

Course Information



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FALL 2003

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

Last modified: October 09 2003

| Course # | Title | Instructor |
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| LOWER DIVISION COURSES | | |
| 5A | SURVEY: Introduction to Architecture and Environment | Volker Welter |
| 6A | ART SURVEY I: ANCIENT-MEDIEVAL | Fikret Yegül |
| 6G | SURVEY: HISTORY OF PHOTOGRAPHY | Ulrich Keller |
| 6H | SURVEY OF PRE-COLUMBIAN ART | Jeanette Peterson |
| 45MC | THE UNIVERSITY: MICROCOSM OF KNOWLEDGE | Bruce Robertson |
| UPPER DIVISION COURSES | | |
| 101A | ARCHAIC GREEK ART (750 to 480 B.C.E.) | John Senseney |
| 105E | THE ORIGINS OF ROMANESQUE ARCHITECTURE | Edson Armi |
| 105J | GOTHIC PAINTING | Sarah Thompson |
| 105L | ART AND SOCIETY IN LATE-MEDIEVAL TUSCANY time change | Robert Williams |
| 113B | 17th CENTURY ART IN ITALY I | Carole Paul |
| 113D | ARCHITECTURE IN EARLY MODERN ITALY | Carole Paul |
| 119A | ART IN THE MODERN WORLD time change | Denise Baxter |
| 123C | MODERN ART OF MEXICO | Elizabeth Mitchell |
| 127A | AFRICAN ART I | Sylvester Ogbechie |
| 130D | PRECOLUMBIAN ART OF SOUTH AMERICA | Jeanette F. Peterson |
| 132D | ISLAMIC ARCHITECTURE 650-1400 | Nuha Khoury |
| 133A | SPECIAL TOPICS IN ISLAMIC ART | Nuha Khoury |
| 134C | CHINESE PAINTING | Peter Sturman |
| 136E | CANCELLED | |
| 136J | LANDSCAPE OF COLONIALISM | Swati Chattopadhyay |
| 143B | FEMINISM AND ART HISTORY | Abigail Solomon-Godeau |
| 145MC | THE UNIVERSITY: MICROCOSM OF KNOWLEDGE | Bruce Robertson |
| GRADUATE COURSES | | |
| 200A | PROSEMINAR: INTRODUCTION TO ART-HISTORICAL METHODS | Abigail Solomon-Godeau |
| 251B | SEMINAR ON AFRICAN ARTS IN CONTEXT | Sylvester Ogbechie |
| 253A | CANCELLED | Larry Ayres |
| 255A | SEMINAR: TOPICS IN ITALIAN RENAISSANCE ART ADDED-time change | Robert Williams |
| 265 | SEMINAR: TOPICS IN ARCHITECTURAL HISTORY day/time change | Swati Chattopadhyay |
| 275B | CANCELLED | moved to Spring Quarter |
| 282A | CANCELLED | moved to Winter Quarter |
| 294 | SEMINAR IN MUSEUM PRACTICES day/time change | E. Bruce Robertson |
| 296B | SEMINAR: TOPICS IN MODERN ART | Sven Spieker |

| RELATED COURSES IN OTHER DEPARTMENTS | | |
|--------------------------------------|--|---------------------|
| CHICANO STUDIES 148 | CHICANO/A ART | Guisela Latorre |
| INT 94BL | FRESHMAN SEMINAR | Ulrich Keller |
| INT 94EB | FRESHMAN SEMINAR - EXPERIENCING ARCHITECTURE | Swati Chattopadhyay |

5A Introduction to Architecture and Environment

Examines the history of built and natural environments as inter-related phenomena, and explores how human beings have positioned themselves architecturally in relation to the environment at various cultural moments. Focuses primarily on the 19th & 20th century and the scope is global.

GE: WRT, E, E1, F. ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|------------------|------|----------|-----------|
| Volker M. Welter | MW | 1230-145 | ARTS 1245 |

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6A ART HISTORY SURVEY I: ANCIENT-MEDIEVAL

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

GE: WRT, E, E1, F. ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|--------------|------|-----------|------------|
| Fikret Yegül | TR | 1100-1215 | CAMPB HALL |

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6G SURVEY: HISTORY OF PHOTOGRAPHY

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

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|---------------|------|----------|------------|
| Ulrich Keller | TR | 1230-145 | EMBAR HALL |

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6H SURVEY OF PRE-COLUMBIAN ART

An introduction to the rich artistic traditions in ancient Mesoamerica and Andean South America. We examine major monuments of sculpture, architecture, ceramics, and painting to better understand the culture's world view, socio-political and economic institutions, and religious beliefs. An interdisciplinary approach is used from the fields of anthropology/archaeology, history and ethnology. GE: F, WRT, NWC. ENROLLMENT BY DISCUSSION SECTION.

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|----------------------|------|----------|-----------|
| Jeanette F. Peterson | TR | 930-1045 | IV THEA 2 |

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45MC THE UNIVERSITY: MICROCOSM OF KNOWLEDGE

The university is very different from high school, not just socially but also intellectually. All the education you had prior to UCSB was concerned primarily with getting you to absorb information; at a research university the end goal is to get you to produce knowledge. The course includes a history of how universities came to be the way they are, and a guide to how UCSB works in particular. But the major focus is to introduce you to how faculty construct knowledge from one discipline to another, from art history to physics, from English to sociology: what kinds of evidence are used, how research proceeds, and what constitutes knowledge. The point is to make you a self-aware consumer of the intellectual wealth that UCSB has to offer, and to ease your way through an intimidating and sometimes bewildering set of expectations and demands. The expectations of the humanities are very different from those of the social sciences, for example; but, there is a history and reason for these differences. This knowledge is goal of the course. GE: E-2, WRT

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|--------------------|------|---------|-----------|
| E. Bruce Robertson | MW | 330-445 | ARTS 1241 |

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101A ARCHAIC GREEK ART (750 to 480 B.C.E.)

For centuries, artists, historians, politicians and scholars have pointed to Classical Greece (ca. 480-323 BCE) as the foundation for the values and institutions of "western" civilization. Visual culture from the Renaissance to the Postmodern present has continually referenced the Classical past, and the discipline of art history itself began with an 18th century study of Classical art. Yet the period we call "Classical" represents a relatively late stage in Greek cultural history whose earliest manifestation dates back at least five centuries prior. By confronting the sometimes forgotten, overlooked or disavowed strangeness of the "Archaic" period of Greece (ca. 750-480 BCE), this course will allow us to rethink how we recognize or construct our own values and origins. Working chronologically, we will reference myth and literary production in addition to the visual arts in order to explore issues such as ideology, power, sex and gender, intoxication, cultural appropriation, the sacred, humor, abstraction, realism, idealism, style, pictorial narrative, and the art market. Although our chronological focus is 750-480, we will examine developments both before and after to more readily appreciate the themes of this course.

Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 152E. GE: F, WRT

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|------------|------|-------|------|
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| | | | |
|---------------|----|---------|-----------|
| John Senseney | TR | 330-445 | ARTS 1426 |
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105E THE ORIGINS OF ROMANESQUE ARCHITECTURE

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

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|------------|------|----------|-----------|
| Edson Armi | TR | 1230-145 | ARTS 1426 |

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105J GOTHIC PAINTING

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

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|----------------|------|---------|-----------|
| Sarah Thompson | TR | 200-315 | ARTS 1426 |

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105L ART AND SOCIETY IN LATE- MEDIEVAL TUSCANY

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

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|-----------------|------|------------------------------------|-----------|
| Robert Williams | TR | 330-445 please note time change | ARTS 1245 |

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113B 17th CENTURY ART IN ITALY I

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

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|-------------|------|----------|-----------|
| Carole Paul | MW | 1230-145 | ARTS 1241 |

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113D ARCHITECTURE IN EARLY MODERN ITALY

Architecture and urbanism in Italy from the Renaissance through the seventeenth-centuries examined in its cultural, political, and religious contexts, with emphasis on relationships to classical tradition. Includes works and/or writings by Brunelleschi, Alberti, Bramante, Michelangelo, Bernini, and Borromini. Not open to freshmen. Not open for credit to students who have taken Art History 157E. GE: F, WRT.

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|-------------|------|---------|-----------|
| Carole Paul | MW | 330-445 | ARTS 1245 |

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119A ART IN THE MODERN WORLD

An examination of art of the last 100 years. Treats painting, architecture, and sculpture in a manner that emphasizes the social, economic, and cultural background. Prerequisite: upper-division standing. GE: F, WRT

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|---------------|------|------------------------------|-----------|
| Denise Baxter | TR | 930-1045 note time change | ARTS 1245 |

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123C MODERN ART OF MEXICO

A general survey of the main developments of nineteenth- and twentieth-century Mexican art in its social context. Particular attention given to the Mexican mural renaissance and the works of Posada, Rivera, Siquieros, Orozco, Tamayo, and Frida Kahlo. Prerequisite: Upper division only. GE: F

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|--------------------|------|-----------|-----------|
| Elizabeth Mitchell | MW | 1100-1215 | ARTS 1241 |

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127A AFRICAN ART I

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

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|--------------------|------|----------|-----------|
| Sylvester Ogbechie | TR | 1230-145 | ARTS 1241 |

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130D PRECOLUMBIAN ART OF SOUTH AMERICA

This course will explore the arts of ancient Andean civilizations from Chavin and Moche to the Inka empire. Focus will be on how ceramics, textiles, metallurgy, monumental stone sculpture and architecture worked for a political elite to convey and implement their ideology in interlocking social, economic and religious realms. Prerequisite: Not open to students who have completed Art History 154B. GE: F, NWC, WRT.

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|----------------------|------|---------|-----------|
| Jeanette F. Peterson | TR | 200-315 | ARTS 1241 |

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132D ISLAMIC ARCHITECTURE 650-1400

Islamic architecture between 650 and 1400 in its historical context. Prerequisite: not open to freshmen. Not open for credit to students who have completed Art History 176A. GE: F, NWC, WRT

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|-------------|------|-----------|-----------|
| Nuha Khoury | MW | 1100-1215 | ARTS 1245 |

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133AA SPECIAL TOPICS IN ISLAMIC ART

Special topics in Islamic art.
Prerequisite: not open to freshmen.

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|-------------|------|---------|-----------|
| Nuha Khoury | MW | 200-315 | ARTS 1241 |

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134C CHINESE PAINTING

Chinese painting and theory, from the tenth through the eighteenth centuries. Introduction to major schools and masters in their cultural context. Problems of appreciation and connoisseurship. Prerequisite: Art History 6D or consent of instructor. Not open to freshman. Not open for credit to students who have completed Art History 182B. GE: F, NWC.

[Instructor office hours](#)

[Course Website](#)

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

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136J LANDSCAPE OF COLONIALISM

Examination of the architecture, urbanism, and the cultural landscape of British colonialism between the 17th and 20th centuries within a comparative framework. The course will introduce the ideas of modern colonialism and imperialism as key to any understanding of "western" and "non-western" history, articulate the differences between French and British colonial ideology, and survey the varied forms of colonial domination in different parts of the globe. We will study the culture of both the colonizer and the colonized and the overlapping territories between them, and traverse a wide cross-section of space and time to identify the similarities and differences in the culture of colonial encounter in North America, S. Asia, Africa, and Australia. The objective is to understand colonialism and imperialism as fundamentally concerned with territoriality and space, and inherently connected with project(s) of modernity. Prerequisites: Not open to freshmen. GE: F, NWC.

[Instructor office hours](#)

[Course Website](#)

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

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143B FEMINISM AND ART HISTORY

Examination of both feminist critiques of Western representational practices and feminist interventions in art history. Topics to be determined by instructor. Prerequisite: not open to freshmen. Not open for credit students who have completed Art History 191A. GE: F, WRT

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|------------------------|------|----------|-----------|
| Abigail Solomon-Godeau | MW | 930-1045 | ARTS 1241 |

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145MC THE UNIVERSITY: MICROCOSM OF KNOWLEDGE

The university is very different from high school, not just socially but also intellectually. All the education you had prior to UCSB was concerned primarily with getting you to absorb information; at a research university the end goal is to get you to produce knowledge. The course includes a history of how universities came to be the way they are, and a guide to how UCSB works in particular. But the major focus is to introduce you to how faculty construct knowledge from one discipline to another, from art history to physics, from English to sociology: what kinds of evidence are used, how research proceeds, and what constitutes knowledge. The point is to make you a self-aware consumer of the intellectual wealth that UCSB has to offer, and to ease your way through an intimidating and sometimes bewildering set of expectations and demands. The expectations of the humanities are very different from those of the social sciences, for example; but, there is a history and reason for these differences. This knowledge is goal of the course. GE: E-2, WRT

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|--------------------|------|---------|-----------|
| E. Bruce Robertson | MW | 330-445 | ARTS 1241 |

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200A PROSEMINAR: INTRODUCTION TO ART-HISTORICAL METHODS

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

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|------------------------|------|---------|-----------|
| Abigail Solomon-Godeau | T | 500-750 | ARTS 2622 |

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251B SEMINAR ON AFRICAN ARTS IN CONTEXT

ALTERNATIVE MODERNITIES IN AFRICAN AND AFRICAN DIASPORA ART

This course interrogates art history's inscription of modernity through a cross-cultural analysis of alternative modern art practices in African and African Diaspora cultures. The history of modern art is institutionally narrated in art history as a natural development of European art and its reconfiguration of Western conventions of representation through appropriation of non-western aesthetics in the early 20th century. This narrative neglects the simultaneous production of an alternative modernity in African and African American art and subordinates both artistic contexts to the example of Western European cultural practice. Art history thus equates the idea of modernity solely with European art thereby effacing the modernist impulse in African and African American art. This narrative is no longer adequate because it presumes that art history's ethnic focus on Western European modernity provides a viable structure for interpreting African and African Diaspora modernity. This course posits modernity as a global rather than universal project and evaluates how modernity is reflected in African and African Diaspora art in the 20th century through analysis of specific art forms like Painting, Sculpture and Photography. Prerequisite: graduate standing.

[Instructor office hours](#)

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

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255A SEMINAR: ARTISTIC INTERNATIONALISM IN EARLY MODERN EUROPE

Special research in renaissance art. Prerequisite: graduate standing. An examination of the life and work of Pieter paul Rubens and their relation to some of the central issues in the study of European art of the early modern period. Principal topics of interest include: 1) his eight-year period of study and work in Italy at the beginning of his career, its relation to the larger pattern of Northern European artists traveling to Italy, and its role in the appropriation, dissemination, and transformation of Italian forms and artistic values; 2) his activity as a court artist and diplomat, and its contribution to the formation of a modern, international style of personal comportment; 3) his philosophical, antiquarian, and scholarly interests and connections and their relation to the emergence of the "republic of letters" associated with the Enlightenment; 4) his religion; 5) the operation of his workshop and its relation to the economic conditions of artistic activity in the period. Prerequisite: Graduate standing.

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|-----------------|------|------------------------------|-----------|
| Robert Williams | M | 930-1220 note time change | ARTS 2622 |

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265 SEMINAR: TOPICS IN MODERN ARCHITECTURE

ENVISIONING HISTORY This graduate seminar explores the writing of history as a problem of vision and imagination. What is history's visual culture? How is historical time imagined? Are there multiple ways of envisioning time and space, and multiple modes of relating to time and space? Whose vision is fostered in the writing of history? How are these visions constructed? How are subjects and spaces inscribed/erased in the project of history? In asking these questions we seek to examine the paradigms of visibility within which certain modes of history writing are made possible, paying attention to the relation between historical thought and art, architecture, urbanism. Focusing on twentieth-century meditations on time, space, and capital, we will begin with the idea of dialectical imagination and conclude with post-colonial critiques of historicism and the universal claims of European modernity. Prerequisite: Graduate standing.

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|---------------------|-----------------------------|-------------------------------------|-----------|
| Swati Chattopadhyay | R please note day change | 1200-250 please note time change | ARTS 2622 |

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294 SEMINAR IN MUSEUM PRACTICES

SBMA American Collections project. Prerequisite: Graduate standing.

[Instructor office hours](#)

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

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|--------------------|-----------------------------|-------------------------------------|-----------|
| E. Bruce Robertson | M please note day change | 1230-320 please note time change | ARTS 2622 |
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296B SEMINAR: TOPICS IN MODERN ART

THE BIG ARCHIVE: MEMORY-STORAGE-MEDIA 1870-1970 Archives are not simply collections, museums, or libraries. The key to archivization is how to deal with clutter, with the thousands of recorded items contained in the files and boxes that collect dust on the archive's shelves, and how to turn that clutter into art, history, or literature. Every archive battles heroically against entropy, a will to disorder that threatens the archival order from within. Modernism is, on some level, nothing but the belief that the will to chaos and disorder inherent in all archives will offer us insights into things or events that open themselves up not because but in spite of the archive's effort to establish order. For archives frequently record much more, or much less, than we bargain for. Which is why we have become accustomed to expecting to find in an archive the key to secrets that even the archivist knows nothing of because these secrets escape even the most sophisticated of finding tools. This seminar will be concerned with the way in which archives and their media, provide models for the organization and storage of knowledge during the period 1870-1970. We will consider various models of archivization in science, philosophy, public administration, art, and literature. Among the philosophers, artists, scientists, and writers considered will be Hegel, Helmholtz, Virchow, Flaubert, Duchamps, Freud, El Lissitzky, Rodchenko, Kabakov, Richter, Artschwager, Broodthaers, Abramovic, and others. Prerequisite: Graduate standing.

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
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| Sven Spieker | T | 200-450 | ARTS 2622 |

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WINTER 2004

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

Last Updated: 12.30.2003

Last modified: December 30 2003

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| LOWER DIVISION COURSES | | |
| 1 | INTRODUCTION TO ART | Carole Paul |
| 6B | ART SURVEY II: RENAISSANCE - BAROQUE ART | Allan Langdale |
| 6E | SURVEY: ARTS OF AFRICA, OCEANIA, AND NATIVE NORTH AMERICA | Sylvester Ogbechie |
| 6F | SURVEY: ARCHITECTURE & PLANNING | Swati Chattopadhyay |
| UPPER DIVISION COURSES | | |
| 101B | CLASSICAL GREEK ART (480 TO 320 B.C.E.) | John Senseney |
| 103A | ROMAN ARCHITECTURE | Fikret Yegül |
| 105G | LATE ROMANESQUE AND GOTHIC ARCHITECTURE | Edson Armi |
| 105H | MEDIEVAL ART: GOTHIC | John Senseney |
| 111B | CANCELLED | |
| 111C | DUTCH ART OF THE SEVENTEENTH CENTURY II late addition | Ann Jensen Adams |
| 115B | EIGHTEENTH CENTURY ART: 1750 TO 1810 | Denise Baxter |
| 117C | NINETEENTH-CENTURY BRITISH ART AND CULTURE | Denise Baxter |
| 117F | IMPRESSIONISM AND POST-IMPRESSIONISM | Paul Tucker |
| 119C | EXPRESSIONISM TO NEW OBJECTIVITY: EARLY TWENTIETH CENTURY GERMAN ART | Ulrich Keller |
| 121B | RECONSTRUCTION, RENAISSANCE, AND REALISM IN AMERICAN ART: 1860-1900 | Kevin Murphy |
| 132B | CANCELLED | |
| 132C | CANCELLED | |
| 132E | ISLAMIC ARCHITECTURE: 1400-MODERN late addition | Nuha Khoury |
| 136H | HOUSING AMERICAN CULTURES | Swati Chattopadhyay |
| 137BB | CANCELLED | |
| 138G | THE SOCIAL PRODUCTION OF ART: PATRONS, DEALERS, CRITICS, MUSEUMS | Ulrich Keller |
| 186X | SEMINAR IN MODERN DESIGN | Edson Armi |
| GRADUATE COURSES | | |
| 200B | PROSEMINAR: INTRODUCTION TO ART-HISTORICAL METHODS | Ann Jenson Adams |
| 252B | SEMINAR: TOPICS IN ROMAN ARCHITECTURE AND URBANISM | Fikret Yegül |
| 254 | SEMINAR: TOPICS IN PRE-COLUMBIAN/COLONIAL LATIN AMERICAN ART | Jeanette F. Peterson |
| 267 | CANCELLED (moved to spring 2004) | Volker Welter |
| 275B | SPECIAL TOPICS IN ISLAMIC ARCHITECTURE late addition | Nuha Khoury |
| 282A | CANCELLED (moved to spring 2004) | Peter Sturman |

| | | |
|---|---------------------------------------|------------------|
| 297 | SEMINAR: GETTY CONSORTIUM | Mark Meadow |
| RELATED COURSES IN OTHER DEPARTMENTS | | |
| CHST 125B | CONTEMPORARY CHICANO AND CHICANA ART | Guisella Latorre |
| CH ST 150 | MESO AMERICAN TECHNOLOGY AND IDEOLOGY | Gerardo Aldana |
| CLASS 170A | Greek Archaeology | Brice Erickson |
| ANTH 137 | THE ANCIENT MAYA | Mark Aldenderfer |

1 INTRODUCTION TO ART

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

GE: F

ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|-------------|------|---------|------------|
| Carole Paul | MW | 300-415 | EMBAR HALL |

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6B ART SURVEY II: RENAISSANCE - BAROQUE ART

Renaissance and Baroque art in northern and southern Europe.

GE: F, E, E-1, E2, WRT

ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|----------------|------|----------|------------|
| Allan Langdale | TR | 930-1045 | CAMPB HALL |

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6E SURVEY: ARTS OF AFRICA, OCEANIA, AND NATIVE NORTH AMERICA

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

GE: F, NWC, ETH

ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|--------------------|------|---------|----------|
| Sylvester Ogbechie | TR | 200-315 | IV THEA2 |

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6F SURVEY: ARCHITECTURE & PLANNING

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

ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|---------------------|------|---------|-----------|
| Swati Chattopadhyay | TR | 200-315 | HSSB 1174 |

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101B CLASSICAL GREEK ART

Painting, sculpture, and architecture in Greece from c480 to c320 B.C.E. considered in their social and cultural contexts. Emphasis on fifth-century Athens. Prerequisite: not open to freshman. GE: WRT, F.

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|---------------|------|-----------|-----------|
| John Senseney | MW | 1100-1215 | ARTS 1241 |

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103A ROMAN ARCHITECTURE

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

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|--------------|------|----------|-----------|
| Fikret Yegül | TR | 930-1045 | ARTS 1241 |

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105G LATE ROMANESQUE AND GOTHIC ARCHITECTURE

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

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|------------|------|-----------|-----------|
| Edson Armi | TR | 1100-1215 | ARTS 1426 |

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105H MEDIEVAL ART: GOTHIC

Architecture, sculpture, and painting of the Gothic period in Western Europe from 1150 - 1400 A.D. Prerequisite: upper-division standing. GE: F, WRT

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|---------------|------|---------|-----------|
| John Senseney | MW | 200-315 | ARTS 1241 |

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111C DUTCH ART OF THE SEVENTEENTH CENTURY II

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

[Instructor office hours](#)

[Course Website](#)

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

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115B EIGHTEENTH CENTURY ART: 1750 TO 1810

ART OF THE FRENCH REVOLUTION

This course will survey the artistic landscape in France prior to the French Revolution and the impact of Revolutionary ideas on French art of the later eighteenth century. We will also investigate the role of visual representation in forging the beliefs of the Revolutionaries. Prerequisite: not open to freshmen. GE: F, WRT.

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|---------------|------|-----------|-----------|
| Denise Baxter | TR | 1100-1215 | ARTS 1245 |

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117C NINETEENTH-CENTURY BRITISH ART AND CULTURE

VICTORIAN ART

This course will survey British art - primarily painting and the decorative arts - during the reign of Queen Victoria, 1837 - 1901. Topics to be considered include: the concept of nature, the growth of industry and aesthetic reactions to it, the Pre-Raphaelite Brotherhood, concepts of domesticity, the growth of the city of London, and the representation of women. Prerequisite: not open to freshmen. GE: F, WRT.

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|---------------|------|---------|-----------|
| Denise Baxter | TR | 200-315 | ARTS 1245 |

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117F IMPRESSIONISM AND POST-IMPRESSIONISM

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

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|-------------|------|----------|------------|
| Paul Tucker | TR | 930-1045 | EMBAR HALL |

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119C TWENTIETH CENTURY GERMAN ART

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

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|---------------|------|----------|-----------|
| Ulrich Keller | TR | 1230-145 | ARTS 1241 |

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121B RECONSTRUCTION, RENAISSANCE, AND REALISM IN AMERICAN ART (1860 TO 1900)

Painting within the context of the human-made environment, from the onset of the Civil War to just before World War I, tracing the role of art in the rise of modern, corporate and industrial America. GE: F, AMH, WRT.

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|--------------|------|----------|-----------|
| Kevin Murphy | MW | 1230-145 | ARTS 1241 |

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132E ISLAMIC ARCHITECTURE: 1400-MODERN

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

[Instructor office hours](#)

[Course Website](#)

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

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136H HOUSING AMERICAN CULTURES

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

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|---------------------|------|-----------|-----------|
| Swati Chattopadhyay | TR | 1100-1215 | ARTS 1241 |

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138G THE SOCIAL PRODUCTION OF ART: PATRONS, DEALERS, CRITICS, MUSEUMS

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. Prerequisites: two prior upper division Art History courses.

[Instructor office hours](#)

[Course Website](#)

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

| | | | |
|---------------|----|----------|-----------|
| Ulrich Keller | TR | 930-1045 | ARTS 2622 |
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186X SEMINAR IN MODERN DESIGN

Contemporary American Car Design: Ford, GM, Chrysler. Students give oral reports and write a paper. Prerequisite: Upper division only.

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|------------|------|----------|-----------|
| Edson Armi | T | 1230-320 | ARTS 2622 |

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200B PROSEMINAR: INTRODUCTION TO ART-HISTORICAL METHODS

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

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|------------------|------|---------|-----------|
| Ann Jensen Adams | M | 100-350 | ARTS 2622 |

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252B SEMINAR: TOPICS IN ROMAN ARCHITECTURE AND URBANISM

Special research in Roman and late antique Architecture. It is encouraged that students take this seminar in tandem with current 103A - Roman Architecture course. Prerequisite: graduate standing or senior art history majors with consent of instructor.

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|--------------|------|---------|-----------|
| Fikret Yegül | R | 100-350 | ARTS 2622 |

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254 SEMINAR IN PRECOLUMBIAN/COLONIAL LATIN AMERICAN ART

"WE SEE AND HEAR": CONSTRUCTING IDENTITY IN THE PICTORIAL HISTORIES OF 16TH c. AMERICA This seminar will focus on issues of cultural and ethnic identity as reflected in early colonial Latin American devices for record keeping, in particular pictorial manuscripts created postcontact. Stimulated by the current scholarship on the unpublished 16th c. illustrated manuscript in the Getty collection by the Mercedarian friar, Martín de Murúa, the seminar will also analyze the great Andean chronicle of the native Felipe Guaman Poma de Ayala and compare these with the encyclopedic Florentine Codex by the Spanish Franciscan Bernardino de Sahagún of Mexico. Other relevant facsimiles of pictorial manuscripts, both prehispanic and early colonial, will be consulted for better understanding of authorship, dating, and postconquest changes in style, iconography, and text-image relationships. The changing roles of dress, textile design and gender will also be addressed. Guest lecturers will include Thomas Kren, Elizabeth Boone, Tom Cummins, and Carolyn Dean. Students will be expected to attend weekly meetings at the Getty, actively participate in discussions of assigned readings, and produce a ca. 20-page paper on an approved topic at the end of the quarter. Prerequisite: graduate standing.

[Instructor office hours](#)

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

| | | | |
|----------------------|---|---------|-----------------------------|
| Jeanette F. Peterson | W | 100-400 | Research Inst. Getty Center |
|----------------------|---|---------|-----------------------------|

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275B SPECIAL TOPICS IN ISLAMIC ARCHITECTURE

Special research in Islamic architecture.
Prerequisite: graduate standing.

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|-------------|------|-----------|-----------|
| Nuha Khoury | M | 1000-1250 | ARTS 2622 |

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297 SEMINAR: GETTY CONSORTIUM

Special graduate seminar offered at the Getty Research Institute in Los Angeles, involving faculty and graduate students from the five graduate programs in Art History of Visual Studies located in southern California.
Prerequisite: graduate standing.

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|-------------|------|-------|-------|
| Mark Meadow | TBA | TBA | Getty |

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CHST 125B CONTEMPORARY CHICANO AND CHICANA ART

Examination and appraisal of the Chicano art movement within the context of contemporary American art and the contemporary art of Mexico. A survey of major Chicano and Chicana artists and developments in Chicano painting, sculpture, graphic, and conceptual art from the last 199960-s to the present. Prerequisite: upper division standing. Not open to students who have completed Art History 125B or 146. GE: F, ETH Can be applied to the Art History major area A-5,C or D (non-western emphasis area B, D, or F) with petition.
EC#05553

[Instructor information](#)

| Instructor | Days | Hours | Room |
|------------------|------|---------|---------|
| Guisella Latorre | MW | 200-315 | SH 1623 |

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CH ST 150 MESO AMERICAN TECHNOLOGY AND IDEOLOGY

Explores the extent to which communities and individuals can be identified in their production of material cultures. Begins and ends with examples from modern culture, then treats the production of stone tools, ceramics, and stone sculpture in classic Maya culture. Prerequisite: upper division standing. Can be applied to the Art History major area B,C or D (non-western emphasis area C, D, or F) with petition.
EC#05587

[Instructor information](#)

| Instructor | Days | Hours | Room |
|----------------|------|---------|---------|
| Gerardo Aldana | MW | 200-315 | SH 1623 |

CLASS 170 GREEK ARCHAEOLOGY

This course examines the techniques and methods of Classical Archaeology as revealed through an examination of the major monuments and artifacts of the Greek world from Prehistory to the Hellenistic age. Architecture, sculpture, fresco painting, and the minor arts are examined at such sites as Knossos, Mycenae, Athens, Delphi, and Olympia. We consider the nature of this archaeological evidence, and the relationship of Classical Archaeology to other disciplines such as Art History, History, and the Classical Languages. EC#50500

[Instructor information](#)

| Instructor | Days | Hours | Room |
|------------|------|---------|-----------|
| Erickson | MWF | 100-150 | HSSB 1174 |

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ANTH 137

In this course we look closely at the pre-historic Maya, one of the most fascinating people of ancient America. These people developed their own particular form of high civilization during the first millennium of the present era. The course examines reasons for the rise and fall of the classic Maya civilization and in doing so focuses upon general issues associated with cultural evolution. There will be special emphasis on the discussion of Maya kingship, religion, and intellectual achievements such as writing, calendric systems, and ways of knowing. EC#50286

[Instructor information](#)

| Instructor | Days | Hours | Room |
|------------------|------|-----------|------------|
| Mark Aldenderfer | TR | 1100-1215 | EMBAR HALL |

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[webcontact](#)



Course Information

SPRING 2004

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

Last modified: April 06 2004

| Course # | Title | Instructor |
|-------------------------------|---|----------------------|
| LOWER DIVISION COURSES | | |
| 6C | ART SURVEY III: MODERN - CONTEMPORARY | Laurie Monahan |
| 6D | SURVEY: ASIAN ART | Peter Sturman |
| UPPER DIVISION COURSES | | |
| 101C | HELLENISTIC GREEK ART | John Senseney |
| 101D | ANCIENT EGYPTIAN ART | John Senseney |
| 105F | CANCELLED | |
| 107B | 107B PAINTING IN THE SIXTEENTH-CENTURY NETHERLANDS | Jessica Robey |
| 109B | ITALIAN RENAISSANCE ART: 1500 TO 1600 | Robert Williams |
| 109F | ITALIAN JOURNIES | Robert Williams |
| 117A | NINETEENTH-CENTURY ART: 1800-1848 | Denise Baxter |
| 117B | NINETEENTH-CENTURY ART: 1848-1900 | Paul Tucker |
| 119G | CRITICAL APPROACHES TO VISUAL CULTURE | Denise Baxter |
| 121C | CANCELLED | |
| 128AA | SPECIAL TOPICS IN AFRICAN ART | Sylvester Ogbechie |
| 130B | PRE-COLUMBIAN ART OF THE MAYA | Jeanette F. Peterson |
| 130C | THE ARTS OF SPAIN AND NEW SPAIN | Jeanette F. Peterson |
| 134F | THE ART OF JAPAN | Miriam Wattles |
| 136M | REVIVAL STYLES IN SOUTHERN CALIFORNIAN ARCHITECTURE | Volker W. Welter |
| 186R | SEMINAR IN ASIAN ART | Miriam Wattles |
| GRADUATE COURSES | | |
| 253E | SEMINAR IN ROMANESQUE ARCHITECTURE AND SCULPTURE | Edson Armii |
| 257A | SEMINAR: TOPICS IN SEVENTEENTH-CENTURY ART time change | Ann Jensen Adams |
| 259A | TOPICS IN NINETEENTH-CENTURY EUROPEAN ART | Paul Tucker |
| 261A | SEMINAR: TOPICS IN AMERICAN ART | E. Bruce Robertson |
| 267 | SEMINAR: TOPICS IN ARCHITECTURE AND ENVIRONMENT | Volker Welter |
| 282A | SEMINAR: TOPICS ON EAST ASIAN ART | Peter Sturman |

6C ART SURVEY III: MODERN - CONTEMPORARY

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

[Instructor office hours](#)

[Class Website](#)

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

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6D SURVEY: ASIAN ART

The arts of India, China, and Japan.

GE: WRT, NWC, F. ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[Class Website](#)

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

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101C HELLENISTIC GREEK ART

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

[Instructor office hours](#)

[Class Website](#)

| Instructor | Days | Hours | Room |
|---------------|------|-----------|-----------|
| John Senseney | MW | 1100-1215 | ARTS 1241 |

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101D ANCIENT EGYPTIAN ART

Painting and sculpture in Egypt from the fourth millennium to the first century BCE. Emphasis on the relations between visual representation and religious and political practice, including special attention to the formation and maintenance of the canonical tradition. Prerequisite: not open to freshman. GE: F WRT

[Instructor office hours](#)

[Class Website](#)

| Instructor | Days | Hours | Room |
|---------------|------|----------|-----------|
| John Senseney | MW | 200- 315 | ARTS 1241 |

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107B PAINTING IN THE SIXTEENTH-CENTURY NETHERLANDS

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

[Instructor office hours](#)

[Class Website](#)

| Instructor | Days | Hours | Room |
|------------|------|-------|------|
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| | | | |
|---------------|----|-----------|-----------|
| Jessica Robey | MW | 1100-1215 | ARTS 1245 |
|---------------|----|-----------|-----------|

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109B ITALIAN RENAISSANCE ART: 1500 TO 1600

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

[Instructor office hours](#)

[Class Website](#)

| Instructor | Days | Hours | Room |
|-----------------|------|-----------|-----------|
| Robert Williams | TR | 1100-1215 | ARTS 1241 |

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109F ITALIAN JOURNIES

An historical survey of travel to Italy and its importance as one of the constitutive rituals of western culture, drawing upon literature, the visual arts, and film, and ending with practical advice for those planning to make the trip themselves. Prerequisite: Not open to freshmen. GE: F

[Instructor office hours](#)

[Class Website](#)

| Instructor | Days | Hours | Room |
|-----------------|------|---------|------------|
| Robert Williams | TR | 200-315 | EMBAR HALL |

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117A NINETEENTH-CENTURY ART: 1800-1848

This course will focus on Romanticism in Europe with a particular focus on French painting. Prerequisite: not open to freshmen. GE: F, WRT

[Instructor office hours](#)

[Class Website](#)

| Instructor | Days | Hours | Room |
|---------------|------|----------|-----------|
| Denise Baxter | MW | 930-1045 | ARTS 1241 |

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117B NINETEENTH-CENTURY ART: 1848-1900

Painting, sculpture, and architecture in Europe. Topics will change, but may include art and the industrial Revolution, Impressionism, and Post-impressionism. Prerequisites: Not open to freshmen. GE: F, WRT

[Instructor office hours](#)

[Class Website](#)

| Instructor | Days | Hours | Room |
|-------------|------|---------|-----------|
| Paul Tucker | TR | 330-445 | ARTS 1241 |

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119G CRITICAL APPROACHES TO VISUAL CULTURE

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

[Instructor office hours](#)

[Class Website](#)

| Instructor | Days | Hours | Room |
|---------------|------|----------|-----------|
| Denise Baxter | MW | 1230-145 | ARTS 1245 |

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128AA SPECIAL TOPICS IN AFRICAN ART

This course evaluates African and African Diaspora responses to modernism in the 20th Century through analysis of modern and contemporary Art in both cultural contexts. It discusses the creative interaction between African and African American art as part of an international struggle for Black political and cultural autonomy. Its main focus is on how artistic practice and artists in both contexts (Africa and African Americans) were responded to discourses of modernism and how they in turn influenced each other through cultural exchange and active political interaction. Art forms discussed include Painting, Photography, Sculpture, Installation Art, Folk Art, Black Urban Culture and Performance. Prerequisite: not open to freshmen.

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|--------------------|------|---------|-----------|
| Sylvester Ogbachie | W | 100-350 | ARTS 2622 |

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130B PRE-COLUMBIAN ART OF THE MAYA

Exploration of the arts of Maya-speaking cultures in southern Mesoamerica using archeological, epigraphic, and ethnographic data to help reconstruct Maya religion and civilization. Prerequisite: not open to freshmen. GE: F, NWC, WRT.

[Instructor office hours](#)

[Class Website](#)

| Instructor | Days | Hours | Room |
|----------------------|------|----------|------------|
| Jeanette F. Peterson | TR | 930-1045 | BUCHN 1930 |

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130C THE ARTS OF SPAIN AND NEW SPAIN

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

[Instructor office hours](#)

[Class Website](#)

| Instructor | Days | Hours | Room |
|----------------------|------|---------|-----------|
| Jeanette F. Peterson | TR | 200-315 | ARTS 1245 |

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134F THE ART OF JAPAN

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

[Instructor office hours](#)

[Class Website](#)

| Instructor | Days | Hours | Room |
|----------------|------|----------|-----------|
| Miriam Wattles | MW | 930-1045 | ARTS 1245 |

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136M REVIVAL STYLES IN SOUTHERN CALIFORNIAN ARCHITECTURE

Examines the history of revival styles in Californian architecture from the 18th century to the present. While the focus is on Southern California such comparative phenomena as National Romanticism in Western Architecture and Critical Regionalism will be incorporated. Not open to freshmen.

[Instructor office hours](#)

[Class Website](#)

| Instructor | Days | Hours | Room |
|---------------|------|----------|-----------|
| Volker Welter | MW | 1230-145 | ARTS 1241 |

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186R SEMINAR IN ASIAN ART

FIGURING CELEBRITY IN UKIYO-E: ACTORS, COURTESANS, AND ORDINARY TYPES As print culture expanded in seventeenth-century Japan, ukiyo-e (literally, "floating-world-pictures" or woodcut prints) began to flood the popular market. Actors of the kabuki theatre and courtesans of the pleasure quarters were the original icons of the medium, but gradually townpeople (whether well-known personages or just types) were celebrated in the form as well. Using visual analysis as our primary basis, we will explore the ways celebrity was conveyed through ukiyo-e. How did artists manipulate poses, gesture, and fashion? How was gender articulated? What was staged or stylized? How did portraying an actor at the peak of his public performance differ from depicting him during a private moment? What were the usual sites for depicting courtesans? How was the subject enhanced by pretend situations or unusual formats? While each student will individually consider these issues from the relatively narrow perspective of his or her own research topic, the class as a whole will consider general historical development. No previous background required. Prerequisite: upper-division standing.

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|----------------|------|----------|-----------|
| Miriam Wattles | TR | 930-1045 | ARTS 2622 |

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253E SEMINAR IN ROMANESQUE ARCHITECTURE AND SCULPTURE

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

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|------------|------|---------|-----------|
| Edson Armi | R | 200-450 | ARTS 2622 |

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257A SEMINAR: TOPICS IN SEVENTEENTH-CENTURY ART

JOHANNES VERMEER: THE WORK, THE MAN, THE MYTHS

Vermeer is in the news again. After having passed under the names of other Dutch artists for two centuries, Vermeer's works were rediscovered at the end of the nineteenth century; now, at the beginning of the twenty-first he has become perhaps the single best-known and highly celebrated of seventeenth-century Dutch artists, and one of the most beloved painters of all time. Most recently, the best-selling novel and now movie "Girl with a Pearl Earring" has thrust the man and his work into the limelight once again. This course examines the work, the man, and the myths that have been built up around the name of Johannes Vermeer.

Vermeer painted only 45 to 50 paintings over the course of his life, 34 of which survive. We thus have an unparalleled opportunity to examine in depth his complete surviving oeuvre in themes from ranging from the almost exclusive female subject matter to Vermeer's biography. The course examines Vermeer's paintings both as material objects and as visual images, specifically how the artist created what have been described as "stilled lives:" from the controversies that have arisen over his optical effects and possible use of the camera obscura raised most recently by David Hockney to his reputation from works passing under the names of other artists through his rediscovery and now celebration in novel and movie. Finally, we locate this work in the context of life in Delft in the third quarter of the seventeenth century, patronage and the market, his predecessors, contemporaries, and the influence he has had on later artists. Prerequisite: graduate standing.

[Instructor office hours](#)

[Class Website](#)

| Instructor | Days | Hours | Room |
|------------------|------|-----------------------------|-----------|
| Ann Jensen Adams | T | 330-620 note time change | ARTS 2622 |

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259A TOPICS IN NINETEENTH-CENTURY EUROPEAN ART

MINIMALISM AND THE NEW YORK ART SCENE OF THE 1960S

Minimalism emerged in the early 1960s as a powerful corrective to the deeply personalized work of the Abstract Expressionists and a defiant alternative to both the Neo-Dadaists of the 1950s--Jasper Johns and Robert Rauschenberg--and the Pop artists -- Andy Warhol, Roy Lichtenstein, Claes Oldenburg etc.--who burst upon the scene at the beginning of the 60s with their socio-infused aesthetic derived from the world of commerce and mundane culture. Often characterized as a cohesive style practiced by a group of similar minded artists, mostly in New York, Minimalism actually was never considered a movement by the artists who made what came to be known as minimalist art. Nor were those artists united in their vision of what constituted appropriate practices and products, resulting in heated exchanges and deep theoretical divides, even if the art that they made or ordered appeared to be united by the reigning mantra of the decade: less is more.

This seminar will examine the emergence and swift establishment of this

non-movement movement, the major artists involved, the venues they developed, and the ways in which their work was described and debated not only by the artists/practitioners but also by the increasingly important cadre of critics, curators, and dealers. Attention will also be paid to the marketing of this work and its acquisition by an expanding art collecting public.

Central to our consideration will be the meanings ascribed to this body of painting and sculpture and the ways in which those meanings themselves can be decoded. Equally important will be the relationship of this "cool" "detached" "primary" art to the tumultuous moment in which it appeared. It could be argued that no decade was more contentious or more formative than the 1960s. That it would give rise to some of the most restrained paintings and sculptures the country had ever witnessed is surely one of the decade's most salient and problematic contradictions. Making sense of that will be one of the seminar's particular challenges.

Minimalist art also raises serious questions about gender and difference, which, of course, were crucial issues for American society during the decade as a whole. This art likewise poses fundamental questions about the nature of art and artistic activity, the definitions of time and space, and the role of the artist in a world that is being reconstructed from within and without.

In addition to regular class meetings, the seminar will take full advantage of opportunities presented in area museums: the Minimalism exhibition, for example, called A Minimalist Future? Art as Object 1958-1968, that Ann Goldstein has organized for MOCA and that opens on March 15; the symposium on Minimalism to be held at the Getty on Saturday May 1; and the larger exhibition of international minimalism, called Beyond Geometry: Experiments in Form, 1940s-1070s, that Lynn Zelevansky is curating at LACMA and that opens on June 13. Class sessions, therefore, will be held both

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|-------------|------|----------|-----------|
| Paul Tucker | T | 1100-150 | ARTS 2622 |

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261A SEMINAR: TOPICS IN AMERICAN ART

Special research in American painting and sculpture, 1700-1950. Prerequisite: graduate standing

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|--------------------|------|----------|-----------|
| E. Bruce Robertson | M | 1100-150 | ARTS 2622 |

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267 SEMINAR: TOPICS IN ARCHITECTURE AND ENVIRONMENT

ORGANIC, BIOLOGICAL, AND NATURAL METAPHORS IN ARCHITECTURE

One of the most intriguing themes in Western architectural history and theory is the prevalence of organic, biological, and natural metaphors. The application of concepts reserved for and derived from living nature to architecture, humanity's second nature, has represented, and continues to do so, many things in the discussion about

architecture. For example, in the 19th century these metaphors are both strategies of intervention (to design a building) and strategies of interpretation (to analyze architecture's meaning). In the 20th century, the metaphors often indicate a choice of style and a means of, for example, aesthetic or even ecological critique of modern architecture's alienation from nature. Weekly readings and discussions of architectural and art historical and theoretical writings as well as presentations by participants on design concepts and individual architects' works will allow to critically analyze the history and theory of these metaphors in architecture. While the seminar focuses primarily on the 19th and 20th century, it will also include such recent architectural phenomena as computer generated 'organic' blobs and (zoo)morphic forms in, for example, the work of by Frank O. Gehry, Greg Lynn, and Santiago Calatrava. Likewise, suggestions for presentations on design concept from earlier historic periods as well as such neighboring disciplines as for example landscape architecture and landscape art are welcome. Pre-requisite: graduate standing

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
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| Volker Welter | M | 500-750 | ARTS 2622 |

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282A SEMINAR ON EAST ASIAN ART

VULGARITIES AND URBANITIES IN 18TH CENTURY YANGZHOU AND HANGZHOU
The seminar will look at select artists in the city of Yangzhou during the 18th century, beginning with Shitao (1642-1707) and extending to Yuan Jiang and Yuan Yao, Huang Shen, Hua Yan, Zheng Xie, and Jin Nong. The goal will be to map and analyze aesthetic and market forces in an urban environment as reflected in the work of these artists. While the Yangzhou artists are fairly well documented and celebrated, those working in the city of Hangzhou during the same period of time are not, despite its long cultural tradition and the frequent interchange of scholars and merchants traveling between the two cities. Graduate students with adequate linguistic skills (ability to utilize primary texts) will be invited to work on Hangzhou materials as part of an overall effort to excavate artists and trends while those who do not read Chinese will work on more accessible topics related to Yangzhou artists. Prerequisite: graduate standing.

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
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| Peter Sturman | M | 200-450 | ARTS 2622 |

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Course Information

SUMMER 2004

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

Last modified: June 22 2004

| Course | Title | Instructor |
|-------------------------------|---|---------------------|
| LOWER DIVISION COURSES | | |
| 6A | ART SURVEY I: ANCIENT - MEDIEVAL ART | Fikret Yegül |
| 6B | ART SURVEY II: RENAISSANCE - BAROQUE ART | Emily Peters |
| 6C | ART SURVEY III: MODERN - CONTEMPORARY ART | Kevin Murphy |
| 6F | CANCELLED | |
| 6H | CANCELLED | |
| UPPER DIVISION COURSES | | |
| 103B | ROMAN ART: FROM THE REPUBLIC TO THE EMPIRE (509 B.C. TO A.D. 337) | Fikret Yegül |
| 107A | PAINTING IN THE FIFTEENTH-CENTURY NETHERLANDS | Jessica Robey |
| 111C | CANCELLED | |
| 119A | ART IN THE MODERN WORLD | Anette Kubitza |
| 136B | 20TH CENTURY ARCHITECTURE room change | Swati Chattopadhyay |
| 138B | CONTEMPORARY PHOTOGRAPHY room change | Roberto de Souza |
| 140E | LANDSCAPE DESIGN HISTORY | Bryn Homsy |

6A ART SURVEY II: ANCIENT - MEDIEVAL ART

Renaissance and Baroque art in northern and southern Europe.

GE: F, E, E-1, WRT

ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|--------------|------|----------|------------|
| Fikret Yegul | MTWR | 1230-140 | BUCHN 1910 |

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6B ART SURVEY II: RENAISSANCE - BAROQUE ART

Renaissance and Baroque art in northern and southern Europe.

GE: F, E, E-1, WRT

ENROLLMENT BY DISCUSSION SECTION

[Instructor office hours](#)

[Course Website](#)

| Instructor | Days | Hours | Room |
|--------------|------|----------|------------|
| Emily Peters | MTWR | 930-1040 | BUCHN 1910 |

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6C ART SURVEY III: MODERN-CONTEMPORARY

History of western art from the eighteenth century to the present.
GE: F, E, E-1, WRT
ENROLLMENT BY DISCUSSION SECTION

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

| Instructor | Days | Hours | Room |
|--------------|------|-----------|-----------|
| Kevin Murphy | MTWR | 1100-1210 | HSSB 1174 |

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

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

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
|--------------|------|----------|-----------|
| Fikret Yegül | MTWR | 930-1035 | ARTS 1245 |

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107A PAINTING IN THE FIFTEENTH-CENTURY NETHERLANDS

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

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

| Instructor | Days | Hours | Room |
|---------------|------|----------|-----------|
| Jessica Robey | MTWR | 1230-135 | ARTS 1241 |

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119A ART IN THE MODERN WORLD

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

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

| Instructor | Days | Hours | Room |
|---------------|------|-----------|-----------|
| Anette Kubitz | MTWR | 1100-1205 | ARTS 1241 |

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136B TWENTIETH-CENTURY ARCHITECTURE

The history of architecture from 1900 to the present. Examination of modern and post-modern architecture and city planning in its social, political, and artistic context. The scope is global. Prerequisites: Not open to freshmen.
GE: F, WRT.

NOTE Course meets first 3 weeks of summer session only

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

| Instructor | Days | Hours | Room |
|---------------------|------|---------|--------------------------|
| Swati Chattopadhyay | MTWR | 200-410 | ARTS 1241 room change |

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138B CONTEMPORARY PHOTOGRAPHY

American and European post-World War II photography considered as a living art form. Prerequisite: Not open to freshmen. Not open for credit to students who have completed Art History 160H. GE: F

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

| Instructor | Days | Hours | Room |
|------------------|------|-----------|--------------------------|
| Roberto de Souza | MTWR | 1100-1205 | ARTS 1245 room change |

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140E LANDSCAPE DESIGN HISTORY

THE CALIFORNIA LANDSCAPE TRADITION: EUROPEAN & AMERICAN ANTECEDENTS
This course focuses on the roots of modern ideas in landscape design and their theoretical bases. The central emphasis will be to examine the pioneer spirit in the Western garden tradition. Primary to the course will be the examination of landscape designs of California and the influences from Classical, Mediterranean and Islamic traditions. European and American antecedents will be addressed and a series of themes from the points of view of both architecture and landscape design will be emphasised. Influences are traced from the 'door gardens' of the Dutch in the New World and Colonial gardens, to the reinterpretation of French and Italian gardens in America's 'Golden Age' Secondary themes are the appreciation of social, architectural, and landscape history, the origins and interactions of design through time, and how the rich historical heritage has affected modern taste and aesthetics. The course includes slide lectures, class discussions, painting analyses, reading, and field trip. A mid-term quiz and an individual project will be included.
Prerequisites: Not open to freshmen.

[Instructor office hours](#)

| Instructor | Days | Hours | Room |
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| Bryn Homsy | MTWR | 930-1035 | ARTS 1241 |

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