

**Department of History of Art
Spring 2012 Course Descriptions**

416 Doe Library – 643-7290

<http://ls.berkeley.edu/dept/arthistory>**R1B READING AND WRITING ABOUT VISUAL EXPERIENCE**

Section 1 CCN 04803 Lindsey McCandless	Section 2 CCN 04806 Jordan Rose	Section 3 CCN 04809 Dr. Sujatha Meegama
Section 4 CCN 04812 Dr. Sujatha Meegama	Section 5 CCN 04815 Elizabeth Ferrell	Section 6 CCN 04818 Dr. Gaius Stern
Section 7 CCN 04821 Erin Babnik	Section 8 CCN 04824 Justin Underhill	Section 9 CCN 04827 Elaine Yau
Section 10 CCN 04830 Dr. Lisa Pieraccini	Section 11 CCN 04832 Michelle Wang	Section 12 CCN 05202 Dr. Gaius Stern
Section 13 CCN 05205 Dr. Sabrina Maras	Section 14 CANCELED CCN: 05208 Elizabeth Ferrell	Section 15 CCN 05211 Instructor: Dr. Sabrina Maras
Section 16 CCN 05217 Dr. Orna Tsultem		

One objective of this course is to introduce students to the historical study and interpretation of art. If you have already taken a course in the History of Art, you should enroll in an R1B course in another department or in a more advanced course in the History of Art.

This course is an introduction to visuality and the disciplines of art history. Its primary aim is to guide students through the processes of learning to recognize and craft persuasive and elegant arguments about visual experience. We will anchor our inquiry of vision and perception, and our efforts to develop our capacity for interpretation, by focusing on the work of selected artists. We will also expand our inquiry beyond the fine arts, testing the applicability of our perceptual and analytic skills on other kinds of visual phenomena, including film, architecture, and advertising. To begin, we will familiarize ourselves with fundamental concepts and tools for reading and writing about visual experience. These include questions of material and form; models of attention and perception, the relationship between language and vision; the role of description in interpretation; and what constitutes a satisfying and complete account of visual experience. Throughout the semester we will analyze and improve our writing abilities as we move from basic compositional skills to the construction of a compelling and effective argument. Our work will be practical in nature, and a good portion of our class time will be spent talking in small groups and working on in-class writing exercises. At the end of the term, students will write a 7-9 page paper about a single artist or work of art. Reading will figure in this course as significantly as writing. We will devote much of our home preparation and class time to the discussion of short essays, analyzing them both for their rhetorical strategies and for the lessons they have to teach us about our own writing. Students should expect to submit their prose to the same kinds of analysis that will be applied to the work of published authors, counting themselves members of the wider community of writers. *This class satisfies the second half of the Reading and Composition requirement.*

Section 1 Conceptualizing 'The Other' in Ancient Art

Lindsay McCandless

CCN: 04803

The primary goal of this class is to advance the fundamental elements of university writing through the domain of art history. As a focus for persuasive writing, this course specifically explores the construction and development of 'the other' in ancient art through visual practices such as hybridity, appropriation, and mimicry. We will situate visual analysis in larger geographical, cultural, and chronological contexts through a close examination of three case studies: 18th dynasty Egyptian tomb paintings, Neo-Assyrian palace reliefs, and the Roman mummy portraits at the Hearst Museum. Assignments will include several argumentative, evidence-based essays, for which an extensive process of peer review and subsequent revision will give students a chance to work together to refine their writing skills. Group work will be a critical element of the course structure, requiring both preparedness and participation from every student. Overall, this RIB course in History of Art is designed to help students develop skills and proficiency with visual analysis, critical engagement with secondary scholarship, argument articulation and development, and research-based assignments.

Section 2 The Social History of Art

Jordan Rose

CCN: 04806

This course will focus on a single method of art-historical inquiry, the social history of art. Our goal, in large part, will be to develop an understanding of the historical trajectory of the social history of art and to unpack its central, if necessarily evolving propositions. We will not, as it were, approach the social history of art as a programmatic mode of analysis whose terms are ready-made and static; the social history of art was not and is not an orthodoxy (however hard some might have tried to make it one). Instead, we will take the social history of art as a point of departure in examining how we, as writers about art, describe pictures and their place within a broader framework of social practice and production. Since we will have limited time to work through what is, in reality, an impossibly vast amount of material, and as writing in the social history of art tends to be quite demanding, this course should not be construed as a survey whose purpose is to provide a full and complete overview of its subject. Rather, the course is designed as an introduction to a particular problem in art history – the status of art as a historical and material object produced within an unstable social field – and to some of art history's richest and most influential responses to it.

Section 3 East Meets West

Sujatha Meegama

CCN: 04809

The field of art history is generally divided into two broad categories: Western and non-Western Art, with “the East” comprising a major component of non-Western art. East and West are constructed as dichotomous spaces—one mystical and the other modern. However, art and its related practices show that reality is far more complex: Eastern and Western cultures have had contact with one another since at least the third century BCE, if not earlier, and continue to do so. This course focuses on visual practices arising from these encounters and questions the monolithic binaries of East and West by looking at a set of carefully selected works of art from different time periods. We will study Japanese screens, that depict the arrival of Portuguese merchants and Jesuit priests and we will examine the influence of Japanese woodblock prints on nineteenth-century Impressionism, especially on the art of the American artists La Farge, Whistler, and Cassatt. We will conclude by examining the multiple uses of the nineteenth-century photographic image in colonial India, and contrast its use in the non-colonial context of nineteenth-century Japan. As we look, read, and write, we will consider ways in which the multiple encounters between East and West come together to produce World Art.

Section 4 **Albums, Postcards, and Archaeological Surveys: Nineteenth-Century Photographic Images from Asia**
Sujatha Meegama
CCN: 04812

This course focuses on the relationships between photography and colonialism between 1840-1915 in Asia. We will examine how photographic images participated as discursive objects in various colonial contexts in multiple formats such as albums, surveys, postcards, and stereoscopic cards. Archaeological surveys produced for the colonial government clearly contributed to the writing of colonial history. But how did popular postcards made for the tourist market produce a rhetoric of difference between Westerners and non-European peoples and places? At times, certain images were inscribed by verbal markers such as captions on postcards. How does the text that frame images in albums and stereoscopic cards participate in the colonial constructions of racial, cultural, and geographic difference? We will also look at a diverse range of images produced by not only Western photographers but also local photographers about the peoples and places in Asia. Did local photographers such as the Indian photographer, Lala Deen Dayal, and the Japanese photographer, Kusakabe Kimbei, continue to construct their subjects as objects of fascination and spectacle? Structured as a series of case studies that begin with the colonial project of documenting the people of India to examining the stereotypical images of the Japanese woman, we will also address photographic images from Sri Lanka, Burma, Singapore, Cambodia, Indonesia, the Philippines, and China. Engaging with such questions, we will look, think, and write about nineteenth-century photographic images and the ways these images about nineteenth-century Asia were produced for consumption by Westerners and locals.

Section 5 **Representing War**
Elizabeth Ferrell
CCN: 04815

How does one represent catastrophic violence? The advent of mechanized warfare in the early 20th Century posed this question with new urgency, and artists repeatedly returned to it as the century progressed through two World Wars and countless armed confrontations. This course explores the intertwined histories of art practice and violent conflict in the 20th Century. How has cultural production been wielded as a weapon of war, and how has art figured into protests against martial action? What new strategies of memorialization did artists and architects invent to commemorate cataclysmic events, such as the Holocaust and the bombings of Hiroshima and Nagasaki? How did the century's violence shape the strategies and programs of European avant-garde groups, such as the Dadaists and the Futurists? The course moves chronologically through the 20th Century addressing these questions via case studies pertaining to far-flung conflicts and disparate media. The class introduces students to the practice of visual analysis and teaches them how to write a college-level research paper. Texts include David Rosenwasser and Jill Stephen's *Writing Analytically* and a reader of short, art-historical writings about each case study.

Section 6 **Augustan Age Monuments**
Dr. Gaius Stern
CCN: 04818

Augustus, first emperor of Rome, famously declared that he found Rome a city of brick, and left it a city of marble. He completely transformed the empire's capital city in an enormous building program and bequeathed to posterity an impressive array of extraordinary monuments. In this class we will consider some of the most famous of his constructions—the Mausoleum of Augustus, the temple of Palatine Apollo, the Augustan Forum; and we will examine the ways that he used these new monuments to reshape the political landscape of ancient Rome. We will address Augustus' use of coinage as a means of sharing information and announcing his agenda as he transformed Rome from a Republic to a new (veiled) monarchy. In particular we shall analyze how he sought to recast his own image from revolutionary leader of an armed insurrection to "Father of the Fatherland," the most important embodiment of Roman religious and political authority.

The course will be structured as a series of case studies. Each will focus on a particular monument or moment in

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Augustus' reign. We will examine the ancient evidence (the buildings themselves and representations of them in art and literature) as well as a diversity of current interpretations.

Section 7 Greek Athletics in Ancient Art

Erin Babnik
CCN: 04821

This course is intended to allow students with an interest in art history to develop the basic writing and analysis skills necessary for contributing to the field. As a means to this end, we will explore the culture of Greek athletics through its representation in ancient art. Victor statues, vase paintings, funerary art, and small-scale dedications will all come under scrutiny as we attempt to identify the aims and achievements of ancient artists and to understand the purposes that athletic art may have served in Greek society. Our methods will include visual analysis of these artworks, bringing ancient literary and epigraphical evidence to bear upon them, and the consultation and critique of pertinent secondary scholarship. Assignments will include a series of essays, culminating in a 10-page research paper that will give students an opportunity to integrate the various lessons of the course.

Section 8 Leonardo's Last Supper

Justin Underhill
CCN: 04824

This course will be dedicated to Leonardo's famous mural at Santa Maria delle Grazie in Milan. The Last Supper is a difficult picture to 'get a grip on,' and our analysis of the mural's iconography and perspectival construction will help us appreciate the competing interpretations of the picture put forth by art history's greatest critics and painters. A digital reconstruction of the Last Supper's original viewer space--the monastery's dining hall, as it appeared to Leonardo and contemporary viewers—will allow us to experience the mural in situ.

Required texts for first week of class (available on Amazon.com):

Leo Steinberg, *Leonardo's Incessant Last Supper*(ISBN:10 1890951188);
Martin Kemp, *Leonardo da Vinci: The Marvellous Works of Nature and Man* (ISBN-10 019920778X); Gaston Bachelard, *The Poetics of Space* (ISBN-10 0807064734).

Section 9 The Museum and Its Objects

Elaine Yau
CCN: 04827

This course aims, first, to examine the role of the museum -- as an architectural, spatial, conceptual frame -- in shaping perception of objects put on display. Second, by paying close attention to how arrangements of objects and/or people in space configure sensory perception (not only limited to the visual), it aims to ultimately to apprehend the museum as a living social, cultural, and political institution. While the range of museums is vast, we will concentrate primarily on the art museum and a few relatives that participate in the industry of culture, such as the outdoor folk festival, ethnographic museum, and historic site. We will begin with a brief prehistory of the Western museum, investigating the symbolic and performative functions of collecting, archiving, and displaying objects in private and public contexts. From there, we will consider a variety of exhibition strategies adopted by late-19th and 20th-century museum forms and the ideologies they construct about art, national heritage, race, community, and sense of place -- and how these forms of knowledge have been contested. To aid us in our critical thinking about the stakes of museum exhibition practices, we will periodically turn to artists who take up the museum as the subject of their work, as well as community stakeholders. Two shorter essays will focus on object and exhibition analysis. Final research papers will require at least two trips to a museum of choice, so students should budget for admission costs and/or student memberships.

Section 10 Rediscovering Pompeii

Dr. Lisa Pieraccini

CCN: 04830

What does Pompeii tell us about Roman art, culture and society? How does the private and public art of this city communicate ideas and concerns that are characteristically Roman? By studying select works of art (primarily paintings) in private homes, villas, and public buildings, we will examine the role art played in the many facets of Pompeian life. By using an interdisciplinary approach (art history, archaeology and history), we will look at how interior decoration of a home or villa expresses one's personal beliefs and social aspirations. To gain a wider perspective, we will analyze how these aspirations compare to those of 18th century Europeans who so fervently copied or were inspired by Pompeian art. We will touch upon the complexities of the rediscovery of Pompeii and the 'reception of the past', in an attempt to better understand the profound influence this buried city has had on Western art. Thus, this class will offer a general introduction into the ancient city of Pompeii while focusing on certain aspects of how ancient images (primarily paintings) functioned in a home, villa or public building.

Section 11 Ornament

Michelle Wang

CCN: 04832

This course does not attempt to provide a definition for what ornament is or is not, but it does propose that ornament should not be used as a default category for all things that are not traditionally considered a part of the major art historical canons. Instead, the overwhelming presence of ornament throughout history and to our present time is evidence of a long-lasting phenomenon that must be explained on its own terms. Objects to be carefully examined in the course will range from early bronzes in China to modern quilt-making traditions in the American southwest.

As a Reading and Composition course, the emphasis of the class will be placed on two aspects: 1) honing students' skills in integrating original observations and evidence into a persuasive argument and 2) encouraging students to celebrate the multi-stage revision process as an exercise in self-criticism and a necessary component of the craft of composition.

Section 12 Greek and Roman Depiction of War

Dr. Gaius Stern

CCN: 05202

The Greeks and Romans set up trophies whenever and wherever they won battles and accomplished other glorious deeds. This class will examine the physical remains (and descriptions of lost examples) that illustrate victory in war such as the battle scenes on arches, vase paintings, temple friezes, and a host of odd anthropological practices, such as the triumph, gladiatorial games, and these of coins for propaganda. Students require no previous classes in Greek or Roman history, but because the class will require considerable reading they will need to maintain an enthusiasm for ancient cultures to see them through the term. As a feature of this class, students will be able to handle several 2000 year old artifacts from Roman times.

Section 13 Orientalism in Art: Archaeology, Fantasy, Gender Inequity and the Male Gaze

Dr. Sabrina Maras

CCN: 05205

The discovery and excavation of Mesopotamian archaeological sites such as the biblical Nimrod (Nimrud) and Babylon in the 19th century marked a renewed wave of 'Orientalism' in culture, consumerism and art. This obsession with the Orient (i.e., the Near East) followed closely on the heels of Napoleon's imperial acquisition of many of Egypt's artifacts, and the publishing of the well-received 12-volume work, *Description de l'Egypte*. Inspired by these historical finds and accounts, artists such as Ingres, Delacroix and Long assuaged (and also helped fuel) the public's thirst for images of mysterious lands hailing from the "cradle of civilization." Genre painting depicted resplendent and eroticized females in private and exotic contexts, offering an idealized interpretation of an otherwise generally unknown cultural landscape. These images of an idealistic world, where women acted as agents of eroticism and pleasure, were essentially a result of cultural divide and imperialism. Can we find any historical veracity to these images of an oriental "arcadia," or are they purely

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constructs of the western male gaze? Through a survey of the archaeological versus the imagined, we will examine the various ways in which the Middle Eastern past (in conjunction with provocative depictions of its women) became manipulated in the context of the art of post-imperial Europe.

In this R1B course, we will read several long works (including Said's *Orientalism* and Bahrani's *Women of Babylon*), and a number of shorter journal articles as a backdrop to our visual analysis. French and British Orientalist/Genre paintings of the 19th and 20th centuries will be examined. The student will practice research methods and analytical writing through several increasingly longer writing projects. No previous knowledge of the topic is required.

~~SECTION 14 – CANCELED~~

~~Elizabeth Ferrell~~

~~CCN: 05208~~

~~“Representing War”~~

Section 15 Images and Kingship in Mesopotamia and Iran

Dr. Sabrina Maras

CCN: 05211

This R1B course will examine the visual and textual expressions of kingship in the ancient Near East (including Anatolia, Mesopotamia and Iran), circa 3200 BCE to 330 BCE. Beginning with the earliest depictions of leadership at Uruk and ending with the reliefs of the Persian kings, we will survey the different developments in the way concepts of power and identity of rulership were expressed through visual arts and architecture. Ancient hymns, inscriptions, poetry and myths (such as the Epic of Gilgamesh or the Legend of Naram Sin) will be integrated into our discussion. The student will work on improving research and writing skills through looking at art, reading about art and writing about art—both critically and contextually. There will be two short writing projects, and one longer research paper included within the requirements for the course. There are no prerequisites.

Section 16 Topics in Modern and Contemporary Asian art

Dr. Orna Tsultem

CCN: 05217

The course will cover some topics in Asian art based on selected art works by prominent artists in the twentieth-century and the contemporary period. We will discuss critical issues about art production during the turmoil twentieth century in totalitarian regimes in China, North Korea, and in socialist Mongolia. We will also discuss art and artist's role in a society, artists' uneasy struggle with ideological constraints and censorship. One of the issues this course will be dealing with is how artists find their own understanding of tradition in a modern society. Although such new terms and trends as *guohua* (“national style”) and *Mongol Zurag* (“Mongol painting”) were specifically invented in the course of the turmoil twentieth century, efforts to retrieve tradition continue even today in post-Soviet modern days.

HA 11 Introduction to Western Art

Todd Olson

CCN 05202

Check online schedule of classes for lecture and discussion section times/locations

Lower division: Western

This course is an introduction to visual art in Europe and the USA since the 14th century. The main emphasis is on painting and sculpture, but photography and prints will be briefly addressed. Rather than attempting to offer a sweeping synthetic narrative of the development of art during five centuries (an impossible task!), this course intensively focuses upon a roughly chronological set of case-studies, sometimes of single works, sometimes of one or two artists' careers. These relatively intensive case-studies will pose fundamental problems about the character and purposes of art in different historical circumstances. Together, however, the lectures will reconstruct the broader historical transformations of art, its production and reception during this period. We will explore the ways visual culture can function as a stabilizing force as well as the ways art can contribute to social and political transformation, even revolution.

HA 24 Freshman Seminar: Socially Engaged Art and the Future of the Public University

Professor Gregory Levine

CCN: 04871

Check online schedule of classes for course times/locations

Co-taught by a Bay Area artist, Scott Tsuchitani, and UC Berkeley art historian, Professor Gregory Levine, this seminar examines “socially engaged art,” an emerging form of creative public practice. It introduces artists, collectives, and crowd-sourced participants employing diverse themes, imageries, materials, technologies, performances, sites, tactics, and philosophies. Whether it takes the form of a bold action in a discrete but visible space, or a long-term nationwide campaign, socially engaged art suggests a unifying premise: namely, that performative, public, and frequently participatory cultural work can effectively intervene in the status quo to bring about meaningful social transformation. The seminar therefore asks, “Can art create social change, help achieve social justice?” How is socially engaged art different from, on the one hand, what we generally think of as political activism and, on the other, art with political content viewed in museums and art galleries? We will also examine ongoing debates around the ethics, aesthetics, and effectiveness of socially engaged art, which by its own nature is so resistant to definition and containment that neither academics nor practitioners can agree on a name for it (other names include interventionist art, participatory art, dialogic art, social sculpture, relational aesthetics) and critics and advocates alike dispute its status as “art.” A recent focus of activity in socially engaged art is the future of the public university in a time of global neoliberalism and degradations of access and diversity. This suggests an immediate point of inquiry for this seminar: what sorts of art and processes of cultural production and encounter might we imagine, as we imagine the future of UC and public higher education? We invite students who are interested in the arts and society—participants need not think of themselves as “artists” or “activists.” We also seek students interested in the critical conversation about public higher education taking place right now in local and global contexts. This seminar is part of the Food for Thought Seminar Series.

HA 62 Introduction to Italian Renaissance Art

Visitor

CCN 04884

Check online schedule of classes for lecture and discussion section times/locations

Lower division: Western

While often over-idealized by our contemporary culture, the historical period known as the Renaissance nevertheless produced what would become some of the most important works of art and architecture in the western tradition. This course will introduce students to what the Renaissance meant historically for Italian art and architecture of the fifteenth and sixteenth centuries. Beyond the fundamental topics of style and iconography, issues to be discussed will include: the ritual functions of churches and altarpieces for both popular and private devotions; the rhetoric of individual power embedded in domestic art and architecture; the careful negotiation of personal and governmental power in civic art and architecture. The course will focus on Florence, Rome and Venice, but will also discuss other Italian cities. Underlying everything will be the question of whether “Renaissance” is an accurate term for the period, whether the classical world was really reborn in art and culture, or further whether modernity was itself born through the mythic ideal of Renaissance Man. Requirements: Three hours of lecture and one hour of discussion per week; one midterm, one final exam, one short research paper (5-7 pages), and short writing assignments for section. No prerequisites.

HA 108 Cities and the Arts

Elizabeth Honig

CCN 04896

Check online schedule of classes for lecture and discussion section times/locations

Upper division: Renaissance OR Baroque

This course will focus on the artistic practices of the three great commercial centers of the early modern period: respectively, Venice, Antwerp and Amsterdam. In trade metropolises, “art” is one category of exchange, as ideas about visual form (indigenous and imported) circulate and acquire functions and meanings within the urban culture. We will

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begin each of our three case studies by looking at the city as an entity—its planning and development, the ritual and daily use of public spaces, the divisions between public and private, and the architecture of monuments and dwellings. We will consider the function of representations of the city, and move on to the functions of representations within broader civic culture—paintings and sculpture in public places, but also the marketing and consumption of art (prints, paintings) as a “meaningful” social product which comments upon and reflects the social and economic concerns of each place.

Requirements: Students planning to enroll in this class are encouraged to buy a used copy of Norbert Huse and Wolfgang Wolters, *The Art of Renaissance Venice*, either at Amazon or through bookfinder.com. For those who do not wish to purchase this book, scans of the assigned pages will be available on b-space.

HA 134B Buddhist Icons in Japan

Greg Levine

CCN 04908

Check online schedule of classes for lecture and discussion section times/locations

Upper division: Asian (can substitute for lower division Asian)

This course focuses on study of Buddhist icons in Japan within broader Buddhist visual cultures. We will consider exemplary and unusual images of the Buddha and other deities; examine narrative representation; unpack multivalent meanings and ritual functions; consider the visuality of secret icons, visualization practices, and explore art historical looking. What are we to make, for instance, of legends that tell us that the very first image of the Buddha Śākyamuni (J. /Shakamuni/), supposedly carved during his lifetime, now resides in Japan? How and why have Japanese painters and sculptors represented the Buddha and other deities in particular ways? What benefits accrue to viewers through the act of image making and looking? Why do many sculptures have texts and other items placed inside them? What roles do relics and portraits have in Buddhist visual culture? Why is Japan filled with images if Buddhist teachings implore us to grasp the fundamental emptiness of all visual and material things? This course extends discussion from topics addressed in HA134A Buddhist Temple Art and Architecture in Japan. The latter course is not, however, a prerequisite for HA134B.

HA 136A Art of India: Maritime Trade and the Diffusion of Buddhism and Hinduism in South India and Sri Lanka

Professor Osmund Bopearachchi

CCN 04920

Check online schedule of classes for lecture and discussion section times/locations

Upper division: Asian (can substitute for lower division Asian)

In this course students will be given a general introduction to Buddhist and Hindu art history, archaeology and architecture of South India and Sri Lanka. The trade in the Indian Ocean brought peoples of many cultures, languages, beliefs and aesthetic aspirations together. Traders were to a certain extent the mediators of these cultural interactions. The new discoveries add to the growing body of evidence attesting to the close cultural, social, religious and commercial intercourse between South India and Sri Lanka in the early Historical Period. Much emphasis will be given to the cultural, political and religious interactions that took place in Sri Lanka as the immediate neighbour of Tamil Nadu and Andhra Pradesh, and then with North India, Persia, Rome, South-East Asia and China.

HA 141C Hellenistic Art (ca. 336-30 BC)

Andrew Stewart

CCN 04932

Check online schedule of classes for lecture and discussion section times/locations

Upper division: Ancient

“Hellenistic” means “late Greek,” and this class is about Greek art after the classical period. It covers Greek architecture, sculpture, painting, mosaic, and luxury crafts from the reign of Alexander the Great (336-323 B.C.) to the fall of the last of the Hellenistic kingdoms, Ptolemaic Egypt, to Rome in 30 B.C. It spans three centuries, three continents, five kingdoms, and

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many cities, and includes some of the most thoughtful and stunning products of the ancient world. In addition to close study of the major works, we shall be paying particular regard to their cultural context and to key issues such as the arts of power; portraiture and personhood; court art and the luxury crafts; art in the Hellenized east; and the position of the creative artist. Wherever possible we shall include newly discovered work and will give it special attention.

HA 151 Art of Late Antiquity

Diliana Angelova

CCN 04944

Check online schedule of classes for lecture and discussion section times/locations

Upper division: Ancient OR Medieval

This class examines the complex artistic, religious, and cultural transformations that took place in the ancient Mediterranean world in the period from the emperor Constantine (306-337) to the rise of Islam in the seventh century. The first weeks of the class' readings and lectures emphasize a historical understanding of the period, in particular the Christianization of the Roman Empire, the conflict between paganism and Christianity, the reasons and consequences for the fall of Rome and the Western Roman Empire, the rise of the Eastern Roman Empire, centered in Constantinople, and the first wave of Islamic expansion. The rest of the material is divided thematically. Art (such as mosaics, illuminated manuscripts, and ivories) and the built environment (palaces, churches, and cities) are taken as statements in larger discourses of power, Christian doctrine, spirituality, paganism, gender, and the holy.

HA C189 The American Forest: Its Ecology, History, and Representation

Margaretta Lovell and Joe McBride

CCN 04956

Check online schedule of classes for lecture and discussion section times/locations

Upper division: Modern

Looking at historical and at present-day forests, this course has been designed to introduce students to both the scientific dimensions of forest environments and to the ways in which those environments have been seen, analyzed, utilized, and represented in this country since the seventeenth century. It investigates geographic facts, cultural value systems, the operation of forest ecosystems, and the mechanisms by which photographers, artists, and writers have engaged the American forest imaginatively. This course is listed among the Townsend Center for the Humanities' "Course Threads" (Humanities & Environment), and, in 2012, it is sponsored by a G.R.O.U.P. grant facilitating class field trips to Muir Woods and to Yosemite Valley.

HA 190F.1 Ancient Art and Modern Imagination

Whitney Davis

CCN 04971

Check online schedule of classes for lecture and discussion section times/locations

Upper division: Modern

This course deals with the reception of various traditions of prehistoric and ancient art in the nineteenth and twentieth centuries. It deals not only with the reception of ancient arts by modern artists (such as engagements with Greco-Roman classicism by Victorian sculptors or painters like Picasso) but also with approaches to ancient art in modern archaeology, anthropology, philosophy, cultural theory, and other disciplines and with more "popular" receptions (for example, in architecture or cinema). Questions to be addressed will include the nature of "primitivism" and "classicism" as defined by modern writers and artists; changing views of antiquity or prehistory driven by archaeological discovery; modern theories or philosophies of art or aesthetic experience that take significant account of ancient arts; and on-going debates about the ethics of removing, collecting, and exhibiting ancient arts. The course will not be limited to the history of the reception of Greek and Roman arts. It will also consider the reception of Paleolithic and other prehistoric arts, ancient Egyptian and Aegean arts, pre-Columbian Mesoamerican arts, ancient Asian arts, and several "primitive" and "tribal" arts.

HA 190F.2 Cold War and the Aftermath: Art and Politics in the Socialist and Post-Soviet Eras

Orna Tsultem

CCN 04974

Check online schedule of classes for lecture and discussion section times/locations

Upper division: Modern

The course will look at issues of how political and ideological censorship of images affected the production and viewership of art during the era of socialist utopia in the twentieth-century China, Mongolia and parts of Eastern Europe. We will look at the tension as well as concurrence between art and politics, especially with the enforcement of so-called “socialist realism” as the main state-endorsed style. The course will discuss functions of art in totalitarian regimes which included a role to serve as an explicit socialist propaganda. And yet, what was a career of an artist in socialist society? How did generations of Eastern immigrants to the West affect the course of intellectual environment during the Cold War era? Finally, the course will engage in readings and discussing images from post-Soviet era, as with the collapse of socialist block, new, and sometimes unusual turn in art production has raised questions of art in a global context.

HA 192A UG Seminar: The Scholar’s Studio and the Artisan’s Workshop: Chinese Art in Late Imperial China

Professor Patricia Berger

CCN 04994

Check online schedule of classes for lecture and discussion section times/locations

This seminar will investigate the art of the Yuan through mid-Qing dynasties (late 13th-18th centuries), specifically focusing on the technical and social practices of painters and craftsmen. Some questions we will consider: What new approaches did artists develop to reflect their reactions to social change? What sort of economic arrangements did painters make with their patrons? What models, domestic and foreign, were deployed for the organization of large workshops for painting, porcelain, metalwork, silk, and “Western Ocean” objects? In the course of the semester, we will discuss ways to construct a history of later Chinese art that is built on the joined problems of artistic motivation, patronage and production. Several classes will be spent studying paintings and other objects in the collections of the Berkeley Art Museum and the Asian Art Museum of San Francisco. Members of the seminar will each write a substantial research paper and present the results of their research to the group.

No prerequisites, though some familiarity with Chinese history and culture is desirable. Please note that History of Art 192A can be taken for credit more than once.

HA 192B.1 UG Seminar: Image, Form and Function: Seals and their Cultural Context in the Ancient Near East

Marian Feldman

CCN 04995

Check online schedule of classes for lecture and discussion section times/locations

This seminar will examine ancient Near Eastern seals as an artistic corpus and as culturally informative artifacts. Formal and stylistic analysis of the seals will lay the foundation for broader, contextualized analysis. A critical evaluation of both data and methodology will be developed, which will serve as a basis for discussion regarding how we interpret the past and the implications for understanding the ancient objects.

Over the course of the seminar, we will examine in detail the corpus of ancient Near Eastern seals with a particular focus on cylinder seals. After an initial introduction to the study of Near Eastern glyptic, we will master the developmental sequence of cylinder seals from 3500 to 300 BCE. We will then consider the wide diversity of approaches to their study and explore the multiplicity of issues surrounding them (including materials, techniques, sealing practices, administrative functions, iconographies, styles, amuletic properties, ornament/dress, and archaeological contexts). Our discussions will be supported by direct handling of materials from Berkeley seal collections (the Gans Collection held by the Department

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of Near Eastern Studies and the collection in the Hearst Museum of Anthropology). Visits to additional collections may also be arranged when possible.

HA 192B.2 UG Seminar: Etruscan Wall Painting

Lisa Pieraccini

CCN 04998

Check online schedule of classes for lecture and discussion section times/locations

For centuries artists, archaeologists, scholars, and poets have been captivated by the phenomenal images found on the painted walls of Etruscan tombs. These tomb paintings offer an extraordinary look at the earliest examples of monumental painting in ancient Italy (a corpus that has not survived in the Greek world). In quantity, only the paintings of Pompeii are comparable. The striking images shed much light on the fascinating world of the Etruscans and provide us with intimate knowledge of daily life, funerary ritual and concepts of the afterlife. This course traces Etruscan wall painting from the eighth to the second centuries BC focusing on its stylistic and iconographic evolution. Since Etruscan literature has not survived, the vast and rich subject matter of wall painting allows us entry into the remarkable world of the Etruscans.

HA 192C UG Seminar: Divine Love and Profane Love in Medieval Art and Thought

Professor Diliانا Angelova

CCN 05001

Check online schedule of classes for lecture and discussion section times/locations

This seminar examines in conjunction the medieval conceptualization and visualization of divine love (understood as God's love of humanity, mankind's love of God, and mysticism), and of profane, or romantic, love. The readings span from the 300s to 1400s, and focus on the following main themes: Platonic understanding of love; Neoplatonism and Christian mysticism; mysticism, the liturgy, and devotional arts; medieval art and the erotic; romantic love in literature and art; and gender and agency in romantic love. Select examples of the Byzantine, and the Western medieval artistic traditions will be considered.

HA 192F.1 UG Seminar: Outsider Art and Artists

Kevin Muller

CCN 05004

Check online schedule of classes for lecture and discussion section times/locations

The term "outsider artist" evokes the image of a frenzied creative type working at the margins of society. And yet, there exists today a whole series of established, mainstream institutions devoted exclusively to these artists: traditional and online galleries, a study center, a regularly published journal, even a museum with 55,000 square feet of exhibition space. It would seem, then, that the outsiders have become insiders. This seminar focuses on the paradoxical status of these artists, examining Outsider Art as a cultural phenomena that embodies the contradictions and complexities of modernity and postmodernity. We will begin the semester by locating the phenomena of Outsider Art within the appropriate histories. Then, through a series of case-studies, each focused on a single artist, genre, or theme, we will work to understand the frameworks by which these artists and their artwork is most often interpreted. Along the way, we will problematize prevailing interpretative strategies in order to formulate alternative approaches. Students will be expected to implement the insights gained through class discussions in a final class presentation and research paper.

HA 192F.2 UG Seminar: Conceptual and Performance Art

Julia Bryan-Wilson

CCN 05007

Check online schedule of classes for lecture and discussion section times/locations

This undergraduate seminar examines the global development of conceptual and performance art since the 1960s, with a special attention paid to the formation of these movements in the Americas and on the West Coast. How have both "idea

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art" and "body art" posed challenges for conventional notions of art? How has conceptual and performance work made room for new theorizations of gender, race, sexuality, and nation? What are the politics of participation and the ethics of spectatorship? Course texts will investigate issues such as dematerialization; audience involvement and its failures; presence and photo-documentation; and queer/feminist practices. Students will pursue research projects and make extensive use of the Berkeley Art Museum's Conceptual Art Study Center.

HA 203 Graduate Seminar: Material Culture: The Interpretation of Objects

Pat Berger and Margaretta Lovell

CCN 05070

Check online schedule of classes for lecture and discussion section times/locations

This seminar looks at both material culture theory and the practice of interpreting objects in the West and in Asia. It draws on the practices and questions of multiple disciplines including archaeology, anthropology, cultural geography, and art history. We will consider the variety of ways and contexts in which objects have been understood to 'speak' as aesthetic vehicles and as cultural texts. Taught by two faculty members who have extensive experience as museum curators--one of American Art, the other of Asian Art, this class will combine theory with hands-on learning. Students may enroll for 2 units (without final paper) or 4 (with final paper).

HA C204 Classical Archaeology Proseminar

Hallett/Stewart

CCN 05076

Check online schedule of classes for lecture and discussion section times/locations

This seminar, which is offered biennially, is intended to introduce graduate students - both archaeologists and non-archaeologists - to the discipline of classical archaeology, its history and evolution, and its research tools and bibliography. Since we cannot cover the entire discipline in one semester, after two introductory lectures on its history we shall (A) have a number of Hearst museum sessions and guest lectures on sculpture, vases, numismatics, epigraphy, Etruscology, etc.; and (B) address some topics that seem to be representative of current concerns, e.g.:

- (1) A context: Tomb II at Vergina, its occupants and date;
- (2) A crux: the Mir Zakah medallion;
- (3) Epigraphy and topography: the Hekatompedon inscription;
- (4) Cultural Exchange: Gunter, *Greek Art and the Orient*
- (5) A Discovery: The Cleveland Apollo Sauroktonos
- (6) Text and image: Snodgrass, *Homer and the Artists*;
- (7) Interpretation: Shanks, *Art and the Early Greek State*;
- (8) Ancient criticism: the new Poseidippos papyrus;
- (9) Gender: Praxiteles' Knidian Aphrodite;
- (10) Copying: Kousser, *Hellenistic and Roman Ideal Sculpture*
- (11) Chronology in Roman art: Zeitgesicht--the period face;
- (12) Ethnic identity: The mummy portraits of Roman Egypt;
- (13) Material culture: Wallace-Hadrill, *Rome's Cultural Revolution*.

Each participant will be expected to produce a bibliography on his/her topic the week after it has been assigned, and present a short report on it the week after that.

Prerequisites: a working knowledge of Latin or Greek; willingness to tackle limited secondary reading in German, French, or Italian, as appropriate.

This seminar fulfills the AHMA methodology requirement.

HA 236 Graduate Seminar: Buddhist and Hindu Art in Central Asia and North India
Osmund Bopearachchi
CCN 05073
Check online schedule of classes for lecture and discussion section times/locations

This seminar explores the origin and development of Buddhist and Hindu art in Central Asia and North India through a combined study of the archaeological record and key religious texts. When East met West new forms of art were born and both Buddhism and Hinduism provided new grounds to new artistic expressions. The presence of Greeks in the area since the conquest of Alexander the Great has to be taken as an important historical fact. The Persian, Roman, Parthian, Scythian, and above all to the Indian traditions in North-West India will also be discussed. A very particular attention will be given in this seminar to the Gandhâran art which is a form of figurative sculptures born in the Gandhâran region between the IInd and the Vth centuries CE having a direct relationship with Buddhism and Hinduism flourished in India during the Kushan Empire and reflecting cross-cultural elements related to the region.

HA 262 Graduate Seminar: The Five Senses in the Art of Early Modern Europe
Elizabeth Honig
CCN 05079
Check online schedule of classes for lecture and discussion section times/locations

Although painting is ostensibly an art form made for the eyes, it has attempted to represent, evoke, allegorize and otherwise engage with all the other senses, as co-conspirator or as rival. This seminar therefore considers the five senses from the point of view of painting, and our end-point will be pictures that specifically represent and comment upon painting's engagement with each other sense. We will begin the semester, though, by learning about sense perception – how it is understood today, and how the Renaissance (basing their ideas in Aristotle) understood it. We will look at notions of the physiology of the senses, of sense-based cognition, and of the “sixth sense” or “common sense” that mediated the other five. We will spend several weeks looking at sight, and at artistic practices that negotiated between it and other sense-perceptions (perspective, paragone) or fully utilized that one sense (color). Then we will consider the sight of music, good taste and dining as spectacle, and the extremities of natural and unnatural scent. At spring break, students will either travel to Madrid (with professor Olson's seminar) or to Los Angeles to look at paintings of/about the five senses, after which we will look at the intimate bond between picture-making and touch.

Students from other departments are welcome, but anybody planning to take this seminar should contact the instructor at elizahonig@yahoo.com to get the reading assignment for the first class, on January 20.

HA 290 Graduate Seminar: Function of a Face: Portraiture in the Ancient World ca> 1500 BC - 70 BC
Jackie Williamson
CCN 05081
Check online schedule of classes for lecture and discussion section times/locations

This class will examine the definition of a “portrait” in the Ancient Mediterranean world of the Late Bronze and Early Iron Age. This will include an analysis of the representation of the human body as well as the face. Several thematic questions will be addressed, including social roles conveyed by portraiture. We will also examine how modern constructs of identity and individuality differ from past ideology. This class will also discover the moments when foreign iconography appeared in the elite sphere, even if that influence was fleeting.

**HA 291 Graduate Seminar: Judith Stronach Travel Seminar
Velázquez: Seventeenth-Century Painting and the Visual Cultures of Spain and Colonial Latin America**
Todd Olson
CCN 05082
Check online schedule of classes for lecture and discussion section times/locations

The epithet “Golden Age” is commonly used to describe the art and literature of seventeenth-century Spain. Ironically, the complex paintings of Diego Velázquez, harbingers of Manet’s modernity, were produced during the economic and political decline of Spain and its Empire in Europe and the Americas. These individual artistic achievements and their consummate facture are inextricable from an understanding of a global history and the trans-Atlantic migration of images and objects. Drawing on collections of objects in Spain, this seminar will trace the mutual impact on the visual cultures of Spain and Colonial Latin America.

Enrollment is limited due to budgetary limitations. If graduate students from other departments wish to participate, they need to determine if their departments are willing to fund their trip. Priority will be given to History of Art graduate students who have not yet participated in a travel seminar, those who specialize in this subject, and those who are my advisee.