

HISTORY OF ART FALL 2004 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 05509

Section 4, TuTh 2:00-3:30
425 Doe
CCN 05512

Section 5, TuTh 8:00-9:30
425 Doe
CCN 05794

Section 6, TuTh 3:30-5:00
425 Doe
CCN 05514

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. 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 FRESHMAN SEMINAR:
BERKELEY BUILDINGS (1 unit)
NOTE: THIS CLASS IS FOR
FRESHMEN ONLY**

Wright
W 2:00-6:00

308B Doe
CCN 05515

41 GREEK AND ROMAN ART
(4 units)

SEE FRESHMAN SEMINAR PROGRAM FOR
DESCRIPTION. <http://fss.berkeley.edu/>

Stewart
TuTh 9:30-11:00
101 Moffitt
CCN 05533

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

Levine
TuTh 3:30-5:00
106 Moffitt
CCN 05518

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.

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

**C120B THE ART OF ANCIENT
MESOPOTAMIA, 1000-330 BCE**
(4 units)

Feldman
TuTh 2:00-3:30
106 Moffitt
CCN 05545

**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
DESCRIPTION <http://fss.berkeley.edu/>

From 1000 to 330 BCE, Assyria, Babylonia, and Persia dominated the ancient Near Eastern world, stretching from Greece and Egypt to Central Asia. The royal courts of these great empires lavished resources and expense on the construction and decoration of great palaces and temples, from carved reliefs to small-scale luxury objects. This course examines the imperial arts of Assyria, Babylonia, and Persia, situating them within the broader social and political contexts of the first millennium BCE. The course encourages critical analysis of the works of art based on approaches from art history and archaeology. Emphasis will be placed on the development of visual narrative,

the use of art in the expression of authority and legitimacy, and artistic interconnections between cultures. Collections on campus or in the area will be incorporated when possible the website address for the course: <http://socrates.berkeley.edu/~ane/> (a calnet id and passphrase are necessary for access to the site.)

137 THE ART OF SOUTHEAST ASIA
(4 units)

Williams
TuTh 12:30-2:00
106 Moffitt
CCN 05548

A survey of the arts of Indonesia, Cambodia, Thailand, Viet Nam, Laos, and Burma (a.k.a. Myanmar). We will look first at indigenous traditions of the distant past and their modern survivals. Then we will consider the spectacular Buddhist and Hindu monuments (e.g. Borobudur, Angkor, Pagan) loosely in chronological order by sub-region, from the 5th through the 18th centuries. A sense of the interaction between the local tradition and imported ideas and techniques is a goal of the course.

145 ROMAN ART (4 units)

Wright
MWF 8:00-10:00
104 Moffitt
CCN 05560

The development of Roman art and architecture from Sulla through Constantine, 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 when there is no lecture.

162 RENAISSANCE ART IN VENICE, 1400-1600 (4 units)

Partridge
MW 3:00-5:00
101 Moffitt
CCN 05563

A selective survey of major developments in Venetian Renaissance painting, sculpture, and architecture organized by genre. Particular emphasis on the relationship between art and religion and the ideology of the Venetian commune. Issues of gender, the status of artists, and the function, audience, and patronage of art will also be considered

180B FRENCH PAINTING, 1830-1886
(4 units)

Clark
TTh 12:30-2:00
160 Kroeber
CCN 05575

This course will address the basic features of painting in France between 1830 and 1886. It aims to introduce the main painters and movements, and give an overall sense of French painting's historical trajectory over 60 years, but its emphasis will not be straightforwardly chronological or stylistic. Some lectures will be broad discussions of large topics – Modernity, Materialism, Bourgeoisie, etc. -- with images drawn from the whole period. Other lectures will focus on a single picture in depth: Courbet's *Burial at Ornans*, for instance, or Degas's *Cotton Exchangee*. What the course aims to do is give a picture of the real intensity and strangeness of French painting in the mid-nineteenth century, and to ask the question: What factors went into the making of this sustained achievement, which still so fascinates

the art-going public? What peculiar mixture of nationalism and aestheticism, of Bohemianism and dandyism, of extremism and urbanity, lay behind it? Foreigners increasingly came to look for themselves at the spectacle of Paris in the nineteenth century, and they often shook their heads at the unique blend of classicism, materialism and hedonism which was said to rule the studios of the Latin Quarter. They scoffed and shuddered, and muttered about immorality and decadence, but by and large they knew that their own national painting cultures were pale things by comparison. I think we should be shaking our heads again, and trying to recover these first outside observers' sense of bafflement at French painting in its heyday.

The course will proceed in **three groups of eight lectures**, each group centering on a roughly twenty-year period (though not observing these period limits at all strictly). For instance, the first block of 8 lectures will consist of: 1 and 2) Bourgeois Monarchy and 1848 Revolution, 1830-1851 [a necessarily selective outline of events, institutions, artistic developments, main figures]; 3 and 4) Bourgeoisie [a discussion of the concept in general, with special reference to the art of Courbet, Manet, and co.]; 5 and 6) Eugene Delacroix [a key career explored in more depth: one that is centered in the period being examined, but will inevitably lead us beyond our period limits. Delacroix, for instance, lived and worked on into the 1860s, and several of his most extraordinary works were done in the 1820s]; 7) Ingres's Portrait of the Comtesse d'Haussonville [one picture looked at closely]; 8) Courbet's Burial at Ornans [one picture looked at closely]. The next four lectures will cover 1851-1871, with the topic lectures on "Modernity," Manet as the chosen artist, and particular paintings by Millet and Degas treated in depth. And so on.

Be aware, then, that the course will be **highly selective** in its choice of artists and issues, and will move between a sweeping, introductory treatment of 20-year periods and intensive focus on key careers and paintings.

187B 20th CENTURY SCULPTURE
(4 units)

Wagner
TuTh 11:00-12:30
1 Hearst Annex
CCN 05696

When Marcel Duchamp made his first readymade in 1913, he chose it, rather than made it; it came straight off the shelf of a hardware store. Duchamp didn't think of his readymades as sculpture, yet his works still point up the odd and anomalous status of sculpture objects in the modern world of bodies and things. This course offers a survey of theories and practices of 20th century sculpture in Europe and the United States. Our aims are several. First is the acquisition of detailed knowledge of such major sculptural innovations as Cubist construction and the deconstructive cuts of Gordon Matta-Clark, the partial figures of Rodin and the hyperrealism of Ron Mueck. Matisse, Duchamp, Brancusi, Gaudier Brzeska, Epstein, Moore, Hepworth, Giacometti, David Smith, Robert Smithson, Eva Hesse, Serra, surrealist and minimalist objects, earthworks, site specificity, and installation will also play important roles. Second, we consider theoretical approaches to sculpture—among them writings by von Hildebrandt, Pound, Stokes, Greenberg, Fried, Potts, and others—to understand how sculpture has been asked to negotiate its defining feature: its existence as an object in a world chock-full of other vitally important objects—bodies, commodities, machines. Third, we will take up topics that bring sculptural objecthood into different focus: these include sculpture and photography, sculpture and primitivism, and the fate of the monument.

**C189 THE AMERICAN FOREST: ITS
ECOLOGY, HISTORY, AND
REPRESENTATION** (4 units)
(Also listed as ESPM C191, UGIS C136,
American Studies C176)

Lovell/McBride
TuTh 11:00-12:30
102 Moffitt
CCN 05608

Looking at historical and at present-day forests, this course is 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 from the seventeenth century to today. 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. Two required weekend field trips.

This course fulfills the L&S breadth requirements in Arts & Literature, Historical Studies, and the Social and Behavioral Sciences. It fulfills the American Studies 102 ('Place') requirement for that major. It is one of several courses sponsored by the Hewlett Foundation to encourage the development of courses in General Education that are conceptually interdisciplinary and team taught by faculty in Letters & Sciences and the Professional Schools and Colleges.

190A BUDDHIST ART OF CHINA
(4 units)

Berger
TuTh 2:00-3:30
101 Moffitt
CCN 05629

This course concentrates on Buddhist art produced in China from the 2nd century on, and especially on the role it played from the 4th through the 18th centuries in defining religious and political ties between Central Asia, including Turkestan, Tibet, and Mongolia. The course begins with a look at some of the problems early artists in China and Inner Asia faced as they began to make images for Buddhist use, then turns to such issues as the relationship of image to sacred text, personal practice, public ritual, and political propaganda; the assimilation of Tibetan thought and style in China (and vice-versa); and the effect of foreign rule and patronage on Chinese and Tibeto-Mongolian Buddhist art. Specific visual forms developed by established schools, especially Chan (Zen), Pure Land, and esoteric, Tibetan-style Buddhism, and by popular movements, especially the cult

surrounding the bodhisattva of mercy Guanyin, are also highlighted.

**190C LAST THINGS: DEATH,
JUDGMENT AND APOCALYPSE
IN MEDIEVAL ART** (4 units)

Jung
TuTh 3:30-5:00
102 Moffitt
CCN 05641

This course will explore changing attitudes and approaches toward death and the afterlife in art of various media, from the catacombs of Early Christian Rome (3rd-4th century) to the cadaver tombs of late Gothic France (15th century). We will examine arts associated with the deaths of ordinary individuals (mausoleum architecture, tomb sculpture, manuscript paintings showing Last Rites and burials), those produced in honor of the "very special dead," the saints (reliquaries, icons, shrines), and those concerned with the fate of all humanity at the end of time (depictions of the Last Judgment, Apocalypse, and other-world journeys in various media). Guiding questions will include: What, for medieval people, was the status of the human body after death? What were the changing ways in which the afterlife was imagined? What do death-related images and arts tell us about how people of the past imagined themselves as individuals and as members of groups? How were death-related arts used to forge a sense of community among the living?

190D ELIZABETHAN RENAISSANCE
(4 units)

Honig
TuTh 9:30-11:00
106 Moffitt
CCN 05653

Queen Elizabeth I presided over a marvelous but quirky flowering of the arts in England. Her unique position as a female monarch surrounded by male courtiers produced a dynamic in which all artistic production seemed to reflect back upon her, the powerful focus of men's desires and aspirations. From the building of stately

houses to the writing of poetry, a rhetoric of courtship, persuasion, and double-meaning underlay Elizabeth's renaissance. Following on a long period of state-sponsored iconoclasm, the relationship between the visual and verbal arts had to be redefined as well. This course will consider the Elizabethan period in relation to culture under Elizabeth's father, Henry VIII, her brother and sister, and her Stuart heir James I. We will treat poetry, painting, and pageantry; rhetoric, architecture and urban development. Some of the writers and artists we will discuss will be Holbein, More, Hilliard, Sidney, Smythson, Jones, Jonson, Van Dyck and Rubens. **NOTE: This course involves interdisciplinary, research-based learning. The evaluation of your work will be based not on examinations but on a multi-part project, on which you will have ample, planned guidance from the professor, the GSI, and the library staff. All students will write an original research paper using primary sources available online.

This course fulfills the History of Art Department's Baroque OR Renaissance requirement.

Enrollment in Undergraduate Seminars (HA 192) is by instructor approval only. Many seminars are highly impacted. If a course is of special interest, contact instructor prior to the first class. Course entry codes are given out at/after the first meeting.

**192A.1 UNDERGRADUATE SEMINAR:
SEEING BUDDHIST ICONS IN
MODERN/POST-MODERN
WORLDS**

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

This seminar will explore the visual imagery, places, and powers of Buddhist icons in diverse situations and communities of the Modern and Late Modern world (in Asia, the West, and trans-

national contexts). Premodern Buddhist images are a mainstay of art histories of Asia and museum collections, and representations of the Buddha, bodhisattvas, and meditating monks abound in popular culture (from advertisements of commercial products to Rave flyers and beyond). Although they are all around us today, it seems, Buddhist icons seem to resist easy categorization (are they living images of the divine, museum treasures, metaphors for meditation and Asian culture, marketing devices, all of the above, etcetera?) And they provoke numerous questions. How have traditional understandings of icons adjusted to or resisted new contexts and communities of reception in the modern world; how have ancient icons consecrated in sacred sites in Asia come to be re-situated into museums (and what happens when this has transpired); and what does seeing an icon mean today in our increasingly virtual culture? How have Buddhist images fared under colonialism and during periods of internal revolution and international geopolitical conflict? How has art history (mis)understood Buddhist icons? Does the modern conservation of sacred sites and images constitute a solution or problem? When should icons be removed from their original sites or, alternatively, be repatriated to them?

Students from diverse majors and programs are welcome but attendance is mandatory and the work load and participation requirements significant. We will read voraciously and omnivorously and explore local and virtual settings of icons and their reception. The primary assignment will be a research project that culminates in a presentation and scholarly paper. Readings: books, articles, and other materials will be put on reserve at the Art History/Classics Library.

**192A.2 UNDERGRADUATE SEMINAR:
HIMALAYAN ART (4 units)**

Luczanits
M 10:00-1:00
425 Doe
CCN 05668

Relatively little of the once enormous corpus of artistic heritage produced in the Himalayas in the last millennium has survived until today. Within

this corpus the Buddhist art preserved in the western Himalayas forms a heterogeneous body of art that is nevertheless clearly distinctive from the art produced in other Himalayan regions. Favorable geographic, political and social circumstances also assured that examples of western Himalayan art survived from its very beginnings in the late 10th century to its gradual disappearance after the 16th century.

The undergraduate seminar aims at introducing western Himalayan art and its subjects from its very beginnings in the late 10th century to its gradual disappearance beginning in the late 16th century. It explores the continuities and changes within this art and its interrelationship with Central Tibet art. It examines the Northwest Indian artistic heritage on which western Himalayan art is based and summarizes the historical and political circumstances that led to the different phases in the development of western Himalayan art. It reconsiders the relationship of Western Himalayan art to the art of Kashmir. It discusses the main iconographic topics represented in western Himalayan art and examines their relationship to the development of Tibetan Buddhism. On the basis of the monuments discussed the seminar also isolates the main themes and motifs distinctive for western Himalayan art and follows them through time.

The seminar will consider major monuments such as those of Tabo, Nako and Lalung in the Spiti valley, Himachal Pradesh, Alchi, Mangyu and Sumda in Ladakh, Jammu & Kashmir - all of them in India - as well as the more extensive complexes of Tholing and Tsaparang in West Tibet, in the Tibetan Autonomous Province of China, along with minor monuments in these regions. The seminar also explores the relationship of the murals, sculptures, woodcarvings and other types of decorations within these monuments to portable art such as scroll paintings (thangkas) and bronzes.

The seminar will be conducted in a highly interactive fashion. On the basis of introductory summaries and reading assignments the participants will be expected to critically review and discuss the considered themes. The goal of the seminar is to produce a handbook of western Himalayan art containing at least two short contributions from each participant that summarize a theme and include bibliographic references for it.

**192B UNDERGRADUATE SEMINAR:
"HANDS ON AT THE HEARST":
GREEK AND ROMAN ART IN
THE HEARST MUSEUM OF
ANTHROPOLOGY AT BERKELEY**
(4 units)

Stewart
F 9:00-12:00
425 Doe
CCN 05671

This is a hands-on seminar 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.

We will focus upon various classes of objects, chiefly sculpture, vases, and coins, paying special attention to materials, techniques, detection of recutting and restorations, identification of subject matter, style and provenance, classification, and description. Students will select their own objects for study, subject to the approval of the instructor and the museum's conservation staff. Two brief in-class presentations and a final paper will be required.

Participants must be juniors, seniors, or graduates at pre-MA level. They must have taken at least one lower or upper-division course in Greek or Roman art or archaeology (not necessarily in the History of Art Department). Enrollment is limited to 10.

200 GRADUATE PROSEMINAR
(4 units)

Honig
F 9:00-12:00
308B Doe
CCN 05743

**230 GRADUATE SEMINAR: THE
REAL THING: ART AND
PILGRIMAGE IN BUDDHIST
CHINA (2 OR 4 UNITS)**

Berger
M 2:00-5:00
425 Doe
CCN 05746

Why do Buddhists venerate relics, sacred sites, and images? Why do they regularly travel long distances to do so? How do these acts of reverence unfold and how do participants remember them? This seminar will consider these questions (and others) in the context of the history of Chinese Buddhist image-making and image-veneration. Our project will be to examine a core group of real and mythic Buddhist objects and the literary sources that shed light on them. We will concentrate on a number of sites that began to flourish in the 7th century, including the Tang-dynasty Famen Temple, with its hoard of Buddha-relics and opulent objects of decorative art; and two of the main Buddhist pilgrimage destinations in China: Wutaishan and Putuoshan. Our reading will include primary sources (memoirs, guidebooks, etc.) and will also broadly cover writings on appropriation, audience response, pilgrimage, and the role of images in preserving and provoking religious memory. We will also view a number of films on pilgrimage. Students may enroll for 2 units (without final paper) or 4 (with final paper). Ability to read Chinese is desirable but not absolutely necessary.

240 GRADUATE SEMINAR: ROMAN SARCOPHAGI (2 or 4 units)

Hallett
Th 2:00-5:00
308B Doe
CCN 05752

Roman sarcophagi -- the richly carved monumental marble coffins, widely used in the Roman period for the interment of the dead, and surviving in great numbers -- are drawn and admired by sculptors and painters from the early Renaissance onwards, and have been studied and catalogued by antiquarians and scholars right up to the present day. But despite all the attention they have received, they have nevertheless remained one of the byways of Roman art, never properly integrated with the study of the major artistic genres, like architecture, portraiture,

historical relief, wall-paintings and mosaics. Roman sarcophagi continue to be studied by specialists as a distinct sub-field, with its own corpora, its own finely tuned terminology (for the most part German), and its own long-standing, cherished controversies -- mostly remote from the major intellectual struggles of the rest of the field.

All this is about to change. This year has seen the publication of Paul Zanker's *Living with Myth; the world of images of Roman sarcophagi* (Mit Mythen leben Die Bilderwelt der römischen Sarkophage, Munich 2004), a hugely ambitious study of mythological sarcophagi that he has been working on for more than a decade. Comprehensive in scope, brilliantly argued in detail, the book fundamentally rethinks and revises almost everything we thought we knew about sarcophagi and their decoration, and advocates a completely new approach. Most importantly, Zanker's method holds out the possibility of shifting this under-appreciated genre to the very centre of the cultural historian's attention, recognizing it and its imagery for the first time as an historical source of crucial importance for understanding Roman society of the high empire.

This course will first provide an introduction to Roman monumental sarcophagi, and trace the evolution of the scholarship on the genre up to the present time. It will map our modern understanding of Roman burial practice, cemeteries, and tomb types, and seek to view sarcophagi within the context of the dramatic change in Roman funerary customs, from cremation to inhumation, that took place around the beginning of the second century CE (unexplained -- unnoticed even -- by the surviving literary sources, and currently poorly understood). Once we have charted what has been the direction of research on sarcophagi over the last half century, and established (broadly) how we got where we are now, Zanker's new approach will be presented for critical discussion. It will then be the task of the seminar to explore the opportunities opened up for the field by Zanker's radical reinterpretation of the imagery of the sarcophagi themselves.

Ability to read Ancient Greek and especially Latin desirable, but not required. Knowledge of German particularly helpful.

**285 GRADUATE SEMINAR: PICASSO,
1927-1933 (2 or 4 units)**

Clark
M 2:00-5:00
308B Doe
CCN 05758

**257 GRADUATE SEMINAR: THE
MIEVEAL IMAGE IN THEORY
AND PRACTICE (2 or 4 units)**

Jung
M 11:00-2:00
308B Doe
CCN 05755

From the collapse of the Roman Empire to the inception of the Italian Renaissance and the Protestant Reformation, ideas about figural images were manifold, complex, and often contradictory. On the one hand, the biblical injunction against "graven likenesses" and the continual danger of idol-worship had always made images fearsome things for Christian commentators; the visual pleasures they offered — whether through convincing physical likeness or through sumptuous colors and forms — could entice minds too far toward earthly delights, competing with the creations of God himself. On the other hand, God's assumption of tangible form in the person of Christ made material representations not only acceptable but even imperative, so that a proliferation of fictive figures inside, outside, and around churches became a hallmark of Christianity itself. This interdisciplinary seminar will examine the ways figural imagery was conceptualized in theological, philosophical, and political discourses from the early and later Middle Ages, and the ways such imagery functioned in a variety of social settings, both religious and secular. Topics will include: icons and idolatry; iconoclasm; visibility and literacy; and the role of images in visionary or mystical experience, in documenting the world, in memorial practices, in rituals, and in the establishment, maintenance, or challenge of social power. Discussions will include writings by: Charles Barber, Hans Belting, Michael Camille, Mary Carruthers, Celia Chazelle, Umberto Eco, Cynthia Hahn, Jeffrey Hamburger, Herbert Kessler, and Miri Rubin.

The seminar will attempt to confront the totality of Picasso's production in a period which is still poorly understood. Certain "major" works will inevitably elect themselves: the elaborate Studio paintings of 1927-28, the tiny Crucifixion of 1930, the astonishing Boisgeloup paintings from 1932. But the seminar will seek to reinsert these landmarks into the flow (or is it the chaos?) of Picasso's month-by-month pictorial practice. Some contemporary critical responses will be taken seriously: Carl Einstein's writings of 1928 and 1930, Christian Zervos's reviews and introductory essays, the Picasso special issue of Documents in 1930. Among more recent approaches, attention will be paid (probably) to Lisa Florman's book on Picasso's "classical" prints of the early 1930's, to Elizabeth Cowling's 2002 monograph (which is an essential buy for anyone taking the course), to the current small boom in Picasso/Matisse studies, even to William Rubin's Picasso and Portraiture. But most of the seminar's time will be spent, I hope, with the raw material in Zervos's Catalogue Raisonné.

**286 GRADUATE SEMINAR: MODERN
AMERICAN HEGEMONY AND
THE ARTS, 1945-1965 (2 or 4 units)**

Wagner
W 2:00-5:00
425 Doe
CCN 05760

Perhaps it is inevitable that Clement Greenberg eventually (1955) coined the phrase "American-type painting" to distinguish the art he championed from the early 1940s on. He grasped the superiority of the national product, so the critic informed his readers, by seeing how at the Venice Biennale de Kooning "put to shame...every other painter his age or under in the other pavilions."

F 1:00-4:00
425 Doe
CCN 05761

The new visibility and export of an “American-type painting” were cold war phenomena, features of a European and Asian reconstruction in which the US played the leading part. They brought both “shame” and exhilaration to audiences in Tokyo, Berlin, Milan, and beyond. That advanced painting was actively deployed as the cultural agent of this process is no secret; its 1950s manipulation by the US State Department was grist to the mill of a social and critical art history controversial in the quiescent 1980s, and committed above all to diagnosing American domination in the cultural field. In retrospect, this analysis seems one-sided at best, while the political climate of the 1980s and its interpretive methods feel distant enough to suggest that it may be time to look again at the intersections between the arts in America and in its client and allied states. What model of interrelationship best describes the case: dominance and submission? Force and consent? The latter pairing is taken from a recent essay by Perry Anderson that proposes a Gramscian frame of analysis to speak to the political and cultural phenomenon of post World War II Americanization. This is the analytical framework the seminar will seek to develop and deploy, even while aiming to transpose it into visual terms. What aspects of picturing came to seem particularly “American” in the 1950s: was it a matter of imagery? Of technology? Of flatness, surface, field, or mark? Can artworks themselves enact resistance, submission or yielding? How? In asking these questions the seminar will aim to provoke collective and independent work on topics drawn from a wide field of possibilities in Europe, the US, and Japan. These include the Independent Group, Gutai, Manzoni, Klein, GI experiences abroad, Cage, Johns and Rauschenberg, Jean Tinguely and Nikki de St. Phalle, decollage in France, flatness and surfaceness, Smithsonian’s apocalyptic aesthetic, etc. Permission of the instructor required.

This seminar focuses on the practice of collecting, and on cultural commentary concerning collecting drawn from the realm of literature. Readings will include both theory (Sigmund Freud, Susan Stewart, Grant McCracken, Neil Harris and others), and novels (Henry James, A. S. Byatt, Balzac, Sir Walter Scott, Tom Stoppard, and others). While our focus will be on art collections we will also look at natural history collecting. The questions we will pursue pertain to the motives for collecting and the nature of cultural commentary on the act of collecting. Issues of value, ethics, priorities and hierarchy, knowledge systems, and authenticity will be key. This is a graduate seminar, open with permission of the instructor to advanced undergraduates.

**289 GRADUATE SEMINAR: THE
COLLECTION, THE
COLLECTOR, AND THE NOVEL**
(2 or 4 units)

Lovell