

**Department of History of Art  
Fall 2009 Course Descriptions  
416 Doe Library – 643-7290**

***Draft: Please check the following websites for updates***

SCHEDULE UPDATES: <http://schedule.berkeley.edu/>

COURSE DESCRIPTION UPDATES: <http://ls.berkeley.edu/dept/arhistory>

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

	Section 2, Lyon, CCN: 05406 9-11:30 TTH 104 Moffitt	Section 3, Meegama, CCN: 05409 11-12:30 TTH 104 Moffitt
Section 4, Spigler, CCN: 05412 12:30-2 TTH 104 Moffitt	Section 5, Ehya, CCN: 05415 2-3:30 TTH 104 Moffitt	Section 6, Gand, CCN: 05418 3:30-5 TTH 104 Moffitt
Section 7, Compton CCN: 05421 5-6:30 TTH 104 Moffitt	Section 8, Patterson, CCN: 05423 6:30-8 TTH 104 Moffitt	

*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. Topics for individual sections of this course are described below.*

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.*

**R1B, Sec 002 Speaking Otherwise: Gender and Allegory in Flanders and Spain, 1500-1828**

Vanessa Lyon  
CCN: 05406

In early modern art, the representation of things and even bodies often carries a symbolic charge. To ‘read’ paintings for underlying or disguised messages is not to discount their distinctive nature as visual objects. Quite the contrary, understanding the shared allegorical language employed by Renaissance and Baroque painters such as Bosch, Brueghel, Dürer, Goltzius, Titian, Rubens, Velázquez, and Goya enriches our experience of their often conceptually complex works of art. In this course, we will explore the mechanics of visual allegory. Analyzing the uses and abuses of symbols, attributes, personification, reification, figures, and tropes, we’ll think about the power of objects (paintings included) to simultaneously stand for themselves and other more abstract ‘things’ such as virtue, vice, triumph, and truth. We’ll query the burden placed on gender in representations of generalities and particulars; we’ll read relevant primary sources (From Ripa to Benjamin and Marx ) and thought-provoking secondary literature. Through looking, talking, reading, and writing

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students will master art historical research and writing skills broadly applicable to all the humanities. Critical thinking, close-looking, and rigorous formal analysis will be emphasized throughout; there will be at least one mandatory museum visit.

### **R1B, Sec 003 Fluid Boundaries in Asian Art**

Sujatha Meegama

CCN: 05409

Asian art is generally compartmentalized into categories such as Buddhist art, Hindu art, or Muslim art. These cultural practices are also classified by binaries such as the sacred and profane, classical and folk, popular and elite, courtly and rural, art and crafts, great and little traditions, center and periphery, and global and local. However, the practice of art shows that the reality is far more complex. What happens to Buddhist artistic forms when they are transmitted from India to Japan? How do we understand the use of plunder from Hindu temples in Islamic places of worship? What happens to Asian religious images when they reach the global marketplace? These are some of the questions we will engage with as we seek to dismantle some of these binaries by looking at a set of carefully selected works of art. As we look, read, and write, we will consider ways in which boundaries between religions, countries, cultures, and visual traditions come together in producing Asian art.

This course provides an introduction to looking, reading, and writing in the discipline of art history. The primary goal is to guide students through the processes of learning to craft an argument based on their visual experience. Projects will involve visual analyses of artworks, analysis of art-historical writing and methodology, and, most importantly, the students' scrutiny of their own writing, as well as that of their peers. The final paper (10 pages) will include an analysis of a group of objects or monuments. Visits to local museums (Berkeley Art Museum and Asian Art Museum) is also a requirement.

### **R1B, Sec 004 Writing About Pictures: How Texts See Images and How Images Create Texts**

Joni Spigler

CCN: 05412

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.

In this class we will explore how certain paintings (and photographs and sculptures) have inspired writers to write about them in new and imaginative ways. In the history of art-historical writing there have been those rare moments when a writer with a certain style and way of describing the world encounters an artwork or art movement that seems to exert a magical influence or mesmerizing power over his or her writing(s) – bringing out the very best in the writer and bringing new attention to the artwork(s). We will examine this occurrence in a series of case studies of works and essays ranging from the Renaissance to the present day. We will engage in a series of group experiments and writing exercises, allowing us to dramatically experience how an artwork can create a writer or, conversely, how a writer can shape and manipulate our apprehension of an artwork – even when we believe that the description is purely objective or straight-forward. Sometimes the results will be shocking.

The course requires that students engage with actual artworks in local museum spaces (Berkeley Art Museum; SF Museum of Modern Art, de Young Museum, etc.). A series of individual and group writing assignments will allow students to hone their descriptive, argumentative, 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 peer-review, discussion of assigned readings, and talking and writing about images.

R1B courses are primarily writing courses. To this end, the majority of our time will be devoted to honing writing skills and learning to derive arguments directly from visual sources. The class is not easy and in some sense you must be prepared to unlearn everything you think you know about looking at and describing pictures. The class should not be enrolled in as a "fun" substitute for that Engineering class you are dreading, nor is it a poetry workshop. It is a class in a type of technical / research writing and is graded as such.

N.b. Attendance on the first day is mandatory, even if you are only on the waitlist. If you do not come the first day you will be dropped from the class.

**R1B, Sec 005 Politics of Representation of Islam and Gender**

Sherry Ehya

CCN: 05415

**Politics of Representation of Islam and Gender**

Recent years have witnessed a spate of collections and exhibitions in the Euro-American contemporary artworld devoted to work by artists who come from Islamic countries — a trend that is inextricable from the persisting geopolitical struggle between the West and the Islamic Middle East. Indeed, the artists garnering the most attention and acclaim in this field are women whose works refer to heated topics in the media today, such as to particular prevalent constructions of the relationship between Islam and gender and, above all, to women's practices of veiling. While these art practices have attained high levels of artworld visibility, there is nonetheless a marked absence of in-depth and dedicated scholarly analysis to work in this field, and it remains an exciting and extraordinarily vital area of study.

Rather than begin straight away with analysis of this contemporary work, the first part of this course aims to contextualize the art of these female practitioners with respect to the sociopolitical and visual-cultural histories out of which their art has emerged and which they engage. Thus, while in the first part of the course we might consider paintings by Western artists of 'Oriental' women set in the much-fantasized space of the harem, in the second part of the course we will juxtapose those paintings with representations and self-representations by women artists from the Islamic world. This inquiry will involve consideration of images and exhibitions ranging in time and media, and might span from 19<sup>th</sup>- and 20<sup>th</sup>-century colonial French exhibitionary practices, Orientalist painting, and photography, to more recent representations of Islam and Muslims in Western media sources, and finally to the contemporary photographic, video and installation practices of artists such as Jananne al-Ani, Zineb Sedira, Shadi Ghadirian and Shirin Neshat.

*Note: Attendance on the first day of class is mandatory. If you do not show up, you will automatically be dropped from the course (waitlisters included).*

**R1B, Sec 006**

**The Body in Modern Art, ca. 1890 – 1940**

Elizabeth Gand

CCN 05418

The Body in Modern Art, ca. 1890 – 1940

What happens to the body in modern art? Why, as the 19th century gave way to the 20th, did artists increasingly lose faith in the harmoniously proportioned, coherent bodies that had once been the pride of Western art?

How did changes in sexual mores, industrial culture, and the age of the machine compel artists and viewers to re-imagine the body for modern times? This course will explore specific case studies to consider the new kinds of pressures and possibilities brought to bear on representations of the body. We will draw our cases from the years 1890 to 1940—a period spanning just two generations but encompassing dramatic historical, social, and technological change.

The course's primary goal is to help you develop the skills and confidence to write effective research essays. We will work toward that objective by focusing on three essential practices: 1) reading texts actively and inquisitively; 2) engaging closely and curiously with visual materials; 3) writing with clarity and verve.

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**R1B, Sec 007 Rebekah Compton**  
CCN: 05421

In this course, we will examine gender in the visual culture of fifteenth and sixteenth-century Italy, focusing on the construction of male and female identity in the religious and secular, public and private realms of Renaissance society. We will look at how notions of gender influenced the creation and reception of visual imagery, which often enhanced or subverted traditional cultural ideologies. We will explore various aspects of social history, including marriage, sex, childbirth, and class identity. We will also analyze the role of gender bias in shaping how artistic practice is defined, and how it contributes to notions of artistic value and the hierarchy of artistic genres.

**R1B, Sec 008 Controversies in Buddhist Art**  
Lee Patterson  
CCN: 05423

The long history of Buddhist art has produced a rich array of objects and images that can be used to model some of the fundamental problems of art history. It has likewise been the site of numerous controversies, not only about questions of scholarly interpretation, but also practical decisions about how, where, and by whom the objects may be possessed and experienced. This course will investigate some of the most passionate arguments that have been inspired by Buddhist art, beginning with questions of icon and narrative, and moving on to issues surrounding the conservation, renovation, and repatriation of artworks and monuments. Although not a survey, the material to be studied will be drawn from the distinctive regional and historical traditions that best illuminate each topic. Among the sites that we will examine in detail are the Great Stupa at Sanchi in India, the Bamiyan Buddhas of Afghanistan, and the Preah Vihear Temple on the Thai-Cambodian border. We will also consider the visual and material culture of Buddhist institutions that have taken root in the United States. Visits to a local museum will complement the work done in class, with the aim of analyzing not only the objects on exhibit but also the strategies of display. The definition of Buddhist relics and icons as "art" will be challenged and explored.

**Histart 10 Introduction to Western Art: Ancient Mediterranean Art (4 units)**  
**Ancient to Medieval**  
Lisa Pieraccini  
CCN: 05424

An introduction to the art of Egypt, Greece, Rome, and the European Middle Ages. Works of painting, sculpture, and architecture are presented chronologically and interpreted within their particular historical circumstances. The course focuses on themes such as the social and ideological functions of art, strategies of realism and abstraction, rhetorics of the material and immaterial, patronage and the construction of viewing, etc. It enables students to acquire the perceptual and critical skills to enjoy, interpret, and question works of art. Like 11, this course is recommended for potential majors and for students in other disciplines, both humanities and sciences.

**Histart 24 Looking at Berkeley Buildings (1 unit, P/NP)**  
David Wright  
CCN: 05402

Attendance at the first seminar meeting is necessary. This seminar will meet for twelve weeks, beginning August 31, 2009 and ending November 23, 2009. Food for Thought dining arrangements will be discussed in class.

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

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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. This is a Liberal Arts course, but students of Civil Engineering are specially invited to enroll. This seminar is part of the Food for Thought Seminar Series.

### **Histart 32      The Arts of Korea (4 units)**

Sung Lim Kim  
CCN: 05405

This course will introduce the arts and culture of Korea from the prehistoric period through the early twentieth century. Significant examples of painting, ceramics, sculpture, metalwork, and photography, including Korean Treasures on Unesco's World Heritage List, will be closely examined in their political, social, and cultural contexts.

Korean art will also be presented in its East Asian context and compared to Chinese and Japanese art. We will explore how different cultures and ideas produced distinctive aesthetics and how the same motifs were incorporated into art in the three countries, with emphasis on Korea.

No prior knowledge of Korean art or history, or Chinese or Korean languages, is expected.

### **Histart 35      Art and Architecture in Japan (4 units)**

Greg Levine  
CCN: 05430

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: Photography as a Fine Art (with darkroom work) (4 units)**

David Wright  
CCN: 05451

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

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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 units)**

Rebekah Compton

CCN: 05453

This course offers an introduction to the visual arts (painting, sculpture, and architecture) of the Italian Renaissance, covering the period from 1350-1550. The survey highlights major artists and architects of the period and considers patronage, iconography, function, and audience. The course examines the ways in which patrons used art to support political, cultural, and religious ideologies. It focuses on how art changes over time and how new techniques (perspective, anatomical study, discovery of antiquities, oil painting) altered the subject and function of art. The course will also address how notions of gender influenced the creation and reception of visual imagery.

## Upper Division Courses

**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 and Methods of Art History (4 units)**

Whitney Davis

CCN: 05454

This course introduces the methods and theoretical frameworks that have been specific to the discipline of the history of art since its professional consolidation in Germany in the 1830s. Rather than introducing "isms" that have shaped modern artistic, intellectual, academic, and political culture broadly speaking (e.g., Marxism, structuralism, feminism), it focuses on particular conceptions of the historical field of art and visual culture (e.g., in *Kunstwissenschaft* or the "science of art," in connoisseurship, in iconography and iconology, in the "structural" study of form, and in "image anthropology"). The presentation of the material will generally be chronological (from Baroque art theory and Enlightenment historical aesthetics to late twentieth-century studies of imaging and visuality), emphasizing the writing of major art historians, critics, and theorists that we will study in selections from essential primary texts (in translation where needed). But two animating themes throughout the course will be (1) the intersection between art history as a professional discipline and formal philosophies of art, representation, visual culture, and imaging (e.g., Kantian and Hegelian aesthetics, late 19th century psychophysiology, existential phenomenology in the early 20th century, and cybernetics, information theory, and computationalism in the later 20th century) and (2) the continuing crucial importance of premodern and non-Western arts in the formulation of art historical theory, even when devoted to the study of modern art in the Western tradition. The course is most suitable for majors in History of Art and students who have already taken lower-division courses in History of Art or closely cognate fields, and especially for students who are considering further study (e.g., in graduate school or the artworld) in the history of the visual arts.

### **Histart C120B: The Art of Ancient Mesopotamia: Assyria, Babylon, and Persia (4 units)**

Marian Feldman

CCN: 05475

From 1000 to 330 BCE, the empires of Assyria, Babylon, and Persia dominated the ancient Near Eastern world, stretching from Greece and Egypt to Central Asia. In concert with imperial expansion came an explosion of artistic production ranging from palace wall reliefs to small-scale luxury objects. This course provides an integrated picture of the imperial arts of these three great empires, situating them within the broader social and political contexts of the first millennium BCE. In their conquest of foreign lands these powerful states came in contact with and appropriated a diversity of cultures, such as Phoenicia, Israel, Egypt, and Greece, which we will also study.

The goal of the course is to encourage a critical reading of the works of art based on approaches from art history and archaeology. Discussions and short assignments will stress interpretative approaches based on looking and analyzing the works of art.

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### **Histart 136C: Art of Ancient India: Indian Miniature Painting(4 units)**

Joanna Williams  
CCN: 05487

This course will consider the rich diversity of paintings in South Asia made mainly for books and albums to be viewed in private. These include texts of the Buddhists and Jains (originating in palm-leaf manuscripts), the detailed images of the Mughals (illustrating their own history and Persian tales) Rajput pictures (of devotional, courtly, and romantic subjects), and various mélanges of the colonial period. The time-frame is the 12<sup>th</sup> through 19<sup>th</sup> centuries. In sections and for papers, we will draw upon the recently expanded collections of the Berkeley art museum. The course will require a research paper or painting project, as well as a midterm, and a final exam.

### **Histart 145: Roman Art (4)**

David Wright  
CCN: 05499

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 190C: Medieval Art (4) The Art of the Byzantium**

Diliana Angelova  
CCN: 05502

The Western Roman empire fell in 476, but the Eastern Roman Empire, a state we now call Byzantium, outlasted it by a thousand years. Byzantium's capital, Constantinople, called the queen of cities, dazzled with its broad avenues, magnificent churches, and grand palaces. The art of Byzantium was cherished and imitated throughout the medieval Mediterranean. This class will look at a variety of objects (such as ivory carvings, illuminated manuscripts, and icons), and buildings (such as churches and palaces) created or built in Byzantium between the fourth and the fifteenth centuries. Students will investigate the following topics: urban space and the Byzantine power discourse; art and the emperor; the Classical artistic tradition in medieval Byzantium; Byzantine, Western medieval and Islamic arts: points of convergence; and spirituality and luxury.

### **Histart 190E: Art in the Age of Velázquez (4)**

Todd Olson  
CCN: 05505

The epithet "Golden Age" is commonly used to describe the art and literature of seventeenth-century Spain. Ironically, the complex paintings of Diego Velázquez, harbingers of Manet's modernity, were produced during the decline of Spain and its Empire in Europe and the Americas. These individual artistic achievements are inextricable from an understanding of a global history and the migration of images. This course will trace the mutual impact of conquest on the visual cultures of Spain and Latin America, examine Spanish art in relation to religious, economic and political change in early modern Europe, and conclude with Goya's contribution to the myth of Spain's isolation from the European Enlightenment.

### **Histart 190F.1 19th-20th century: Cezanne and Art History (4 units)**

T.J. Clark  
CCN: 05517

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The course will focus on the life and work of a single artist, Paul Cézanne. Cézanne is worth dealing with in this way for several reasons. The main one is the sheer complexity and force of his paintings, which go on presenting a special challenge to description and interpretation. Students should realize that at the center of this class will lie repeated and careful looking at Cézanne's oil paintings, watercolors, and drawings, on the assumption that they propose an account of the world and our access to it that deserves, and repays, sustained attention.

The lecture title's coupling of Cézanne "and Art History" gives a clue to other reasons why a course of this kind seems worth doing. For a century Cézanne's art was taken as emblematic of the line of art we call "modern." For that reason Cézanne was written about repeatedly by an extraordinary range of writers, and the Cézanne literature provides us with strong examples of many of the basic strategies and procedures of art history and art criticism. There are, for instance, continuing attempts to pin down the precise chronology of Cézanne's paintings, in the belief that we shall not be able to give a convincing account of his intentions and purposes unless we have a clear idea (especially as regards key periods of transition in his career) which painting followed which. There are studies of Cézanne's sources, and of his interaction with other artists, notably Camille Pissarro. There are bold and interesting attempts to interpret Cézanne's art (especially his sketchbooks) using the tools of psychoanalysis. Philosophers have been drawn to Cézanne, sometimes seemingly taking him as a model of their own vision of epistemology or ontology. He has been the hero of certain strong writers on the visual arts -- for instance, Roger Fry and Clement Greenberg -- who are usually (somewhat glibly) described as "formalists." And so on. Looking at Cézanne, in other words, offers us a panorama (but also a singular, concentrated case) of what art historians and critics do; and the course will aim to display those different approaches, and think about their adequacy and inadequacy to the art they wished to understand.

### **Histart 190F.2 A Visual Culture Travelogue: Art and Politics in Modern Latin America (4 units)**

Fabiola Lopez-Duran

CCN: 05519

This course is designed as a thematic survey of Latin American art from the late nineteenth century to the present, with special focus on the ideas and events that characterized the divergent traditions of the nations and cultures that comprise the region known as *Latin America*. It will be a travelogue on political, social and cultural themes that informed the various expressions of Latin American art rather than a chronological itinerary through history. This travelogue will consider: the role of colonialism in Latin America's *imaginarium*, the appropriation and shifting of European avant-garde visual languages, the ideological and formal uses of figuration versus abstraction, the interaction of high art and popular art, and the role of visual culture in defining national identities.

### **Histart 190G American/British Art (4 units) American Architecture and Modernism**

Linda Phipps

CCN: 05528

What does it mean to be modern in America? This course surveys the multiple responses embodied in our architecture over the past century and a half. How have architects responded to the need to express a modern American identity through our public and private architecture? What sources have they drawn from, and what other factors shaped their choices? In promoting design strategies aimed at supporting new, more modern lifestyles, what entrenched conventions did progressive architects, from Frank Lloyd Wright and Bernard Maybeck to Michael Graves and Peter Eisenman, seek to change?

If shifting attitudes toward class, race and gender relations contributed to design polemics, how have other factors such as engineering and new building technologies changed the way we view and use the land? How have roads, bridges, reservoirs, dams, and sewer systems determined where and how we live, work, learn, shop, worship, and relax? If architecture can effect social change, how has it changed our expectations about space, our notions of comfort, privacy and of community? Lectures will be supplemented with regular discussion periods and field trips to Bay Area buildings and monuments.

### **Histart 192A Indian Art (4) Problems of archaeological conservation in South and Southeast Asia**

Joanna Williams

CCN: 05529

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The great monuments of the past are threatened by weather, by the forces of worldwide appreciation and by the art market. Unexcavated sites are in even greater jeopardy. Is the solution protection by UNESCO as World Heritage sites? What is our responsibility as students of art history? We will consider together some of the sites that have caught the attention of journalists. Students should have familiarity with a monument in some part of the region, either from courses or from travel. This is not a seminar on the nuts and bolts of conservation, but rather on theoretical and ethical issues raised in protecting remains of the past on the other side of the globe.

### **Histart 192B.1 Greek and Roman Art in the Hearst Museum of Anthropology (aka "Hands on at the Hearst")**

(4 units)

Andrew Stewart

CCN: 05532

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 192B.2 Undergraduate Seminar: From Egypt to Babylon: Art in the International Age from 1550 to 500**

**BCE (4 units)**

Marian Feldman

CCN: 05535

The arts of Egypt, Greece and the Near East are typically taught separately from one another. However, the diverse cultures of these areas were in close contact with one another for much of their histories. From 1550 to 500 BCE (the Late Bronze and Iron Ages) was a particularly dynamic time for intercultural exchanges. This seminar will explore both the specific aspects of artistic exchange between the three areas, as well as consider the larger implications of cross-cultural interaction and the role that the arts play in socio-political arenas such as trade, diplomacy, war, imperialism, and colonization.

Students are not expected to have extensive knowledge of all the areas, although some experience in at least one of them will be helpful. The course will interweave establishing a knowledge base necessary to tackle this topic with broader theoretical concerns and interdisciplinary approaches (art historical, archaeological, anthropological, and historical).

Two primary texts will serve as a point of departure: Paul Collins, *From Egypt to Babylon: The International Age, 1550-500 BC* (2008) and Joan Aruz, ed. *Beyond Babylon: Art, Trade, and Diplomacy in the Second Millennium B.C.*, exhibition catalogue (2008).

### **Histart 192C Undergraduate Seminar: Genesis, Beginnings in Medieval Art, and Present Theory (4 units)**

Beate Fricke

CCN: 05537

How does anything come into being? How have medieval artists imagined the process of turning nothing into something? These questions are pointing to the artful process of creation that have inspired philosophers, theologians, and artists to develop theories about origins beginning already in Late Antiquity. We will discuss together how medieval artists have tried to represent the process of creation, focusing on the particular relation between God as an artist creating the world

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and “divine” artists who imitate God. Depictions of the moment of creation allow us to learn much about artists’ ideas of perception, generation, and creativity. In recent theory, myths of creation, their inherent paradoxes, and ideas about origins play a prominent role.

The seminar will explore selected illustrations of the biblical Book of Genesis from Late Antiquity to the beginnings of the Early Modern period. Each session will be dedicated to one particular work of art, in which we will explore step by step the various roles and functions of art works. All of them played an active role within religious life ornamenting such things as books and the walls, altars, doorways, and outsides of churches. The course is intended as an introduction to the history and the function of medieval works of art as well as a survey of theoretical reflections about the history of creativity.

There are no requirements for this course apart from curiosity and active participation. Weekly reading will include texts by art historians, philosophers, and anthropologists as well as primary sources (all in English).

### **Histart 192F.1 Undergrad Seminar: Darwin and Visual Culture**

Whitney Davis  
CCN: 05538

In the light of the explosion of new scholarship in the wake of the Darwin bicentenary of 2009, this seminar explores artists' visualization of evolution by natural selection (as well as other Darwinian ideas such as sexual selection and pangenesis) from the era of Darwin himself to the rise of the "neo-Darwinian synthesis" after World War Two, when the emergence of population genetics, the model of mutation in the replication of DNA, the rise of ethology and sociobiology, the consolidation of "evolutionary-developmental biology" ("evo-devo"), and other factors changed the overall look of Darwinism as a later nineteenth-century reader or artist would have encountered it or could have understood it. The seminar will certainly examine how visual artists between 1859 and 1939 represented evolutionary processes and dealt visually and artistically with Darwin's ideas and the many challenges to them. But it will also consider a question that has risen to prominence recently, namely, the question of a specifically Darwinian aesthetics or evolutionary account of the emergence, function, and future of art, whether or not that art specifically represents or addresses Darwinian processes in nature or society. This will require not only that we consider how Darwin and Darwinians represented nature but also how Darwin and Darwinians conceived the evolutionary origin of "the sense of beauty" or the "art sense." The seminar will be based in part on a special exhibition of Darwiniana at the Bancroft Library in Fall 2009 and on the scholarship presented at a major international symposium on Darwin and the Art of Evolution at the Courtauld Institute of Art in London in July, 2009, as well as select materials drawn from the Darwin conferences at Cambridge and in Berlin in summer 2009. Due to our work in University special collections, the seminar will be limited to six students. Enrollment is by permission of the instructor.

### **Histart 192F.2 France, Spain, Mexico: Goya and Manet**

Darcy Grigsby  
CCN: 05541

This seminar will examine Goya's artistic reactions to the French Revolution and Napoleonic Empire and Manet's painterly response to the art of Spain, primarily the painting of Velasquez, and to the Mexican Revolution of 1867. Our centerpieces will be Goya's two pictures of May 2 and 3, 1808 and Manet's many versions of the execution in 1867 of Maximilian, the ruler of Mexico installed and abandoned by Napoleon III, but we will also interrogate the end of Goya's life in France and Manet's earlier trip to Spain and so-called Spanish pictures, both subjects of recent scholarship. In addition, the photographs of Mexico circulating in France will require our analysis of that medium. We will take advantage of holdings at the Bancroft Library and the Berkeley Art Museum. This University has two versions, for example, of Désiré Charnay's stunning photographs of Mexican ruins taken between 1857 and 1859. This is a historically specific seminar so papers will need to address one or the other of these two rich and fascinating moments of cross-cultural contact and political upheaval.

### **Histart 200 Graduate Proseminar in the Interpretation of Art History (4 units)**

Todd Olson  
CCN: 05616

## Fall 2009 Course Descriptions

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. This course is required for incoming History of Art Graduate Students. Graduate Students in other disciplines are invited to request permission.

### **Histart 234 Graduate Seminar in Japanese Art: The Hosokawa Family Collection**

Gregory Levine

CCN: 05622

This seminar, built around the exhibition "Lords of the Samurai" at the Asian Art Museum, SF (June 12-September 20), considers the collection of the Hosokawa family within histories of collecting in Japan and East Asia and histories of particular media, genre, and representation/embodiment. As this suggests, our strategy will be to consider triangulations between the Hosokawa, collecting history, and collected objects, rather than linear or binary relationships. The matter thus requires not merely consideration of individual collectors but also cultures of collecting, patronage, and specific objects and texts about objects and collections. We will ask how particular objects created (and re-created) the collection as well as how the collection created objects.

Participants will be required to view the AAMSF exhibition during both its rotations, to attend the one-day symposium scheduled tentatively for June 14, to meet for two sessions in June, and to read a selection of key texts before the fall semester. During the semester, we will combine repeated viewing days at the exhibition with meetings for discussion. The latter third of the semester will be devoted to research and writing. Open to advanced undergraduates in History of Art.

### **Histart 270 Graduate Seminar: Rubens's History: Reading the Past, Making the Future**

Elizabeth Honig

CCN: 05624

Peter Paul Rubens: remarkable intellectual, brilliant painter, important international diplomat (some would say spy), his place at the very center of Baroque Europe is certain. This seminar, though, explores his role not at the center of one time, but at the crux of a temporal continuum, as a figure who reads, interprets, produces and affects *history*. We will consider Rubens as a scholar of history and of art's history; as a visual narrator of histories; as an actor in the major political events of his time; and as a political thinker trying to affect the way others conceived of themselves and their own actions in historical terms.

Topics we may cover include: Rubens's role in creating a history and canon of art as visual language; theories and concrete instances of Baroque painting as politically persuasive rhetoric; historical biography and exemplarity in early Baroque culture; Rubens's understanding of classical history and its value; the Medici Cycle and the Whitehall Ceiling as political histories; artistic imitation or copying as a form of history-making; narratives of war and violence as instruction or intervention; forms of religious history painting in the Catholic Reformation context.

Please contact instructor in advance ([eahonig@berkeley.edu](mailto:eahonig@berkeley.edu)) to receive readings for first class meeting.

### **Histart 286 Graduate Seminar: The Eye and the Machine: Vision & Technology in 20th Century Art & Culture**

Anne Wagner

CCN: 05625

Not all 20th century art works declare a special awareness of their status as visual objects, but many certainly do. Their means vary: only consider Robert Smithson's hyperbolic refusal of vision against James Turrell's sometimes transcendental exploration of its limits and idiosyncrasies. Or Olafur Eliasson's insistent manipulation of his viewers' eyesight (and thus, their whole sensory apparatus), in contrast to Vito Acconci's notorious video *Pryings* (1972), a collaborative piece undertaken with Kathy Dillon, in which the artist repeatedly tries, and fails, to open her eyes.

## Fall 2009 Course Descriptions

This seminar aims to provide a consideration of crucial 20th century texts and artworks in which vision emerges as an exemplary 20th century object: it is here, we might say, that the idea of a "modern" vision is born. Not only is sight understood as historical, its mutations are catalyzed by various innovations--military weaponry for example, and time-based cinematic technologies--in ways that works of art seek to imitate, and sometimes to subvert.

The artists and artistic contexts to be considered, in addition to those just mentioned, range from the Bauhaus in the 1920s to Los Angeles in the 1960s; special attention will be paid to various efforts to manipulate light--from Laszlo Moholy-Nagy, say, to Anthony McCall. Among the texts we will read together will be writings by Paul Virilio, Marshall McLuhan, Bruno Latour, Sarah Danius, and Pamela Lee.

**Histart 290 Graduate Seminar: France, Spain, Mexico: Goya and Manet**  
Darcy Grimaldo Grigsby  
CCN: 05631

This seminar will examine Goya's artistic reactions to the French Revolution and Napoleonic Empire and Manet's painterly response to the art of Spain, primarily the painting of Velasquez, and to the Mexican Revolution of 1867. Our centerpieces will be Goya's two pictures of May 2 and 3, 1808 and Manet's many versions of the execution in 1867 of Maximilian, the ruler of Mexico installed and abandoned by Napoleon III, but we will also interrogate the end of Goya's life in France and Manet's earlier trip to Spain and so-called Spanish pictures, both subjects of recent scholarship. In addition, the photographs of Mexico circulating in France will require our analysis of that medium. We will take advantage of holdings at the Bancroft Library and the Berkeley Art Museum. This University has two versions, for example, of Désiré Charnay's stunning photographs of Mexican ruins taken between 1857 and 1859. This is a historically specific seminar so papers will need to address one or the other of these two rich and fascinating moments of cross-cultural contact and political upheaval.

**Histart 299 Graduate Seminar: Reading in German**  
Beate Fricke  
CCN: See Dept

Open reading group for all levels. Each participant may suggest German texts, which she or he have to deal with for their papers, exams, or research. We will learn and practice how to obtain the necessary information from German texts, how to find German secondary literature, and other tricks to deal with information written in an obscure language. The reading-group offers practice of "reading-knowledge" of German, gives some training in helpful German databases for secondary literature and digital images, and introduces ideas and developments of recent important German scholars from the crossroads of art history, "Kulturwissenschaften," political theory, and history of science. (Reading knowledge of German is not required but welcome).

**Histart 300 Teaching Seminar**  
Elizabeth Honig  
CCN: See Dept

Weekly meetings with the instructor to discuss the methods and aims of the course, to plan the content and presentation of the material for the discussion sections, and to set standards and criteria for grading and commenting upon papers and exams. In addition, after visiting sections early in the semester, the instructor will discuss with each GSI individually his or her performance and make any necessary recommendations for improvement.