernism.

MTWR 330-440 PHELPS 3526

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130A Pre-Columbian Art of Mexico  
Aguilera

Prerequisite: not open to freshmen.

An examination of selected visual cultures from (what is today) Mexico between 1500 BCE and 1521 CE, including critical analysis of some of the past and current scholarship in the field of Mesoamerican studies.

MTWR 930-1035 PHELPS 3526

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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.

MTWR 200-305 PHELPS 3526

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137CC Survey of Architecture in the United States (session B)  
White

Prerequisite: not open to freshmen.

May be repeated for a credit to a maximum of 12 units provided letter designations are different.

This course examines the history of architecture and urban planning in North America, focusing primarily on the built landscape of the United States. It is a study of buildings and builders, patrons and occupants, but especially the historical forces and events that have transformed the landscape. Art, design, engineering, economics, and politics are the subjects that inform our history in this course.

MTWR 1230-135 PHELPS 3526

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