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**CRASHING AN ART HISTORY COURSE**

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

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

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

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

Sign up on the waiting list.

Continue to attend the lecture and discussion section if applicable.

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

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lower division courses

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

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

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

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

upper division courses

[103A](#) Roman Architecture - Yegül

[105C](#) Medieval Architecture: From Constantine to Charlemagne - Armi

[105E](#) The Origins of Romanesque Architecture- Armi

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

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

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

[130D](#) Pre-Columbian Art of South America - Peterson

[134C](#) Chinese Painting - Sturman

[137DD](#) Special Topics in Architecture - White

[141D](#) Birth of the Modern Museum - Paul

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

[185EE](#) Seminar: Counter Spaces - Spatial Production and Politics - Thun-Hohenstein

[185PP](#) Performance and Performativity: A Transatlantic History of Performance Art - Thun-Hohenstein

[186F](#) Seminar in Fifteenth and Sixteenth Century Southern Renaissance - Williams

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

[186Z](#) Museology - Robertson

graduate courses

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

[260D](#) Seminar: Topics in European Art of the Twentieth Century - Monahan

[266](#) Seminar: Topics in Modern Architecture - Domesticity + Interiority - Welter

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 800-915 NH 1006

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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](#)

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6G Survey: History of Photography  
Keller

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

ENROLLMENT BY DISCUSSION SECTION

TR 800-915 EMBAR HALL

[top](#)

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6K Islamic Art and Architecture  
Khoury

A survey of Islamic art and architecture.

ENROLLMENT BY DISCUSSION SECTION

MW 200-315 TD 2600

[top](#)

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103A Roman Architecture  
Yegül

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6A.

The architecture and urban image of Rome and the Empire from the Republic through the Constantinian era.

TR 800-915 ARTS 1241

[top](#)

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105C Medieval Architecture: From Constantine to Charlemagne  
Armi

Prerequisite: upper-division standing.

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

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

TR 1100-1215 ARTS 1241

[top](#)

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105E The Origins of Romanesque Architecture  
Armi

Prerequisite: upper-division standing.

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

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

TR 1230-145 ARTS 1241

[top](#)

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111B Dutch Art in the Age of Rembrandt  
Adams

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

Visual culture produced in Northern Netherlands between 1579 and 1648. Classes devoted to individual artists (e.g. Rembrandt, Frans Hals) and genres (e.g. landscape, portraiture, history, painting) in relation to material culture and thought of the period.

MW 1230 - 145 ARTS 1241

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113B Seventeenth Century Art in Italy I  
Paul

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

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

MW 1100-1215 ARTS 1241

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115C Eighteenth Century British Art and Culture  
Bermingham

Prerequisite: not open to freshmen.

An interdisciplinary study of British art and culture in the eighteenth century. Topics may include: the art market and art public; portraiture and autobiography; images of the family; landscape gardening and poetry; sentimentalism; the Royal Academy and the ordering of the arts.

TR 200 - 315 ARTS 1241

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130D Pre-Columbian Art of South America  
Peterson

Prerequisite: not open to freshmen.

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

TR 930 - 1045 Arts 1241 (note room change from SH 1430)

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134C Chinese Painting  
Sturman

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6D.

Chinese painting and theory, from the tenth through the eighteenth centuries. Introduction to major schools and masters in their cultural context. Problems of appreciation and connoisseurship.

TR 1230 - 145 TD 2600

[top](#)

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137DD Special Topics in Architecture

White

Prerequisite: not open to freshmen.

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

Special topics in architecture.

MWF 1000 - 1050 SH 1430

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141D Birth of the Modern Museum

Paul

Prerequisite: not open to freshmen.

Course examines 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 practices, such as tourism, that stimulated their growth.

MW 200 - 315 ARTS 1241

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144A The Avantgarde in Russia

Spieker

Prerequisite: upper-division standing.

Same course as Slavic 130A. Not open for credit to students who have completed Russian 130A.

The Russian avantgarde in its European context. The avantgarde and the revolution of 1917. Analysis of key figures and movements within the Russian avantgarde. Taught in English.

TR 500 - 615 HSSB 1174

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185EE Seminar: Counter Spaces - Spatial Production and Politics

Thun-Hohenstein

Prerequisite: not open to freshmen.

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

This course is an introduction to spacial theory, which itself draws on philosophy, sociology, art and architectural theory. The seminar will examine how political and social space emerges in art production, and the capacity of artistic practices to recast existing relations between politics, power and space. A central theme for the seminar is the concept of the "performative," a concept that describes the mechanisms of gender relations as well as spatial structures, such as architecture and other elements of the built environment. By studying theories and practices of spatial production and politics, this seminar aims to encourage students to reflect on social mechanisms of inclusion and exclusion, including those that are based on gender-specific assumptions. The seminar's interdisciplinary approach is fundamental to the course; we will be reading philosophers such as Michel Foucault, Merleau-Ponty, Jacques Drrida, Henri Lebbevre; sociologists such as Richard Sennett, social geographers such as Edward Soja, architectural theorists such as Anthony Vidler. The class will consist of group discussions based on the readings as well as class presentations.

W 1000 - 100 ARTS 1234D

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185PP Performance and Performativity: A Transatlantic History of Performance Art

Thun-Hohenstein

Prerequisite: not open to freshmen.

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

The threshold to performance was crossed the moment Modernism placed the body at the center of aesthetic concepts. Equally significant was the influence of feminist movements on art production, one of the major factors shaping the performance practice that we will examine in the class. Performative bodily presence can be conveyed using many different kinds of artistic media and is not limited to the realm of performative art, such as happenings, actions or actual performance. This "performative turn" in the arts has brought about several key developments. These including the direct presence of a body or the representation of a body in its absence; investigations of how the body affects perception; how the so-called coordinates of the body come into being over time and space; and the relationship of objects to the body. These have created a point of convergence where artistic forms of action and performativity meet with aspects of identity construction.

Using these ideas as our base, we will embark on a journey that takes us from the 1960s, a time when the performativity of the body began to be considered, through an entire genealogy leading to post-avant-garde performance art. We will explore the accumulation of meanings and ideas concerning performativity by comparing European and American performance arts. This course will provide students with an understanding of performance art as flexible, lively and constantly developing artistic medium. In addition, this course provides insight into the development of performance art as a form of expression that is both different from yet still dependant upon both traditional and experimental ideas of theater and performance. This course is open to upper division students from all departments; requirements are active participation, class presentations and a term paper.

MW 400-515 ARTS 1241

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186F Seminar in Fifteenth and Sixteenth Century Southern Renaissance  
Williams

Prerequisite: upper-division standing.

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

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

R 1100 - 150 ARTS 2622

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186P Seminar in Pre-Columbian/Colonial  
Peterson

Prerequisite: upper-division standing.

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

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

W 900 - 1150 ARTS 2622

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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.

F 1030 - 130 ARTS 2622

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200A 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.

T 100 - 350 ARTS 2622

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

Monahan

Prerequisite: graduate standing.

Special research in twentieth-century art.

T 500 - 750 HSSB 6056

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266 Seminar: Topics in Modern Architecture - Domesticity + Interiority

Welter

Prerequisite: graduate standing.

Throughout the 19th and 20th centuries, the characterizations of the bourgeois home have oscillated between spaces of liberation and identity and places of alienation and suppression. This seminar offers the opportunity to read architectural treatises on modern domestic architecture; to discuss contemporary depictions of bourgeois domesticity in literature, art and criticism; and to study historical accounts of the relationship between modernity and bourgeois domestic architecture. A preliminary reading list will be made available later in the summer, suggestions are welcome. Participants are expected to chair a discussion section including a presentation and to write a seminar paper or to conduct a research project; the exact requirements will be discussed and set individually.

M 1200 - 250 ARTS 2622

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**CRASHING AN ART HISTORY COURSE**

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lower division courses

- [AH1](#) Introduction to Art - Paul
- [6B](#) Art Survey II: Renaissance-Baroque Art - Williams
- [6F](#) Survey: Architecture and Planning - White

upper division courses

- [103B](#) Roman Art: From the Republic to the Empire (509 B.C. to A. D. 337) - Yegül
- [105G](#) Late Romanesque and Gothic Architecture - Armi
- [107A](#) Painting in the 15C Netherlands - Meadow
- [117F](#) Impressionism and Post-Impressionism - Solomon-Godeau
- [120ML](#) Special Topics in 20C Modern Art - Monahan
- [121A](#) American Art From Revolution to Civil War: 1700-1860- Robertson
- [134H](#) Ukiyo-e: Pictures of the Floating World - Wattles
- [136M](#) Revival Styles in Southern California Architecture - Welter
- [136W](#) (ART106W) Introduction to 2D/3D Visualizations in Architecture - White
- [186G](#) Seminar in 17C Northern European Art - Rembrandt - Adams
- [186S](#) Seminar in Architectural History - Chattopadhyay
- [186T](#) Seminar in Photographic History - Keller
- [186X](#) Seminar in Modern Design - Armi
- [186Y](#) Seminar in Architecture and Environment - Welter

graduate courses

- [252B](#) Seminar: Topics in Roman Architecture and Urbanism - Yegul
- [255D](#) Seminar: Topics in Early Modern Art in Northern Europe -Meadow
- [265](#) Seminar: Topics in Architectural History - Chattopadhyay

**1** Introduction to Art  
 Paul

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

**ENROLLMENT BY DISCUSSION SECTION**

MW 1100-1215 EMBARCADERO HALL

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6B Art Survey II: Renaissance-Baroque Art  
Williams

Renaissance and Baroque art in northern and southern Europe.

ENROLLMENT BY DISCUSSION SECTION

TR 1100-1215 IV THEATER 1

[top](#)

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6F Survey: Architecture and Planning  
White

A thematic survey of architecture and urban design in social and historical context. Individual buildings and urban schemes from the past to the present, and from a global range of examples, will be studied.

ENROLLMENT BY DISCUSSION SECTION

MWF 100-150 PSYCH 1924

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

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

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105G Late Romanesque and Gothic Architecture  
Armi

Prerequisite: upper-division standing.

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

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

TR 1230-145 ARTS 1241

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107A Painting in the 15C Netherlands  
Meadow

Prerequisite: not open to freshmen.

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

TR 1100-1215 ARTS 1241

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117F Impressionism and Post-Impressionism  
Solomon-Godeau



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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120ML Special Topics in 20C Modern Art  
Monahan

Prerequisite: not open to freshmen.

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

Special topics in twentieth-century modern art.

MW 1100-1215 ARTS 1241

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

Prerequisite: not open to freshmen.

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

MW 930-1045 ARTS 1241

[top](#)

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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

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136M Revival Styles in Southern California Architecture  
Welter

Prerequisite: not open to freshmen.

The course examines the history of revival styles in Southern Californian architecture from c. the 18<sup>th</sup> century Missions to the mid 20<sup>th</sup> century. The focus rests on Southern California, but architecture in Mexico and Central America, Northern California, and from the U.S. East coast will be incorporated. Among the requirements is a small group research project including a class-based presentation.

MW 800-915 ARTS 1241

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136W (ART106W) Introduction to 2D/3D Visualizations in Architecture

White

Prerequisite: not open to freshmen.

Introduction to drafting 2D and 3D representations of space and form. This studio course offers exercises in drawing plans, sections and elevations during the first half of the quarter, and axonometric and perspective drawings the second half. Relevant for those interested in architecture, particularly formal and spatial visualization.

MW 1000-1250 TD 1530

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186G Seminar in 17C Northern European Art - Rembrandt

Adams

Prerequisite: upper-division standing.

Taking advantage of the Rembrandt exhibitions on view in Los Angeles this quarter, and in light of new research, this course examines questions of authenticity and authorship in light of artistic technique, subject matter, style, and patronage.

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

M 200-450 ARTS 2622

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186S Seminar in Architectural History

Chattopadhyay

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

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

T 1100-150 ARTS 2622

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186T Seminar in Photographic History

Keller

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

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

T 800-1050 ARTS 2622

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186X Seminar in Modern Design

Armi

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

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

R 200-450 ARTS 2622

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186Y Seminar in Architecture and Environment

Welter

Prerequisite: upper-division standing. May be repeated for credit to a maximum of 8 units 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 1100-150 ARTS 2622

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252B Seminar: Topics in Roman Architecture and Urbanism

Yegul

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

Special research in Roman and late antique architecture.

R 1100 - 150 ARTS 2622

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255D Seminar: Topics in early Modern Art in Northern Europe

Meadow

Prerequisite: graduate standing.

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

T 200-450 ARTS 2622

[top](#)

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265 Seminar: Topics in Architectural History

Chattopadhyay

Prerequisite: graduate standing.

Special research in the history of architecture.

W 1100-150 ARTS 2622

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##### lower division courses

- [6C Art Survey III: Modern - Contemporary - Robertson](#)
- [6DS Survey: History of Art in China - Sturman](#)
- [6H Survey: Pre-Columbian Art - Peterson](#)

##### upper division courses

- [101C Hellenistic Greek Art - Ambler](#)
- [107B Painting in 16C Netherlands - Meadow](#)
- [109F Italian Journeys - Williams](#)
- [112BB Special Topics in Northern European Art: The Realisms - Turel](#)
- [119B Contemporary Art - Monahan](#)
- [132J Modern Art of the Arab World - Khoury](#)
- [135BB Parody in Japanese Visual Culture - Wattles](#)
- [136A 19C Architecture - Chattopadhyay](#)
- [136Y Modern Architecture in Southern California, C. 1890's to Present - Welter](#)
- [138G The Social Production of Art: Patrons, Dealers, Critics, Museums - Keller](#)
- [143B Feminism and Art History - Solomon-Godeau](#)
- [186K Seminar in Twentieth Century Modern Art - Feminism in Contemporary Art - Solomon-Godeau](#)
- [186Q Seminar in Islamic Art and Architecture - Khoury](#)
- [186RS/282A Seminar in Asian Art: China in the Seventeenth Century Museum Exhibition Preparation - Sturman](#)
- [186RW/282B Seminar in Japanese Art - Hokusai and his Impact on the World - Wattles](#)

##### graduate courses

- [253E Seminar in Romanesque Architecture and Sculpture - Design and Construction - Armi](#)
- [254 Seminar: Topics in Pre-Columbian/Colonial Latin American Art - Competing Visualities - Peterson](#)
- [282A/186R Seminar in Asian Art - Sturman](#)

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6C Art Survey III: Modern - Contemporary  
Robertson

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

TR 800-915 CAMPBELL HALL

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6DS Survey: History of Art in China  
Sturman

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

ENROLLMENT BY DISCUSSION SECTION

TR 1230-145 NH 1006

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6H Pre-Columbian Art

Peterson

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

ENROLLMENT BY DISCUSSION SECTION

TR 930-1045 BUCHANAN 1920

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101C Hellenistic Greek Art

Ambler

Prerequisite: not open to freshman.

Painting, sculpture, and architecture in Greece from 336 to 30 B.C.E. considered in their social and cultural contexts. Emphasis on relations between Greek and other cultures of the ancient Mediterranean after Alexander and during the rise of Rome.

TR 930-1045 ARTS 1241

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107B Painting in 16C Netherlands

Meadow

Prerequisite: Not open to freshmen.

Painting of the Low Countries from c1500-c1600, placed in its social and cultural contexts. The Low Countries were one of the richest and most culturally sophisticated territories of Europe in the sixteenth century, and a major center of art production. The multicultural, international character of the Low Countries generated exciting new ideas and intense conflict, a situation in which the visual arts played a crucial role. We will focus on the connections among painting, print culture, science, politics, and religion, with a special emphasis on issues of social negotiation and self-fashioning.

TR 1100-1215 ARTS 1241

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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.

TR 330-445 BUCHANAN 1910

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112BB Special Topics in Northern European Art: The Realisms

Turel

Prerequisite: not open to freshmen.

Can the gap between reality and its pictorial representation ever be closed? Do the two even relate in any consistent way? Western image-makers have grappled with these questions from time immemorial to the present, and in this advanced course we will survey, compare, and analyze some of the key ideas they have put forth on mediating the gap between world and image. Case studies are drawn from various periods of Western art history, and include ancient Roman funerary masks, Renaissance and Modern painting, early photography and cinema, and contemporary art.

MW 300-415 ARTS 1241

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119B Contemporary Art

Monahan

Study of recent artistic developments, from pop to contemporary movements in painting, sculpture, photography, intermedia, and new media. Movements studied include minimalism, conceptual art, earthworks, postmodernism, feminism, the use of new media and technology

(video, digital media) in contemporary art, along with issues related to identity politics and difference.

TR 930-1045 EMBARCADERO HALL

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132J Modern Art of the Arab World

Khoury

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6K.

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

MW 100-215 ARTS 1241

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135BB Parody in Japanese Visual Culture

Wattles

Prerequisite: Art History 6DS or 6DW. Not open to freshmen.

Recommended preparation: Art History 6D. May be repeated for credit to a maximum of 12 units provided letter designations are different.

This course explores the wit of Japanese visual parody from eighteenth-century mitate-e (double vision) in woodblock prints to contemporary art works, manga, and images on the web. Theories of parody as well as comparisons with works outside Japan will allow us to begin to articulate how each unique work, in ways specific to its medium, twisted conventions to open up veins of humor, irony, and the subversive. Presentations and a paper required.

MW 1230-145 SOUTH HALL 1431 (NOTE NEW ROOM EFFECTIVE 3/31/10)

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136A 19C Architecture

Chattopadhyay

Prerequisite: not open to freshmen.

The history of architecture and planning beginning with eighteenth-century architectural trends in Europe and concluding with late-nineteenth-century efforts to reform the city. Exploration of nineteenth-century modernity through architecture and urban design, centered around the themes of industrialization, colonialism, and the idea of landscape. The scope is global. GE: F (Does not satisfy writing requirement)

MW 1000-1115 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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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 200-315 ARTS 1241

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143B Feminism and Art History

Solomon-Godeau

Prerequisite: not open to freshmen.

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

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186K Seminar in Twentieth Century Modern Art - Feminism in Contemporary Art

Solomon-Godeau

Prerequisites: upper-division standing.

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

This seminar examines the influence of feminist thought on contemporary art, meaning in this case, art of the past 30 or so years. While there are many questions as to what might be meant by "feminist" art, or the "feminine" in art, or even what is signified by "women's art," there is no question that feminist theory and politics have been extremely important in shaping recent art internationally. In this seminar, we will be reading works of feminist theory concerned with visual representation, feminist art criticism, and examining the work of a number of artists from the U.S. and Europe. Students taking the seminar (limited to 12) are responsible for a term paper and periodic class presentations.

W 1200-250 ARTS 2622

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186Q Seminar in Islamic Art and Architecture

Khoury

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

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

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186RS/282A Seminar in Asian Art: China in the Seventeenth Century Museum Exhibition Preparation

Sturman

This seminar will take the form of a workshop, as students are given the opportunity to research paintings in local collections in preparation for a future exhibition on seventeenth-century Chinese art at the Santa Barbara Museum of Art. The seventeenth century, corresponding to the end of the Ming dynasty and the beginning of the Qing dynasty under Manchu rule, is one of the most dynamic periods in Chinese history, and one of the richest for developments in Chinese painting and calligraphy. The establishment of orthodoxy in the face of increasingly modern forms of self-expression, the introduction of Western knowledge through the Jesuits, and the trauma of the change of dynasties are a few of the important themes that relate directly to painting and calligraphy of this era. Students will be introduced to the major topics, artists, and materials through classroom readings and discussion, but the focus will be on the firsthand examination of artworks in the Santa Barbara Museum of Art, the Los Angeles County Museum, and possibly another local collection. Students will choose research topics focused on single works of art in preparation for the exhibition, develop strategies for their presentation, and provide explanatory texts for public knowledge. Students interested in Chinese art and/or museum careers are encouraged to join. No prerequisites.

M 100-350 ARTS 2622

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186RW/282B Seminar in Japanese Art - Hokusai and his Impact on the World

Wattles

Prerequisites: upper-division standing.

Hokusai's Great Wave motif and his Hokusai Manga books are two of the best-known Japanese artworks. From the mid-nineteenth century, prints and books by Hokusai along with reports of his bohemian-like eccentricities spurred the love of things Japanese in France, England, America, and even China. This seminar critically compares the persona and work of Hokusai within his own Japanese artistic context to the ways that he was understood and reworked outside of Japan. Experience in Japanese Studies, Japanese art history an asset. Knowledge of Japanese or French welcome, but not necessary. Undergraduates need to register with an add code from the professor (please email).

F 800-1050 ARTS 2622

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253E Seminar in Romanesque Architecture and Sculpture - Design and Construction

Armi

Prerequisite: graduate standing.

This seminar focuses on intertwined decisions about design, construction, and structure. I shall be concentrating on Romanesque sculpture, and how, for example, the appearance of motifs and decorative patterns in a portal relates to the laying of stones and their support in beds and arches. Students, however, may choose subjects of any medium from any period and culture, as long as the project treats the links between appearance, materials, and technique.

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254 Seminar: Topics in Pre-Columbian/Colonial Latin American Art - Competing Visualities

Peterson



Prerequisite: graduate standing.

Understandings of vision -- the perception of imagery whether produced by objects in the material world, by evocative texts, by memory, dreams, or religious experience -- underwent radical transformation in the early modern period. Europeans brought their own understandings of sight to the Americas that were, in turn, modified by indigenous modalities of seeing. This seminar problematizes the myth of objectivity generated by European optical theory, using case studies from the Classical world to the Nahua (Aztec) and colonial Latin American cultures. The coding and social construction of visibility will be variously explored, including a historiographic study of beliefs and theories about the mechanics of seeing. Also examined will be themes such as the sacred gaze or "inner eye," the politicized act of viewing, ritual-centered visibility, mimesis and vision, and the synaesthetic experience or linking of sensory modalities found in Prehispanic Mesoamerica.

The seminar will include a visit to the Malibu Getty Villa to see the exhibition, *The Aztec Pantheon and the Art of Empire* (opens March 24), a comparison between two imperial artistic traditions, Aztec and Roman, and their afterlives. In addition, the Getty is organizing an interdisciplinary conference that will form part of this seminar: *Altera Roma: Art and Empire from the Aztecs to New Spain* (J. Paul Getty Museum at the Getty Villa and Cotsen Institute of Archaeology, UCLA) April 30 - May 1, 2010.

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282A/186RS Seminar in Asian Art  
Sturman

This seminar will take the form of a workshop, as students are given the opportunity to research paintings in local collections in preparation for a future exhibition on seventeenth-century Chinese art at the Santa Barbara Museum of Art. The seventeenth century, corresponding to the end of the Ming dynasty and the beginning of the Qing dynasty under Manchu rule, is one of the most dynamic periods in Chinese history, and one of the richest for developments in Chinese painting and calligraphy. The establishment of orthodoxy in the face of increasingly modern forms of self-expression, the introduction of Western knowledge through the Jesuits, and the trauma of the change of dynasties are a few of the important themes that relate directly to painting and calligraphy of this era. Students will be introduced to the major topics, artists, and materials through classroom readings and discussion, but the focus will be on the firsthand examination of artworks in the Santa Barbara Museum of Art, the Los Angeles County Museum, and possibly another local collection. Students will choose research topics focused on single works of art in preparation for the exhibition, develop strategies for their presentation, and provide explanatory texts for public knowledge. Students interested in Chinese art and/or museum careers are encouraged to join. No prerequisites.

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

Lauren

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

ENROLLMENT BY DISCUSSION SECTION

MTWR 1100-1210 PHELPS HALL 3526 (new location)

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

Kaford Papineau

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

ENROLLMENT BY DISCUSSION SECTION

MTWR 930-1040 NH 1105

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

Galustian

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 Scandinavia. 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 1230-140 BUCHANAN 1940

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

Bolli

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

ENROLLMENT BY DISCUSSION SECTION

MTWR 200-310 NH 1105

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

Ambler

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.

MTWR 1230-140 ARTS 1241

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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.

MTWR 200-310 BUCHANAN 1930

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113A 17C 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.

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119B Contemporary Art

Gavino

Prerequisite: not open to freshmen.

Study of recent artistic developments in contemporary movements, including painting, sculpture, installation, site-specific work, public art, graphic art, photography, intermedia, and new media. Movements studied include minimalism, conceptual art, environmental art, feminist art, the use of new media and technology (video, digital media) in contemporary art, along with issues related to aspects of public culture, cultural identity, representation, and difference.

MTWR 200-310 ARTS 1241

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121B Art in the United States 1865-1915: Reconstruction to Early Modernism

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 330-440 ARTS 1241

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130B Pre-Columbian Art of the Maya  
Woofter

Prerequisite: not open to freshmen.

Exploration of the arts of Maya-speaking cultures in southern Mesoamerica using archeological, epigraphic, and ethnographic data to help reconstruct Maya religion and civilization.

MTWR 930-1035 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 PHELPS HALL 3526 (new locations)

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

Prerequisite: not open to freshmen.

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.

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

MTWR 1230-135 PHELPS HALL 3526 (new location)

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