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[5A](#) Introduction to Architecture and Environment

Welter

Examines the history of the built and natural environments as interrelated phenomena, and explores how human beings have positioned them architecturally in relation to the natural world at various cultural moments.

ENROLLMENT BY DISCUSSION SECTION

MW 600 - 715 TD 1701

[top](#)

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

Yegül

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

ENROLLMENT BY DISCUSSION SECTION

TR 930 - 1045 CAMPB HALL

[top](#)

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

Vilander

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

ENROLLMENT BY DISCUSSION SECTION

TR 800-915 Embarcadero Hall

[top](#)

6K Islamic Art and Architecture

Khoury

A survey of Islamic art and architecture.

ENROLLMENT BY DISCUSSION SECTION

MW 200-315 NH 1105

[top](#)

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

Yegül

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6A.

Painting, sculpture, and decorative arts of the Romans from the Republic to the Empire, from Romulus to Constantine. Social, economic, and cultural background emphasized.

TR 800 - 915 ARTS 1241

[top](#)

109B Italian Renaissance Art: 1500 to 1600

Williams

Prerequisite: not open to freshmen.

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

TR 1100 - 1215 ARTS 1241

[top](#)

111C Dutch Art in the Age of Vermeer

Adams

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

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

TR 1230 - 145 ARTS 1241

[top](#)

113A Seventeenth Century Art in Southern Europe

Paul

Prerequisite: not open to freshmen.

Not open to students who have completed Art History 113B.

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 studied include Caravaggio, Bernini, Velazquez, Poussin, and Rubens.

TR1100-1215 PSYCH 1902

[top](#)

115B 18th Century Art: 1750 to 1810

Ferguson

Prerequisite: not open to freshmen.

Painting, sculpture, and architecture in Europe from 1750 to 1810. Topics will change but may include art and the French Revolution and neoclassicism.

MW 1100 - 1215 ART 1241

[top](#)

115D 18th Century Art in Italy: The Age of the Grand Tour

Paul

Not Open to Freshmen

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

TR 200 - 315 TD 2600

[top](#)

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

Robertson

Prerequisite: not open to freshmen.

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

MW 930-1045 ARTS 1241

[top](#)

127A African Art I

Ogbechie

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6E.

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

MW 1230 - 145 ARTS 1241

[top](#)

137DD Special Topics in Architecture - America by Design

White

Prerequisite: not open to freshmen.

Architecture is often considered an art form, and some architects reinforce that notion, eager to don the mantle of the master-artist. As a survey of the architectural design profession in the United States, this course is a study of that role and mystique, its development in American society, and its limits.

We begin by assessing the state of the architectural design profession today, posing questions about the image and role of the architect in American society. We then use our set of questions as a guide through the history of architectural design in the United States as we trace the rise of architecture as an art form and architectural design as a professional practice. What is the difference

between design and engineering? Between design and art? Besides the architect, who else has a hand to play in the design of buildings and what do those "hands" do differently? And, what is the role of government in the design process? We return in the final module to the global present, with questions (and some answers) in hand. Themes of study include nature, technology and engineering; globalization; professionalization and specialization; links between cultural expression and form, tectonics, ornament, and the conceptualization of space; and in particular, the use and sometimes the rejection of history, place, and style.

TR 200-315 ARTS 1241

[top](#)

186F Seminar in Fifteenth and Sixteenth Century Southern Renaissance
Williams

Prerequisite: upper-division standing.

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

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

F 930 - 1230 ARTS 2622

[top](#)

186N Seminar in African Art
Ogbechie

Prerequisite: upper-division standing.

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

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

W 900 - 1150 ARTS 2622

[top](#)

186S Seminar in Architectural History - Architecture, Planning and Politics in Rome (1798-1939)
Wittman

Prerequisite: upper-division standing.

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

The period in Rome's history covered by this course witnessed profound political change: an occupation by Napoleon; a reactionary Papal restoration; a republican revolution at midcentury; a second Papal restoration; the formation of the Italian nation, culminating in Italy's seizure of Rome from the Pope as the new capital; the crisis of Italy's Liberal period; the rise of Mussolini's Fascism. This seminar will track this period of intense change as it played out in an equally tumultuous century of architectural and urbanistic change - a period when Rome was substantially rebuilt and when its core meanings were aggressively redefined by successive governments. Among student assignments will be the creation of annotated Google Earth files of related sites in the city.

****Students who have taken my ARTH 118AA in FALL 2006 are not eligible to take this course for credit, due to significant overlap in the subject matter.****

T 100 - 350 ARTS 2622

[top](#)

186Z Museology
Robertson

Prerequisites: upper-division standing; art history majors only.

May be repeated for credit to a maximum of 12 units.

Examines the institutional museum from historical and theoretical perspectives. Among issues explored in the seminar are museums and ritual, museums and citizenship, how museums shape visitors' experiences and museums as sites of ethnic, political and cultural contestation.

M 2:00-4:50 ARTS 1241

[top](#)

200A Proseminar: Introduction to Art-Historical Methods

Wittman

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

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

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

W 100 - 350 ARTS 2622

[top](#)

254 Seminar: Habits and Habitus: Costume, Custom and Identity in the Americas

Peterson

Prerequisite: graduate standing.

This seminar explores how habitus, as defined by Pierre Bourdieu, may or may not help us understand the roles played by costume in Middle and South America, pre- and post-Conquest. Costume includes many forms of body enhancement including masks, headdresses and jewelry. Dress and ornamentation were coded to define status, profession, rank and gender. The seminar will meet alternately in Los Angeles (UCLA & the Getty) and at UCSB: Thursdays from noon to 3:00 (UCSB) and 1:00 to 4:00 at UCLA or the Getty. Students are urged to attend a two-day Getty symposium on Peru (October 16-17) to coincide with their exhibition, "The Marvel and Measure of Peru."

R 1200 - 250 ARTS 2622

[top](#)

267 Readings in Space and Spaciality - Topics in Architecture and Environment

Welter

Prerequisite: graduate standing.

Throughout the twentieth century, space and spatiality were discussed widely in, for example, art history, theory of architecture, Gestalt-psychology, sociology, and environmental studies. This seminar will focus on the debates about the formation and perception of architectural and social spaces in both the German-speaking countries during the early decades of the century and in the U.S. during the mid-twentieth century. One link between both periods was the Berlin school of Gestalt-psychology, some of whose leading members arrived as emigres in the U.S. in the 1930's. The seminar will discuss writings by, for example, Rudolf Arnheim, Edmund Husserl, Kurt Lewin, Kevin Lynch, Erwin Panofsky, August Schmarsow, Georg Simmel, Max Wertheimer, and Heinrich Wölfflin.

M 1100 - 150 ARTS 2622

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- [6H](#) Pre-Columbian Art - Peterson

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- [109C](#) Art as Technique, Labor, and Idea in Renaissance Italy - Williams
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- [117F](#) Impressionism and Post-Impressionism - Solomon-Godeau
- [130C](#) The Arts of Spain and New Spain - Peterson
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- [134H](#) Ukiyo-e: Pictures of the Floating World - Wattles
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graduate courses

- [200B](#) Proseminar: Introduction to Art-Historical Methods - Adams
- [255D](#) Seminar: Topics in Early Modern Art in Northern Europe - The Shape of History - Meadow
- [260D \(INT201VC\)](#) Radical Practices: Modernism/Postmodernism/Contemporary - Monahan
- [261E](#) Seminar: Introduction to Photography Theory - Solomon-Godeau
- [265](#) Seminar: Topics in Architectural History - Chattopadhyay
- [296A](#) Seminar: 20thC Abstraction and Its Discontents - Spieker

[1](#) Introduction to Art
Paul

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

ENROLLMENT BY DISCUSSION SECTION

MW 1100-1215 EMBARCADERO HALL

[top](#)

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

Renaissance and Baroque art in northern and southern Europe.

ENROLLMENT BY DISCUSSION SECTION

Questions about enrollment and section assignments should be directed to the Lead TA.

There is no textbook for this course; a course Reader will be announced after January 1.

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

TR 930-1045 CAMPB HALL

[top](#)

6F Survey: Architecture
Wittman

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

TR 500-615 TD 1701

[top](#)

6H Pre-Columbian Art
Peterson

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

TR 930-1045 TD 1701

[top](#)

107A Painting in the Fifteenth-Century Netherlands
Meadow

Prerequisite: not open to freshmen.

Netherlandish painting from c1400-c1500 examined in its social, religious, and cultural contexts. Van Eyck, Rogier, Bouts and Memling, among others.

TR 1100-1215 ARTS 1241

[top](#)

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

Prerequisite: not open to freshmen.

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.

TR 930-1045 ARTS 1241

[top](#)

117B Nineteenth-Century Art: 1848-1900
Bermingham

Not Open to Freshmen.

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

TR 1230-145 TD 2600

[top](#)

117F Impressionism and Post-Impressionism
Solomon -Godeau

Not Open to Freshmen.

Impressionist and Post-Impressionist movement in France from 1863 through the first decade of the twentieth century and the

advent of Cubism. Includes the work of Monet, Manet, Renoir, Pissarro, Van Gogh, Cezanne, Gauguin, and Seurat.

TR 330-445 ARTS 1241

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130C The Arts of Spain and New Spain

Peterson

Beginning with the Islamic, Medieval and Renaissance arts of Spain, this course will chart their influence and transformation in the sixteenth and seventeenth century arts of the New World. Special emphasis on the creative interaction of the European and indigenous traditions in colonial arts of the Americas.

TR 1230-145 ARTS 1241

[top](#)

132I Art of Empire

Khoury

Prerequisite: not open to freshmen.

Studies the visual culture of different empires, alone or in a comparative fashion. For example, Ottoman and Hapsburg; Ottoman, Safavid, and Mughal; Mughal and British India; or the earlier empire of the Fatimids, Abbasids, and Umayyads of Syria and Spain.

MW 1100-1215 ARTS 1241

[top](#)

134H Ukiyo-e: Pictures of the Floating World

Wattles

Prerequisite: not open to freshmen.

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

MW 200-315 ARTS 1241

[top](#)

136B Twentieth-Century Architecture

Chattopadyhay

Prerequisite: not open to freshmen.

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.

TR 200-315 ARTS 1241

[top](#)

136H American Housing Cultures

White

Prerequisite: not open to freshmen.

The history of american domestic architecture from the colonial period to the present withing a framework of cultural plurality. Examination of the relation between ideas of domesticity, residential design, individual, regional, and ethnic choices.

MW 930-1045 ARTS 1241

[top](#)

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

White

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

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

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

MW 1230-330 TD 1530

[top](#)

186Q Seminar in Islamic Art and Architecture

Khoury

Prerequisite: upper-division standing.

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

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

M 400-650 ARTS 2622

[top](#)

186T Seminar in Photographic History

Keller

Prerequisite: upper-division standing. Advanced studies in photographic history.

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

T 900-1150 ARTS 2622

[top](#)

186Y Seminar in Architecture and Environment

Welter

Prerequisite: upper-division standing.

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

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

M 900-1150 ARTS 2622

[top](#)

200B Proseminar: Introduction to Art-Historical Methods

Adams

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

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

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

M 100-350 ARTS 2622

[top](#)

255D Seminar: Topics in Early Modern Art in Northern Europe - The Shape of History
Meadow

Prerequisite: graduate standing.

This seminar is an opportunity both to become more familiar with a fascinatingly complex corpus of art and to gain greater control over our own work as historians. Students are welcome from any area of art history, as well as from other disciplines. When depicting both sacred and secular narratives, artists in 15th century Northern Europe had many different models available to them for conceiving the relationship of past, present and future. Within Christian thought, all historical events derived their significance from the temporal singularity of Christ's incarnation. Cyclical time was manifest in the seasons of the year and the human activities associated with them, in the calendar of civic and religious festivities and the succession of one ruler by another. Exemplary biblical and historical stories were shown in contemporary settings as a way of continually making the past relevant to the present-day viewers, collapsing temporal distance in the process. Humanism shattered the long-standing model of history as an unbroken chain of incremental changes, replacing it with an image of ruptured time and a chasm between the Renaissance and the Ancient World that could only partially be bridged by the historical disciplines of archeology and philology. As historians ourselves, we also make choices in how we structure the stories we tell about the art we study. The variety of names with which the period from 1500-1700 is described is evidence of this: "late medieval" suggests the decline and end of an era; the alternating pattern of cultural ascendancy and collapse inherent in the term "Renaissance" posits an historical framework akin to evolution's "punctuated equilibrium"; "high Renaissance" presents the period as a culmination; and "early modern" sees the period as a starting point, as the cradle of the world today. In this seminar we will pursue a dual track: exploring the shapes of history at work in the art of 15th and 16th century Netherlands and Germany on the one hand, and looking at recent historiographic theory to consider the different ways we paint the past in our scholarship. Our readings will be wide-ranging, including period sources, modern art history and historical theory. Students will be encouraged to experiment with different and novel forms of historical narrative in their seminar papers.

T 400-650 ARTS 2622

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260D(INT 201VC) Radical Practices: Modernism/Postmodernism/Contemporary
Monahan

Prerequisite: graduate standing.

This course is organized as a colloquy rather than a seminar, and explores concepts of modernism, post-modernism and contemporary art as radical practices. What makes an art practice "radical"? Is this determined by formal innovation, appropriation, political engagement or disengagement? In what ways do historical and/or social circumstances modify the conception of art practice and its radical potential? These questions will be critical guides for approaches to modernism, postmodernism and contemporary art. The colloquy will feature a combination of discussions, visiting speakers and artists, and field trips to museums, galleries and artists' studios in the Los Angeles area. The course format is designed to cover two quarters (Winter 2009 and Spring 2009) and it is highly recommended - but not required - that students register for both. Students from all disciplines are encouraged to enroll.

W 900-1150 ARTS 2622

[top](#)

261E Seminar: Introduction to Photography Theory
Solomon-Godeau

Prerequisite: graduate standing.

The body of texts that constitute the field of photography theory is not to be confused with photography history or photography criticism. Rather, it addresses photography as a particular medium *per se*, and poses questions as to what this particular form of image making technology means (or has meant), what it does, whether it has a specific identity (or not), how it effects its viewers, how it shapes subjectivity, desire, how it produces meaning, how it functions within modern (and postmodern) culture. This means that it must be considered in relation to other technologies of the image (film, for example) as well as in relation to larger issues and formations, such as ideology, gender, reception, and so forth. Moreover, because we live in the moment of transition from analogical imaging to digital imaging, there is a way in which the "traditional" notions of photography can be seen as belonging to the historical past permitting for a historical perspective that might be called "after photography."

This seminar is for the most part structured around readings of classic and/ or foundational texts that set out these issues and questions. In addition to essays and books that take photography as their subject, we will also be reading certain other kinds of texts that figure importantly within modern and contemporary photographic theory, for example, certain work by Freud (e.g.,

"Fetishism," "The Uncanny") certain work in film theory and feminist theory, certain work on image culture. Requirements for the seminar are a term paper, seminar presentations, and active participation in the seminar itself.

R 1200-250 ARTS 2622

[top](#)

265 Seminar: Topics in Architectural History

Chattopadhyay

Prerequisite: graduate standing.

Course Description

This graduate seminar will explore the modern links forged between the order of Nature (cosmos) and the order of Society (polis), and cosmopolitanism as a critical element in our imagination of modernity. We will begin with Stephen Toulmin's *Cosmopolis* (Chicago, 1990), and focus on his critique of the modernist quest for certainty and scientific rationality as it may apply to our understand of the principles that govern the relation between individuals and communities and structure the idea and imagination of modern cities. We will configure our readings along the following themes: universalism, rationality, citizenship, and mobility.

Course Requirements

Conscientious and intensive reading, weekly response papers, and dedicated class participation. Two-page response papers are due each week in the instructor's mailbox NO LATER than 12 NOON on TUESDAYS, beginning Jan 13, 2009. The purpose of response papers is to think through weekly readings, organize your thoughts, prioritize critical issues, and develop the habit of presenting an argument. Response papers will act as guides for class discussion. No electronic submissions.

Students registered for the course will be e-mailed the syllabus and schedule of readings by Dec 10, 2008.

W 100-350 ARTS 2622

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296A Seminar: 20thC Abstraction and Its Discontents

Spieker

Prerequisite: graduate standing.

This seminar investigates a crucial chapter in the history of modernism, the rise of ABSTRACTION and NON-OBJECTIVITY. Focusing on the visual arts (painting, film), we will be concerned with abstraction/non-objectivity as broad epistemological categories as well as their role in modernism's ultimate demise. Our primary focus will be on the early 1920s--the first of two crucial moments in 20th-century modernism--, yet we will not ignore later responses to that moment (Greenberg). While we will cover a broad swath of abstract/non-objective theory and practice, from Polish constructivism (Kobro, Strzeminski) to Futurism, de Stijl, and Suprematism, we will assume that abstraction and non-objectivity in art must also be understood in part as disruptions of linear history.

R 400-650 ARTS 2622

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[121D African-American Art and the African Legacy](#) - Ogbechie

[132J Modern Art of the Arab World](#) - Khoury

[135AA Special Topics in Asian Art - Understanding Manga](#) - Wattles

[136J Landscape of Colonialism](#) - Chattopadhyay

[136Y Modern Architecture in Southern California, C. 1890s to the Present](#) - Welter

[137EE Special Topics in Architecture - Deviant Domesticities: Past and Future Architectures of Home and Community](#)- White

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

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[275E Seminar: Topics in Islamic Art](#) - Khoury

[282A Seminar: Topics on East Asian Art - The Methods of Calligraphy](#) - Sturman

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

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

GE: WRT, E, E1, EUR, F.

ENROLLMENT BY DISCUSSION SECTION

TR 1100-1215 CAMPB HALL

[top](#)

[6DW Survey: Arts of Japan and Korea](#)

Wattles

Surveys the arts of Japan and the Korean peninsula from pre-historic to contemporary times. The focus is on the evolving role of the artist within society.

ENROLLMENT BY DISCUSSION SECTION

TR 1230-145 NH 1006

[top](#)

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

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

ENROLLMENT BY DISCUSSION SECTION

MW 930-1045 BUCH 1930

[top](#)

105E Origins of Romanesque Architecture

Armi

Prerequisite: upper-division standing. Recommended preparation: Art History 6F or 105C or 105G.

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

TR 900-1015 ARTS 1241

[top](#)

109E Michelangelo

Williams

Prerequisite: not open to freshmen.

The career and achievement of the artist, with particular attention to issues surrounding his treatment of the human body.

TR 930-1045 EMBAR HALL

[top](#)

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

Garfinkle

Prerequisite: not open to freshmen.

Course Objectives

Through this course, students will become familiar with twentieth-century art of the United States. Painting and sculpture will be of primary concern; however, some photography and decorative arts will be covered. The aim of this course is to familiarize students with the major works of art of this period, to explore the role of art in American society, to obtain a basic understanding of the characteristics of the pertinent artistic styles and media, and to learn the basic themes which run throughout the art of the twentieth-century in the United States.

MW 930-1045 ARTS 1241

[top](#)

121D African-American Art and the African Legacy

Ogbechie

Prerequisite: not open to freshmen.

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.

MW 200-315 ARTS 1241

[top](#)

132J Modern Art of the Arab World

Khoury

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6K.

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

MW 1230-145 ARTS 1241

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135AA Special Topics in Asian Art - Understanding Manga
Wattles

Prerequisite: Not open to freshmen

Recommended preparation: Courses in Art or Japanese Culture

Explores manga (Japanese comics) from the 1870s to the present. Discussions, weekly analysis, and presentations.

MW 1100-1215 TD 2600

[top](#)

136J Landscape of Colonialism
Chattopadhyay

Prerequisite: not open to freshmen.

Examination of architecture, urbanism and the landscape of British and French colonialism between 1600 and 1950. Introduction to the different forms of colonialism, colonial ideology and the architecture of colonial encounter in North America, Asia, Africa and Australia.

TR 1200-115 ARTS 1241

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136Y Modern Architecture in Southern California, C. 1890s to the Present
Welter

Prerequisite: not open to freshmen. Recommended preparation: Art History 5A and/or 6F.

Critically analyzes the changing definitions of modern architecture in Southern California from the 1890s to the present, focusing on the work of architects like, for example, Irving Gill, R.M. Schindler, R. Neutra, Case Study Houses, and examples of modern architecture from the second half of the 20th century

MW 800-915 ARTS 1241

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137EE Special Topics in Architecture - Deviant Domesticities: Past and Future Architectures of Home and Community
White

Prerequisite: not open to freshmen.

We take the suburban landscape and its module of the single-family detached house for granted, as though it was somehow a "natural" landscape form, unmindful of its laborious two hundred year invention. It is a landscape pattern that now poses an acute challenge to ecological and economic sustainability. This course is premised on the notion that we can't hope to unravel this complex problem without both a historical and an architectural analysis.

The recent public awareness of ecological deterioration, accompanied by a growing anxiety over petroleum prices and the depletion of fossil fuel resources, has created enthusiasm for the development of a "green" architecture. The effort to devise and construct "carbon neutral" buildings with small energy "footprints" tends to focus on material and technological solutions, yet the impending energy crisis may necessitate a more profound set of fixes beyond the material realm. Can the concept of "green" apply to family and community structure, and not just to the construction of buildings? In this course we shall ponder "green" implications at the scale of home and community, and our primary subject of study will be the suburban landscape and its many "others".

TR 330-445 ARTS 1241

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

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

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

TR 930-1045 ARTS 2622

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144C Contemporary Art in Russia and Eastern Europe
Spieker

Prerequisite: upper-division standing

Same course as Slavic 144C. Not open for credit to students who have completed Russian 144C.

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

TR 200-315 HSSB 1173

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186J 19th Century Modern - Realism and Realisms
Solomon-Godeau

"Realism" is one of the most slippery terms in art history; it has been used to characterize certain Hellenistic sculptures, Roman republican portrait busts, certain aspects of medieval art, certain artists and schools in 16th and 17th century Europe, a mid-nineteenth century French artistic and literary movement, photography, and certain forms of modern and contemporary art. Yet "realism" as an artistic style is never the same as a transparent recreation of "reality," even in the medium of photography. In this seminar, we will be considering forms of nineteenth century painting and literature, primarily French, which fall within this designation. We will be reading a number of texts about realist modes of representation by philosophers (e.g., Nelson Goodman); critical theorists (e.g., Roland Barthes) and by literary scholars (e.g., Peter Brooks) as well as art historians. We will be exploring the ways the notion of realism may function to naturalize beliefs about gender, class, and race, and the relations between realism and ideology. We will also be examining the different forms in which artists and writers have defined their versions of realism, and the problems and contradictions of attempting to depict "real life" in image and texts.

This seminar is open to upper division undergraduates and is not limited to art history majors. Requirements for the course consist of active participation in the seminar, a term paper due at the end of the quarter, class presentations and two group visits to museums in LA.

M 300-550 ARTS 2622

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186RW Seminar in Japanese Art
Ginsberg

Prerequisites: 134H and permission of instructor

This course will organize an exhibition of ukiyo-e prints for display at the Santa Barbara Museum of Art. Working with prints in the museum's collection, students will conduct research on the prints as the basis for wall labels and a research paper. A background knowledge of ukiyo-e and research skills are required.

F 100-350 ARTS 2622

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186S Seminar in Architectural History - Modern Architecture and Popular Culture
Chattopadhyay

Prerequisite: upper division standing.

This undergraduate seminar will explore the relation between modern architecture and popular culture, including advertising, television and film. Students will be expected to do weekly readings, participate in class discussion, and do a research paper.

W 1200-250 ARTS 2622

[top](#)

252B Seminar: The Edges of Empires: Armenian and Georgian Architecture, 7th - 12th Centuries - An Introduction
Yegul

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

As the Roman architecture of Asia Minor was being absorbed and transformed by the architecture of the Byzantine Empire, new and exciting developments were taking place in eastern Anatolia and the Transcaucasia. Between the 7th and 12th centuries the churches and monasteries of medieval Armenia and Georgia represent a little-known but remarkably creative period in architectural history (early-20th century historian Strzygowski had imagined that Armenian architecture was the source of all medieval European architecture!) Soaring vaulted naves, precisely-cut stone domes, circular and apsidal plans, sharply outlined exterior articulations, paneling, gutsy geometric and figurative ornament, sculpture, inscriptions and polychromy are all but some of the salient characteristics of this bold architecture of stone. Today, the monuments are distributed across the modern states of Turkey, the Republic of Armenia, the Republic of Georgia and Iran. Hidden inside deep river valleys and gorges or rising over dizzying mountain ranges and dotted across the wind-swept emptiness of the eastern Anatolian plateau, these churches and monasteries once thrived in a land occupying the edges of empires. Hard but exciting to get to, they represent one of the last frontiers in real or intellectual terms of exploration.

This introductory seminar modestly aims to look at the monuments formally and culturally; explore their origins and sources, their historical and artistic contexts; strive to understand their architectural meaning and significance and imagine their future. Although it is offered under the rubric of 252B, which denotes "Roman" architecture, chronologically the subject covers more of the late antique and Medieval periods or, it is a subject difficult to perceive in chronological limits.

F 1000-100 ARTS 2622

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253E Seminar in Burgundian Romanesque Sculpture and Architecture
Armi

Prerequisite: graduate standing.

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

W 900-1150 ARTS 2622

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260D (INT 201VC) Radical Practices: Modernism/Postmodernism/Contemporary
Monahan

Prerequisite: graduate standing.

This course is organized as a colloquy rather than a seminar, and explores concepts of modernism, post-modernism and contemporary art as radical practices. What makes an art practice "radical"? Is this determined by formal innovation, appropriation, political engagement or disengagement? In what ways do historical and/or social circumstances modify the conception of art practice and its radical potential? These questions will be critical guides for approaches to modernism, postmodernism and contemporary art. The colloquy will feature a combination of discussions, visiting speakers and artists, and field trips to museums, galleries and artists' studios in the Los Angeles area. The course format is designed to cover two quarters (Winter 2009 and Spring 2009) and it is highly recommended - but not required -- that students register for both. Students from all disciplines are encouraged to enroll.

M 500-800 HSSB 6056

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275E Seminar: Topics in Islamic Art
Khoury

Prerequisite: graduate standing.
Special research in Islamic architecture.

R 100-350 ARTS 2622

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282A Seminar: Topics on East Asian Art - The Methods of Calligraphy
Sturman

This seminar will focus on Chinese calligraphy of the Ming and Qing dynasties and examine the relationship between texts explicating the practice and theory of calligraphy and the graphic record as exemplified by extant works of major masters. Like poetry, calligraphy evolved into a highly self-reflexive art form in late dynastic China, informed by a well-established canon and challenged by the difficulties of trying to match the achievements of the past. A number of texts were produced that are unprecedented in their concentrated examination of the methods and aesthetics of the art of writing. The goal of the seminar will be to survey the more important of these texts and examine their contents in the context of close examination of selected available works drawn largely from one or two private collections in Southern California. The first part of the seminar will survey some of the recent scholarship on Chinese calligraphy and establish the necessary background for research into Ming and Qing writing. Reading ability of Chinese is necessary and some experience with classical Chinese is desired. Students must obtain instructor approval to take this seminar. *Please note: this seminar will be meeting regularly in the Los Angeles area, mostly at UCLA.*

W 3:00-5:30

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

Galustian

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

ENROLLMENT BY DISCUSSION SECTION

MTWR 1100-1210 ARTS 1241

[top](#)

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

Ambler

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

ENROLLMENT BY DISCUSSION SECTION

MTWR 1230-140 TD 2600

[top](#)

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

Hammerschmidt

In this course we will ask one big question: What is the Renaissance? Looking to famous artists like Michelangelo, Leonardo da Vinci and Jan van Eyck, we'll examine the qualities of their work that continue to intrigue and inspire us. We'll also investigate the work of artists and regions of Europe that are not as well-known today, from Spain to Scandanavia. As we explore the Renaissance period, we will question what it means to us and why we still learn about it today.

ENROLLMENT BY DISCUSSION SECTION

MTWR 200-310 NH 1105

[top](#)

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

Bolli

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

ENROLLMENT BY DISCUSSION SECTION

MTWR 1230-140 BUCH 1910

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109F Italian Journeys

Williams

Prerequisite: not open to freshmen.

A 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.

MTWR 1100-1210 GIRVETZ 1004

[top](#)

113F Bernini and the Age of the Baroque

Paul

Prerequisite: not open to freshmen.

Examines the life and work of Gianlorenzo Bernini, best known as a brilliant and innovative sculptor, in their historical context. Also considered is the international influence that Bernini exerted on seventeenth and eighteenth century art.

MTWR 1100-1210 ARTS 1241

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117B Victorian Art and Visual Culture

Korda

Prerequisite: not open to freshmen.

Industry, commercialism, empire, urbanism and philanthropy were all major issues affecting the visual culture of Victorian London. In this course, we will examine how these issues shaped the paintings, exhibitions, illustrations and photography of the period, looking closely at the artistic movements of Pre-Raphaelitism, modern life painting, Social Realism and Aestheticism.

MTWR 330-440 ARTS 1241

[top](#)

118AA Architecture and Urban Change in Paris and in Rome during the 19th Century

Wittman

Prerequisite: not open to freshmen.

By comparing the transformations visited upon these two great and ancient cities, this course aims to develop general insights into how modernity has transformed the idea of the city itself. Close attention to social, political, aesthetic, and economic contexts, as well as to specific monuments, town-planning initiatives, and individual architects and planners.

MTWR 200-310 ARTS 1241

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121B American Painting: 1865-1915

Fisk

Prerequisite: not open to freshmen.

This survey of major American painting from the end of the Civil War to the years just prior to the First World War will concentrate on the historical episodes and issues that came to define the art of the so-called Gilded Age and early American Modernism including the international expositions and World's Fair, American art training abroad, Traditionalism, the Aesthetic Movement,

Impressionism, the circle of Robert Henri, and the artists of the Stieglitz Circle. The American art and artists of this period will also be considered, in this course, within a larger context of the rise of urban industrialism and capitalism, cosmopolitanism, and late nineteenth-century science.

MTWR 500-620 ARTS 1241

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136I The City in History (session B)
Chattopadhyay

Prerequisite: not open to freshmen.

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

MTWR 200-305 ARTS 1241

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137CC Special Topics in Architecture (session B)
White

Prerequisite: not open to freshmen.

A History of Architecture in the United States: this is a thematic survey of architecture at a variety of scales, from the room to the region, and through several interpretive lenses, including art, nature, technology, power, and community. Evaluation based on three tests, six in-class group assignments, and a research essay.

MTWR 1230-135 ARTS 1241

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140E Landscape Design History
Homsy

Prerequisite: not open to freshmen.

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

MTWR 1230-135 ARTS 1241

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