

**Department of History of Art
Fall 2008 Course Descriptions
Please consult website often for changes**

416 Doe Library – 643-7290

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

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

R1B READING AND WRITING ABOUT VISUAL EXPERIENCE (4 units)

Section 1 TTH 8:00-9:30 104 Moffitt CCN 05403 CANCELLED	Section 2 TTH 9:30-11:00 104 Moffitt CCN 05406 Vera Shapirshteyn	Section 3 TTH11:00-12:30 104 Moffitt CCN 05409 Joni Spigler
Section 4 TTH 12:30-2:00 104 Moffitt CCN 05412 Christine Schick	Section 5 TTH 2:00-3:30 104 Moffitt CCN 05415 Meredith Hoy	Section 6 TTH 3:30-5:00 104 Moffitt CCN 05418 Caty Telfair
Section 7 TTH 5:00-6:30 104 Moffitt CCN 05421 CANCELLED	Section 8 TTH 5:00-6:30 308B Doe CCN 05424 Chris Lakey	Section 9 MW 4-5:30 104 Moffitt CCN 05426 Vesna Rodic

*This class satisfies the second half of the Reading and Composition requirement.
R1B descriptions are at the end of this document.*

Histart 24: Freshman Seminar: Looking at Berkeley Buildings (1)

David Wright
Wednesdays, 2:00-4:00 Room 104 Moffitt
ccn 05448

Attendance at the first seminar meeting is mandatory. The seminar will end (date?) to leave students free for their other coursework.

This seminar is based on the 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 judgement 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 35: Art and Architecture in Japan (4)

Gregory Levine
Tuesdays and Thursdays, 2:00-3:30, 102 Moffitt
six sections, Th, 8:00-2:00, 425 Doe Library
ccn 05451

This introduction the art and architecture of Japan poses a challenge: to look closely and think critically about objects and monuments. I'm not going to require you to memorize names and dates of countless works, feed you answers about what they *really* mean, or accept the sound-bite substitutes for knowledge often found online. 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, Shinto 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

Histart 39A: Freshman/Sophomore Seminar (4)

David Wright
Fridays, 1:30-4:30 308B Doe
ccn 05472

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, 25 August and Wednesday, 30 August; please bring samples of prints you made in the darkroom. Further information and an interview sign-up sheet will be posted at that time near the instructor's office, 423 Doe Library.

Histart 62 Introduction to Italian Renaissance Art (4)

Mondays and Wednesdays, 4-5:30 106 Moffitt

Lisa Regan

three discussion sections, Tuesdays, 2-5, 425 Doe Library

ccn 05475

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.)

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 100: Theories of Methods of Art History (4)

Anthony Grudin

Tuesdays and Thursdays, 3:30-5:00 101 Moffitt

Six discussion Sections

M, 10-1, 104 Moffitt

F, 10-1, 104 Moffitt

ccn 05487

How art has been studied in the past and how it is currently studied, its historiography and methodology, Consideration of the earliest writers (Pliny, Vasari) but also modern approaches, from traditional style analysis and connoisseurship through the "founders" of modern art history (Panofsky, Reigl) to more recent approaches, i.e. psychoanalysis, feminism, social history, anthropology, semiotics, etc.

Histart 136A: Art of Ancient India: Indus Valley Through 550 A.D. (4)

Joanna Williams

Tuesdays and Thursdays, 12:30-2, 106 Moffitt

Discussion sections Wednesdays, 10-1, 104 Moffitt

ccn 05511

A survey of Indian art from the Indus civilization through 550 A.D. This class with focus on Buddhist architecture and sculpture with emphasis on the development of (pictorial) narrative, the evolution of style and iconography and problems of dating.

Histart 145: Roman Art (4)

David Wright

Mondays, Wednesdays, and Fridays, 8:00-10:00, 104 Moffitt
ccn 05523

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 182 Histories of Photography (4)

Sarah Hamill

Mondays and Wednesdays 4:00-5:30 102 Moffitt
Three Discussion sections, Thursdays, 2-5 308B
ccn 05547

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. Readings include works by Beaumont Newhall, Walter Benjamin, Roland Barthes, Allan Sekula, Susan Sontag, Douglas Crimp, Abigail Solomon-Godeau, and Geoffrey Batchen. **(Mo)**

Histart 185A: American Art: 1800-Present (4)

Margaretta Lovell

Tuesdays and Thursdays 11:00-12:30 106 Moffitt

Three discussion sections: M 2-5 308B Doe Library

ccn 05559

Looking at major developments in architecture, decorative arts, photography, and painting from Romanticism to post-modernism, this course addresses art and its social context in the last two centuries in what is now the United States. Issues include patronage, audience, technology, and the education of the artist as well as style and cultural expression. Field trips.

Histart 190A: Art and Propaganda in Modern China (4)

Pat Berger

Tuesdays and Thursdays, 11-12:30, 102 Moffitt

Three discussions sections, Mondays, 9-12, 308B Doe

ccn 05571

Histart 190F: Art in Europe 1945-1975 (4)

Tom McDonough

Tuesdays and Thursdays 2:00-3:30 101 Moffitt

Three discussion sections, Monday 4-7, 425 Doe Library

ccn 05583

An exploration of the visual arts in continental Europe during the three decades following the Second World War, a period marked by socially and culturally by postwar reconstruction, the rise of the Cold War, decolonization, and the advent of an Americanized consumer culture. Long eclipsed by the so-called triumph of American painting, European art at this time presents a rich variety of aesthetic and political responses to these new conditions, from the art brut of Dubuffet to the capitalist realism of Richter and Polke. Themes to be explored include: reactions to the historical traumas of war and genocide; the rediscovery and transformation of prewar avant-garde models; collective memory and amnesia in relation to colonial conflict; the critique of spectacle-culture.

Histart 192A: Asian: Art in Afghanistan under the Kushans: Global and Local forms (4)

Joanna Williams

Mondays, 1:00-4:00 425 Doe

ccn 05595

We will make use of the exhibition Treasures of Afghanistan (scheduled to open at the Asian Art Museum, San Francisco, in October 2008). The over-arching topic of the seminar will be globalization from the 3rd c. BCE till the 3rd c. CE. How did the Greek diaspora in Bactria, Central Asian overlords in northern South Asia, and Mediterranean trade interact with Indic and Buddhist traditions? Students unfamiliar with Indian art in this period are encouraged to audit HA 136a for 4 weeks. Oral reports, 20 page paper.

Histart 192AC: Undergraduate seminar: Folk art in America (4)

Margaretta Lovell
 Wednesdays, 9:00-12:00 308B Doe Library
 ccn 05598

Prerequisite: Juniors or seniors in the major or by consent of instructor. This seminar will look at specific case studies of the production and use of architecture, paintings, and quilting within specific communities in what is now the United States. The class will look at shaker watercolors and design, Puritan painting and city planning, Amish, Hawaiian, and Hmong quilting, the ledger drawings and domestic structures of specific Native American Groups, and the sacred architecture of the Hispanic southwest. Our timeframe spans four centuries but our "geographies" will be very focused. We will consider vernacular or folk production within the context of politics and economics as well as aesthetic and social theory. This course satisfies the American Cultures requirement.

Histart 192B: Ancient Art (4) Rediscovering Pompeii

Lisa Pieraccini
 Wednesdays, 11:00-2:00 425 Doe Library
 ccn 05601

What does Pompeii tell us about Roman art, culture and society? How does the private and public art of this city communicate ideas and concerns that are characteristically Roman? By reviewing select works of art (paintings, sculpture, mosaics, etc.) in private homes, villas, public buildings, and tombs, we will examine the role art played in the many facets of Pompeian life. By using an interdisciplinary approach (archaeology, history, art history), we will look at how interior decoration of a home or villa expresses one's personal beliefs and social aspirations. How do these aspirations compare to those of 18th century Europeans who so fervently copied works of Pompeian art? We will explore the 'reception of the past' and the complexities of the rediscovery of Pompeii, in an attempt to better understand the profound influence this buried city has had on Western art.

Histart 192B.2: Ancient Art (4): Greek and Roman Art in the Hearst Museum of Anthropology (aka "Hands on at the Hearst")

Andy Stewart
 Fridays, 9:00-12:00 425 Doe
 ccn 05602

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 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 course in Greek or Roman art or archaeology (not necessarily in the History of Art Department). Enrollment is limited to 8.

Histart 192D: 15th-16th Century Art: Bruegel and Sons (4)

Elizabeth Honig
Tuesdays, 10-1 308B Doe Library
ccn 05925

This seminar will explore the work of the Flemish painter and printmaker Pieter Bruegel, and also that of his two sons, Jan and Pieter the Younger, who inherited (to varying degrees) his talent and his studio equipment. Best known as a painter of crude peasant manners and ordinary proverbs, and as an innovator in the representation of rural landscape, Pieter Bruegel actually worked in a great metropolis (Antwerp) and counted nobility and intellectuals among his admirers. His prints provided subtle commentary upon social, political, and religious issues of his time, while his paintings challenged the aesthetic values held by many of his fellow painters. This seminar will involve close visual analysis of Bruegel's printed and painted works, and reading of important commentary on them from Bruegel's own time and the modern era. We will also consider how Bruegel's status as a Flemish cultural icon was shaped soon after his death, and how it affected the careers of his two painter sons.

Histart 192F.1: Courbet and Realism (4)

Darcy Grigsby
Fridays, 2:00-5:00, 425 Doe
ccn 05607

This seminar examines the art of Courbet and the movement called Realism in relation to the class and gender politics that precipitated the Revolution of 1848. Recently Courbet's painting has been the subject of major exhibitions as well as newly published art historical studies. Taking advantage of this recent attention to the artist, we will read the major scholarly analyses of his art in their entirety and generally in chronological order. This seminar is therefore structured as a historiographic inquiry about the shifting questions brought to bear upon his art. It offers not just an interrogation of mid-nineteenth century French culture but also a history of the past four decades of art historical scholarship. Students are encouraged to purchase the out of print books (online or at used bookstores) in advance of our first meeting.

Required Textbooks:

In print:

Linda Nochlin, Courbet, Thames and Hudson, 2007. (paperback)

Sylvain Amic et al, Gustave Courbet, exhibition catalogue, 2008 (hardback). (discounted price of \$53 on Amazon)

Petra ten-Doesschate Chu, The Most Arrogant Man in France: Gustave Courbet and the Nineteenth-Century Media Culture, 2007. (hardback)

Out of print, available online or at used bookstores:

T. J Clark, Image of the People: Gustave Courbet & the 1848 Revolution, 1973.
 Michael Fried, Courbet's Realism, 1990.

Optional:

Mary Morton and Charlotte Eyerman, Courbet and the Modern Landscape, Getty Trust Publications: J. Paul Getty Museum, 2006.

T. J Clark, The absolute bourgeois: artists and politics in France, 1848-1851, 1973. (out of print)
 Petra ten-Doesschate Chu, ed., Letters of Gustave Courbet, 1992. (out of print)

Reserve Books:

Maurice Agulhon, The Republican Experiment, 1848-1852, trans. Janet Lloyd, 1983.

Sylvain Amic et al, Gustave Courbet, exhibition catalogue, 2008.

Janis Bergman-Carton, The Woman of Ideas in French Art, 1830-1848, 1995.

Louis Chevalier. Laboring Classes and Dangerous Classes in Paris during the first half of the Nineteenth Century, New York, 1973.

T. J Clark, Image of the People: Gustave Courbet & the 1848 Revolution, 1973.

T. J Clark, The absolute bourgeois: artists and politics in France, 1848-1851, 1973.

Michael Fried, Courbet's Realism, 1990.

Michael Fried, Manet's Modernism, 1996.

Kimberly Jones et al., In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet, National Gallery Of Art, Washington, 2008.

Mary Morton and Charlotte Eyerman, Courbet and the Modern Landscape, Getty Trust Publications: J. Paul Getty Museum, 2006.

Linda Nochlin, Courbet, Thames and Hudson, 2007.

Linda Nochlin et al., Courbet Reconsidered, Brooklyn Museum of Art, 1988.

Linda Nochlin, ed., Realism and Tradition in Art 1848-1900, Englewood Hills,

1966.[http://www.amazon.com/gp/offer-listing/0691126798/ref=sr_1_olp_6?ie=UTF8&s=books&qid=1217441317&sr=1-6](http://www.amazon.com/gp/offer_listing/0691126798/ref=sr_1_olp_6?ie=UTF8&s=books&qid=1217441317&sr=1-6)

Peter Stallybrass and Allon White, The Politics and Poetics of Transgression, 1986.

Petra Ten-Doesschate Chu, The Most Arrogant Man in France: Gustave Courbet and the Nineteenth-Century Media Culture, 2007.

Petra Ten-Doesschate Chu, ed., Letters of Gustave Courbet, 1992.

Petra Ten-Doesschate Chu and Gabriel Weisberg, eds., The Popularization of Images. Visual Culture under July Monarchy, 1994.

Gabriel Weisberg, The Realist Tradition. French Painting and Drawing 1830-1900, Cleveland Museum of Art, 1980.

Histart 192F.3 19th-20th Century Art: Modes of Production (4)

Tom McDonough

Mondays, 9:00-12:00 425 Doe Library

ccn 05613

At a moment when contemporary art seems to be embracing the latest models of outsourcing and computerized fabrication, we pause to take a look back at modernism's conflicted relation with industrial production. Just what was the artwork's relation to the dominant mode of production during the period stretching from the 1880s to the 1960s? This seminar will open with a set of classic readings addressing industrial production, Taylorism, deskilling, and monopoly capital, as well as their social relations. We will then examine a series of case studies of the artwork's imbrication with production and labor, from

Seurat and Van Gogh through Robert Morris. Students will develop research projects that continue these investigations through to the present, as we enter a post-Fordist world of flexible production, telematics, and intellectual labor.

**Histart 196C Unscheduled, Goldstein
Washington**

Graduate Seminars

Histart 200: Graduate Proseminar in the History of Art (4)
Todd Olson
Fridays, 9:00-12:00 308B Doe
ccn 05694

This seminar is intended to introduce graduate students to a range of critical perspectives, theoretical issues, and methodologies that constitute the practice of art history. The seminar is not intended to be a comprehensive survey of the history of the discipline. The selected topics and readings are in no way entirely inclusive of present day practitioners and their respective fields. Once we have set aside the disclaimers and apologies, the seminar can pursue an archaeology of the discipline with an eye to the useful and the latent. While good art historical work generously draws on the theory and methodology of other disciplines, the seminar will attempt to understand the discipline's particular (if not peculiar) history, accretions, inheritances and possibilities. Stress will be placed on close reading of illustrated texts, which entails attention to the visual evidence as well as the rhetorical strategies of the writers.

Histart 230: Hongloumeng and the Material Culture of Qing China (4)
Pat Berger and Sophie Volpp
Mondays, 2:00-5:00, Art History Seminar Room 341 Starr Library
ccn 05697

Histart 270: Graduate Seminar: Migrating Objects: French Renaissance Material Culture (4)
Todd Olson
Wednesdays, 2-5 425 Doe
ccn 05703

Italian cultural influence was central to the formation of a French national culture. Italian painters such as Rosso Fiorentino and Parmigianino migrated to France and made significant contributions to the decorative elaboration of the Château at Fontainebleau. Some of the effects of this itinerant culture can be seen in the projects at Fontainebleau, whether the Odyssey in fresco and stucco or a latent mythological world made of sugar. The School of Fontainebleau and its aftermath were transferred beyond the confines of the court through engravings. But this fantastic, excessive, sexually-charged, grotesque image-world can best be understood in relation to a larger pattern of trans-cultural migration. French speakers were also travelers, taking their material practices to Spain, England and the New World, following the paths of colonial expansion. In addition to the transport of persons speaking different languages, the migration of imagery and technologies in architecture and prints entailed complex patterns of transmission and translation on a global scale.

Histart 285: Graduate Seminar in 20th Century Art: Sex and the City: Gender, Urban Space, and Visual Culture (4)

Aruna D'Souza

Thursdays, 2:00-5:00 425 Doe Library
ccn 05706

This course will explore the intersection of a range of writings on gender and the city and a range of visual cultural practices, from advertising and posters, to artworks, to films, that address the modern phenomenology of urban space. The course will be organized around themes addressing the ways in which the figure of the Other -- primarily women's bodies, but also queer and racialized bodies -- trouble the city (and make trouble for the city). For example, bourgeois anxieties over prostitution can be fruitfully brought to bear on an examination of both Impressionist paintings and Godard's cinema; the figure of the flâneur (the upper-class male stroller) was an organizing principle of 19th-century modern life painting in France, but was figured as an impossibility when faced with a racialized Other in travel literature of the same period, and was later parodied in the mid-20th century in films by Jacques Tati; the question of when walking turns to cruising introduces questions of queer sexuality into urban experience; and the (im)possibility of woman's seamless appropriation of the city has been explored by artists and by theorists, both male and female, since the 1970s.

Histart 286: Graduate Seminar: 20th Century Art: Displacements: Conceptual Photography Then and Now (4)

Anne Wagner

Wednesday, 2:00-5:00, 308B
ccn 05709

In his 1995 essay “‘Marks of Indifference’: Aspects of Photography in, or as, Conceptual Art,” Jeff Wall aimed to study both “the ways that photography occupied Conceptual artists,” and “the ways that photography decisively realized itself as a modernist art” in the experiments those artists carried out. Not surprisingly, this ambitious undertaking could only be briefly sketched in his text’s twenty pages: there is plenty still to be done, particularly if one does not assume, as does Wall, the need for photography ultimately to turn away from conceptualism to make Pictures again.

This seminar will begin where Wall left off: with the question of photography’s “indifference.” It will move beyond that framework, however, to consider “indifference” not just as a technological inevitability, but as a means to understand the relation between conceptual photography and the 20th century category of the Everyday. And while Wall sees conceptual photography as a practice limited to male Anglo-American artists working in the 1960s and 1970s, we will move past those artificial limits to by expanding the roster of artists considered, as well as our national and temporal frames. Such displacements are among those that the seminar’s title refers to. We will also consider the nature of the relationship between photography and place in conceptual practice; how installation and presentation practices inflect that mediation; how the look and effects of conceptual photography argue against the logic of the Picture; and to what effects that argument is pursued.

The final displacement that will matter to us concerns our own activities as viewers: during the course of the semester we will schedule several trips to Bay Area museums to view works first hand.

Enrollment by permission of instructor.

Histart 290: NOTATION (PREHISTORIC AND OTHERWISE) (2-4)

Whitney Davis

Tuesdays, 7:00-10:00 425 Doe

*Open to undergraduates at instructor's consent

ccn 05711

This seminar will consider practices of visual-graphic notation, whether or not they would be regarded as pictorial or ornamental, as artworks, or as objects of art-historical analysis. What are the properties of notation? What is the relation between notation and marking, drawing, and writing? With tallying and counting? Exemplifying and exhibiting? How can notations be used in concert or in contrast with one another? Is there a history of notation--for example, a tendency for different notational systems, such as pictures and hieroglyphs, to devolve from a common basis, an Ur-notation, to shift from more "pictorial" to more "abstract" morphologies, or to simplify the catalog of notational characters? How might we describe the balance of utilitarian or instrumental (e.g. communicative) aspects of a notation and its formal or aesthetic aspects? How can important visual-graphic practices such as heraldry, cartography, sealing, and picturing be described as notation(s)? How do models of notation (for example, Nelson Goodman's) relate to other classifications of visual-graphic signs, such as the semeiotic triad promoted by C. S. Peirce (icon, index, symbol), the distinction between analog and digital signal systems, the seeming difference between figurative and abstract representation, or the Derridean model of écriture? In what ways would a general theory and a global history of notation reorient the history of art or the study of visual culture? Addressing essential theoretical models (Peirce, Goodman) and crucial historical studies (Marshack, Schmandt-Besserat), the initial class meetings will focus on *early* notational practices in human history--so-called "cave painting" and the production of marked portable objects (sometimes interpreted as calendars) in prehistory; "rock art" in small-scale indigenous societies, prehistoric and otherwise; and pictographic traditions (pictorial representation and/or "writing") in the early horizons of major civilizations (e.g., pre-hieroglyphic petroglyphic pictography in protodynastic Egypt). Later class meetings will highlight student research projects, ideally dealing with notational traditions from different historical contexts. Students with background in pictographic scripts or other systematic notational systems (history of cartography, technologies of calendrical notation, etc.) are especially welcome.

Histart 291: Stronach Travel Seminar (4)

Greg Levine

Wednesdays, 2:00-5:00 Art History Seminar Room, 341 Starr Library

ccn 05712

Histart 300: GSI teaching seminar (4)

Elizabeth Honig

Wednesdays, 12-2 308B Doe Library

Note: this course will meet 6-8 PM

on the following dates:

September 10

October 1

October 22
 November 12
 December 3

Graduate Theological Union

"Art of the Jesuit Missions"
 Prof. Mia M. Mochizuki
 T 9:40 AM-12:30PM
 Limited Enrollment: 10
 GTU Library Begin Seminar Room

Images, economics, values. This seminar will survey the art of the Jesuit missions in Asia and Latin America during the early modern period. At the intersection of art, religion and economics, themes to be addressed include the notions of center and periphery, tradition and innovation, identity and heterodoxy, authority and distance, and the impact of local pictorial traditions and systems of knowledge. Active class participation, brief presentations, and a research project.

Phone (510) 549 5010
 Fax (510) 841 8536
 email: mmochizuki@jstb.edu

R1b Course Descriptions

Section 2
 CCN 05406
 V. Shapirshteyn
 Image and Its Destruction: Vandalism, Censorship,
 Iconoclasm.
 Description not available.

Section 3
 CCN 05409
 J. Spigler

Animal Rights (and Wrongs)

This course provides an introduction to the role of visual analysis in the discipline of art history. Its primary aim is to guide students through the process of learning to recognize and craft precise arguments about visual experience. The theme of the course is "Animal Rights (and Wrongs)". We will begin the semester by discussing the historical role animals have played in Western society and representation since the late 18th century and how shifting attitudes towards animals in the 19th and 20th centuries have led artists, advertisers, and activists to deploy images of animals in an attempt to change or maintain the /human : animal/ status quo. The era we will explore is one of unprecedented social, cultural, scientific and technological development in animal-related areas as disparate as medical and pharmacological

experimentation, agricultural production, public zoos, pet-keeping, hunting, experimentation relying on vivisection, the collection of animal specimens from foreign lands, fur and fashion, space exploration, animal communication and the use of animals as performers. This course requires that students engage with actual artworks in local museum spaces (Berkeley Art Museum; SF Museum of Modern Art, etc.) and we will also have the opportunity for a studio visit with a local artist whose work focuses on animal issues. A series of individual and group writing assignments will allow students to hone their analytical, research and interpretive skills. For the final research paper, students will choose an artist or theme and write a careful analysis of several works, drawing upon a few, pertinent outside sources. Much class time will be devoted to reading and discussing student writing.

Nota bene: This course may require that we look at – and think carefully about – images that some students might find disturbing.

Section 4
CCN 05412
C. Schick
Not Available

Section 5
CCN 05415
M. Hoy

Aesthetic Revolutions in the History of Art

This course will examine moments of revolution in the history of art. Our recognition of “images,” “pictures,” or “works of art” is dependent upon convention. We must understand the kinds of images we see in artworks not as direct copies of the world, but as mediated interpretations. Interpretations, through repetition, become solidified into pictorial norms that govern the shape and content of images and artworks. However, these norms change according to the historical, geographical, cultural situation of the artist and of the viewer. This course uses the notion of revolution to illustrate how drastic changes to accepted codes of representation not only reveal the deeply encoded nature of images, but also expose the coded infrastructure of images that have come to seem “natural”. Periods of revolution destabilize or even overturn our notions about what counts as a picture, and more generally, what counts as art. If constant repetition of familiar codes of inscription has led us to believe there is one natural or correct way to make images, moments of aesthetic revolution show us that constructed images, ostensibly transparent copies of the world, appear familiar to us only because they reference and draw from existing pictorial conventions.

This course draws its source material from a variety of artifacts—paintings, photographs, films, and installations—representative of a series of revolutionary moments and avant-garde movements in art. Although the selections are arranged in a loosely chronological order, this course is not meant as an exhaustive survey. Rather, I have selected a few movements altered viewers’ “ways of seeing” by changing the norms and expanding the boundaries of visual representation. Some of the genres, movements, and theoretical topics covered during the semester include: Paleolithic cave drawing, Renaissance Perspective, Impressionism, Cubism, Photography, Film, Conceptual Art and Digital Art. Over the course of the semester, students will develop the skills to read, interpret, and analyze both texts and artworks. Papers will range from short, descriptive analyses to close readings, to longer exegeses, and will culminate in a research project on a topic of the student’s choosing due by the end of the semester. Frequent blog postings and collaborative group discussions will encourage students to develop effective spoken and written arguments.

Section 6
CCN 05418
C. Telfair

“There is no more fascinating surface on earth than that of the human face.” - Georg Christoph Lichtenberg

The portrait is one of the most common forms of depiction in Western art history. From era to era, its basic formats have stayed in many ways remarkably consistent, but the significance, the purpose, and the intended destination for the portrait have been in constant flux. These changes, among others, allow for tremendous insight into ideas of the self, of society, of expectations about interpersonal relationships, and of the role of representation in different places and times. Writing successfully about a portrait is tricky, as it involves constant attention to the roles of subject, artist and viewer, rigorous research in the cultural milieu of the work, and close attention to iconographic choices. It also involves thinking very carefully about the relationship between the sitter and the way the artist chooses to manifest in a representation what they feel to be important about that person: What makes a person worth depicting in that moment and place? How is it different for men and women, for adults and children? If there are multiple figures in the portrait, how can their relationship be described? What are the philosophical ideas that inflect the impression a sitter wishes to make in his or her portrait? And formally speaking, how does the artist either reinforce or comment on the intentions of the subject being depicted?

In this class, we will be reading a selection of art historical literature focused on the investigation and meaning of portraits. The literature on portraiture is tremendously varied both methodologically and theoretically, and we will therefore also be introduced to the broader spectrum of ways to look at, think, and write about art. We will also be practicing the basic skills involved in both reading and writing effectively in an academic context.

Section 8
CCN 05424
C. Lakey

This section will focus on sculpture, both pre-modern and modern, and will encourage students to think and write about sculpture as they experience it in real spaces (museums, the Berkeley campus, etc). The purpose of this class is to introduce students to the materials and principles of sculptural production and to guide them through the process of writing about sculpture as three-dimensional form. The paragone - the historical debate concerning the differences between painting and sculpture - will be a central concept of investigation throughout the semester. Students will be exposed to primary sources, basic research skills, and will improve their critical reading and writing skills through weekly writing assignments. For the final research paper, students will investigate a specific sculpture located in a Bay Area museum (SFMOMA, BAM, etc).

Section 9
CCN 05426
V.Rodic
Not available

