

## Department of History of Art Spring 2006 Course Descriptions

416 Doe Library – 643-7290

<http://ls.berkeley.edu/dept/arhistory>

\*\*\**Students are encouraged to check the department website for updates*\*\*\*

### R1B READING AND WRITING ABOUT VISUAL EXPERIENCE (4 units)

Section 1, TuTh 8:00-9:30 425 Doe CCN: 05403 <b>Rosen</b>	Section 2, TuTh 9:30-11:00 425 Doe CCN: 05406 <b>Rosen</b>	Section 3, TuTh 11:00-12:30 425 Doe CCN: 05409 <b>Lakey</b>
Section 4, TuTh 12:30-2:00 425 Doe CCN: 05412 <b>Muller</b>	Section 5, TuTh 2:00-3:30 425 Doe CCN: 05415 <b>Cronan</b>	Section 6, TuTh 3:30-5:00 425 Doe CCN: 05418 <b>Becker</b>
Section 7, TuTh 5:00-6:30 425 Doe CCN: 05421 <b>Madar</b>		

*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.*

#### **Histart R1B (3) Reading and Writing about Visual Experience: Sculpture**

Tuesdays and Thursdays 11:00-12:30, 425 Doe Library, CCN 05409

Lakey

This class will focus on sculpture, both pre-modern and modern. The purpose of this class will be to introduce students to the materials and principles of sculptural production; to introduce and guide students through the process of writing about sculpture as a three-dimensional form; and, finally, to encourage students to think and write about sculpture as it is viewed by an embodied subject.

#### **Histart 11 Introduction to Western Art, The Renaissance to the Present (4 units)**

Tuesdays and Thursdays 12:30-2:00, 145 Dwinelle, CCN 05424

Regan

This course is a chronological survey of the major works of European and American art from 1400 through the modern era. We will characterize eras -- for example, Renaissance, Baroque, Modern -- and artistic movements -- Classicism, Realism, Impressionism,

Cubism, Expressionism, among others. Artists studied will include Van Eyck, Michelangelo, Caravaggio, Rembrandt, Manet, Picasso and Pollock, to name a few. The course will focus closely on particular works and specific artists, in each case with an emphasis on art's relationship to the world of its production. This will lead us to consider issues such as the status of the artist, the role of gender in representation and in artistic production, the role of art and artists in establishing and maintaining political authority, and the subversive possibilities of works of art. In the end, we will be thinking of the ways in which art is, at its best moments, both the product of intense skill and an important actor in the social world around it.

**Histart 34**      **Intro to Chinese Art** (4 units)  
Tuesdays and Thursdays 3:30-5:00, 106 Moffitt, CCN 05463  
Erica Yao

An introduction to the arts of China, designed for newcomers to the history of art and/or to the study of Chinese culture. Lectures will survey six millennia of Chinese art thematically and chronologically, including the burial arts of the neolithic through the Tang dynasty (4th M. BCE-10th C. CE), Buddhist and Daoist ritual arts, and painting and calligraphy. Lectures, readings and discussions will introduce students to various systems of Chinese thought, modes of visual analysis and art historical method.

**Histart 35**      **Art and Architecture of Japan** (4 units)  
Tuesdays and Thursdays 2:00-3:30, 106 Moffitt, CCN 05475  
Gregory Levine

**Histart 62**      **Introduction to Italian Renaissance Art** (4 units)  
Tuesdays and Thursdays 3:30-5:00, 102 Wurster, CCN 05496  
Lisa Regan

This course will provide an introduction to the major works of painting, sculpture and architecture of the Italian Renaissance, dating roughly between 1425 and 1580. We will cover works by the Renaissance's most famous artists (Botticelli, Donatello, Leonardo da Vinci, Michelangelo, Raphael and Titian, for example) and some of its lesser-known artists as well (Mantegna, Ghirlandaio and Pisanello, for instance). We will discuss the major genres of Renaissance art: churches and palaces, portraits, public and private sculpture, and mythological and religious painting. Issues of the status of the artist, political change, gender roles and social class will be addressed with relevance to particular works.

**Histart 100**      **Theories and Methods of Art History** (4 units)  
Tuesdays and Thursdays 3:30-5:00, 20 Barrows, CCN 05511  
Sebastian Zeidler

**Histart 104**      **Gender and Representation** (4 units)  
Mondays and Wednesdays 4:00-5:30, 101 Moffitt, CCN 05523  
Elizabeth Honig

**Histart 136B**      **Art of Medieval India** (4 units)  
Tuesdays and Thursdays 12:30-2:00, 102 Wurster, CCN 05535  
Joanna Williams

The arts of South Asia, from c. 500 to 1500. We will look mainly at architecture and the sculpture it houses, plus the small amount of wall painting that survives. The buildings are largely Hindu temples, although Buddhist, Jain, and Muslim remains will also be included. I seek to give a sense of shared principles and belief systems, and at the same time to convey the diversity of the built, carved, and cast forms on the Indian sub-continent during this long, rich period. Students will write a 10-page research paper on a topic they select. No requirements but open mind and eyes.

**Histart 141C**      **Hellenistic Art History** (4 units)  
Tuesdays and Thursdays 9:30-11:00, 102 Moffitt, CCN 05547  
Andrew Stewart

An introduction to Greek architecture, sculpture, painting, mosaic, and decorative arts from Alexander the Great through Cleopatra; no prior knowledge of the Greek language, Greek art, or art-historical method is necessary. In addition to close study of the major works, we will pay particular attention to their cultural and historical context and to key topics such as the arts of the Macedonian, Pergamene, Seleucid, Bactrian, and Ptolemaic courts; interchange with non-Greek peoples in Egypt, Iran, and India; political rhetoric in art; connections with literature and philosophy; baroque, "rococo", and neoclassicism; the impact of Rome; and the status of the creative artist. Wherever possible, new discoveries will be included and given special attention.

**Histart 185A Art, Architecture, and Design in the United States (1782-present)** (4 units)

Tuesdays and Thursdays 11:00-12:30, 102 Wurster, CCN 05559

Margaretta Lovell

Looking at major developments in painting and architecture from Romanticism to Post-modernism (with some attention to sculpture, city planning, design, and photography), this course addresses art and its social context over the last two centuries in what is now the United States. Issues include patronage, audience, technology, and the education of the artist as well as style, cultural expression, and the relationship of "high" art to vernacular and popular art. We will focus on the ways in which visual culture incorporates and responds to narratives of personal, community, and national identity. field trips.

**Histart 186C Contemporary Art: New Media** (4 units)

Tuesdays and Thursdays 11:00-12:30, 160 Kroeber, CCN 05571

Anne Wagner

**Histart 190F Surface, Space, Standing: Issues in the Description of Paintings.** 4 units)

Tuesdays and Thursdays 12:30-2:00, 160 Kroeber, CCN 05592

T.J. Clark

This course will explore three basic aspects of picturing. First, it will examine the very different ways in which pictures acknowledge the physical facts of their own two-dimensional marked surfaces. Second, we shall look at the equally various kinds of fictive space pictures are capable of constructing -- and the ways this space is held in tension with the pictures' literal flatness. Third, our concern will be with the special interest some painters seem to have in the unique position that human beings assume in relation to the space around them, and to the ground beneath their feet. "Unique" may be somewhat overstated; but the uprightiness of the bipedal human body is one main thing that marks our species off from most others, and certain painters have made it their prime subject.

The course will range rather widely in time -- Bruegel, Poussin, Velazquez, Manet, Picasso, and De Chirico will be among its prime objects of study. But it will be highly selective in the works it takes as its key examples. Students should expect the course to return again and again to certain complex pictorial constructions -- Piero's Flagellation, Bruegel's Land of Cockaigne, Velazquez's Las Meninas, Poussin's Triumph of Pan, Picasso's 1927 Studio, De Chirico's Enigma of a Day, for example -- as we move toward a fuller understanding of the complexity of the key variables, and their capacity to generate truly demanding (and rewarding) accounts of the world.

**Histart 190G African-American Art from the Colonial Era to the Present** (4 units)

Mondays, Wednesdays, and Fridays 3:00-4:00, 102 Moffitt, CCN 05613

Derek Murray

This course is an interdisciplinary survey of African-American art and visual culture from the colonial era to the present. The survey will begin with the forced transplantation of African peoples to North America, and will consider the artistic forms that resulted from this migration: from plantation slave craft traditions, folk, and textile art, to the varied representations of African-Americans. We will also cover nineteenth-century America, the Civil War, Abolition, and Reconstruction, surveying the impact that African peoples had on popular imagery and high art traditions. Moving to the twentieth-century, the course traces the impact of European art on American production, specifically the following: social realism, abstraction, and figurative painting—looking at their influence on African-American primitivism and New-Negro art. Central to this survey are the Harlem Renaissance, black internationalism, and the vibrant Negritude movement, all of which were pivotal to the formation of a uniquely African-American art. A definable black aesthetic crystallized during the late 1950s-60s African anti-colonial, Civil Rights and Black Power eras, and continued to flourish from the 1970s through the 90s—all of which gave rise to new artistic forms such as black queer, feminist, and conceptual art. Exploring our current moment, the course will study the phenomenon of Post-Black art, and popular visual culture (i.e. hip-hop aesthetics), as well as discourses on African modernity and globalization. We will address themes of geopolitical displacement, migration, and exile, investigating their impact on the current generation of African-Diasporic artists.

**Histart 192A UG Seminar: Arts of Bali and the People Who Study Them** (4 units)

Mondays 10:00-1:00, 308B Doe Library, CCN 05625

Joanna Williams

Climate and culture attracted a number of interesting outsiders to the little island just east of Java: artists (such as Miguel Covarrubias and Walter Spies), dancers (such as Beryl De Zoete and Claire Holt) and anthropologists (such as Margaret Mead, Clifford and Hildred Geertz). Most wrote elegant if challengeable tributes to Balinese culture. This seminar will give undergraduates a chance to undertake substantial research and to present it both orally and in a 25-page paper on one visual art form (rock-cut sculpture, shadow puppets, painting, etc.). No requirements, although general background in Southeast Asia (Hist Art 137, SSEAS courses, travel) would give an advantage.

**Histart 192D UG Seminar: Charity in Renaissance Venice** (4 units)  
Tuesdays 9:00-12:00, 308B Doe Library, CCN 05628  
Loren Partridge

This combined graduate/undergraduate seminar will be concerned with the institutional presence of charity in Renaissance Venice and how that presence was expressed in art and architecture. We will focus on the six large confraternities and a selection of the many hundreds of smaller confraternities, paying particular attention to how their functions were facilitated and expressed by the architecture of their meeting sites, and how their aims and aspirations were reflected and constructed in the pictorial decoration of these architectural sites. We will also consider the many ancillary institutions of the confraternities that were built to produce income for their charitable activities, or to offer relief to orphans, the poor, the elderly, the infirm, and reformed prostitutes. During the first ten weeks of the seminar we will read and discuss in common a selection of the basic literature on the subject, and the instructor will present to the seminar some of the key monuments and themes. The principal painters and architects to be discussed include Gentile Bellini, Vittore Carpaccio, Titian, Jacopo Tintoretto, Mauro Codussi, and Jacopo Sansovino. Also during the first ten weeks students will select a topic and prepare a bibliography and preliminary outline of their research papers. During the final five weeks the seminar will not meet while students complete the research and writing of their papers and meet individually with the instructor to discuss their progress. Papers will be due on Tuesday, May 2. All papers will then be read by all students and the instructor, and discussed on Tuesday, May 9. If more time is needed to discuss the papers, we will also meet on Tuesday, May 16, 9-12, during the exam period. Students wishing to enroll in this seminar are urged to speak in advance to the instructor as soon as possible (Office Hours: Tuesdays, 1:30-3:00, 409 Doe).

**N.B.: For the first seminar meeting on Tuesday, January 17, all students wishing to enroll in the seminar ARE REQUIRED to read in advance and be prepared to discuss the Introduction and Part I (pp. 1-197) of Brian Pullan's *Rich and Poor in Renaissance Venice: The Social Institutions of a Catholic State, to 1620* (Cambridge, MA: Harvard University Press, 1971). A copy is on reserve in the Humanities Graduate Service, 208 Doe Library, call number HV4105.V47.P85.**

**Histart 192F.1 High Art on the Border with Mass Culture** (4 units)  
Fridays 1:00-4:00, 425 Doe Library, CCN 05631  
Sarah Evans

In this seminar, we will study a range of modern and post-modern movements and/or oeuvres that operate on the boundary between high art and mass culture, asking what and why it is that art appropriates from mass culture and how we may understand the increasing closeness of the two realms. We will examine Manet's images of modern leisure, early twentieth-century collage and photo-montage practices, Dada cabaret, the Independent Group's fetishization of American culture, Rauschenberg's combines, Pop Art--especially Warhol's version of it--Photorealism, and Appropriation Art before turning to our own moment, in which anime-inspired creatures peer out of gallery walls, Vanessa Beecroft apes fashion shows and Slater Bradley impersonates pop stars. Along the way, we will want to attend to the difference between the appropriation of popular imagery and the incorporation of cultural detritus in artworks. How might we read these divergent practices as expressing different attitudes toward art and the social? In addition to art-historical studies, we will read the work of Benjamin, Adorno, Debord, and others in order to gain a deeper sense of the implications of the interpenetration of high and low. Taking our cue from Thomas Crow, we will also test the usefulness of the idea of the artist sub-culture as it emphasizes the social dimension of art-making and the roles of fandom and self-fashioning in cultural production.

**Histart 192F.2 UG Seminar** (4 units)  
Mondays 5:00-8:00, 308B Doe Library, CCN 05634  
Sebastian Zeidler

**Histart 192F.3 UG Seminar: Matisse and Picasso** (4 units)  
Wednesdays 2:00-5:00, 308B Doe Library, CCN 05637  
Todd Cronan

This seminar will focus on two painters, Henri Matisse and Pablo Picasso, considering each artist at length and in depth. We will study their practices both independently (following their evolution and techniques) and together, with the aim of developing a deep and informed understanding of one of the most productive rivalries in the history of art. The focus of the course will be a series of case-studies, or close analyses, of key works by Matisse and Picasso from the early years of the twentieth century, arguably the period of their greatest achievement.

The literature on these artists is enormous and we will not attempt to survey the field as a whole, instead concentrating on a selection of texts from a variety of critical positions including formalism, semiotics, historical materialism, and psychoanalysis. We shall try above all to understand what these artists, practices aimed to achieve, and what their central commitments--both intellectual and aesthetic--enabled their art to do.

**Histart 200**      **Proseminar in the History of Art** (4 units)  
Fridays 10:00-1:00, 425 Doe Library, CCN 05709  
Elizabeth Honig

**Histart 203**      **Material Culture: The Interpretation of Objects** (4 units)  
Wednesdays 9:00-12:00, 308B Doe Library, CCN 05712  
Patricia Berger and Margareta Lovell

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 inquires 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.

**Histart 240**      **Art and Politics in the Hellenistic World** (4 units)  
Fridays 9:00-12:00, 308B Doe Library, CCN 05724  
Andrew Stewart

The format of this seminar is flexible, and participants are invited to contribute topics that interest them. The seminar will run concurrently with my upper division course on Hellenistic Art (History of Art 141C; TuTh 9.30-11); participants in HA 240 are welcome to take or audit this course, but are not expected to do so in order to participate in the seminar.

Possible topics include:

- Alexander and the new gold "Porus" medallion
- The Alexander Mosaic
- Vergina: The tomb of which (if any) Philip?
- Hellenistic ruler portraiture and royal self-promotion
- Demosthenes and other patriots
- Hellenistic realism
- Pergamene (and/or other) victory monuments
- Mytho-propaganda: The case of the Farnese Bull
- Political allegory
- Romans and their Eastern friends
- Delos, Rome, and negotiatores
- Nemrud Dag

Other suggestions are welcome, and will be sympathetically considered. Requirements: Reading knowledge of German; French, Italian, Greek, and Latin helpful but not essential

**Histart 240/**      **Seminar: Roman** (4 units)  
**Classics 270**      Tuesdays 2:00-5:00, 308B Doe Library, CCN 04721  
Christopher Hallett and Todd Hickey

**Histart 260**      **Charity in Renaissance Venice** (4 units)  
Tuesdays 9:00-12:00, 308B Doe Library, CCN 05727  
Loren Partridge

This combined graduate/undergraduate seminar will be concerned with the institutional presence of charity in Renaissance Venice and how that presence was expressed in art and architecture. We will focus on the six large confraternities and a selection of the many hundreds of smaller confraternities, paying particular attention to how their functions were facilitated and expressed by the architecture of their meeting sites, and how their aims and aspirations were reflected and constructed in the pictorial decoration of these architectural sites. We will also consider the many ancillary institutions of the confraternities that were built to produce income for their charitable activities, or to offer relief to orphans, the poor, the elderly, the infirm, and reformed prostitutes. During the first ten weeks of the seminar we will read and discuss in common a selection of the basic literature on the subject, and the instructor will present to the seminar some of the key monuments and themes. The principal painters and architects to be discussed include Gentile Bellini, Vittore Carpaccio, Titian, Jacopo Tintoretto, Mauro Codussi, and Jacopo Sansovino. Also during the first ten weeks students will select a topic and prepare a bibliography and preliminary outline of their research papers. During the final five weeks the seminar will not meet while students complete the research and writing of their papers and meet individually with the instructor to discuss their progress. Papers will be due on Tuesday, May 2. All papers will then be read by all students and the instructor, and discussed on

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**Histart 285**      **Issues in the Descriptions of Paintings** (4 units)  
Mondays 2:00-5:00, 308B Doe Library, CCN 05730  
T.J. Clark

The seminar will be closely geared to the issues and examples to be explored in my undergraduate lecture course (see the description for HA 190F above). Questions of uprightism, bipedalism, bodily symmetry, gravity, and the relation of the human body to the ground will figure largely. Participants in the seminar will be expected to explore this cluster of issues in a term paper that focuses on a single complex work.

**Histart 291**      **Stronach Travel Seminar** (4 units)  
Mondays 2:00-5:00, CCN 05732  
Patricia Berger and Gregory Levine

The following course may be of interest to students in the History of Art (instructor is Mia Mochizuki at the Jesuit School of Theology at Berkeley, Graduate Theological Union; see their course catalogue for details).

***"Iconoclasm and the Image"***  
***T 9:40 AM-12:30 PM***

Why did reformers decapitate and maim figures of Christ ? How could people change from iconophilic to iconophobic so quickly ? And how best can we interpret the range of early modern religious art (from Counter-reformation to Lutheran to Dutch Reformed) that emerged following this period of turmoil ? Drawing upon recent scholarship in the field, this seminar will study the act of destroying images as a way to better understand devotional art and the new objects iconoclasm inspired. Active class participation, brief presentations, one short critique and a research paper.

Updated: 10/6/05 Fitzgerald