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fall 2005

lower division courses

INT 94EB	Freshman Seminar	Chattopadhyay
5A	Survey: Introduction to Architecture and Environment	Welter
6A	Art Survey I: Ancient-Medieval	Yegül
	<i>*cancelled sections &amp; honors section time/room change</i>	
6G	Survey: History of Photography	Vilander
6H	Pre-Columbian Art	Peterson
	<i>*cancelled sections &amp; honors section time/room change</i>	
6K	Islamic Art and Architecture	Khoury

upper division courses

105C	Medieval Architecture: From Constantine to Charlemagne	Armi
105E	The Origins of Romanesque Architecture	Armi
107A	Painting in the Fifteenth Century Netherlands	Meadow
113A	Seventeenth Century Art in Southern Europe	Paul
127A	African Art	Ogbechie
130D	Pre-Columbian Art of South America	Peterson
134D	Art and Modern China	Sturman
134H	Ukiyo-e: Pictures of the Floating World	Wattles
141D	Birth of the Modern Museum	Paul
143C	Gender and Representation	Solomon-Godeau
144D	Russian Art	Spieker

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- 186F Seminar in Fifteenth and Sixteenth Century Southern Renaissance: Italian Renaissance Art Williams
- 186RW Seminar in Japanese Art: Representations of Geisha Wattles
- 186T *cancelled*
- 186V Seminar: Theory Monahan

**graduate courses**

- 200A *cancelled*
- 251B Seminar: Topics in African Art in Context Ogbechie
- 252B Seminar: Topics in Roman Architecture and Urbanism Yegül
- 255D Seminar: Topics in Early Modern Art in Northern Europe Meadow
- 260D Seminar: Topics in European Art of the Twentieth Century Monahan
- 261E *cancelled*
- 266 Expressionism in German Architecture Welter
- 267 *cancelled*
- 282A Seminar: Topics on East Asian Art Wattles
- 291B Seminar: Topics in Gender and Representation Solomon-Godeau

- 5A Survey: Introduction to Architecture and Environment Welter

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

Honors section meets T 900-950 ARTS 2622

[course website](#)

[top](#)      [MW](#)      [200-315](#)      [HSSB 1174](#)

- 6A Art Survey I: Ancient-Medieval Yegül
- \*cancelled sections & honors section time/room change*

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

GE: WRT, E, EUR, F. ENROLLMENT BY DISCUSSION SECTION  
Honors section meets R 100-150 ARTS 2622 (time/room change)  
Enroll Code 01735 - ask for add code first class meeting

[course website](#)

TR 1100-1215 Campbell Hall

6G Survey: History of Photography Vilander

A critical survey of the history of nineteenth- and twentieth-century photography as an art form. The course will focus on the technical, social/historical and aesthetic aspects of the medium. The text for the course is the third edition of Naomi Rosenblum's "A World History of Photography." Exams consist of slide identifications, comparison/contrasts and essays (all images are posed on the course website). A research paper or photography project is required. GE: WRT, F. ENROLLMENT BY DISCUSSION SECTION

[top](#) MWF 1100-1150 Embarcadero Hall

6H Pre-Columbian Art Peterson

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

Honors section meets W 1200-1250 ARTS 2622

TR 930-1045 Embarcadero Hall

6K Islamic Art and Architecture Khoury

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

[top](#) TR 200-315 Arts 1425

105C Medieval Architecture: From Constantine to Charlemagne Armi

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

TR 200-315 Arts 1426

105E The Origins of Romanesque Architecture Armi

Eleventh century architecture in France, Italy, Spain, Germany, and England. Prerequisite: upper-division standing. Recommended: Art History 105C or 105G or consent of instructor. GE: F

[top](#) TR 1230-145 Arts 1426

107A Painting in the Fifteenth Century Netherlands Meadow

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

[top](#) TR 1230-145 Arts 1241

113A Seventeenth Century Art in Southern Europe Paul

Painting and sculpture from Italy and Spain as well as France and Flanders, examined in its cultural, political, and religious contexts, with particular attention to relationships between regional traditions and international trends. Artists whose work will be studied include Caravaggio, Bernini, Velazquez, Poussin, and Rubens. Prerequisite: not open to freshmen. GE: F

MW 1100-1215 Arts 1241

127A African Art Ogbechie

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, Ibe, Benin, Yoruba, Cameroon. Prerequisite: Not open to freshmen. GE: F, NWC.

TR

1230-145

Arts 1245

130D Pre-Columbian Art of South America

Peterson

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. Prerequisites: Not open to freshmen. GE: F, NWC, WRT.

[top](#)

TR

330-445

Arts 1245

134D Art and Modern China

Sturman

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

TR

1100-1215

Arts 1241

134H Ukiyo-e: Pictures of the Floating World

Wattles

Japanese paintings and woodblock prints of the sixteenth through twentieth centuries, with a emphasis on cultural perspectives and Japanese popular culture. Prerequisites: Not open to freshmen. Recommended preparation: Art History 6D. GE: F, NWC

[top](#)

TR

930-1045

Arts 1241

141D Birth of the Modern Museum

Paul

This course will examine the emergence and development of museums of art in eighteenth-century Europe, tracing their origins to the private collections from which they evolved and studying the cultural practices, such as tourism, that stimulated their growth. Prerequisites: Not open to freshmen.

MW 200-315 Arts 1245

143C Gender and Representation

Solomon-Godeau

This Course examines the ways in which ideologies of gender are variously shaped and disseminated through visual culture. Although the emphasis of the course will be on the fine arts--European painting from the Renaissance on--we will also be considering modern mass media as well. Course requirements are a midterm, a final, and a term paper. Prerequisite: not open to freshmen.

top MW 1230-145 Arts 1245

144D Russian Art

Spieker

Introduction to Russian art and aesthetic theory from the beginning to the present. Readings and lectures in English. Prerequisite: upper-division standing or consent of instructor. Not open for credit to students who have completed Russian 118. Same course as Slavic 118. GE: E, F.

MW 330-445 HSSB 1174

186F Seminar in Fifteenth and Sixteenth Century Southern Renaissance: Italian Renaissance Art Williams

This course will require weekly readings and discussion, and the writing of a research seminar paper. Prerequisite: Upper-division standing. GE: WRT.

top T 100-350 Arts 2622

186RW Seminar in Japanese Art: Representations of Geisha Wattles

Soon, the movie version of Arthur Golden's "Memoirs of a Geisha" will be out. The goal of this seminar is to produce a brochure and help prepare a small exhibition of paintings and woodblock prints on geisha and other entertainers of the pleasure quarters at the Santa Barbara Museum of Art. We will examine the stereotypes arising from both Japanese and Western representations of geisha, and challenge them by means of history and context. No prior experience in Japanese art or culture is required, but those without will need to have a strong commitment to acquire the necessary background. Reports on readings, meetings at the SBMA, outside meetings, research, and much writing and rewriting required. Each student will develop their own individual research project. This could lead to further internships in preparation for the show at the SBMA.

F 900-1150 Arts 2622

186V Seminar: Theory Monahan

Advanced studies in art theory. Topics will vary. This course requires weekly readings and discussion, and the writing of research seminar paper. Prerequisite: Upper-division standing. Prerequisite: Upper-division standing. GE: WRT.

top T 400-650 Arts 2622

251B Seminar: Topics in African Art in Context Ogbechie

Special research in African Art. Prerequisite: graduate standing.

W 100-350 Arts 2622

252B Seminar: Topics in Roman Architecture and Urbanism Yegül

Special research in Roman and late antique Architecture. Prerequisite: graduate standing or senior art history majors with consent of instructor.

top F 100-350 Arts 2622

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

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

M 300-550 Arts 2622

260D Seminar: Topics in European Art of the Twentieth Century Monahan

Special research in twentieth-century art. Prerequisite: Graduate standing.

M 400-650 Arts 2622

266 Expressionism in German Architecture Welter

Considered a revolt from worn-out architectural modes and urban models, from middle-class conformity and redundant social codes, the young architects who in the aftermath of World War One shaped Expressionism in architecture hoped to transform society through their architectural works.

Focusing on architecture and the city, including representations of both in Expressionist art and literature as well as Expressionist film, the seminar will analyze the ways in which Expressionism in architecture is part of larger cultural, philosophical, and political frameworks.

Moreover, the methodologies of Expressionism will be investigated: What strategies are used by historians of art and architecture to craft accounts of Expressionism in early-twentieth-century architecture and art? Prerequisite: graduate standing.

top W 900-1150 Arts 2622

282A Seminar: Topics on East Asian Art Wattles

Representations of Geisha Soon, the movie version of Arthur Golden's "Memoirs of a Geisha" will be out. The goal of this seminar is to produce a brochure and help prepare a small exhibition of paintings and woodblock prints on geisha and other entertainers of the pleasure quarters at the Santa Barbara Museum of Art. We will examine the stereotypes arising from both Japanese and Western representations of geisha, and challenge them by means of history and context. No prior experience in Japanese art or culture is required, but those without will

need to have a strong commitment to acquire the necessary background. Reports on readings, meetings at the SBMA, outside meetings, research, and much writing and rewriting required. Each student will develop their own individual research project. This could lead to further internships in preparation for the show at the SBMA.

F

900-1150

Arts 2622

291B Seminar: Topics in Gender and Representation

Solomon-  
Godeau

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.

#### Recovering Antiquity

Professor Todd Olson, Associate Professor, 17th and 18th Century European Art, University of Southern California and 2005-2006 Getty Consortium Scholar

Early modern Europeans based the authority of their cultural, social, and political institutions on comparative examples found in the ancient world. While antique revivalism may seem to be inherently uniform and conservative, ancient Empires and Republics provided radically different models for bolstering regimes or for inciting revolutionary change in later societies. Focusing on sixteenth- through eighteenth-century Europe, this seminar will consider how different groups invested claims for historical authority on the physical resilience of ancient objects, sometimes construed as less corruptible than the written word. We will examine the unanticipated consequences of the material and discursive recovery of ancient objects and the effect they have had on the peripatetic transmission of antiquity to the present. Participants may choose a research topic based on an early modern case study, or they may select a topic from their own area of specialization. Students will be encouraged to make use of the Getty Research Institute's holdings in the Special Collections and the Photo Study Collection as well as the J. Paul Getty Museum's collections.

Orientation: Friday, December 9, 2005 (10am – 12 noon)

Course meeting dates: January 6, 13, 20, 27, February 3, 10, 17, March 3 (10am – 2pm)

Location: The Getty Research Institute

Note: Parking, lunch, and access to the library and collections will be provided for students enrolled in this course.

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[University of California, Santa Barbara](#) — Department of the History of Art and Architecture

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winter 2006

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- 6B Art Survey III: Renaissance — Baroque Meadow
- 6DW Survey: Asian Art Wattles
- 6E *\*moved to spring 2006* Ogbechie
- 6F Survey: Architecture and Planning White

upper division courses

- 105G Late Romanesque and Gothic Architecture Armi
- 109C Art as Technique, Labor, and Idea in Renaissance Italy Williams
- 109H Art and Moral Values Williams
- 111B Dutch Art in the Age of Rembrandt C. Peterson
- 117A Nineteenth-Century Art: 1800—1848 Solomon-Godeau
- 117B Nineteenth-Century Art: 1848—1900 Bermingham
- 120CC Special Topics in Twentieth Century Modern Art Monahan
- 121A American Art from the Revolution to the Civil War Dini
- 133CC Special Topics in Islamic Art: Image and Imagination Khoury
- \*please note title correction*
- 134E The Art of the Chinese Landscape Sturman
- 135AA Special Topics in Asian Art Wattles
- \*please note day/time/room change*
- 136M Revival Styles in Southern California Architecture Welter
- 138C Social Documentary Photography Vilander
- 139AA Methodologies for Researching in Photographic Archives Vilander
- 186D Seminar in Medieval Architecture Armi
- 186I Seminar in Eighteenth Century Art Bermingham
- \*moved to spring 2006*
- 186T Seminar in Photographic History Solomon-Godeau
- 186Y Seminar in Architecture and Environment: State Street Santa barbara Welter

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261A	*Moved to spring 2006	Robertson
275E	Special Topics in Islamic Art & Architecture	Khoury
296A	Theories of the Modern	Spieker
296C	*cancelled — see 296A	
297	Seminar: Getty Consortium	staff

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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

[course website](#)

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MW

200-315

IV Theater 1

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6B Art Survey III: Renaissance — Baroque Meadow

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

[course website](#)

TR

930-1045

Campbell Hall

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6F Survey: Architecture and Planning White

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.

*\*The Wed 300-350 section will meet T 700-750 in Arts 2324*

[course website](#)

[top](#)

TR

1230-145

Arts 1245

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6DW Survey: Asian Art: The Arts of Japan and Korea

Wattles

This course surveys the arts of Japan and the Korean peninsula from pre-historic to contemporary times. The focus is on the evolving role of the ARTISAN/artist within society. Discussion & critiques of readings required. GE: F, WRT, NWC. ENROLLMENT BY DISCUSSION SECTION.

*\*Note the honors section has moved to a new room:*

58883 T 100- 150 WATTLES ARTS 1234D

[course website](#)

TR

1100-1215

IV Theater 2

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105G Late Romanesque and Gothic Architecture

Armi

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

[course website](#)

[top](#)

TR

1100-1215

Arts 1426

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109C Art as Technique, Labor, and Idea in Renaissance Italy

Williams

An approach to the art of Renaissance Italy that focuses on the superimposition of three complementary and often competitive discursive formations that condition its practice and historical development.

Prerequisite: Not open to freshmen. GE: F.

[course website](#)

TR

1230-145

Arts 1245

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109H Art and Moral Values

Williams

What is the relation between art and moral life? A historical survey reveals that it is in fact multifaceted and profound, and even more urgent in modern times than in the past. Prerequisite: Not open to freshmen. GE: F

[course website](#)

[top](#)

TR

330-445

Arts 1241

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111B Dutch Art in the Age of Rembrandt

C. Peterson

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

The first half of the seventeenth century in Holland, the period from the Union of Utrecht of 1579 and its declaration of independence from Spain, to the recognition of the Northern Netherlands as an independent nation in 1648, was part of a century that has come to be known as the Dutch “Golden Age” of Dutch art. This era witnessed the emergence of a Protestant mercantile culture in which the Catholic Church and the hereditary nobility were supplanted by democratic institutions and middle-class merchants as major patrons of the arts. These men and women supported such artists as Rembrandt van Rijn and Frans Hals, as well as a host of lesser known masters, who created an imagery employing the vocabulary of everyday life rather than the imaginary religious, historical, and mythological imagery of previous centuries. This course examines the cultural functions of this rich, apparently descriptive imagery as it helped to form the self-identify and goals of Europe’s first middle-class capitalist society. We examine the aesthetics and content of this imagery through contemporary economic, historic, religious, and literary developments, and the emerging scientific revolution. Prerequisite: At least one art history course. Not open to freshmen. GE: F.

[course website](#)

[top](#)

TR

1100-1215

Arts 1241

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117A Nineteenth-Century Art: 1800—1848

Solomon-  
Godeau

Painting, sculpture, and architecture in Europe. Topics will change, but may include art under Napoleon and Romanticism. Prerequisite: not

open to freshmen. GE: F

[course website](#)

MW

1230-145

Arts 1245

---

117B Nineteenth-Century Art: 1848—1900

[Bermingham](#)

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

[course website](#)

MW

200-315

Arts 1241

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120CC Special Topics in Twentieth Century Modern Art:  
Varieties of Modernism

[Monahan](#)

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

[course website](#)

[top](#)

MW

1100-1215

Arts 1241

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121A American Art from the Revolution to the Civil War

[Dini](#)

Painting, sculpture, architecture, and decorative arts in the original 13 colonies, through the formation of the United States, to the crisis of the Civil War. Particular attention paid to environmental and social issues. GE: F, AMH

[course website](#)

TR

200-315

Arts 1245

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133CC Special Topics in Islamic Art

[Khoury](#)

*\*note title correction*

Description: Image & Imagination is a new course that explores the theories and practices of art in the Arab World and Iran. The course will include discussions of optics, natural philosophy, and poetic imagery in relation to modes of representation and perceptions of beauty, and will focus on such issues as the perceived relationship of art to nature and of vision to visuality as they appear in both the eastern and the western Mediterranean worlds in medieval and early modern times. Material will be drawn from a variety of sources and will include wall painting and manuscript illustration. Students will learn about the book arts, miniature painting, illumination, and correlated texts and images through examples from the Arab and Iranian spheres, with secondary examples from India and Turkey under the Moghuls and Ottomans. Readings: There is no published book that covers this material. A collection of articles will be made available in the 133CC Reader. All students enrolled in the course must obtain this Reader. Useful publications that students may obtain on their own (available at a number of internet outposts) include, D. Behrens-Abouseif, Beauty in Arabic Culture, Sheila Canby, Persian Painting, Oleg Grabar, Mostly Miniatures. Website: The 133CC website is a critical resource for images and concepts covered in the course. Students enrolled in the course have access to this website through the user name 133CC and a password that they will receive in the first week of the quarter. The website is up-dated on a weekly basis and students are required to refer to it regularly for information, posted announcements, and study images & questions. Prerequisite: not open to freshmen.

[course website](#)

[top](#)

MW

1230-145

Arts 1241

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134E The Art of the Chinese Landscape

[Sturman](#)

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. Prerequisites: Not open to freshmen. Recommended preparation: Art History 6D.

[course website](#)

TR

930-1045

Arts 1241

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135AA Special Topics in Asian Art: Curatorial Studies in [Wattles](#)

Ukiyo-e

*\*please note day/time/room change*

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. Prerequisites: Not open to freshmen. Recommended preparation: Art History 6D.

[course website](#)

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F

900-1150

Arts 2622

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136M Revival Styles in Southern California Architecture [Welter](#)

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. Prerequisite: not open to freshmen.

[course website](#)

MW

200-315

Arts 1245

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138C Social Documentary Photography [Vilander](#)

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

[course website](#)

[top](#)

MW

1100-1215

Arts 1245

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139AA Methodologies for Researching in Photographic Archives [Vilander](#)

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

[course website](#)

TR

930-1045

Arts 1426

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186D Seminar in Medieval Architecture: Problems in Medieval Architecture

Armi

With the help of the professor and based on his/her interests, each student will pick a medieval architectural topic. The student will give an interim and final report, followed by a paper based on these findings. The teacher will begin the class by discussing specific issues of design, structure and construction, like the formation of the flying buttress in Gothic architecture and problems to do with the groin and barrel vaults in Romanesque architecture. Prerequisites: Upper-division only. GE: WRT.

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R

1230-320

Arts 2622

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186T Seminar in Photographic History

Solomon-Godeau

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

Prerequisites: Upper-division only. GE: WRT.

[course website](#)

T

1100-150

Arts 2622

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186Y Seminar in Architecture and Environment: State Street Santa Barbara

Welter

*\*RETURNED TO ORIGINAL ROOM ARTS 2622*

Commercial thoroughfare, tourist attraction, historical center, or the focus of urban (night) life; possible characterizations of State Street in Santa Barbara are manifold. Through weekly readings, discussions, and architectural historical research projects on selected buildings on State Street, this seminar in advanced studies in the history of architecture will allow students to explore both the history of State Street and the importance of this street for both the city and its citizens.

Open to majors in history of art and architecture.

The course requires weekly readings and discussions, and the writing of a research seminar paper. Prerequisites: Upper-division only. GE: WRT.

[top](#)

MW

930-1045

Arts 1234D

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254    Visuality and Text in the New World and the Old

Peterson

Special research. Prerequisite: graduate standing

W

100-350

Arts 2622

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261A    Seminar: Topics in American Art

Robertson

\*Moved to Spring 2006

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275E    Special Topics in Islamic Art & Architecture

Khoury

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

[top](#)

T

200-450

Arts 2622

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296A    Theories of the Modern

Spieker

"DADA is beautiful like the night, who cradles the young day in her arms." - (Hans Arp)

"DADA speaks with you, it is everything, it envelops everything, it belongs to every religion, can be neither victory or defeat, it lives in space and not in time." (Francis Picabia)

"Dada is the sun, Dada is the egg. Dada is the Police of the Police."  
(Richard Huelsenbeck)

This seminar examines the phenomenon of Dadaism (DADA LITERATURE-DADA ART-DADA-LIFE) in the more general context of the European Avant-gardes. Dadaists read and looked at include Max Ernst, T. Tsara, Richard Huelsenbeck, Hans Arp, Kurt Schwitters, and others.

...Marcel Duchamp...

Stops in Berlin, Hannover, Köln, Paris, Zürich....

Cross-listed with German 270. Prerequisite: graduate standing.

R

300-550

Phelps 6309

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297 Seminar: Getty Consortium

staff\*

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.

Recovering Antiquity

Professor Todd Olson, Associate Professor, 17th and 18th Century European Art, University of Southern California and 2005-2006 Getty Consortium Scholar

Early modern Europeans based the authority of their cultural, social, and political institutions on comparative examples found in the ancient world. While antique revivalism may seem to be inherently uniform and conservative, ancient Empires and Republics provided radically different models for bolstering regimes or for inciting revolutionary change in later societies. Focusing on sixteenth- through eighteenth-century Europe, this seminar will consider how different groups invested claims for historical authority on the physical resilience of ancient objects, sometimes construed as less corruptible than the written word. We will examine the unanticipated consequences of the material and discursive recovery of ancient objects and the effect they

have had on the peripatetic transmission of antiquity to the present. Participants may choose a research topic based on an early modern case study, or they may select a topic from their own area of specialization. Students will be encouraged to make use of the Getty Research Institute's holdings in the Special Collections and the Photo Study Collection as well as the J. Paul Getty Museum's collections.

Orientation: Friday, December 9, 2005 (10am – 12 noon)

Course meeting dates: January 6, 13, 20, 27, February 3, 10, 17, March 3 (10am – 2pm)

Location: The Getty Research Institute

Note: Parking, lunch, and access to the library and collections will be provided for students enrolled in this course.

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*\*Enroll with instructor code for [Chattopadhyay](#)*

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- 109E Michelangelo Williams
- 111F Cancelled
- 119G Critical Approaches to Visual Culture Monahan
- 121C Twentieth-Century American Art: Modernism and Pluralism, 1900 — Present Hartley
- 127B African Art II Ogbechie
- 130C Arts of Spain and New Spain Kranz
- 133BB Special Topics in Islamic Art: Modern Art and the Arab World Khoury
- 134B Early Chinese Art Lau
- 136H Housing American Cultures White
- 136J Landscape of Colonialism Chattopadhyay
- 136W Introduction to 2D/3D Visualizations in Architecture White
- 138B Contemporary Photography Vilander
- 186G Cancelled
- 186I Seminar in Eighteenth Century Art Bermingham
- 186Q Seminar in Islamic Art and Architecture Khoury
- \*note time change\*
- 186N Seminar in African Art Ogbechie
- 186T Seminar in Photographic History Vilander

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- 253D Seminar: Topics in Medieval Architecture Armi
- 261A Seminar: Topics in American Art Robertson
- 265 Seminar: Topics in Architectural History Chattopadhyay
- 292E Seminar: Topics in Comparative Studies Williams

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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, EUR, F.

ENROLLMENT BY DISCUSSION SECTION

[course website](#)

[top](#)

TR

1100-1215

Campbell Hall

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

Ogbechie

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

[course website](#)

MW

1230-145

IV THEA 2

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101B Classical Greek Art (480 to 320 B.C.E.)

Mihalopoulos

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: F.

[course website](#)

[top](#)

T

1100-150

ARTS 1245

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109E Michelangelo

Williams

The career and achievement of the artist, with particular attention to issues surrounding his treatment of the human body. Prerequisite: Not open to freshmen. GE: F

[course website](#)

[top](#)

TR

330-445 p.m.

EMBAR HALL

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111F Cancelled

[course website](#)

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119G Critical Approaches to Visual Culture

Monahan

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

[course website](#)

[top](#)

MW

930-1045

ARTS 1245

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121C Twentieth-Century American Art: Modernism and  
Pluralism, 1900 — Present

Hartley

American painting in the twentieth-century, from the advent of modernism to yesterday. Prerequisite: not open to freshmen. GE: F, AMH

[course website](#)

[top](#)

TR

930-1045

ARTS 1245

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127B African Art II

Ogbechie

Examination of three centuries of African-American art in North America, the Caribbean, and Brazil, stressing the African Legacy. Colonial metalwork and pottery, folk or outsider genres, and mainstream nineteenth- and twentieth-century work are among traditions studied. Prerequisite: Art History 6E or 127A. Not open to

freshmen.GE: F, ETH

[course website](#)

[top](#)

MW

930-1045

[ARTS 1241](#)

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130C Arts of Spain and New Spain

Kranz

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

[course website](#)

[top](#)

TR

1230-145

[ARTS 1241](#)

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133BB Special Topics in Islamic Art:  
Modern Art and the Arab World

Khoury

Modern Art & the Arab World is an undergraduate art history seminar that explores modern and contemporary art, artists and art movements of the Arab world. This is a discussion-, research- and writing-based course. Its objectives are to learn about the art of the Arab world from the present to the 19th century, to learn how to analyze art works and how to research and write a paper about an art work of your choice. Prerequisite: not open to freshmen.

[course website](#)

[top](#)

MW

200-315

[ARTS 1245](#)

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134B Early Chinese Art

Lau

A survey of the art and archaeology of ancient China, from Neolithic times through the Tang dynasty (A.D. 618-906). The course emphasizes the development and transformation of pictorial traditions, leading to early painting theory and practice. Not open to freshmen

[course website](#)

[top](#)

MW

1230-145

ARTS 1245

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136H Housing American Cultures

White

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.

[course website](#)

[top](#)

MW

200-315

ARTS 1241

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136J Landscape of Colonialism

Chattopadhyay

Examination of architecture, urbanism and the landscape of British and French colonialism between 1600 and 1950. Introduction to the different forms of colonialism, imperial attitudes and the architecture of colonial encounter in North America, Asia, Africa and Australia. Prerequisites: Not open to freshmen.

[course website](#)

[top](#)

TR

930-1045

ARTS 1241

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

White

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

[course website](#)

[top](#)

TR

1200-250 p.m.

ARTS 0641

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The course will examine the technical, social/historical and aesthetic aspects of post-World War II photography. American, European, Asian and South American artists and/or subject matter will be examined. Exams will consist of slide identifications, comparison/contrasts and essays. Readings for the course include a text and suggested supplemental articles. A writing assignment is required. GE: F

[course website](#)

[top](#)

MW

1100-1215

[ARTS 1245](#)

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186G Cancelled

[course website](#)

[top](#)

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186I Seminar in Eighteenth Century Art

[Bermingham](#)

This seminar will study the art of the English portrait and landscape artist Thomas Gainsborough (1727-1788). The class will visit the Huntington Museum's collection of Gainsborough's paintings, prints and drawings and get a behind the scenes tour of the current Gainsborough exhibition there entitled Sensation and Sensibility: Viewing Gainsborough's Cottage Door. The seminar research project will be to develop a virtual exhibition on Gainsborough. Prerequisites: Upper-division only. GE: WRT.

[course website](#)

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T

1000-1250

[ARTS 1234D](#)

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186N Seminar in African Art

[Ogbechie](#)

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

[course website](#)

[top](#)

T

1100-150

ARTS 2622

## 186Q Seminar in Islamic Art and Architecture

Khoury

Art of the Modern Middle East explores artists, art movements and trends in the modern art and architecture of the Middle East from the 19th century to the present. Material will be drawn primarily from the Arabo-phone world (at home and in diaspora), with forays into Iran and Turkey. The course emphasizes the contributions and innovations of individual artists as well as issues of cultural importance - from the politics of identity to the possibilities of a modern Islamic art. This course requires weekly readings and discussion, and the writing of a research seminar paper. Prerequisite: upper-division standing. GE: WRT.

[course website](#)[top](#)

R

200-450

ARTS 1234D

[note time](#)[change](#)

## 186T Seminar in Photographic History

Vilander

Advanced studies in photographic history. The topic for Spring 2006 will be landscape photography. The course is comprised of lectures, readings, discussions, presentations and the completion of one paper. GE: WRT

[course website](#)[top](#)

TR

930-1045 p.m.

ARTS 2622

## 253D Seminar: Topics in Medieval Architecture

Armi

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

[course website](#)[top](#)

R

1230-320 p.m.

ARTS 2622

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261A Seminar: Topics in American Art:

Robertson

Collecting, Connoisseurship and the Canon

In this seminar I want to proceed along two lines of inquiry and method, to arrive at some critical understanding of the ways museum collections shape the canon of art history. Along one path we will look at the historical evolution of collecting and museums, and the development of ideas of connoisseurship, from the nineteenth century to the present. Along the other path, we will go through a series of hands-on (or rather, eyes-on) workshops, looking at various kinds of material and considering questions of technique, conservation, attribution and quality-traditionally the answers that connoisseurship promised the faithful practitioner of this science. The goal of the seminar is three-fold: to give you some practical experience in connoisseurship, to demystify it, and to place it historically within the context of both academic art history and the art museum. We will be working primarily with UCSB's University Art Museum collections, which have some depth in prints and drawings, but we will also take field trips to the Getty and to LACMA. Approximately half the time of the seminar will be spent in these collections. Prerequisite: Graduate standing.

[course website](#)

[top](#)

M

200-450 p.m.

ARTS 2622

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265 Seminar: Topics in Architectural History

Chattopadhyay

This graduate seminar will explore the relation between culture and subalternity, including an introduction to the idea of culture in the early texts of subaltern studies, and the relation between popular politics and subalternization as a spatial problematic. We will begin with some classic texts and work our way into some recent discussion on the subject. There will be an introductory meeting on Friday, March 10 at noon in the Art History Conference Rm. Prerequisite: Graduate standing.

[course website](#)

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W

1000-1250

ARTS 2622

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Idea of the Baroque

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

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1	Introduction to Art ( <b>session B</b> )	Robey
6A	Art Survey I: Ancient-Medieval	Canejo
6B	Art Survey II: Renaissance-Baroque Art	Taschian
6C	Art Survey III: Modern-Contemporary Art	<b>Keller</b>
6H	Pre-Columbian Art	Solari

[upper division courses](#)

119A	Art and the Modern World	Kubitza
121F	Native Art & Architecture	West
123C	Modern Art of Mexico	Canejo
127A	CANCELLED	
136I	The City in History ( <b>session B</b> )	<b>Chattopadhyay</b>
137CC	Special Topics in Architecture	White
140E	Landscape Design History	Homsy

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1	Introduction to Art ( <b>session B</b> )	Robey
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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. GE: F. ENROLLMENT BY DISCUSSION SECTION

[course website](#)

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6A Art Survey I: Ancient-Medieval

Canejo

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

[course website](#)

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6B Art Survey II: Renaissance-Baroque Art

Taschian

Renaissance and Baroque Art in Northern and Southern Europe. GE: WRT, EUR, E, E1, F.  
ENROLLMENT BY DISCUSSION SECTION.

[course website](#)

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6C Art Survey III: Modern-Contemporary Art

Keller

History of Western Art from the Eighteenth Century to the present. GE: WRT, EUR, E, E1, F.  
ENROLLMENT BY DISCUSSION SECTION

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6H Survey: History of Pre-Columbian Art (session B)

Solari

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

[course website](#)

MTWR

930-1040

Arts 1245

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119A Art in the Modern World

Kubitza

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 ENROLLMENT BY DISCUSSION SECTION.

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MTWR

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121F Native Art & Architecture

West

Survey of indigenous painting, sculpture, architecture, and other arts of Northern America as experienced through several major traditions.

Principle emphasis on presentation of traditions as they developed and intermingled during the centuries before and through early years of European contact.

Prerequisite: Not open to Freshman.

GE: F, ETH

[course website](#)

MTWR

1230-135

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123C Modern Art of Mexico

Canejo

A general survey of the main developments of Nineteenth- and Twentieth-Century Mexican Art in its social context. Particular attention is given to the Mexican mural renaissance and the works of Posada, Rivera, Siquieros, Orozco, Tamayo, and Frida Kahlo. GE: F

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MTWR

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Arts 1241

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127A African Art I (**Session B**) CANCELLED

This course is being offered Fall 2006.

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MTWR

1100-1205

Arts 1245

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136I The City in History (**session B**)

Chattopadhyay

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

Prerequisite: not open to freshmen.

GE: F, E.

[course website](#)

MTWR

200-305

Arts 1245

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137CC Special Topics in Architecture: Architecture in the White United States. (**session B**)

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

Prerequisites: Not open to freshmen.

[course website](#)

TBA

TBA

TBA

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140E Landscape Design History

Homsy

Explore the significance of Landscape Design through social, political, and artistic influences and interpret "humanity's control over Nature" and how this affects our views of nature. Discover how and why landscape design canons were formed.

Prerequisites: Not open to freshmen. GE: F.

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