

History of Art Department

416 Doe Library – 643-7290  
 http://ls.berkeley.edu/dept/arthistory  
 Fall 2005

**COURSE DESCRIPTIONS**

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

Section 1, TuTh 8:00-9:30 425 Doe CCN 05403 <b>OLSON</b>	Section 2, TuTh 9:30-11:00 425 Doe CCN 05406 <b>BASSIRI</b>	Section 3, TuTh 11:00-12:30 425 Doe CCN 05409 <b>KIM</b>
Section 4, TuTh 12:30-2:00 425 Doe CCN 05412 <b>OBLER</b>	Section 5, TuTh 2:00-3:30 425 Doe CCN 05415 <b>STEIN</b>	Section 6, TuTh 3:30-5:00 425 Doe CCN 05418 <b>BECKER</b>
Section 7, Tu Th 5:00 – 6:30 – 425 Doe Library CCN: 05420 <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. Students will visit the Berkeley Art Museum, SFMOMA and other cultural sites.

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

**Histart R1B (2) IMAGE, WRITING, THINKING**

Tuesdays and Thursdays 9:30-11:00, 425 Doe Library, CCN: 05406  
 Bassiri

This course is intended to continue instruction on the methods of analytical or university-level reading and writing, with an emphasis on larger expository and research-based essay writing. The class will focus on the analytical engagement with both written and visual works and familiarize students with practices of close reading, critical thinking, and argumentative writing. Students will be asked to consider, investigate, and write essays about theoretic works that converge on the topic of how visual works of art and the circulation of reproduced images have certain epistemological effects. The course will examine how alterations or innovations in art practice or the construction of pictures affect or correspond to changes in the way we perceive, think, or experience. We will be examining precisely how authors characterize the relationship between the art work— and here we can mean broadly actual pieces of art, practices of art production, or even historical shifts in how varying representations are reproduced— and human thought, the capacity of deriving meaning, of having memory, and overall psychological experience. We will be dealing with numerous writings and authors whose historical settings range from the emergence of linear perspective up through the twentieth century. Students will be asked to write several analytical papers throughout the semester followed by one research paper. Readings may include writing from: Leon

Battista Alberti, Gotthold Lessing, Walter Benjamin, Michel Foucault, Jonathan Crary, Alan Sekula, as well as other art historical and visual-cultural writings.

**Histart 10 INTRODUCTION to ANCIENT, AND MEDIEVAL ART (4 units)**  
Tuesdays and Thursdays 9:30–11:00, 160 Kroeber, CCN: 05421  
J. Jung and A. Stewart

This introduction to the art and architecture of the ancient New East Greece, Rome, and Medieval Europe is designed for newcomers to the history of art and/or to the study of these cultures. The lectures will survey 5000 years of Ancient and Medieval art both chronologically and thematically. Participants will learn to acquire the historical, perceptual, and critical skills necessary to analyze, understand, and interpret the artworks in their historical, religious, and socio-political contexts. Sections run by graduate student instructors will discuss and analyze selected works in greater depth, and will encourage students to develop their own historical, perceptual, interpretive, and critical skills. Whenever possible, new discoveries will be illustrated and discussed.

Andrew Stewart is Professor of Ancient Mediterranean Art and Archaeology in the Departments of History of Art and Classics. He specializes in Greek art and archaeology, and excavates at the Israelite, Phoenician, Greek, and Roman harbor site of Dor in Israel.

Jacqueline Jung is Assistant Professor of Medieval Art in the Department of History of Art. She specializes in German and French Gothic art and architecture as well as medieval devotional images in various media.

**Histart 24.1 FRESHMAN SEMINAR: LOOKING AT BERKELEY BUILDINGS (1 unit, P/NP)**  
Wednesday 2:00-4:00, 308B Doe Library, CCN: 05442  
Wright

Attendance at the first seminar meeting is necessary. This seminar will end on Wednesday, November 16, 2005 to leave students free for their work in other courses.

This seminar is based on close study of the best buildings on campus and includes comparison with some of the worst. The goal is to learn to analyze buildings objectively, to understand the rationale behind buildings in different styles, and to develop criteria for a balanced judgment of them. We will also study the 1899 ideal plan for the campus, the official 1914 plan, and the present state of the arrangement of buildings, plazas, and planting on campus. There will be weekly study assignments to look closely at specific buildings, to make very simple drawings of them (no experience or talent expected) and to write short descriptive comments. Two-hour classes will normally begin with a discussion of the current assignment, will include a short slide lecture for background for the next assignment, and will end with a collective visit to a building involved in the assignments. No reading; lots of walking, looking, and discussing; some drawing and writing. The final very short paper will be a critical report on a building chosen by the student.

**Histart 24.2 FRESHMAN SEMINAR: IMAGINED ORPHANS: MISSING PARENTS IN CHILDREN'S FICTION**  
(1 unit, P/NP)  
Friday 9:00-10:00, 308B Doe Library, CCN: 05444  
Honig

*Attendance at the first seminar meeting is necessary.* From the days of Huck Finn, Pollyanna, and Mary Lennox up to Harry Potter, the central figures in children's literature have an improbably high chance of being orphans. Some are true orphans at the book's beginning, while in other cases the absence of one or both parents is a mystery whose resolution drives the book's plot. This seminar will explore parentlessness as a fantasy and a device in the writing of fiction for children from the late nineteenth century through the twentieth century. It will consider how the orphan represents an adult ideal of essential childhood in some novels, how it allows for a narrative of self-fashioning in others, and how it generally gives its reader a model for imagining eventual independence from the family. Rather than assuming that we have moved from the fantasies of Pollyanna to a more gritty realism of some orphan tales today, this course posits that all children's novels reflect their era's notions about normative childhood and about the psychology of children. We will remain aware of the tenuous relationship between these fictional constructs and actual narratives and conditions of children without parents. Seminar requirements include reading a children's novel each week, class participation, and a short comparative essay.

Elizabeth Honig is an Associate Professor in History of Art, specializing in the arts of Northern Europe from 1500-1700. Her most recent project concerns Jan Brueghel's artistic relationship to his famous but dead father Pieter Bruegel. She started reading fiction at the twelve-year-old level when she was seven and is still doing so today. Recently she has become involved with issues concerning the international transracial adoption of older children.

**Histart 39A FRESHMAN SEMINAR: Photography as a Fine Art** (4 units, LG)  
Fridays 1:30-4:30, 308B Doe Library, CCN: 05457  
Wright

This seminar is based on the critical study and discussion of the work of selected master photographers from about 1860 to 1940, from Carleton Watkins to Walker Evans, with nine assignments to try making photographs in their styles. The course is designed for students experienced in practical photography, including darkroom work in black and white. There will be a term paper on a topic developed by each student with the instructor's help. No examination. Registration for this course is by instructor approval only. Enrollment is limited to eight students. An interview is required between Friday, 26 August and Wednesday, 24 August. Further information and an interview sign-up sheet will be posted at that time by the instructor's office, 423 Doe Library. To qualify, students must have darkroom experience and bring samples of their black-and-white photography to the interview.

**Histart C121B/ INTRODUCTION TO ISLAMIC ART AND ARCHITECTURE** (4 units)  
**NES C121** Tuesdays and Thursdays 3:30-5:00, 101 Moffitt, CCN: 05487  
Shani

The purpose of this course is to offer a window on to some major artistic achievements of the Islamic civilization which emerged in the heartlands of the Byzantine and Sassanian empires during the 7<sup>th</sup> century and has since become a major factor in human culture.

A. To better understand the Islamic artistic phenomenon, one should first follow the formative years of Muslim civilization, ranging from the 7<sup>th</sup> to the 10<sup>th</sup> century, when most of the Islamic lands were united under a single caliph ruling from Medina, then Damascus and afterwards Baghdad. The formative aspect will be approached through the study of early Muslim architecture, essentially established on the basis of two distinct regional artistic traditions – the Byzantine as it had been developed in Syria, Egypt and North Africa prior to the Muslim conquest, and the Sassanian in Pre-Islamic Iraq, Iran and Central Asia. The discussion will concentrate on mosque architecture, on the traditional hypostyle plan, and on how the respective regions conceived it in terms of forms, materials and techniques of construction and decoration. It will maintain a chronological framework, also referring to the historical events which brought about the transfer of the Islamic capital from Medina to Damascus, under the Umayyad dynasty of caliphs, and from Damascus to Baghdad, under the early Abbasid caliphs.

B. Next is the time between the mid-10<sup>th</sup> and mid-13<sup>th</sup> century, characterized by the gradual weakening of central caliphal power in Baghdad and by the subsequent emergence, throughout the Muslim empire, of regional powers claiming independent authority. In view of the wide range of cultural and religious entities established in this period throughout the Islamic lands, any attempt within the limited time at our disposal to understand the historical and cultural phenomenon as a whole would risk much confusion. Our discussion will therefore be limited to one region, that of Iran and Central Asia, whose pivotal role in contemporary politics and culture is undisputed. Artistic achievements of this phase in Iran and Central Asia will be observed within a chronological framework comprising three major successive dynasties in the region – the Samanids, the Buwayhids and the Saljuqs. The discussion will again concentrate mainly on architecture, with special emphasis on new building types connected with religious and cultural changes, on the high decorative quality of the baked brick used to enliven the architectural surfaces, and on the crystallization of the Iranian type of mosque which is based on the four-Iwan plan, and which set the model for generations to come within and far beyond the boundaries of Iran.

C. The beginning of the third phase in our discussion witnesses the devastating invasions of the Mongols led by Genghis Khan and his followers, culminating in their conquest of Baghdad in 1258. This dramatic event effectively brought about the end of the Arab-centric order and the consequent shift of power to Iran, where the successive Mongol rulers, known as Ilkhans, established a prosperous artistic and cultural centre in their Iranian capital of Tabriz. Here the Ilkhans soon converted to Islam, setting up an Islamic empire that for almost a century controlled most of the eastern lands, from the Oxus almost to the Mediterranean and from the Caucasus to the Indian ocean. In architecture, the successive Ilkhanid rulers commemorated their might and grandeur by adding extra monumentality and colour to the architectural types and decorative techniques which they inherited from their predecessors in the region. In the arts of the book, the Ilkhanid capital became a royal centre of artistic and cultural activities, characterized by significant literary and stylistic innovations that brought Islamic Art into a new era, with enduring impact on future generations in Iran and elsewhere. Discussion of the Ilkhanid period will therefore concentrate mainly on the arts of the book, their contents and style, with special emphasis on how the new literary themes incorporated by the Ilkhanid patrons into their royal repertoire were used by them for affirming their authority among their Muslim subjects.

D. The last chapter concerns the Timurids who gained power in the regions previously ruled by the Ilkhans and their successors. The period starts with the conquest of Central Asia and Iran by the charismatic Central Asian warlord Timur, better known in the west as Timurlane, whose conquests resulted in the movement of a large number of artists and craftsmen to his court in Samarqand. Under Timur's patronage and that of his descendants, ruling also in other cities of Iran, a new highly refined literary and visual language emerged that articulated power, splendour, and the spiritual subtleties characterizing royal Timurid society. Due to the great number of surviving examples available for consideration, our discussion of the Timurid arts will focus on a few major architectural and other artistic enterprises, paintings and calligraphy in particular, all sponsored by leading patrons belonging to the royal family. Apart from

their contemporary historical and cultural significance, Timurid works of art came to be imitated by later patronage in Safavid Iran and well beyond the boundaries of Iran.

E. If time allows, the course will conclude with a few observations on the arts of the Safavid dynasty which ruled over Iran from the beginning of the 16<sup>th</sup> century to about 1800. This is the period in which the former preeminence of Iran was challenged by two other imperial powers, the Ottomans in Turkey and the Mughals in northern India, who nonetheless both long retained the Persian culture and language as the standard against which their own literary and artistic achievements were measured. The continuous impact of Persian traditions on the cultural activities of the two rival empires was sustained by Iranian artists who emigrated to the new imperial courts, looking for patronage in a time that witnessed a gradual process of internal corruption and political deterioration within the Safavid system during its later years of rule.

**Histart 130A EARLY CHINESE ART AND ARCHAEOLOGY** (4 units)  
Tuesdays and Thursdays 2:00-3:30, 102 Moffitt, CCN: 05499  
Berger

As the first part of a three-semester overview of the history of Chinese art, this course focuses on art and material culture in China from the 5th millennium BCE through the end of the Han dynasty (220 CE), and covers some of the most significant archaeological discoveries of recent decades. We will examine Neolithic ceramics and jades, bronze vessels and ornaments of the Shang and Zhou dynasties, and the funerary arts--painting, sculpture, and grave goods--of the Qin and Han. Emphasis will be placed on understanding the complexity of China's cultural and artistic origins and on developing analytical skills for dealing with visual art from the distant past. In the course of the semester, students will be introduced to a number of approaches to prehistoric, protohistoric, and historic artifacts, including archaeological typology and formal analysis, Chinese Marxist theories of social evolution, Western approaches to material culture, text-based studies, cultural and intellectual history, and theories of aesthetics and narrative.

No prerequisites

**Histart C140/ MINOAN MYCENAEAN ART** (4 units)  
**NES C129** Tuesdays and Thursdays 11:00-12:30, 103 Moffitt, CCN: 05523  
Feldman

Before the Parthenon rose, before the age of democracy, the great Minoan and Mycenaean civilizations and their forebears inhabited the Greek mainland, Crete, and the Aegean islands. This age of kings and heroes, immortalized in Homer's poetry, bequeathed a wealth of splendid arts -- frescoes, gold and precious objects, and painted vases -- buried in extensive palaces and richly appointed tombs.

The course examines the artistic production of these early Greek cultures from their inception in the Neolithic period to the nascence of classical Greece in the Geometric period (8<sup>th</sup> c. BCE). Emphasis will be placed on the evocative, yet still enigmatic remains of palaces and funerary complexes, frescoes and vase-paintings, and precious worked pieces with respect to their forms and cultural contexts. Topics include the "Palace of Minos" at Knossos, bull-leaping imagery, the Shaft Graves at Mycenae (so-called tomb of Agamemnon), and the Trojan War. The place of prehistoric Greece in the international world of the eastern Mediterranean will also be considered.

The main text for the course is: D. Preziosi and L. A. Hitchcock, [Aegean Art and Architecture](#), 1999. There are no prerequisites.

**Histart 145 ROMAN ART** (4 units)  
Mondays, Wednesdays, and Fridays 8:00-10:00, 104 Moffitt, CCN: 05535  
Wright

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 hours for consultations during class when there is no lecture.

**Histart 160**      **RENAISSANCE ART in FLORENCE** (4 units)  
Mondays and Wednesdays 2:00-4:00, 101 Moffitt, CCN: 05538  
Partridge

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

**Histart 182**      **HISTORIES OF PHOTOGRAPHY** (4 units)  
Mondays, Wednesday, and Fridays 2:00-3:00, 102 Moffitt, CCN: 05585  
Evans

Standard histories tell us that, over the course of the twentieth century, photography has won acceptance as high art either because it preserved outmoded aesthetics traditionally associated with painting or because the medium itself is distinctive enough to have warranted modernist exploitation of its essentials. In this course, we will explore the possibility that photography, as a not-quite-distinct medium, has featured prominently in twentieth century art movements because it has allowed artists to imagine alternatives to the traditional media, aesthetics and ideologies of high art. The course will examine the Pictorialism of the Stieglitz circle and the submerged aestheticism of Walker Evans' documentary practice; photography's central role in the Soviet avant-garde and Surrealism; Rauschenberg and Warhol's incorporation of mechanical reproduction into painting; Conceptual Art's exploitation of the non-aesthetic aspects of photography; and the significance of the medium's current domination of the art world. Readings will be both historical and theoretical. Where possible, course assignments will be keyed to exhibitions in the Bay Area.

**Histart 185B**      **AMERICAN ARCHITECTURE: DOMESTIC FORMS** (4 units)  
Tuesdays and Thursdays 3:30-5:00, 160 Kroeber, CCN: 05586  
Lovell

Taking as a point of departure specific exemplary houses, both vernacular and high-style architectural forms are studied from the perspectives of the history of style, of technology, and of social use. We look at space (interior space, the relationship of structure to site, the relationship of site to environment, and to economic context), and we look at interior design and materials as well as at plan and expressive form. Both the class as a whole and the student research projects take a case-study approach. Considering examples from the 17th and 18th centuries as well as from the 19th and 20th, the class will provide students with a broad background in habitation in what is now the United States as well as experience in hands-on original research concerning the built environment today. While much of our attention will focus on unknown builders, we will also study some of the best-known houses (and most widely-dispersed models). Architects whose work we will consider include Thomas Jefferson, Frank Lloyd Wright, Charles and Henry Greene. Three hours of lecture and one hour of discussion per week. One all-day Saturday field trip.

**Histart 186A**      **ART in the EARLY 20<sup>TH</sup> CENTURY** (4 units)  
Tuesdays and Thursdays 4:00-5:30, 106 Moffitt, CCN: 05598  
Zeidler

This class will be a focused survey of some of the historically most significant artistic movements in Europe and America before 1945. As such, it will also be a lesson, taught by works of art, in the dramatic transformations that swept through the world of modernity during that time: it will explore Cubism, Dada, Constructivism, Surrealism and Abstract Expressionism as so many practices that within a few decades re-defined modern subjects and their objects beyond all recognition. Where these objects were paintings, we will witness how a formerly stable repertory of themes and images was now being purged of narrative, dissolved in light, attenuated by time, displaced by matter, annihilated by abstraction. And where these objects were sculptures, we will find them assimilated by turns to what used to count as thoroughly non-aesthetic objects, among them the modern industrial commodity and what the new knowledges of primitivism and psychoanalysis would come to call the fetish. As for the human subject, we will find that category become just as uprooted and contested as the objects of its experience. We will encounter modern viewers as contemplative individuals and as activated collectives, as distracted city-dwellers and modern savages, builders of new worlds and connoisseurs of obsolescence, shifting between class allegiances, instable in their gender identities, permeable to the machine, ravaged by war.

**Histart 186B ART in the MID 20<sup>TH</sup> CENTURY: From Mondrian to Minimalism: The Life and Death of Abstract Art, 1912-1970** (4 units)  
Mondays, Wednesdays, and Fridays 5:00-6:00, 101 Moffitt, CCN: 05610  
Cronan

The first great revolution in Western painting led from the hieratic flatness of the Gothic period to the virtual space of the Renaissance. With the art of Manet and the Impressionists in the nineteenth century, Western painting redefined itself again. Aided by new scientific theories of vision claiming colors to be the fundamental data of sight, the Impressionists discovered that the most faithful interpretation of visual experience was two-dimensional. Artists began to train themselves to stay close to these fundamental facts of vision, at times making heroic efforts to suppress their faculties of understanding and common sense. In the twentieth century, artistic skepticism reached new heights of rigor, with many ambitious artists eliminating *all* of the traditional tools of illusionism – chiaroscuro, contour lines, space-creating light effects, atmospheric and linear perspective – in favor of the brute materiality of the picture surface, all in the name of “truth to seeing.” In time this surface quality itself became a substitute for the aesthetic force of illusionism.

Looking back on abstract painting in the twentieth century, it seems the task these artists set themselves – the strictness with which they pursued the ideal of “purity” – was impossible to achieve, often ending in aesthetic (and emotional) failure. The heroic attempt to renounce all one’s habits and all conventional modes of understanding was an act of symbolic (and for a handful of artists, actual) suicide with dramatic repercussions for the future of contemporary art.

This course follows the rise and decline of abstract art from Piet Mondrian’s arrival in Paris in 1912 to the deaths of Mark Rothko and Barnett Newman in 1970. While the primary objective of the lectures will be to introduce students to the complexity of individual art works – primarily paintings – and their highly differentiated aesthetic achievements, the lectures will also attempt to situate these practices within their specific historical, socio-political, and philosophical contexts. A second focus of the course will be to introduce students to some of the methodological and theoretical models (e.g. formalism, social art history, and psychoanalysis) through which artistic production of the twentieth century is currently understood by critics and art historians. Some of the key careers that we will consider are those of Kandinsky, Mondrian, Paul Klee, Joan Miró, Jackson Pollock, Helen Frankenthaler, and Donald Judd.

**Histart 190A ART & ARCHITECTURE in JAPAN: Workshop Practices in Japan** (4 units)  
Tuesdays and Thursdays 12:30-2:00, 103 Moffitt, CCN: 05445  
Allen

This course examines the question of how the mechanics of artistic production in Japan have been shaped, to the present day, by traditional workshop practices. Copying, collaboration, site-specific designs, adherence to strict iconographic formulas, creating and promoting a branded style, and the skillful negotiation of patron relations are all aspects common to studios ranging from the sculpture “factory” of the eleventh century Buddhist carver Jōchō, to the Murakami Studio, run by contemporary art titan Takashi Murakami. Using case studies from varied contexts, and incorporating as many media as possible, we will consider the evolving nature of workshop practice in Japan, the status of innovation within such a system, and what effect the workshop model has had, at different times, on the reception of Japanese artists’ work.

**Histart 190B ANCIENT PORTRAITURE and BIOGRAPHY** (4 units)  
Tuesdays and Thursdays 11-12:30, 102 Moffitt, CCN: 05622  
Hallett

Important individuals in Greek and Roman society were commemorated both in honorific portraits—bronze and marble statues set up in public places—and in biographies written to record for posterity their lives and achievements. In this class we will be reading a selection of Greek and Latin biographical texts (in translation) and comparing them with statuary monuments that represent the same individuals. We will be seeking to elicit the points of contact between the two commemorative traditions, visual and literary, and to understand the sometimes similar functions they serve. But we will also be attempting to bring out the differences in the way that biographical texts and portrait images operate, and the consequences that this has for the way we, as historians, must approach them. Ancient authors to be sampled in this course: Plutarch, Xenophon, Plato, Diogenes Laertius, Augustus, Suetonius, the Scriptores Historiae Augustae, the Panegyrici Latini, Lactantius. There will be a mid-term exam, a short paper, and a final exam.

**Histart 190F.1 MODERN ART of INDIA - Lineages Of The Modern In Indian Art: Passages From A Colonial To A National History** (4 units)  
Tuesdays and Thursdays 11:00-12:30, 20 Barrows, CCN: 05634  
Guha-Thakurta

Covering a period from the late 18<sup>th</sup> to the beginning and middle years of the 20<sup>th</sup> century, this course will explore the many ways in which the category of the 'modern' in Indian art practices came to be fundamentally shaped by the twin experiences of colonialism and nationalism. The two centuries of British rule in India (c. 1757 – 1947) have become broadly coterminous with the 'modern' period in Indian history. The course will raise the question of how far the same designation of the 'modern' can be mapped on to the parallel period of Indian art history, and the extent to which socio-political and artistic transformations can be juxtaposed to provide a fresh reading of modern Indian art history. The story that will be constructed of the changing orders and dispensations in the visual arts in India over this period will provide its own register for mapping the fortunes and fortitudes both of imperial rule and of the new Indian nation that came into being.

**Histart 192A UG Seminar: 20<sup>TH</sup> CENTURY INDIA - The Field Of Indian Art History: Disciplines, Institutions, Practices** (4 units)  
(Roomshare with Histart 236)  
Mondays 11:00-2:00, 308B Doe Library, CCN: 05658  
Guha-Thakurta

The seminar will begin with a stock-taking of a selection of Western critical writing on the disciplinary practices of art history, and on the attendant institutional practices of museums and exhibitions – to consider the ways in which these have produced, refurbished or redefined the very object of 'art' in our times. It will then turn some of these perspectives to the context of India, to see how objects of 'antiquity' and 'art' were framed in the very different historical and cultural setting of the colony. It will broadly explore the emergence of the field of Indian art history in colonial and independent India, taking up a few case studies of how the monuments and objects of Indian art came into being and acquired their changing status and meanings over the 19th and 20th centuries. The seminar will address the workings of three inter-related disciplines and institutions in modern India – those of archaeology, art history and museums – that together produced an official national canon of Indian art. The approach will be consciously that of a non-specialist, distilled less from the internal methodological debates and historiography of these disciplines and more from my own locations in modern Indian history and cultural studies. A main preoccupation will be the modern lives of India's ancient monuments and art-objects and their entanglement in the cultural politics of the country's colonial, nationalist and post-colonial histories. The seminar is being planned around a selection of book and articles on the theme, ending with a close discussion of my own new book, *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India* (2004).

**Histart 192A.2/ MES 130.2 CITIES and the ARTS: The Historical City of Jerusalem: Architectural Manifestations of its Sanctity to the Three Monotheistic Religions.** (4 units)  
Mondays 2:00-5:00, 308B Doe Library, CCN: 05660  
Shani

The seminar will present a comprehensive survey of major architectural activities undertaken in Jerusalem by the three monotheistic religions, focusing on their respective role in manifesting the symbolic significance attributed to the city by Judaism, Christianity and Islam. It will cover the architectural history of the city since its foundation until modern times, with an emphasis on crucial historical events which have determined its alternating urban layouts throughout the centuries.

The discussion, led in chronological order, will be documented by slides showing archaeological and architectural sites in the city, and by literary extracts – historical, theological, conceptual and ideological.

The students will be supplied by an extensive bibliographical list which may help them in selecting an appropriate subject for their seminar paper. They will also be required to prepare themselves for each of the meetings by reading some of the articles included in the list.

**Histart 192B UNDERGRADUATE SEMINAR - "HANDS ON AT THE HEARST": GREEK AND ROMAN ART IN THE HEARST MUSEUM OF ANTHROPOLOGY AT BERKELEY** (4 units)  
Fridays 9:00-12:00, 425 Doe Library, CCN 05661  
Stewart

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 re-cutting 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.

**Histart 192D UG Seminar - The High Renaissance: Michelangelo, Leonardo and Raphael** (4 units)  
Tuesdays 5:00-8:00, 308B Doe Library, CCN: 05664  
Regan

The High Renaissance in Italy is associated with the work of three artists in particular: Leonardo da Vinci, Michelangelo and Raphael. These are artists of very different styles, methods and interests, however, and they worked in very different contexts, albeit with some overlap between them. To believe in the concept of the High Renaissance, one must see these three artists as the culmination of an earlier tradition, and the precursor to a later one as well. Such an explanation is deeply rooted in a progressive model of art history, one which has been read onto these three artists more than any others of their time. In this seminar, we will explore the place of these three artists in accounts of the history of art, beginning with Vasari, and working through the 20th century. We will also consider the work of these artists in comparison to their models, and as models themselves for later artists. We will characterize their different interests, and attempt to resolve issues in scholarship related to specific works. In each case, however, we will remain attentive to the place of these three artists within the art historical canon, and the extra baggage they carry as a result of that position.

**Histart 192G THE ARCHITECTURE of MAYBECK, MORGAN, and GREENE & GREENE** (4 units)  
Fridays 1:00 – 4:00 p.m., 425 Doe Library, CCN: 05670  
Lovell

This seminar investigates the contributions of California's most important and innovative designers of the late nineteenth and early twentieth-century period: Bernard Maybeck, Julia Morgan, and the brothers Charles and Henry Greene. Looking at both the classicism and the arts-and-crafts aesthetics in which these designers practiced, the seminar will focus on the attitudes toward nature, toward construction, and toward social experience embodied in their designs for houses, for public buildings, for decorative arts, and for landscapes. We will look at their contributions to the Berkeley campus, the Bay Area building tradition, Pasadena's built environment, and we will investigate why and how these designers achieved lasting international reputations. A field-study course, the class will make site visits almost every week and will spend one weekend in Pasadena.

**Histart 234 Graduate Seminar: Globalizing Japan: Japanese Material and Visual Culture 1853-1926** (4 units)  
Tuesdays 2:00-5:00, 308B Doe Library, CCN: 05742  
Guth

This course examines how Japan positioned itself culturally within and against Europe, the US, China, and Korea from the late Tokugawa through the Taisho eras, emphasizing the role of artistic production as part of Japan's imperial enterprise. Taking advantage of two shows on view this fall--"Japan at the World Expositions" at LACMA and "Taisho Chic" at the Berkeley Art Museum, we will explore the production and consumption of various forms of Japanese visual and material culture including woodblock prints; photographs; "Western" and "Japanese" style painting; as well as metalwork, ceramics, lacquer, and textiles. This seminar is open to graduates and advanced undergraduates. Japanese language is not required.

**Histart 236 Graduate Seminar: 20<sup>TH</sup> CENTURY INDIA** (4 units)  
(Roomshare with Histart 192A)  
Mondays 11:00-2:00, 308B Doe Library, CCN: 05745  
Guha-Thakurta

The seminar will begin with a stock-taking of a selection of Western critical writing on the disciplinary practices of art history, and on the attendant institutional practices of museums and exhibitions – to consider the ways in which these have produced, refurbished or redefined the very object of 'art' in our times. It will then turn some of these perspectives to the context of India, to see how objects of 'antiquity' and 'art' were framed in the very different historical and cultural setting of the colony. It will broadly explore the emergence of the field of Indian art history in colonial and independent India, taking up a few case studies of how the monuments and objects of Indian art came into being and acquired their changing status and meanings over the 19th and 20th centuries. The seminar will address the workings of three inter-related disciplines and institutions in modern India – those of archaeology, art history and museums – that together produced an official national canon of Indian art. The approach will be consciously that of a non-specialist, distilled less from the internal methodological debates and historiography of these disciplines and more from my own locations in modern Indian history and cultural studies. A main preoccupation will be the modern lives of India's ancient monuments and art-objects and their entanglement in the cultural politics of the country's colonial, nationalist and post-colonial histories. The seminar is

being planned around a selection of book and articles on the theme, ending with a close discussion of my own new book, *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India* (2004).

**Histart 257**      **Graduate Seminar: Memory, Art and Architecture in the Middle Ages** (4 units)  
Wednesdays 2:00-5:00, 425 Doe Library, CCN: 05751  
Jung

The current debates over the design of the new World Trade Center in New York and of the World War II Memorial in Washington, DC point to the profound significance of material things – artifacts and shaped spaces with practical, political, economic, as well as aesthetic value – in both fixing past events within a culture’s collective memory and allowing those events to resonate in the minds of individuals. Such materialization of memory, as it took shape in medieval Europe, is the theme of this seminar. We will begin with medieval theories and practices of individual memory, considered both as the cognitive process of storing data in the mind and the physical process of retaining sense impressions, investigating the role pictorial images played in the gathering and retention of knowledge. We will then turn to the role of art and architecture in the cultivation of collective memory – its function in the commemoration of past events, both sacred and secular, and of persons, both the “very special dead” (the saints) and the sinners in need of prayer. Although the visual materials on which we will focus come chiefly from northern Europe of the twelfth through sixteenth centuries – mnemotechnical diagrams and manuscript marginalia; narrative depictions of holy and unholy deaths; architectural replicas of holy sites; spaces of burial and liturgical commemoration; reliquaries, tomb sculptures, and public monuments – students will be welcomed to set these into dialogue with the memorial strategies of the modern and non-Western worlds. Readings will include works by (among other authors) Paul Binski, Michael Camille, Mary Carruthers, Richard Krautheimer, Mitchell Merback, Peter Parshall, Willibald Sauerländer, Michael Viktor Schwarz, and Andrew Shanken. German reading knowledge is essential.

**Histart 262**      **Graduate Seminar: THE BAROQUE** (4 units)  
Wednesdays 9:00-12:00, 308B Doe Library, CCN: 05754  
Honig

This seminar will explore three large issues concerning the historical and aesthetic category "the Baroque." Those issues will be: what is Baroque **style**? What is the nature of Baroque **allegory**? Is there a particular kind of **narrative** characteristic of the Baroque? We will read general theoretical works about style, allegory, and narrative, 17th-century texts addressing these questions, and debates among art historians (and literary critics) about them. Because some of art history’s most fundamental works deal with the nature of the Baroque (think Wolfflin, Panofsky, Riegl), our readings will be historiographical as well as historical. While most readings will deal with art (and some literature) from about 1570-1700, we will also think about the use of "Baroque" to describe trends in contemporary culture. After units of about 3 weeks on each of the three topics, students will have several weeks in which to pursue individual research topics (giving a work-in-progress report along the way) before handing in drafts of papers for all seminar participants to read and give feedback on.

\*\*Note: students wishing to take this class should contact the professor at least a week in advance. There will be a reading assignment for the first meeting.

**Histart 285.1**      **Graduate Seminar: BATAILLE & Co.** (4 units)  
Mondays 5:00-8:00, 308 Doe Library, CCN: 05757  
Zeidler

This class has a double purpose. On one hand, its aim is straightforwardly introductory and historical. We will extract a number of critical concepts from the sprawling theoretical work of Georges Bataille that have been bandied about in various academic contexts in the past several decades: expenditure, formlessness, animality, base materialism, communication, discontinuity, among others. And we will explore how they were brought to bear on aesthetic objects, both by Bataille making sense of art history, and by art historians making sense of Bataille. We will look at his texts on Manet, on French Surrealism, and on prehistoric cave painting, and pay due attention to other figures writing on art in his orbit: Artaud on theater, Einstein on Cubism, Caillois on bugs, and, if we’re brave enough, Klossowski on the simulacrum in Bataille (and Nietzsche). And we will look in turn at subsequent Bataillean takes on art, including Frascina on Picasso, Bersani and Dutoit on the arts of impoverishment, Lee on Matta-Clark, and especially Bois and Krauss on the *informe*. Secondly, throughout all these partial appropriations, we will try to keep the fundamental stakes of Bataille’s actual project in view.

Because it is indeed necessary to ask: Was he, ultimately, just an explorer of private, “inner” experience (however self-ravaging), just a proto-structuralist (however perverse), just a primitivist (however transgressive), just a Hegelian (however anguished)? Or did some of his work participate, as has been argued more recently, in a philosophy of immanence that doesn’t fit any of these descriptions: a politics of being which, originating with Nietzsche and today usually associated with the work of Gilles Deleuze, might contain the seeds of an alternative aesthetics of modern art, equidistant from critical theory and poststructuralism, but no less political for that?

**Histart 290.2 Graduate Seminar: Crosslisted with Film 240 (4 units)**

Thursdays 11:00-2:00, 308 Doe Library, CCN: 05766 must also enroll in an additional meeting time: Tuesdays from 10:00- 12:00 to meet in 308B Doe Library, CCN: 05768. NOTE: The seminar will meet between the following dates: September 1 – October 13.

Bersani

**The Aesthetics of Love**

We will look at some of the ways in which love has been represented and theorized in Western culture. As arguably the most highly prized mode of connectedness between the human subject and the world, love is perhaps the discursive site where a culture “speaks” most revealingly about its relational imagination. Since love itself is most frequently (and appropriately) specified by being coupled with, or divorced from, other relational modes, we will be considering: the relation between love and sexual desire, love and personal identity (and unconscious drives), love and community, the ethical dimensions of love, and the aesthetics of love. A variety of cultural texts (mostly from the modern world) will be studied: from philosophy and social theory (Plato, Foucault), painting and sculpture (Caravaggio, George Segal), psychoanalysis (Freud, Laplanche, Lacan), film (Godard, Almodovar, Leconte), and literature (Proust, Duras, Michon, James).

Required readings available for purchase: Sophocles, *Three Theban Plays* (Penguin); Freud, *Three Essays on the Theory of Sexuality and Civilization and Its Discontents* (both Norton); Marguerite Duras, *Four Novels* (Grove Weidenfeld); Pierre Michon, *The Origin of the World* (Mercury House); Foucault, *The History of Sexuality, Volume 1, Introduction* (Vintage); Henry James, *The Beast in the Jungle* (Dover); Course Reader.

This special *seven-week* four-unit seminar will meet *twice a week* beginning on Thursday, September 1 (seminar introduction) and then every Tuesday from 10 a.m. - 12 p.m. and Thursday from 11 a.m - 2 p.m. through Thursday, October 13. In addition, there will be four evening film screenings (tentatively scheduled for September 19 or 20: *Contempt*; September 25 or 26: Denis’s *Beau travail*; September 27 or 28: Godard’s *Passion*; October 9 or 10: Leconte’s *Intimate Strangers*—all dates to be finalized when semester begins). During the seven weeks when Professor Bersani is in residence, in addition to the seminar meetings devoted to discussion of the readings and the issues they raise students will develop individual seminar papers on a topic related to the central themes of the seminar. As the seminar is “front loaded” to occur in the first half of the Fall semester, students interested in the class must be prepared to develop a paper project almost as soon as the seminar begins. Papers themselves will be due after the end of the seminar meetings (last meeting is Thursday, October 13) in later October or later.

Updated: 7/27/05 mfl