

HISTORY OF ART

FALL 2003

COURSE DESCRIPTIONS

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

Section 1, TuTh 9:30-11:00
425 Doe
CCN 05503

Section 2, TuTh 11:00-12:30
425 Doe
CCN 05506

Section 3, TuTh 12:30-2:00
425 Doe
CCN 05508

Section 4, TuTh 12:30-2:00
308B Doe
CCN 05977

Section 5, TuTh 8:00-9:30
425 Doe
CCN 05979

Section 6, TuTh 4:00-5:30
425 Doe
CCN 05980

One objective of this courses 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. Students will visit the Berkeley Art Museum, SFMOMA and other cultural sites.

This class satisfies the second half of the Reading and Composition requirement.

**24.1 FRESHMAN SEMINAR:
LOOKING AT BERKELEY
BUILDINGS (1 unit)**

**NOTE: THIS CLASS IS FOR ENTERING
FRESHMEN ONLY**

Wright
W 2:00-4:00
308B Doe
CCN 05509

SEE FRESHMAN SEMINAR PROGRAM FOR
COURSE DESCRIPTION.

**24.2 FRESHMAN SEMINAR:
IMAGES OF PEACE (1 unit)**

**NOTE: THIS CLASS IS FOR ENTERING
FRESHMEN ONLY**

Williams
Th 2:00-4:00
425 Doe
CCN 05512

SEE FRESHMAN SEMINAR PROGRAM FOR
COURSE DESCRIPTION.

**35 SURVEY OF JAPANESE ART AND
ARCHITECTURE (4 units)**

Levine
TuTh 2:00-3:30
106 Moffitt
CCN 05515

This course is an introduction to art and architecture in Japan and is intended for newcomers to the history of art and/or to the study of Japanese history and culture. Lectures will proceed chronologically, beginning with the archaeological objects and tumuli of neolithic Japan and ending with the popular graphic arts of the seventeenth to nineteenth centuries and modern transformations of art. The course will foreground themes such as the formats and materials of Japanese art and architecture; the social identity of artists in Japan and workshop production; the development and transmission of pictorial style; the re-use of (or rupture from) the visual past to promote ideological and cultural claims; elite patronage and commoner consumption; gender and representation; the creation of religious images and spaces; the impact of foreign art in Japan; and the creation of a "Japanese" tradition.

**39A FRESHMAN/SOPHOMORE
SEMINAR: PHOTOGRAPHY
(4 units)**

Wright
F 1:30-4:30
308B Doe

By instructor approval

FOR STUDENTS WITH EXTENSIVE
DARKROOM EXPERIENCE ONLY. SEE
FRESHMAN SEMINAR PROGRAM FOR
COURSE DESCRIPTION.

41 GREEK AND ROMAN ART (4 units)

Stewart
TuTh 9:30-11:00
101 Moffitt
CCN 05530

This introduction to the arts of ancient Greece and Rome is designed for newcomers to the history of art and/or to the study of ancient Mediterranean culture. The lectures will survey 1500 years of Greek and Roman art and architecture both thematically and chronologically. They will begin with the story of the rediscovery of antiquity from the Renaissance to the present, and then will focus upon key topics such as art and religion, art and power, city and sanctuary, death and commemoration, the symposium, nudity and the body, art collecting, and center and periphery. Participants will learn to acquire the perceptual, historical, and critical skills necessary to analyse, understand, and interpret the artworks in their historical and social/political contexts. Wherever possible, new discoveries will be illustrated and discussed.

62 INTRODUCTION TO RENAISSANCE ART (4 units)

Evers
MW 3:00-5:00
103 Moffitt
CCN 05553

Using a few selected examples drawn from Florence, Rome, Milan, and Venice this course will introduce most types of art and architecture produced in the Italian Renaissance. Included will be city squares, churches, chapels, palaces, confraternities, and libraries as well as their painted and sculptural decoration (e.g., altarpieces, narrative cycles, devotional painting,

furniture painting, portraits). The structure of the class is thematic rather than chronological, and special attention will be paid to various approaches used in interpreting works of art.

108 CITIES AND THE ARTS (4 units)

Honig
TuTh 9:30-11:00
102 Moffitt
CCN 05554

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 great trade metropolises, "art" is one category of exchange, as ideas about visual form (indigenous and imported) circulate and acquire functions and meanings within the larger urban culture. We will 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. The course spans the late 15th century (in Venice) to the mid 17th century (in Amsterdam), and can fulfill either the 15th-16th century or 17th-18th century major requirement.

131A EARLY CHINESE PAINTING
(4 units)

Berger
TuTh 11:00-12:30
106 Moffitt
CCN 05575

A survey of Chinese painting and theories of visual representation from the Han dynasty (206 B.C.E. - 220 C.E.) to the end of the Song (960-1279), tracing the transformation of pictorial vision in sacred and secular traditions.

Lectures, readings, and weekly discussions will treat figural and landscape styles, the descriptive and expressive use of the brush in both painting and calligraphy, the character of Chinese pictorial space, the relationship between word and image in the context of contemporaneous theories of art and material, intellectual and religious culture, and traditional notions of authenticity and connoisseurship. Emphasis will be placed on understanding the implications of applying Western-derived modes of analysis to Chinese art, as well as on direct experience with works of art at the Asian Art Museum of San Francisco and the University's Berkeley Art Museum.

136B ART OF INDIA, 700-1700 A.D.:
"SCULPTURE AND
ARCHITECTURE" (4 units)

Duke
TuTh 12:30-2:00
106 Moffitt
CCN 05587

This course will explore the great temples of medieval south India, located in the modern Indian states of Andhra Pradesh, Tamil Nadu, Karnataka and Kerala, and the sculpture associated with them: e.g. Mamallapuram,

Kanchipuram, Tanjore, Chidambaram, Tirupati, Halebid/Belur, Vijayanagar, Srirangam, and Minakshi. They will be seen in the context of political and socio-economic history, in terms of technical constraints, in terms of religious use, and as constructions of symbolic and visual meaning. No prior coursework required.

145 ROMAN ART (4 units)

Wright
MWF 8:00-10:00
104 Moffitt
CCN 05599

The development of Roman art and architecture from Sulla through Constantine (c. 80 B.C. to 337 A.D.), studied in political context, with emphasis on original and specifically Roman qualities..

Three preliminary written exercises in systematic visual analysis (based on photographs). Several quizzes emphasizing history and geography; no mid-term. Major term paper on a topic developed by the student with the instructor's help. Final exam includes a take-home essay and a regular examination with discussion of unknown slides and of history. Meets three times a week in the first month, twice a week in the second month, once a week in the last month, to allow ample time for the term paper project. The instructor is in his office for consultations during class hours when there is no lecture.

**180C ART OF THE LATER 19th C.:
“THE SPECTACLE OF
MODERNITY” (4 units)**

Grigsby
TuTh 12:30-2:00
160 Kroeber
CCN 05602

What form can be given to modernity? What were the national, colonial, gender, and class politics of modern self-fashioning, art, and visual culture? On what basis should we evaluate avant-garde practice? This class will focus on the period from the 1860s to 1900, considering not only the avant-garde painting movements typically called Impressionism and Post-Impressionism but also the broader visual culture of late 19th-century France. Thus the course will also examine orientalism and primitivism as well as the impact of technological transformation, mass production, universal exhibitions, and reproductive technologies like photography, prints and the illustrated press.

**182 HISTORIES OF PHOTOGRAPHY
(4 units)**

Stallabrass
TuTh 3:30-5:00
101 Moffitt
CCN 05623

This course which examines the history of modern and postmodern photography, does not require prior knowledge of the subject. The course will begin at the point when modernist concepts of artistic autonomy were applied to photography in France, Germany, Russia and the United States, with the various aspects of the 'new objectivity', the linked rise of photojournalism and the use of photography in commerce. The course will cover issues of representation, realism, political engagement and

the links between photography and fine art. One focus for discussion will be the entanglement of theory and photographic practice throughout the period. Contemporary postmodern artistic practices and their linked theories will be analysed, especially in the light of the lineages they attempt to construct between themselves and different aspects of modernism. The course will end with a discussion of the implications of digitisation for photography, and artists' use of the techniques of manipulation which it has made possible.

**185A ART, ARCHITECTURE AND
DESIGN IN THE UNITED STATES
(4 units)**

Lovell
TuTh 2:00-3:30
101 Moffitt
CCN 05644

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. Artist we will consider include Winslow Homer, Thomas Eakins, Frank Lloyd Wright, Maya Lin, Frank Gehry, the FSA photographers of the 1930s, and twentieth-century photojournalists. Field trips.

**190C SPECIAL TOPICS: STUDIES IN
MEDIEVAL SCULPTURE (ca. 300-
1450) (4 units)**

Jung
TuTh 3:30-5:00
155 Kroeber
CCN 05655

This course presents an overview of the forms, meanings, and purposes of three-dimensional figural arts in medieval Europe through a series of selected case studies. Though we begin and end with monumental arts in Rome, the majority of examples we shall explore were produced in northern Europe, especially Germany and France, and represent a wide variety of techniques, materials, scales, and uses – from small metalwork reliquary shrines to folding wooden altarpieces to encyclopedic stone portal programs to private devotional figurines. Special attention will be paid to the ways the works functioned for specific audiences in a larger spatial context, and the changing manners in which artists and patrons employed sculpture as a medium. Because each lecture will be tightly focused on a single monument or series of closely related objects, we shall also investigate the various ways the work(s) can be and have been interpreted by art historians, and the ways they were understood in their own time.

**192AC UNDERGRADUATE SEMINAR:
“FOLK ART IN AMERICA” (4
units)**

Lovell
M 9:00-12:00
425 Doe
CCN 05659

This seminar will look at specific case studies of the production and use of architecture, paintings, and quilting within specific communities in what

is now the United States. We will look, for instance, at Shaker watercolors and design; Puritan painting and city planning; Amish, Hawaiian, and Hmong quilting; the ledger drawings and domestic structures of specific Native American groups; and the sacred architecture of the Hispanic southwest. Our timeframe spans four centuries but our 'geographies' will be very focused. We will consider vernacular or folk production as an aspect of politics and economics as well as aesthetic and social theory. We will look at theories of folk art and at questions of cultural, technological, and aesthetic hybridity. *This course fulfills the University's American Cultures requirement.*

**192A UNDERGRADUATE SEMINAR IN
CHINESE ART: “SINO-TIBET” (4
units)**

Berger
W 2:00-5:00
425 Doe
CCN 05658

China's long and often troubled relationship with Tibet produced striking new directions in the production of Buddhist art. This seminar will study the history of artistic exchange between these two very different cultures, beginning with eighth-century Tibetan cave painting at the Chinese Buddhist site of Dunhuang. We will also consider Mongolian patronage of Tibetan Buddhist art during the Yuan dynasty, the religious-political relationship between China and Tibet that continued during the early Ming, and the nature of the Tibetan Buddhist culture of the Manchu Qing court. Our reading will focus on the growing literature dealing with the Chinese frontier, the Western fascination with Tibet, and theories of cultural and aesthetic hybridity. The extensive collections at the Berkeley Art Museum and Phoebe Hearst

Museum (particularly the recently received Theos Bernard Collection) and the Asian Art Museum of San Francisco will also be central to our investigation. Requirements include written responses to weekly reading, a final in-class presentation, and a substantial research paper.

192B UNDERGRADUATE SEMINAR IN ANCIENT ART: "GREEK AND ROMAN ART IN THE HEARST MUSEUM" (4 units)

Stewart
F 9:00-12:00
425 Doe
CCN 05662

This course is designed to introduce qualified students to the "nuts and bolts" of Greek and Roman art, in the form of intensive study of selected works in the Hearst Museum of Anthropology. The seminar will focus upon various classes of objects, chiefly sculpture, terracottas, vases and coins, with special attention to materials, techniques, detection of recutting and restorations, identification of subject matter, style and provenance, classification, and description. Two brief in-class presentations and a final paper will be required.

Prerequisites: Must be a junior, senior, or graduate at pre-MA level. Must have taken at least one upper-division course in Greek or Roman art or archaeology (not necessarily in the History of Art Department). Enrollment limited to 10; preference given to History of Art graduating seniors.

192C UNDERGRADUATE SEMINAR IN MEDIEVAL ART: "THE GOTHIC CATHEDRAL" (4 units)

Jung
W 9:00-12:00
425 Doe
CCN 05665

This seminar investigates the Gothic Cathedral from various perspectives, exploring the ways these imposing edifices have been variously inhabited and interpreted both by their original users in the twelfth and thirteenth centuries and by modern commentators. Among the topics we shall discuss are the formal and structural characteristics of Gothic churches; their liturgical functions and place within the urban topography; the role of their sculpture and stained-glass programs as orchestrators of movement and commentators on sacred and profane space; their symbolic role as material embodiments of Heaven; and the appropriation and modification of Gothic Cathedrals for other purposes, both practical and ideological, in post-medieval periods. We will approach these issues both through broad theoretical and art historical readings and through focused analyses of specific buildings, especially in France and Germany.

200 GRADUATE PROSEMINAR
(4 units)

Honig
F 9:00-12:00
308B Doe
CCN 05731

**234 GRADUATE SEMINAR IN
JAPANESE ART: "TALES OF
DRAGON TREASURE: VISUAL
CULTURE AT THE ZEN
MONASTERY DAITOKUJI"** (2 or 4
units)

Levine
M 2:00-5:00
308B Doe
CCN 05737

The Zen monastery Daitokuji, founded in the 14th century, has captivated art historians for more than a century. In the 1890's, as art history was emerging as an academic field in Japan, Daitokuji's painting, sculpture, ceramic art, and architecture assumed a prominent place in the formalist projects of Japanese and Western scholars and Japan's corpus of cultural properties. During the 20th century, government surveys, exhibitions, picture books, and specialized writings enriched knowledge of the monastery's holdings, energized debate regarding the authorship and style of individual treasures, and established Daitokuji's place in Japan's modern artistic canon. This seminar will take up various episodes in a history of Daitokuji's art and architecture (monastic architecture; icons and portraiture; calligraphy; Chanoyu; etcetera) and explore the monastery as a site of religious practice, image making, and visual habits of mind (rather than merely as a repository of aesthetic treasures). Participants will be asked to write weekly precis on books or articles and prepare a seminar presentation and substantial research paper. Japanese reading ability is not required.

**236 GRADUATE SEMINAR IN THE
ART OF SOUTH ASIA:
"PAINTINGS OF SRI LANKA
(AKA CEYLON)"** (2 or 4 units)

Williams
M 9:00-12:00
308B Doe
CCN 05740

We will consider paintings on living rock and on walla on the island of Sri Lanka, which survive richly if episodically from the fifth to the twentieth century. One question to be asked is how do these correspond to Theravadin Buddhism as it exists today. A second is how far these are part of a larger South Asian pictorial tradition, as opposed to something local. This will be an opportunity to consider the distinctive Sri Lankan colonial and post-colonial situation.

**260 GRADUATE SEMINAR IN ART:
"PROBLEMATICS OF THE
ARCHITECTURAL CULTURE OF
MEDIEVAL AND RENAISSANCE
ITALY"** (2 or 4 units)

Trachtenberg
M 2:00-5:00
425 Doe
CCN 05743

This seminar serves as an introduction to the study of Medieval and Renaissance Italian architecture and urbanism through the examination of a range of problems and topics pursued by the instructor in an extended series of publications. Much of this work challenges commonly held assumptions that have long shaped discourse in this field regarding periodization, especially the opposition Medieval/ Renaissance; the possibilities of historical evidence for architectural study; the interaction of architecture and society; the

reading of architectural symbolism and meaning; the role of the individual architect versus collective authorship; the temporalities of architectural design and facture; the origin stories of urban planning, rationally formed public space, and Renaissance perspective; and the role of antiquity as architectural model in Renaissance and pre-Renaissance periods. The seminar will critically assess these and related subjects through class discussion of selected readings and visual material in conjunction with presentations of the most recent work of the instructor.

Requirements: Active participation. Short papers. Attending public lecture by the instructor on Renaissance piazza theory integral to the course. Students taking the class for four credits will also prepare a longer final program in consultation with Professor Trachtenberg. Readings: Xeroxed readings, reserve books.

281 GRADUATE SEMINAR IN 19th CENTURY ART: "PHOTOGRAPHY AND EMPIRE (RACES AND PLACES)" (2 or 4 units)

Grigsby
F 1:00-4:00
425 Doe
CCN 05749

This seminar will focus on French photography of empire in the 19th and early 20th centuries although we may occasionally consider British and American examples of the same period. Through a few case-studies, we will examine not only the photographs of bodies and persons, frequently as representatives of races, but also photographs of colonial places, spaces and landscapes. Key to our inquiry will be the purported status of photographs as documents and the role of photography in the practices of

anthropology, geography, cartography, engineering and painting. We will also need to consider photography's uses, circulation, display, and collection; relevant here are tourism, consumerism, museum and universal exhibitions, even domesticity. Throughout, other media like painting and prints will necessarily serve as foils; we will also consider ethnography in early film. Students can write seminar papers on related issues in the photography of other periods/countries.

285 GRADUATE SEMINAR IN THE THEORY OF MEDIA ART (2 or 4 units)

Stallabrass
Tu 9:00-12:00
308B Doe
CCN 05752

From the mid 1990s onwards, there has been a ferment of theorising about digital photography, video, telematic installations and net art. Theorists who work at a high level of abstraction (for example, Baudrillard, Jameson, Zizek) have been taken to task by those who engage with the work on a more detailed level (Manovich, Zurbrugg, Lovink). This course will provide an opportunity to make a close reading of such texts, alongside a viewing of works symptomatic of the problems and issues that they raise.

**290 GRADUATE SEMINAR, SPECIAL
TOPICS: "NEW DIRECTIONS IN
THE ANTHROPOLOGY OF ART"**
(2 or 4 units)

Davis
Tu 2:00-5:00
308B Doe
CCN 05754

This seminar investigates recent debates in the anthropology of art (inside and outside art history), conventionally defined by such interests as: the interrelation of social practice and formal configuration, the cultural constitution of aesthetic judgement, the role of art objects in defining social relations in social space, the communicative function of style, and the functions of art in social legitimation. In particular, the seminar will prepare students for an intensive study of one of the most important works in the anthropology of art to appear in many years, namely, Alfred Gell's *ART AND AGENCY*. In his synthesis, Gell proposes a radically instrumentalist view of art as a means of influencing the thoughts and actions of others through well-defined series of inferential connections ("abductions") societies forge between agents (or "makers"), patients (or "viewers"), indexes (or artworks), and prototypes (or reference-contents). We will explore the analytic traditions to which Gell responds (e.g., Marilyn Strathern's concept of the "partible" or "distributed" person [*Gender of the Gift*, 1988] in relation to Gell's notion of a socially distributed will-effecting) but we will not limit ourselves to the ethnographic materials (e.g., Umeda and west Sepik, Marquesan, and Maori) he considered in detail at various points in his career. Rather, students will investigate Gell's anthropology of art in relation to historical and cultural examples of interest to them in their own work. To what extent does Gell's model offer a way forward in addressing long-standing

problems of art-historical and visual-cultural analysis? How does it stack up against other recent influential anthropologies of art--e.g., Dan Sperber's "epidemiology of representations," Nicholas Thomas' account of "entangled objects," or the Chicago School's views about the "social life of things"? How do Gell's ideas fare when brought into the transnational arena of contemporary art, as he himself began to do at the end of his life? Students with background in ancient and modern and Western and non-Western art traditions are welcome.