

HISTORY OF ART HISTORY
416 Doe Library
643-7290
<http://ls.berkeley.edu/dept/arthistory>

HISTORY OF ART
Course Descriptions Spring 2005

LOWER DIVISION

R1B. Reading and Writing About Visual Culture.

R1B(1) CANCELLED

R1B(2) TuTh 9:30-11:00, 425 Doe. Rebekah Compton

R1B(3) TuTh 11:00-12:30, 425 Doe. Suzanne Walker

This class will explore the ways art and artists in the western tradition have come to terms with the phenomenon of violence. The traditional association of art with the celebration of beauty is at odds with the potential ugliness of violence; the function of artistic representation to impose order on sensory experience is challenged by the disruption and destruction that characterize violence. As we consider the ways these tensions manifest themselves, we will look at different theoretical approaches to violence as well as the ways that violence has been represented in the visual arts. Writing assignments emphasize critical analysis of texts and images; students will be encouraged to develop their skills in formulating arguments, writing clearly and concisely, and editing and revising effectively.

R1B(4) TuTh 12:30-2:00, 425 Doe. Marnin Young

“Art in California, 1920-1960”

This course will refine student skills in expository writing through a contextual examination of the history of modernist art in California. Through a series of case studies – including modernist architecture, mural painting, documentary and artistic photography, and the explosion of avant-garde art in the 1940s and '50s – we will examine the problem of art produced outside the main cultural channels. Students will expand the terms and ambitions of their writing in several essays produced and revised over the course of the semester. Several field trips to San Francisco Bay Area museums and locales are planned.

R1B(5) TuTh 2:00-3:30, 425 Doe. Stein

R1B(6) TuTh 3:30-5:00, 425 Doe. Suzanne Walker

This class will consider the representation of animals in western visual culture from the Middle Ages to the modern era. Just as animals have played numerous and varied roles in human society, their presence in the visual arts has likewise been conditioned by changing ideas about science, nature, labor, and leisure. While scientific advances have produced an increasingly complete picture of all living creatures, our concern will not be primarily with the accuracy of any given image; rather, we will investigate the assumptions and ideals that shape the ways animals are envisioned in different times, in different media, and for different audiences. Writing assignments emphasize critical analysis of texts and images; students will be encouraged to develop their skills in formulating arguments, writing clearly and concisely, and editing and revising effectively.

11. Introduction to Western Art.

TuTh 2-3:30, 145 Dwinelle. Lisa Regan

This course is a chronological survey of the major works of European and American art from 1400 through the modern era. We will characterize eras -- for example, Renaissance, Baroque, Modern -- and artistic movements -- Classicism, Realism, Impressionism, Cubism, Expressionism, among others. Artists studied will include Van Eyck, Michelangelo, Caravaggio, Rembrandt, Manet, Picasso and Pollock, to name a few. The course will focus closely on particular works and specific artists, in each case with an emphasis on art's relationship to the world of its production. This will lead us to consider issues such as the status of the artist, the role of gender in representation and in artistic production, the role of art and artists in establishing and maintaining political authority, and the subversive possibilities of works of art. In the end, we will be thinking of the ways in which art is, at its best moments, both the product of intense skill and an important actor in the social world around it.

24. Freshman Seminar: Looking at Classic Movies

W 2-5, 425 Doe. David Wright

This seminar will devote twelve Wednesday afternoons to looking thoughtfully at classic movies, treating them as visual art, analyzing particularly the camera work and editing, also the staging and lighting, always seeking to understand how these aspects contribute to the total expressive effect of the movie. Each week one movie will be analyzed closely and students will write a one-page report on a specific aspect of it; then another movie or shorts will be shown to expand student's knowledge of the medium. The movies analyzed will range from *The Last Man* (Germany 1924) to *Bicycle Thieves* (Italy 1949), all of them general release movies widely seen in their time. The movies will normally be shown on DVD, allowing us easily to go back to specific episodes for detailed analysis. No reading required; no other written work.

(This seminar is for ordinary moviegoers, not for advanced theorists of "Film").

51. Introduction to Medieval Art

TuTh 3:30-5, 101 Moffitt. Jacqueline Jung

A selective, thematic exploration of the visual arts from the decline of the Roman empire to the beginnings of the Early Modern period. The emergence of new artistic media, subject matter, and strategies of making and viewing will be discussed against the ever-shifting historical circumstances of medieval Europe. Emphasis will be placed on the methods of interpreting the works, especially in relation to then-current social practices and cultural values.

UPPER DIVISION

136A. The Art of India: Indus Valley Through 1550

TuTh 12:30-2, 101 Moffitt. Nancy Tingley

This course is an introduction to South Asian art from the proto-historic Indus Valley civilization through the Gupta period. The art of the proto-historic period reflects the international trade and cultural exchange of the time. The early historic period saw the rise of Buddhism and Hinduism and this class will investigate the evolution of the sculpture and architecture of those two religions in response to ideology and religious practice. Course work will include a mid-term and a final exam and a 10-page research paper.

141B. Classical Greek Art

TuTh 9:30-11, 101 Moffitt. Andrew Stewart

Greek sculpture, painting, and architecture from the Persian invasions through the reign of Alexander the Great. In addition to close study of the major works, we will pay particular regard to their cultural context and to key issues such as the relation between Greek art and life, nakedness and gender, the symposium, narrative strategies, art and politics, the luxury crafts, sculptural and ceramic techniques, and the status of the creative artist. Wherever possible, newly-discovered work will be included and given special attention.

151. Art of Late Antiquity

MWF 8-10, 104 Moffitt. David Wright.

The transition from classical culture to medieval Europe: imperial art from Gallienus through the collapse of the western empire, Christian art from its beginnings c. A.D. 200 through the age of Justinian, revivals in the seventh and eighth centuries, a look back from the courts of Charlemagne and Constantinople.

This course meets for two-hour lectures three times a week in the first month, twice a week in the second, and once a week in the third, to help prepare students to

develop a thoughtful term paper and then to give them time to write it. The Instructor has office hours when there is no lecture.

173. Age of Rubens

TuTh 9:30-11, 106 Moffitt. Elizabeth Honig

This course will survey the painting of Baroque Europe through the eye, pen, and brush of one of its greatest intellects and artists. Peter Paul Rubens was an internationally renowned scholar and diplomat as well a painter. He was as actively engaged in forging peace treaties as he was in creating altarpieces. Indeed, he systematically developed an artistic language, through the study of past art, that would speak strongly and persuasively into a very political present. A native of Flanders, his diplomatic and artistic career took him to Italy, Spain, France, England and Holland. This course will follow him to all those nations, examining their native visual cultures and how Rubens's art interacted with them. A major exhibition of Rubens's oil sketches at the Berkeley Art Museum will enable students to work extensively with original objects.

180A. 19th C. European Art: The Age of Revolution

TuTh 12:30-2, A1 Hearst Annex. Darcy Grigsby.

This course will focus upon French art from the 18th century to the early 19th century (1710s-1830). Spanning Bourbon monarchy, the Revolution of 1789, Napoleonic empire, and Bourbon monarchy's restoration, this violent period of political and cultural upheaval witnessed extraordinary transformations in French art. While this art has traditionally been explained in terms of a shift in styles (Rococo to Classicism to Romanticism), this course will examine the relation between artistic and social change, considering not only political and institutional pressures upon artists and the shifting conceptions of art's purpose and audience but also the ways art during this period offered shifting constructions of gender, sexuality, nation, empire and race. Among artists to be considered are Watteau, Greuze, Chardin, Fragonard, Boucher, Joseph Vernet, Elisabeth Vigée-Lebrun, David and his school, Hubert Robert, Géricault, and (early) Delacroix and Ingres.

186C. Art in the Later 20th Century

TuTh 2-3:30, 102 Wurster. Alex Alberro

This course introduces the history of contemporary artistic practices from the 1960s to the 1990s, and the major critical and historical accounts of modernism and postmodernism in the arts. Focusing on the interrelationships between modernist culture and the emerging concepts of postmodernism, the course addresses a wide range of historical and methodological questions. These include the evolving idea of artistic autonomy, the changing role of cultural institutions, the shifting relationship of high art and mass culture, the impact of new technologies on cultural production, and the emergence of new audiences for art. The course will begin with an introduction of some of the key concepts of modernism as they were developed in

the post-Second World War period, as well as an overview of the crucial work of some of the artists of that moment, setting the stage for the challenges to modernism enacted by Pop Art, Fluxus, Minimalism, Happenings, and the European neo-avant-garde in the early 1960s. The second part of the course will deal with critical responses to the moment of 1968, primarily by the phenomena of Conceptual Art, Earth Art, Body Art, and Video Art in Europe and the Americas. Here we will analyze the impact of the mass protest movements that were reshaping Western culture and the pervasiveness of a society of consumption on artistic production. The third part of the course will consider the collapse of Modernist concepts of culture, and the emergence of several contradictory theories of postmodernism. The increased significance of photography, site specific installations, performance art, videotapes, and other new media in artistic production will provide the framework for an examination of various characteristics of postmodernism in the arts. These include the unprecedented expansion of the artistic field, the transformation of site specificity into discursive critique, the fusion of previously autonomous artistic categories, the emergence of artistic strategies of appropriation and simulation, and the massive return of painting in the late 1970s and 80s. The course will conclude with an overview of the problems of artistic production at the end of the twentieth century. Emphasis will be placed on the recent work of artists informed by feminism, the critical debates around the concept of identity formation, strategies of ethnography and context critique, the legacies of appropriation art, the interplay between art, fashion and advertising, the Neo-Pop cult of slacker art, and the emergence of new modes of public art in the 1990s.

190A.1. Buddhist Art of Japan

TuTh 2-3:30, 106 Moffitt. Gregory Levine

This course will explore topics in the study of Buddhist art in Japan from the 6th c. to the present within a broader perspective of trans-Asian Buddhist practices and visual cultures. What are we to make, for instance, of legends that tell us that the first sculptural image of the Buddha Sakyamuni, supposedly carved during his lifetime in ancient India, now resides in Japan? How have Japanese painters and sculptors represented the Buddha and other deities, and what benefits accrued to viewers in the act of looking? What are the ritual functions of mandala and how were they painted and sculpted in Japan? How do Buddhist temple complexes in Japan visualize and embody religious concepts such as rebirth and salvation? What roles do relics and portraits have in Buddhism? And last but not least, why is the Buddhist landscape of Japan so filled with images, illustrated scriptures, and sacred sites if Buddhist teachings implore us to grasp the fundamental emptiness of all visual and material things?

190A.2. Himalayan Art

TuTh 12:30-2, 102 Moffitt. Christian Luczanits

The art produced in the different regions of the Himalayas is almost exclusively religious and to a large extent an expression of Tibetan Buddhism. The course introduces the sources and main periods of Himalayan art from the earliest examples (7th century) to the present according a western as well as an indigenous perspective. It also focuses on the relationship of the art to the religious practice prevalent at the time of its production. Analyzing exemplary art works of different periods in greater detail, the course also introduces art historical methodology (e.g. the discussion of style, composition, iconography, ornament, or technique).

190B. Roman Painting (also listed as Classics 175F)

MWF 1-2, 101 Moffitt. Chris Hallett

What role did painting play in Roman life? What sort of paintings do we hear about in the writings of Latin authors? Battle paintings, for example, carried in triumphal processions, and described by Roman historians; or Greek 'old master' paintings purchased for extravagant sums by art collectors like Lucullus and Hortensius, and cherished as their prize possessions, to the dismay of Roman moralists. What kinds of pictures were set up as votives in Roman temples and public spaces? What designs and subjects did ordinary Romans choose to have painted on the walls of their homes, their villas, and their tombs?

This course will present the surviving evidence for a wide range of pictorial representation in the Roman world. It will include the earliest remains from the city of Rome itself; the elaborate suites of painted rooms found in the houses of Pompeii and Herculaneum on the Bay of Naples; and the brilliantly colored mummy portraits preserved by the sands of the Egyptian desert. Topics to be considered: the painting of marble statues and reliefs; the reproduction of Greek 'old master' paintings from pattern books; the 'four styles' of Pompeian interior decoration; the architect Vitruvius' denunciation of contemporary painting; painted stucco relief; painted portraits in various media; Roman mosaics— 'paintings in stone'—from Italy, North Africa, and the eastern Mediterranean.

There will be a mid-term exam, a short paper, and a final exam.

190D. Italian Courts

TuTh 11-12:30, 101 Moffitt. Lisa Regan

In the Renaissance, the Italian peninsula was divided among a dizzying array of independent city-states, each with its own government, economy, culture and claim to sovereignty. Each of these city-states commissioned works of art in an effort to promote the city's grandeur, to shore up the legitimacy of the government, or to propagandize locally and abroad. For artists, there were many challenges: how to

please their patrons while serving their own artistic goals; how to express resistance to particularly odious requests; how to translate political interests into visual imagery. In this class, we will consider the relationship between artistic production and political systems within several of the most significant city-states. We will look at case-studies from the cities of Florence, Rome, Venice, Mantua, Ferrara, Milan and Urbino that are particularly demonstrative of the problematic relationship between changing artistic production and fundamentally unstable political systems. The course will focus in large part on the political and artistic shifts between the 15th and 16th centuries, and the traumatic impact of the French and Spanish invasions of the 16th century which led to the end of the city-states' independence.

We will begin in Florence in the mid-15th century, by defining the terms "republic", "court", "signorie", and exploring Florence's peculiar version of a republic as oligarchy. We will then move on to Venice, the only true republic in Italy, and consider the use of art in maintaining the city's remarkable political stability, particularly in the work of Carpaccio and Bellini. Next we move to the courts: first, the Visconti and Sforza of Milan, including the work of Leonardo da Vinci. Next will be late 15th century Ferrara, where the Este held a longer continuous rule than any of their despotic counterparts, and the work of Pisanello, Cosimo Tura and Ercole de' Roberti. From Ferrara we move to Urbino, briefly home of the Montefeltro dukes; we will be primarily concerned with projects executed for Federico da Montefeltro, who was artistically constructed as the ideal man of arms and letters, an identity essential to Urbino's unstable position in Italian politics.

Mantua will provide the pivot leading us into the 16th century, for while Mantua was at the center of the provincial political system of the 15th century, it was among the first cities to greet the invasions of Italy by foreign absolutist powers with a new decorative mode. We will discuss the *Camera Picta* and *studiolo* by Andrea Mantegna, in comparison to Giulio Romano's work at the Palazzo del Te, and thus will be lead into a consideration of the Italian Wars, the Sack of Rome of 1527, and an entirely new political model in Italy: subjugation by absolutist authority. In Rome, we will also see the effects of the Counter-Reformation and the role of the church in defining the Roman state -- with Rome being the only remaining independent power within Italy. We will focus on the projects to rebuild St. Peter's basilica, on the work of Raphael in defining papal authority, and on the writings of Castiglione in expressing a pan-peninsular sense of crisis. The sense of a "new" Italy in the 16th century, one created by war and radically changed political systems, will lead us to revisit the survivors among the earlier cities, and consider their changed artistic faces. We will discuss Titian as the first truly international artist, and the developments in painting technique that allowed him to flourish in a shifting art market. We will discuss portraits of Italy's most important citizens, and how they changed from the 15th to the 16th centuries. We will end the course by returning to Florence, and exploring the artistic projects of the Medici, now dukes rather than republican defenders. This will involve Bronzino, Cellini and

Giambologna, and will demand a discussion of the role of sexuality and sexual violence in the 16th-century courts in general, and in Medicean Florence in particular.

It is this course's premise that artistic production and political systems in early modern Italy were deeply intertwined, and that an understanding of the particular politics of each city is crucial to any discussion of this relationship. There will be, therefore, a strong emphasis on historical analysis, and on defining the differences in political culture, practices and anxieties between the cities.

190F.2. Conceptual Tendencies in Dutch Art, Architecture, and Design in the 20th Century – Also listed as Dutch 179

TuTh 2-3:30, 156 Dwinelle. C. Zijlmans

During the last decade, Dutch art, architecture and design have attracted a great deal of international attention. In 1998 the SFMOMA featured 200 objects of recent Dutch design in the exhibit "Do Norma". The MOMA in NY invited designers of the Dutch design studio 'Droog Design' (1990s - present) to redesign their restaurant. World-renowned Dutch Architect Rem Koolhaas is perhaps the most outspoken about architect of the last ten years, not only because of his buildings and architectural designs but also because of his publications 'Delirious New York' and 'S, M, L, XL. Dutch artists like Rineke Dijkstra, Marlene Dumas, and Aernout Mik belong at the forefront of the international art movement. Although it is always difficult to generalize, what these Dutch designers, architects and artists have in common can best be characterized by their "dryness". In Dutch, the notion 'droog' (dry) refers to certain rationalistic, conceptual tendencies that aim at returning to basics as well as to a kind of humor, usually called 'droge humor' (dry humor). This 'dryness' is a way to approach the world, a specific ideology.

This recent direction in Dutch art, design and architecture, goes back to a longer tradition of conceptual approaches in Dutch twentieth century culture. Well known examples are 'De Stijl' group's (1917-1931) search for essentials and harmony, the experimental photography of Piet Zwart, Paul Schuitema and Eva Besnyö in the 1920s and 1930s, the film oeuvre of cineaste Joris Ivens, and the design of foundation 'Goed Wonen' (Good Living), 1946-1968.

These tendencies in art, architecture and design are internationally well known and are often considered as Dutch trademarks, also in historical perspective. In this course, the concepts and their context will be scrutinized and discussed in the wider perspective of international developments in the field of visual arts, architecture and design, and in the context of socio-political and cultural changes in the 20th Century.

190G. 19th Century American Painting and Sculpture in an International Context

TuTh 3:30-5, 102 Moffitt. Kevin Muller

This lecture course investigates American painters and sculptors working between the American Revolution and the Armory Show of 1913. The art created by these artists is often celebrated as uniquely American. However, we also find these artists studying with foreigners, representing non-American subjects, and looking at foreign works of art for inspiration. For example, many American artists pursued a formal artistic education in Europe. Others took the Grand Tour in order to see important artistic monuments. A few became expatriates, preferring to work and live in Europe permanently. Still others made pilgrimages to specific sites in the Middle East and South America. Even when artists themselves remained in America, they were often inspired by the art of foreign regions. Many, for example, turned to Japanese art for aesthetic inspiration, although they themselves did not visit Japan. In order to understand the personal, artistic, and cultural reasons that motivated American artists to pursue interactions with foreign art and artists, this course is organized as a series of chronological case studies focusing on the work of a single artist, or a group of artists with similar extra-American interests. We will explore in depth how an artist's class, gender, ethnicity, and personal ambitions played a role in his or her decision to look overseas for training, subject matter, or style. We will see how artists' styles developed and changed as a result of their exposure to new techniques and subjects. Finally, in order to understand the broader significance of and these artists' works, we will consider the responses of American patrons and critics. By examining nineteenth-century American painting and sculpture in this manner, we will better understand some of the deeper concerns held Americans living at that time, including how they thought of themselves and their country in relation to the rest of the world. In turn, these insights will enable us to revise our understanding of accepted narratives of American art, identity, and history.

192C.1 Undergraduate Seminar: Medieval

M 1-4, 308B Doe. Jacqueline Jung

As much as medieval theologians prized beauty as an outward expression of divine goodness, art of the period was, above all, functional in character. Figural images in various media -- from monumental sculpture to painted panels, illuminated manuscripts, textiles, and metalwork shrines -- played a central role in the ritual activities that shaped people's mental and physical worlds, while outstanding achievements in architectural technique and design emerged from the need to provide such rituals with an appropriate spatial setting. Placing emphasis on anthropological theories along with art history, this seminar will explore the manifold ways that images, objects, and buildings served as focal points for or accessories of ritual activities during the high and late Middle Ages (ca. 1000-1450), including liturgical ceremonies and dramas, personal devotions, judicial proceedings, social "rites of passage," and formalized expressions of political power.

192C.2 Undergraduate Seminar: Early Illustrations to Genesis and Exodus

(See also Grad 254)

F 1:30-4:30, 308B Doe. David Wright

192F.1. Undergraduate Seminar: 19th C. French - After Revolution and Empire: "Géricault, Géricault, Géricault!" and the Body Politic

W 9-12, 308B Doe. Darcy Grimaldo Grigsby

This seminar will concentrate on the art of the early nineteenth-century painter Théodore Géricault (1791-1824) and its relation to the legacy of the French Revolution and the politics of Napoleonic Empire and Bourbon Restoration. This course will be devoted to close looking at one very short-lived artist's stunning oeuvre, including drawings and prints. Because Géricault was a belated inheritor of the pictorial traditions of the school of David, we will need to begin with a brief consideration of this group of painters. We will interrogate Géricault's nostalgia for the Napoleonic imperialist past and also his preoccupation with marginalized constituencies: "racial" and cultural others, the poor, and the insane. Among topics to be considered are: the crisis of history painting; Géricault's work in genres and media other than history painting; the art he made in Italy; the politics, sexual and otherwise, of representing disempowered persons as well as dead and suffering bodies (and also horses!); and the competing conceptions of masculinity within his oeuvre.

192F.4. Undergraduate Seminar: High/Low Art in the 1960s

T 10-1, 308B Doe. Sarah Evans

Appropriation Art: Pre-history, Context and Criticism

During the late 1970s and early 1980s, Sherrie Levine, Robert Longo, Richard Prince, David Salle and Cindy Sherman appropriated photographic and cinematic images and forms for high art. Hailed by some critics as a critique of mass culture, appropriation art was lauded by others for its critique of Modernism. In this course, we will reassess appropriation art from three vantage points. We will read criticism by Hal Foster, Rosalind Krauss, Thomas Lawson and Craig Owens with an eye to testing the fit between the critics' vision of an ambitious post-Modernism and the artists' unassuming works. We will also examine appropriation art's origins in Neo-Dada, Pop art and Photorealism. Finally, we will locate appropriation art in the context of a broader range of late-1970s avant-garde aesthetic practices, including performance art, underground cinema and art-music.

GRADUATE COURSES

234. Seminar: Japanese

W 9-12, 425 Doe. Gregory Levine

Tennōjiya kaiki and the Visual/Material Cultures of Chanoyu

Chanoyu (the "ritual of tea"), to paraphrase a famous aphorism, may be simply a matter of boiling water for the preparation of tea, but its elaborate social rituals transpire within particular architectural settings, are choreographed with diverse visual, textual, and material objects, and are energized by practices of replication, collection, canon formation, textual representation, as well as self-fashioning and saint-making.

While not focused on the performance of chanoyu per se, this avowedly exploratory seminar raises questions about the visual and material cultures allied with chanoyu as practiced principally during the 16th and 17th centuries. How did particular categories of objects-- such as Raku teabowls and *bokuseki* (Chan/Zen calligraphy)--function within tea practice? How did connoisseurship operate within the domain of chanoyu, and what mechanisms of knowledge formation did tea practitioners develop? In what ways did objects create history? How did tea practice spur and engage the art market; how did collectors address the problem of forgery?

Our starting point will be readings from facsimile and typeset versions of *Tennōjiya kaiki*, "tea diaries" of the Tsuda tea men. We will also forage amid the dense literatures pertaining to tea history, architecture, ceramics, calligraphy, and material culture studies. Participants will be required to write weekly precis on books or articles and participate fully in discussion. *Students taking the class for 4 units must have at least basic reading ability in modern Japanese* and will write a substantial research paper. Students with beginning Japanese ability (or none at all) may take the course for 2 units. At the instructor's discretion, advanced undergraduates in History of Art and Asian Studies may also take the course.

240. Seminar: Ancient Art

F 9-12, 308B Doe. Andrew Stewart and Chris Hallett

This seminar, which is offered biennially, is intended to introduce graduate students - both archaeologists and non-archaeologists - to the discipline of classical archaeology, its history and evolution, and its research tools and bibliography. Since it is both impossible and undesirable to attempt to cover the entire discipline in one semester, after two introductory lectures on the history of the field, we will address a selection of topics that seems representative of its concerns. Examples of possible topics are:

- (1) A context: Tomb II at Vergina, its occupants and date;
- (2) A crux: the Olympia Hermes;
- (3) Epigraphy and topography: the Hekatompedon inscription;
- (4) Artists and attribution: Beazley's method;
- (5) Chronology in Greek art: "stylistic dating" in vasepainting and sculpture;
- (6) Text and image: Snodgrass, *Homer and the Artists*;
- (7) Interpretation: Shanks, *Art and the Early Greek State*;
- (8) Ancient criticism: the new Poseidippos papyrus;
- (9) Gender: Praxiteles' Knidia;
- (10) Questions of evidence: "Roman copies"--acceptable evidence for Greek art?
- (11) Chronology in Roman art: Zeitgesicht--the period face;
- (12) Reception: identifying the intended audience for Roman public monuments;
- (13) Interpreting style in Roman art: late antique portrait images;
- (14) Numismatics: choose and research a coin in the Hearst Museum.

Each participant will be expected to produce a bibliography on his/her topic the week after it has been assigned, and present a short report on it the week after that.

Prerequisites: a working knowledge of Latin or Greek; willingness to tackle limited secondary reading in German, French, or Italian, as appropriate.

254 Seminar: Early Illustrations to Genesis and Exodus (See Undergraduate Upper Division 192C.2)

F 1:30-4:30, 308B Doe. David Wright

This seminar is occasioned by the appearance of the extraordinarily good facsimile of the Ashburnham Pentateuch, an enormous richly illustrated manuscript of the second half of the sixth century, made somewhere "outside the main stream" of Latin book production.

The main goal of the seminar will be to look very closely at these illustrations to find out how they were made, what sources may have been drawn on, and so to

appreciate the remarkable originality and expressiveness of this art and to consider its significance in historical context.

As background, the seminar will study Genesis-Exodus iconography in the Dura-Europos synagogue, the Via Latina catacomb and S. Maria Maggiore, and in the Cotton Genesis and the Vienna Genesis.

Students are expected to have a general background in Christian culture of the third through sixth centuries. No previous study of the History of Art is expected. Graduate students should have good German and a little Latin. Graduate students taking the seminar for 2 units are expected to participate in all discussions and present some brief oral reports; for 4 units a full research paper is expected. Undergraduates will write a research paper with the instructor's guidance.

260. Seminar: Renaissance Art (Travel)

Architecture 279X: Judith Stronach Graduate Travel Seminar
Th 1-4, 308B Doe. Loren Partridge

Instructors: Prof. Loren Partridge, Department of History of Art

Prof. Raymond Lifchez, Department of Architecture

Topic: Charity in Venice, 1300-1866

The seminar will be concerned with the institutional presence of charity in Venice and how that presence was expressed in art and architecture (and possibly in the devotional literature, economy, and politics as well, if students are interested). We will focus particularly on the architecture and pictorial decoration of the six large confraternities and a selection of the circa eighty small confraternities, but also consider their ancillary institutions in which charitable relief was offered to orphans, the poor, the elderly, the infirm, and reformed prostitutes (many of which are unpublished and unstudied). During the first nine weeks of the seminar we will read and discuss in common some of the basic literature on the subject, and the instructors will present to the seminar some of the key monuments. During these same nine weeks each student will select a topic and prepare a bibliography and preliminary outline of their research paper. During the spring recess and one week beyond (from Saturday, March 19 to Sunday, April 3) the seminar will travel to Venice where we will study in situ the works under consideration, and where each student will present to the group the state of their research on their topic. After our return to Berkeley, students will complete the research and writing of their papers meeting regularly and individually with the instructors to discuss their progress. Papers will be due on Friday, May 6. All papers will be read by all students and the two instructors and then will be discussed in meetings on May 10, 11, and 12. Depending on the quality of the papers, there is the possibility of publication in a small volume.

Graduate students from History of Art, Architecture, History, and Italian Studies are especially welcome; outstanding undergraduates with solid preparation in Italian art, architecture, or history will also be considered. **For most research**

topics a reading knowledge of Italian is essential, but students without Italian will be considered (in most cases for two units). Any student interested in enrolling in this seminar should meet with Loren Partridge as soon as possible this fall semester (office hour, Tuesdays, 1:30-2:30, 409 Doe Library; telephone 643-6301; email lparg@berkeley.edu).

N.B. The Stronach endowment will cover the cost of each student's round trip travel to Venice, lodging, and most meals.

Students may also wish to consult the extensive (and still growing) online archive of architectural photographs of charitable institutions compiled by Professor Lifchez: http://www.mip.berkeley.edu/query_forms/browse_spiro_form.html
For Source Abbreviation, add Lifchez gift; for Location, add Venice.

262. Seminar: Religion, Society, and Culture in Catholic Reformation Europe, 1550-1700. (Listed also as History 285)

F 10-1, 425 Doe. Elizabeth Honig and Tom Dandeleit

Spurred by the alarming success of the protestant reformation, the Catholic church launched its own internal reform in the later 16th century. The status and function of images, forcibly challenged by radical protestantism, was one area where important redefinition had to occur, for images would play a decisive role in the aggressive promotion of the new Catholic spirituality that was to spread throughout Europe and across the globe. A style that art history has dubbed "The Baroque" arose from these demands, geared to the new ideals of devotion, piety, mysticism, and conversion.

This course, jointly taught in History and Art History, will examine the cultural, religious, and political life of the Catholic Reformation. After establishing the intellectual and artistic parameters of the church's new goals, we will alternate weeks of thematic discussion with weeks where leading scholars in the field visit the class to teach and discuss their own work. Visitors will include Evonne Levey (Jesuits), Victor Stoichita (mysticism), Sebastian Schutze (Marian piety), and Simon Ditchfield (history-writing); our themed discussions will include Rome and catholic urbanism, saints and their images, catholic absolutism and the catholic palace. The course will also run in conjunction with a major exhibition of the oil sketches of Peter Paul Rubens (Berkeley Art Museum) and one week will be devoted to Rubens's work for the Catholic Reformation.

281. Seminar: 19th C. Art

W 2-5, 308B Doe. Darcy Grigsby

Graduate level course; see undergraduate seminar HA 192F above.
Note: Graduate students will be expected to read French fluently.

285. Seminar: Contemporary Art and the Critique of Institutions

M 9-12, 308B Doe. Alex Alberro

This seminar will consider the development of an art of institutional critique in the late 1960s and 70s. Particular attention will be placed on the interrelationships between contemporary art, the concept of critique, and the structure of institutions. We will begin with an overview of the literature that has come to theorize institutional critique in the visual arts. Then we will examine the concept of critique in the modern period, tracking the transcendent, immanent and defetishizing models in the 19th and 20th centuries, and separating these notions of critique from that of criticism. Next we will interrogate the term "institution." Commonly used to describe social practices that are at once regularly repeated and sanctioned by social norms, we will focus on how institutions have come to be understood within the context of the visual arts in the late twentieth century. This will set the stage for the second part of the course, which will explore the elaboration in the late 1960s of a series of critical art practices, leading ultimately to those developments known collectively as institutional critique. Emphasis will be placed on developing understandings of institutional critique in the visual arts that expand beyond the usual scope of that term. In particular, we will investigate the huge impact that the critique of artistic institutions developed in such geopolitical contexts as Latin America and Eastern Europe in the 1960s and 70s had on what came to be called institutional critique in North America and Western Europe. The third part of the course will examine the legacies of institutional critique in the late twentieth century, as well as the impact of this mode of art practice on contemporary art.

290.1. Seminar: Special Topics

Tu 2-5, 308B Doe. Whitney Davis

World Art History and the Rise of Western Modernism

This seminar will be built around David Summers' 2004 book, *Real Spaces: World Art History and the Rise of Western Modernism*. We will deal systematically and critically with the central claim of the book—namely, that the rise of "virtuality" in visual-image making in the fourteenth century in the West and its modernist "metaoptical" reification in the coordinate spaces used to generate pictures, buildings, maps, plans, and simulacra of all kinds constitutes a world-historical threshold in global art history, contributing to the replacement and even the destruction of all other cultural models of artifact and image making. (The latter notably include the "planarity" associated with non-Western and pre-modern cultural traditions, such as the ancient Egyptian or the Pre-Columbian Mesoamerican cultures addressed in detail by Summers.) In this history, "real spaces" of the use and action of artifacts have supposedly been reconstituted as virtual spaces of representation.

By exploring background and collateral reading, we will address the book's historiographical location, its art-historical presentation, its art-theoretical and philosophical presumptions, its critique of "Western modernism" in relation to

"world art history," and its political agenda and moral polemics. We will be interested in the contemporary stakes in interrelating the study of non-modern/non-Western traditions and any approach to the history of Western modernism. Why is it necessary to understand canonical Egyptian depiction to study Cubism? Why should the study of ancient Olmec sculpture pay attention to research on photography? What historical and theoretical frameworks conceive these seemingly disparate histories in their global interconnection? What new art and cultural histories (for example, of the interactions between ancient, Arabic-Islamic, and early modern Western optical theory) help us to advance this discussion concretely? We will find that "virtuality" might be the key term of world art history. But how does one relate the virtuality immanent in hominid tool making to the virtuality that emerges in digital special effects?

Graduate students in all subfields of art history and visual studies are welcome; the seminar, it's hoped, will be a forum for cross-field dialogue about the viability and interest of a "world art history."

290.2. Seminar: Mandala

M 5-8, 425 Doe. Christian Luczanits

The mandala is the most intriguing artistic expression of Tibetan Buddhism. Of multivalent symbolism and working on different levels of Buddhist practice, mandalas occur in a high number of forms, formats and functions. The course will focus on some exemplary Tibetan mandalas and analyze their depiction in murals and on Tibetan scroll paintings (thang-ka) as well as some of their descriptions in textual sources.

In an introductory section the course focuses on the symbolism of the mandala and its function in practice. It also will discuss the different elements that comprise a mandala depiction and the different shapes and compositions in which Tibetan mandalas occur. Then the course analyses three distinct mandala traditions, all of which of great import to Tibetan Buddhism, namely the Vajradhatumandala, the mandalas dedicated to Cakrasamvara and the Vajrabhairavamandala. These three traditions and the mandalas deriving from it will be discussed in art-historical terms (stylistic changes, iconographic content and variants, teaching traditions) and with regard to the symbolism and the ritual practice they are part of.