

Department of History of Art Fall 2007 Course Descriptions

416 Doe Library – 643-7290
http://ls.berkeley.edu/dept/arhistory

R1B READING AND WRITING ABOUT VISUAL EXPERIENCE (4 units)

Section 1, TuTh 8:00-9:30 425 Doe CCN 05403 Kris Seaman	Section 2, TuTh 9:30-11:00 425 Doe CCN 05406 Kris Paulson	Section 3, TuTh 11:00-12:30 104 Moffitt CCN 05409 Benjamin Young
Section 4, TuTh 12:30-2:00 104 Moffitt CCN 05412 Becky Martin	Section 5, TuTh 3:00-4:30 425 Moffitt CCN 05415 Anthony Grudin	Section 6, TuTh 3:30-5:00 104 Moffitt CCN 05418 Francis Chung
Section 7, TuTh 5:00-6:30 104 Moffitt CCN 05421 Joanna Cyganik	Section 8, MW 4:00-5:30 104 Moffitt CANCELLED	

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

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

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

Letters in bold following individual upper division course descriptions cite the History of Art major breadth requirement fulfilled by the course. (As=Asian, An=Ancient, Me=Medieval, R=Renaissance, B=Baroque, Mo=Modern.)

Histart 10 Introduction to Western Art, Ancient to Medieval (4 units)
Tuesdays and Thursdays 9:30-11, 160 Kroeber, CCN: 05427
Rebecca Martin, Lecturer

This introduction to the art and architecture of the ancient Near 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.

Histart 24.1 Freshman Seminar: Looking at Berkeley Buildings (1 unit)
Wednesdays 2:00-4:00, 425 Doe, CCN: 05430
David Wright

Attendance at the first seminar meeting is necessary. This seminar will end on Wednesday, November 15 in order 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 plantings 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 assignments, 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: Sojourner Truth's Cartes-de-visite (1 unit, P/NP)
Fridays 9:00-11:00, 425 Doe, CCN: 05431
Darcy Grigsby

This seminar will investigate the life and photography of former slave, abolitionist and orator Sojourner Truth in conjunction with the On the Same Page program's focus on Garry Wills' book *Lincoln at Gettysburg*. Sojourner Truth was active during the Civil War and had met Abraham Lincoln who called her Aunty Sojourner. During the 1860s, when Sojourner Truth made and circulated her photographs, the United States was undergoing the crisis of the civil war and confronting the fundamental questions of abolition and the rights of "freedmen." At the same time the country was witnessing rapid technological transformation and national consolidation. Relevant to Sojourner Truth's use of photography are the modernization of the postal system, the invention of a national form of paper money, and the expansion of copyright law to include photography. This seminar is part of the On the Same Page initiative: <http://onthesamepage.berkeley.edu>. (This seminar will meet the first eight weeks of the semester.)

Histart 35 Art and Architecture of Japan
Tuesdays and Thursdays 12:30-2, 103 Moffitt, CCN: 05433
Gregory Levine

This introduction to the art and architecture of Japan poses a challenge: to look closely at and think critically about objects and monuments. I'm not going to require you to memorize the names and dates of countless works, feed you answers about what they *really* mean, or accept the sound-bite substitutes for knowledge that one finds often on line. You will be asked to interrogate rather than absorb passively; take issue with representation, rhetoric, and built environments rather than accept the thin veneer of popular notions of Japanese art, Japan, and Asia.

We will consider a range of artistic/architectural categories and styles across a broad historical span: works dating from Neolithic and Tumuli eras; pictorial and calligraphic works related to the spread of the brush arts and Buddhism across East Asia; figural and landscape works of the medieval to early modern eras (narrative paintings, portraits, and woodblock prints); ceramic and lacquer arts; Buddhist temples, Shintō shrines, castles; modern and contemporary art in a transnational context; and so on.

We will engage their "visuality," material and spatial presences, and social-political rhetoric. Ask: how and why were these objects and buildings "empowered," gendered, exposed to the gazes of particular viewers; and how do we identify them as "Japanese art and architecture"? To be more provocative: why do images of the Buddha seem to all look alike (do they really?); why are rough earthenware tea bowls among the most treasured artistic objects in Japan; what's up with the representation of "Geisha;" are manga and anime the only things that matter in Japanese visual culture? The course requires active, sustained preparation and participation.

Histart 62 Introduction to Italian Renaissance Art (4 units)
Tuesdays and Thursdays 5:00-6:30, 101 Moffitt, CCN: 05439
Lisa Regan

Using selected examples of painting, sculpture and architecture, from Florence, Rome, Milan and the Veneto, this course will serve as an introduction to the art of the Italian Renaissance. Beginning with the work of Giotto, the class will cover works by the most famous artists of the Italian Renaissance, including Donatello, Botticelli, Leonardo, Michelangelo, Raphael and Titian. It will be organized according to genre and will focus on important examples of city squares, churches, chapels, palaces, and libraries as well as their painted and sculptural decoration (e.g. altarpieces, narrative cycles, devotional painting, portraits etc.)

Histart 131B Later Chinese Painting (4 units)
Tuesdays and Thursdays 11:00-12:30, 106 Moffitt, CCN: 05462
Patricia Berger

Beginning with the Mongol Yuan dynasty (1280-1368) and ending with China's final imperial dynasty, the Qing (1644-1911), this course will cover the history of Chinese painting in a variety of genres, elite and popular, secular and religious. The course will generally follow a chronological path that explores several different aspects of the complex culture of painting in China. These will include, among others, scholar painting and theories of painting, the issue of amateur vs. professional artists, Buddhist painting and its relationship to non-Chinese (particularly Tibetan) traditions, and the work and traditional criticism of women painters.

Histart 137 Arts of Southeast Asia (4 units)
Tuesdays and Thursdays 12:30-2:00, 106 Moffitt, CCN: 05463
Joanna Williams

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.

Histart 145 Roman Art (4 units)
Mondays, Wednesdays and Fridays 8:00-10:00, 104 Moffitt, CCN: 05475
David Wright

The development of Roman art and architecture from Sulla (c. 80 B.C.) through Constantine (A.D. 337), 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. **(An)**

Histart 170 Early Modern French Art and Visual Culture (Renaissance to Enlightenment) (4 units)
Tuesdays and Thursdays 9:30-11:00, 101 Moffitt, CCN: 05478
Todd Olson

This course will examine French art and visual culture from the 16th century to the mid 18th century. The class begins with the intricate erotic play of the School of Fontainebleau and ends with the public display of ambitious art in the monumental Salon space. We will examine Classical triumphal processions that included the spectacle of Brazilian tribal warfare; the appreciation and collecting of intimate canvases (Poussin); the early modern state's investment in urban renewal and cultural spectacle at Versailles; the intimate and complex objects and spaces in Rococo interiors (Watteau, Boucher) and public forms of display and art criticism (Chardin, Diderot). Among our inquiries will be Feminist court culture, the literary and material cultures of humanism, the transmission of ancient Roman antiquity, models of popular and elite culture, female portraiture and the myth of *préciosité*, aristocratic cultural resistance and connoisseurship, the optical and philosophical furniture of the French Enlightenment, and the emergence of modern artistic institutions (public art exhibitions, lectures, academic studio training and formal art criticism). Throughout the course, the politics of gender will be central. Objects will be drawn from the late Italian Renaissance arts in France, French architecture, interior decoration, landscape architecture, painting, sculpture, visual spectacle and graphic media at Fontainebleau, Versailles and Paris **(B, Re – Depending on the final paper topic)**

Histart 172 Dutch Golden Age (4 units)
Tuesdays and Thursdays 3:30-5:00, 101 Moffitt, CCN: 05490
Elizabeth Honig

From the moving narratives of Rembrandt to the eerie calm of Vermeer to the domestic comedies of Jan Steen, Dutch painters invented a myriad of ways to represent the ideals of their remarkable culture. This course is an examination of that culture--the first modern bourgeois society--the stories it told about itself, and its manner of representing them. Topics include the motivations of pictorial genres (landscape, architectural painting, still life, domestic interiors, portraiture); the status painters and the art market;

(Dutch Golden Age, continued from previous page)

national identity and the arts; notion of foreignness and colonialism; concepts of history and representation; the ideal of "domesticity" and the place of women. This course satisfies the 17th-18th c. major requirement. **(B)**

Histart 182 Histories of Photography (4 units)

Tuesdays and Thursdays 2:00-3:30, 101 Moffitt (4 units), CCN: 05502
Catherine Zuromskis

The advent of photography brought radical changes to both art and mass culture. Combining new visual perspectives with a reverence for past traditions and high artistic aspirations with a newly democratic approach to image-making, photography ushered in a new way of thinking about images and their place in society. In contemporary visual culture, photography is not only an art form but also a documentary record, a sentimental domestic practice, a commercial tool, and a symbolic cultural language. As such, photography can be seen to have multiple histories: aesthetic, technological, social, political, and economic. The aim of this course will be to explore these multiple histories by examining photography as a whole and the negotiations and interconnections between its various functions. Topics to be discussed will include photographic aesthetics, photography as a trace of the real, the rhetoric of the photographic image, gender and the photographic gaze, photography and postmodernism, and digital imagery.

Histart 186A Early 20thC Art (4 units)

Tuesdays and Thursdays 3:30-5:00, 102 Moffitt, CCN: 05526
Sebastian 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. **(Mo)**

Histart 192A.2 UG Seminar: Indian Art (4 units)

Mondays 1:00-4:00 425 Doe Library, CCN: 05577
Joanna Williams

The rich kingdom of Vijayanagar is often presented as the last stronghold of ancient Hindu culture, wiped out by Islamic invasion in the 16th century. We will examine the royal buildings at Hampi, the lively temples that survive there and throughout the kingdom, and what we know of painting, ivory-carving, and textiles of the region, considering what they tell us about religious and cultural pluralism. Is not the fruitful interaction between varied cultures the source of these remarkable images and buildings?

Histart 192C UG Seminar: Medieval Art (4 units)

Mondays 5:00-8:00 pm 308B Doe Library, CCN: 05580
Lisa Regan

This seminar focuses on Giotto, both as artist and as art historical construction. Giotto is a unique pivot point in the history of art, simultaneously the pinnacle of Medieval painting and the first artist to embody the ideas of the Renaissance. The confusion surrounding the question of where, exactly, Giotto belongs in our account of the history of art -- Medieval or Renaissance? Tied to his own moment, or presaging the future? -- is very often implicated in our methods for examining his works and their influence. In this course, we will look at the way art history constructs Giotto, from Vasari to modern survey textbooks. We will then read a selection of modern scholarship about Giotto, considering both role of art history's assumptions about Giotto within Giotto scholarship, and the success (or lack thereof) of that scholarship in accounting for Giotto's art. Ultimately, our topic of discussion will be not only an examination of the important aspects of Giotto's practice, but also a consideration of Giotto's role within art history, for artists and scholars alike.

Histart 192D UG Seminar: Italian Renaissance Villas (4 units)
Tuesdays 9:00-12:00 308B Doe Library, CCN: 05583
Loren Partridge

This seminar will address the architecture and decoration of Italian villas. History of art majors well-prepared in the Renaissance may enroll—with the permission of the instructor granted on the first class meeting. (More detailed description will follow closer to the beginning of Fall semester.) This seminar will explore the development of fifteenth and sixteenth century villa culture in the regions around Florence (Tuscany), Rome (Lazio), and Venice (Veneto). We will study villa patronage, function, architecture, gardens, fountains, and interior decoration. We will also pay particular attention to the revival of classical forms and motifs in Italian villa design. Readings for class discussion will all be in English, but for most research projects a reading knowledge of Italian would be useful, but is not required. Interested graduate students are welcome to enroll in the seminar under the rubric History of Art 260.

Histart 192E UG Seminar: Poussin and Antiquity (4 units)
Wednesday 9:00-12:00, 425 Doe Library, CCN: 05586
Todd Olson

Early modern Europeans based the authority of their cultural, social, and political institutions on comparative examples found in ancient Greece and Rome. In addition to their selective rediscovery, translation and interpretation of ancient texts, Europeans from Paris to Colonial Mexico imagined themselves through the collection, exchange and display of ancient Greek and Roman artifacts. Although revivalism often served the political, religious and social status quo, ancient pagan cult, Republic and Empire provided radically different models for competing social groups, at times inciting revolutionary change. Focusing on the seventeenth-century French painter Nicolas Poussin, this seminar will consider how artists were active interpreters of ancient art and material culture through their examination, reproduction and appropriation of excavated objects.

Histart 192F.1 UG Seminar: The American Civil War: Slaves, Soldiers and New Technologies (4 units)
Fridays 12:00-3:00, 425 Doe Library, CCN: 05589
Darcy Grimaldo Grigsby

This seminar will examine visual representation during the American Civil War, focusing especially on slaves and soldiers. We will also be concerned with prominence of reproductive media such as the illustrated press and photography. Case studies include illustrations by Winslow Homer and Thomas Nast; the famous photographs of war and battlefield by Matthew Brady and Alexander Gardner; the widespread use of photographic portraiture; the cartes-de-visite of ex-slave and orator Sojourner Truth; the Republican and Confederate designs for stamps and paper money; the early Civil War paintings by Winslow Homer and, finally, the public sculptures that subsequently memorialized the war. We will read many primary sources including narratives by ex-slaves and soldiers and the criticism of Oliver Wendell Holmes. This seminar is offered in conjunction with UCB's On the Same Page Program featuring Garry Will's book *Lincoln at Gettysburg*.

Histart 192F.2 UG Seminar: Understanding Visual Culture (4 units)
Fridays 10:00-1:00, 308B Doe Library, CCN: 05592
Catherine Zuromskis

Art historians have long examined fine art and its relations to history, psychology, philosophy, and aesthetics. But what about other kinds of images? Might we apply similar frameworks for visual analysis to better understand advertising images, print media, and popular entertainment? And if not, why not? This course will offer an introduction to the growing academic interest in the study of "visual culture." A trajectory of visual analysis that situates itself between disciplines like art history, anthropology, cultural studies, critical theory, and history (to name only a few), visual culture is ripe with possibilities for new kinds of intellectual work. This course will engage this explicitly interdisciplinary approach, exploring a wide range of visual materials including film, television, photography, painting, advertising, and digital media.

We will explore visual culture as a methodology through a series of case studies focusing on such culturally ambiguous subjects as photography in the museum, the work of Andy Warhol, representations of 9/11 and the Iraq war, and digital visual networks like Flickr, MySpace, and YouTube. But the growing popularity of visual culture has also raised controversy and invited significant challenges from other academic disciplines. In order to better understand these challenges and assess their validity, this course will also interrogate visual culture itself as an historical object. Combining examinations of visual culture's theoretical underpinnings in

(Understanding Visual Culture, continued from previous page)

Frankfurt School philosophy, Birmingham-era cultural studies, and French post-structuralist theory with studies of visual culture as a discipline, we will ask: why visual culture and why now? What technological, historical, and social conditions have led to this pointed collapsing of fine art and mass culture? What are the political possibilities and limitations of this mode of scholarship? And does visual culture offer a newer and more relevant mode of academic scholarship or does it instead signal a degradation of critical intellectual work? Readings for this course may include work by Walter Benjamin, Theodore Adorno, Stuart Hall, Roland Barthes, Marshall McLuhan, Jean Baudrillard, Guy Debord, W. J. T. Mitchell, Nicholas Mirzoeff, Constance Penley, James Elkins, Douglas Crimp, and Lauren Berlant. Students will also formulate their own conclusions about visual culture and its legitimacy through in-class presentations, short response papers, and a final research project on a topic of their choosing.

Histart 192F.3 UG Seminar: Rethinking Appropriation

Wednesdays 2:00-5:00, 308B Doe Library, CCN: 05593
Anne Wagner

Since 1980, if not before, the term *appropriation* has been in use to describe a particular and specialized artistic practice. To quote Craig Owens's influential account of that practice, the appropriation artist (a.k.a. the "allegorist") "does not invent images but confiscates them. He lays claim to the culturally significant, poses as its interpreter. And in his hands the image becomes something other."

Making use of Owen's terminology, if not the full range of his assumptions, this seminar aims to investigate the "otherness" of appropriation. What in the post-modernist account of appropriation still seems convincing? Do its critical moves seem appropriate to art now, with its ever-greater reliance on the found and the borrowed? Does appropriation operate so as to cancel or empty each borrowed image, as Owens will claim? If so, how is that process effected, and how does it differ from what is accomplished by related or similar strategies, from the ready-made to pop? The seminar—a version for undergraduates of the seminar concurrently being presented for graduate students—will proceed by close attention to particular case studies and readings, from Duchamp to the present—though these will not necessarily be addressed in chronological order. Students will be asked to participate actively in discussion, to give a seminar presentation, and to prepare a final paper 15-18 pages in length.

Histart 192G UG Seminar: Memory, Identity, and Belonging: America and its Public Art (4 units)

M 4:00-7:00, 425 Doe Library, CCN: 05594
Kevin Muller

This course considers the production and reception of public art in America from the Revolution to 9/11. It is organized as a series of case studies investigating how different forms of public art have engaged issues of memory, identity, and belonging. Discussing mural painting, sculpture, and architecture as well as more informal public art media, we will address not only the moments of creation, but also the presence of public art objects within daily life and popular culture.

Graduate Seminars

Histart 200 Proseminar in the History of Art (4 units)

Tuesdays 7:00-10:00, 425 Doe Library, CCN: 05664
Whitney Davis

This course will focus on important primary texts of aesthetics, art theory, art history, and art criticism that have shaped the development of professional art history from the late eighteenth century to the present day. Rather than reading a long list of secondary studies (students will be individually responsible for identifying these in particular areas and presenting them to the class) or learning about movements and "isms," most of which can be studied in readily available handbooks and encyclopedias, each seminar meeting will focus on one single major text (most of these will be read in their entirety). Texts may include Winckelmann, *History of the Art of Antiquity*; Kant, *Critique of the Power of Judgment*; Burckhardt, *The Civilization of the Renaissance in Italy*; Riegl, *Historical Grammar of the Visual Arts*; Morelli, *Italian Painters*; Freud, *A Childhood Memory of Leonardo da Vinci*; Warburg, *The Renewal of Pagan Antiquity* (selection of essays); Panofsky, *Meaning in the Visual Arts*; Gombrich, *Meditations on a Hobby Horse*; Hauser, *The Social History of Art* (selections); Baxandall, *Patterns of Intention*; Foster (ed.), *The Anti-Aesthetic*; Damisch, *The Origins of Perspective*; Gell, *Art and Agency*; Mirzoeff (ed.), *The Visual Culture Reader*; Manovich, *The Language of New Media*.

Histart 230 **Graduate Seminar: Chinese Art: The Lives of Buddhist Images** (2-4 units)
Thursday 4:00-7:00, 308B Doe Library, CCN: 05666
Patricia Berger

The instability of images-their ability to move across time and space and simultaneously to absorb and reflect wide ranges of meaning-is the subject of this seminar on Buddhist art, which draws its inspiration from Richard Davis' ground-breaking book, *The Lives of Indian Images*. We will concentrate on China's position as a receiver and translator of the images and objects of Buddhist material culture that came from India, Central and Southeast Asia. The seminar will explore a number of fundamental issues in the study of religious objects and their diffusion: the business of the description of exotic things (especially "authentic" things), their reception and recreation from written texts, inscriptions written to and about them, pious copies and outright reinventions of them. We will read primary materials describing famous images and will also consider contemporary theoretical writing to help us structure our thinking about the complex "lives of images." For purposes of the final paper, the ability to work effectively in any of the major languages of Buddhism will be extremely useful, but is not required.

Histart 234 **Graduate Seminar: In Pieces: Fragment and Fragmentation in Art and Art History** (4 units)
Wednesdays 9:00-12:00, 308B Doe Library, CCN: 05667
Gregory Levine

Destruction and restoration of the Bamiyan colossal Buddhas; the Belvedere Torso and Renaissance art; medieval body-part reliquaries; manuscript/calligraphic fragments; the looting of Chinese Buddhist cave sites; Surrealism's body parts... "In Pieces" is a workshop that will examine fragments and fragmentation as ubiquitous in and indispensable to the visual arts and architecture and their study: in the formation of artistic movements, traditions; as resulting from iconoclasm; as negotiated and recuperated by devotional communities; in archaeology, collecting, and museum display; in reconstruction/restoration; as objects and conditions that press upon, are exploited in, or ignored by interpretive practice. We will organize a number of topics and work from writings that address (or manifest) specific fragments and conditions of fracture, such as (but not limited to): Barkan, *Unearthing the Past*; Gesta 36, no. 1 (1997; on body-part reliquaries); Stewart, Attalos, Athens, and the Akropolis; Davis, *The Lives of Indian Images*; Guha-Thakurta, *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India*; Malraux, *The Voices of Silence*; Nochlin, *The Body in Pieces*; Atwood, *Stealing History*. The course is open to graduate students in all fields and, with consultation beforehand, advanced undergraduate students. Offered for 2 or 4 units.

Histart 254 **Graduate Seminar: Terence and his Illustrators** (2-4 units)
Fridays 1:30-4:30, 308B Doe Library, CCN: 05673
David Wright
(Taught jointly with William Anderson, Professor of Classics)

Terence wrote and produced six comedies in 166-160 B.C., much admired by later readers for their style and their tight dramatic structure. We shall study at least two of them, Terence's first and second plays, the *Andria* and *Hecrya* (a failure onstage) and a third if possible. Terence's is an original voice in the history of Roman Comedy. He was willing to ignore the expectations of what he called the *populus stupidis* and to write successfully for a more discriminating audience of aristocrats. It will be our concern to see what he did to make his plays difficult and artistically demanding. Sometime around A.D. 400, a Roman connoisseur commissioned an illustrated copy of the six plays. It was a completely original work made by an ingenious artist who read the text and thought for himself how to illustrate it expressively; we will follow his logic, scene by scene. In addition there will be some discussion of the few known earlier illustrated copies of classical authors, especially Menander and Vergil, and some discussion of the transmission of illustrations in Greek and Roman times.

Histart 262 **Graduate Seminar: European Art "Economies of Art in Early Modern Europe"** (4 units)
Tuesdays 11:00-2:00, 425 Doe Library, CCN: 05676
Elizabeth Honig

This seminar will comprise a series of case studies in the intersection of art, economic thinking, and commercial practice during the period of the rise of merchant capitalism and urbanization in Europe (c.1450-1700). We will look at how markets for art developed and expanded; how the value of artworks and artistic labor was determined; how merchant or middle-class identity was reflected in the aesthetic of images and the way they were acquired, collected, and displayed; how the development of international trade affected the production and marketing of art; how buildings in cities were created or adapted to house economic activities; and how the status of the artwork and its maker were affected by new mechanisms of market evaluation. We will also consider the persistence of pre-mercantile means of acquiring and valuing artworks, asking which type of economy most benefited artists. Readings will include studies of Florence, Venice, Rome, Antwerp, Madrid (and the Spanish New World), Amsterdam, Delft, and London. After 9 weeks of joint class reading, students taking the course for 4 units will be asked to develop an independent research project and write a 20-25 page paper, to be shared with the rest of the class. Offered for 2 or 4 units.

NOTE: There will be a reading assignment for the first class meeting. The readings will be available in the AHC library a week before classes start. Please contact the instructor for details.

Histart 286 **Graduate Seminar: Rethinking Appropriation** (4 units)
Tuesdays 2:00-5:00, 308B, CCN: 05679
Anne Wagner

Since 1980, if not before, the term *appropriation* has been in use to describe a particular and specialized artistic practice. To quote Craig Owens's influential account of that practice, the appropriation artist (a.k.a. the "allegorist") "does not invent images but confiscates them. He lays claim to the culturally significant, poses as its interpreter. And in his hands the image becomes something other."

Making use of Owen's terminology, if not the full range of his assumptions, this seminar aims to investigate the "otherness" of appropriation. What in the post-modernist account of appropriation still seems convincing? Do its critical moves seem appropriate to art now, with its ever-greater reliance on the found and the borrowed? Does appropriation operate so as to cancel or empty each borrowed image, as Owens will claim? If so, how is that process effected, and how does it differ from what is accomplished by related or similar strategies, from the ready-made to pop? The seminar will proceed by close attention to particular case studies and readings, from Duchamp to the present—though these will not necessarily be addressed in chronological order. Though in the collective work of the seminar, emphasis will fall on examples from within the 20th century Western tradition, students may propose paper topics that take up citational practices in the arts of other places and times.

Histart 290 **Graduate Seminar: Ethics and Aesthetics in Nietzsche** (4 units)
Thursdays 12:00-3:00, 425 Doe CCN: 05685
Judith Butler
T.J. Clark

This seminar will examine Nietzsche's account of decaying systems of morality and his thoughts about possible futures. Key texts will be On the Genealogy of Morals and The Will to Power. In addition we shall explore Nietzsche's changing conception of the aesthetic dimension in human life -- not just Nietzsche's evolving views on art, but his notion of the aesthetic as a specific and pervasive form of human practice and self-understanding problematically entwined with ethics and the life of consciousness. We will make some reference to The Birth of Tragedy (and Nietzsche's grounds for repudiating that early work), and consider what role Nietzsche reserved for art and aesthetics when prevailing norms of truth seemed no longer credible. We will think about Nietzsche's own work and what possibilities it opened up for artworks of the early 20th century. Did Nietzsche leave to the art of the earlier 20th century the question of what form art might take in an era when the test of Truth was no longer available? Did the task of art become to avoid, in such circumstances, either a glib acceptance of its "merely aesthetic" mission or its spurious self-elevation to religion or philosophy? The case of Picasso will be relevant here, and will be considered (selectively!) with Nietzsche's ideas in mind.