

Department of History of Art Spring 2007 Course Descriptions

416 Doe Library – 643-7290

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

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

R1B READING AND WRITING ABOUT VISUAL EXPERIENCE (4 units)

Section 1, TuTh 8:00-9:30 425 Doe Bassiri CCN: 05403	Section 2, TuTh 9:30-11:00 425 Doe Hamill CCN: 05406	Section 3, TuTh 11:00-12:30 425 Doe Grudin CCN: 05409
Section 4, TuTh 12:30-2:00 425 Doe Muller CCN: 05412	Section 5, TuTh 2:00-3:30 425 Doe Chung CCN: 05415	Section 6, TuTh 3:30-5:00 425 Doe Cyganik CCN: 05418
Section 7, TuTh 5:00-6:30 425 Doe Archias CCN: 05421	Section 8, MW 4:00-5:30 308B Doe Martin CCN: 05424	Section 9, WF 3:00-4:30 425 Doe Rodic CCN: 05426

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

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

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

Histart 11 Introduction to Western Art, Renaissance - Present (4 units)
Tuesdays and Thursdays 2-3:30, 1 Hearst Annex (PFA) CCN: 05427
Darcy Grigsby

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.

Histart 24 **Freshman Seminar: Classic Movies** (1 unit p/f)
Wednesdays 2:00-5:00, 150D Moffitt
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 brief report on a specific aspect of it. Usually extracts of another movie or shorts will also be shown, to expand students' 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 be projected on a large screen, normally from DVD, allowing us easily to go back to specific episodes for detailed analysis and discussion. No reading expected; there will be no other written work.

David H. Wright has been a devoted still photographer since childhood and continues to make all the slides for his lectures (which are mostly on Rome and the Dark Ages), but he completed the undergraduate requirements in Physics at Harvard in 1949 and now is trying to understand enough of Hawking's Briefer History of Time to connect it with our discussions of time in the movies, particularly the artificial time that can be constructed by editing the film.

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 C121B **Intro to Islamic Art and Architecture** (4 units)
Mondays and Wednesdays 4:00-5:30, 103 Moffitt, CCN: 05481
Raya Shani

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

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

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

C. The beginning of the third phase in our discussion witnesses the devastating invasions of the Mongols led by Genghis Khan and his followers, culminating in their conquest of Baghdad in 1258. This dramatic event effectively brought about the end of the Arab-centric order and the consequent shift of power to Iran, where the successive Mongol rulers, known as Ilkhâns, established a prosperous artistic and cultural centre in their Iranian capital of Tabrîz. Here the Ilkhans soon converted to Islam, setting up an Islamic empire that for almost a century controlled most of the eastern lands, from the Oxus almost to the Mediterranean and from the Caucasus to the Indian ocean. In architecture, the successive Ilkhanid rulers commemorated their might and grandeur by adding extra monumentality

and colour to the architectural types and decorative techniques which they inherited from their predecessors in the region. In the arts of the book, the Ilkhanid capital became a royal centre of artistic and cultural activities, characterized by significant literary and stylistic innovations that brought Islamic Art into a new era, with enduring impact on future generations in Iran and elsewhere. Discussion of the Ilkhanid period will therefore concentrate mainly on the arts of the book, their contents and style, with special emphasis on how the new literary themes incorporated by the Ilkhanid patrons into their royal repertoire were used by them for affirming their authority among their Muslim subjects.

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

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

Histart 136C Indian Painting (4 units)
Tuesdays and Thursdays 12:30-2:00, 102 Moffitt, CCN: 05493
Joanna Williams

This course will consider the diverse forms of painting between 1200 and 1900 in South Asia. Many were part of illustrated books made for Hindu Rajas and Mughal Emperors. The challenge of the course is to understand these seemingly incompatible traditions and the ways in which they have interacted, not only in major courts but also in urban and village settings, concluding with the hybrid visual cultures of British India. Indigenous aesthetic systems and the role of individual painters will be considered. In addition to midterm and final exams, students will have an opportunity to write a 10 page research paper on a topic of their choice. **(As)**

Histart 141A Archaic Greek Art (4 units)
Tuesdays and Thursdays 9:30-11:00, 102 Moffitt, CCN: 05505
Andrew Stewart

Greek architecture, sculpture, painting, and luxury crafts from the late Geometric period to the Persian invasions. In addition to close study of the major works, we will be paying particular regard to their cultural context and to key issues such as Greece's indebtedness to the Near East, nakedness in art and life, pictorial narrative, art and politics, the symposium, the luxury crafts, sculptural and ceramic techniques, and the emergence of the creative artist. Wherever possible, newly-discovered work will be included and given special attention. **(An)**

Histart 151 Late Antique Art (4 units)
Mondays, Wednesdays, and Friday 8:00-10:00, 104 Moffitt, CCN: 05517
David Wright

The transition from classical culture to medieval Europe: Imperial art from Gallienus through the collapse of the western empire. Christian art from the beginning around 200 through the age of Justinian. Revivals in the seventh and eighth centuries. A look back from the courts of Charlemagne and Constantinople.

Special schedule: three lectures a week in the first month, two a week in the second, and one a week in the last month, in order to prepare students to develop a thoughtful term paper and then give them time to write it. The instructor is in his office for consultation during class hours when there is no lecture. Three preliminary written exercises in visual analysis, several quizzes emphasizing

history and the analysis of unknown slides; no mid-term; final exam in two parts: a take-home essay and a regular exam like the quizzes. **(An)**

Histart 161 Renaissance Art in Rome (4 units)
Mondays and Wednesdays 2:00-4:00, 101 Moffitt, CCN: 05520
Loren Partridge

A selective survey of major developments in Roman Renaissance painting, sculpture, and architecture organized by genre. Particular emphasis on the relationship between art and religion and the ideology of a theocratic papacy. Issues of gender, the status of artists, and the function, audience, and patronage of art will also be considered. **(R)**

Histart 185A American Art 1800-present (4 units)
“A People’s History of American Art, Architecture, and Design, 1800-present”
Tuesdays and Thursdays 3:30-5:00, 106 Moffitt, CCN: 05532
Kevin Muller

This lecture course is a multicultural history of American art. Accordingly, we will define the field of American art to include works created by artists of Euro-American descent as well as by Native American, Asian American, African American, and Hispanic/Latino artists and artisans. Individual lectures will interpret the construction, design, and imagery of objects produced by these individuals as expressive of deeply-held personal and communal values. These artists and their works will then be located in the large patterns in American history and as a result the history of American art will appear composed of multiple histories, each thread representing the conscious forging and maintaining of personal and collective identities in the face of social, political, and economic change.

Histart 186A Early 20th C Art (4 units)
Tuesdays and Thursdays 5:00-6:30, 101 Moffitt, CCN: 05544
Sebastian Zeidler

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

Histart 187B 20thC Sculpture (4 units)
Tuesdays and Thursdays 11:00-12:30, 101 Moffitt, CCN: 05556
Anne Wagner

The making of sculpture in the 20th century involves the production of anomalous objects, whose difference, it might well be claimed, stems from a lack of clarity as to exactly what they are and where they sit, both literally, and within a larger object world. This course will take as its joint project the effort to understand this issue conceptually, and as it is instanced—and actively addressed—in specific sculptural and artistic practices, from Rodin to Duchamp and Brancusi, to Moore and Hepworth, surrealism, Smith and minimalism, Smithson, earthworks and beyond. The course will end with consideration of the surrender of objecthood as a necessary condition of artistic form. Museum visits will also form part of our collective work. Though prior background in art history is not required, familiarity with some aspect of 20th century culture will be an asset to those enrolled in the course. **(Mo)**

Histart C189 The American Forest: Its Ecology, History, and Representation (4 units)
Tuesdays and Thursdays 12:30-2:00, 160 Kroeber, CCN: 05568
Margaretta Lovell and Joe McBride

What is a forest? To a poet? To a lumber man? To a forester? To a painter? To a weekend hiker? Looking at historical and at present-day forests, this class will investigate both the scientific dimensions of forest environments and the ways in which those environments have been seen, analyzed, utilized, and represented in this country since the seventeenth century. This vigorously interdisciplinary course will look at geographic facts, cultural values systems, the operation of forest ecosystems, and the mechanisms by which photographers, artists, and writers have engaged the American forest imaginatively over four centuries of change. Field trips to study forest sites, forest products, and buildings incorporating forest metaphors.

Histart 190A Japanese Art: Workshop Practices in Japan (4 units)
Tuesdays and Thursdays 12:30-2:00, 106 Moffitt, CCN: 05583
Laura Allen

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

Histart 190C Giotto to Masaccio (4 units)
Tuesdays and Thursdays 3:30-5:00, 101 Moffitt, CCN: 05586
Lisa Regan

Giotto is often described as the father of the Renaissance; in Giorgio Vasari's monumental *Lives of the Most Important Painters, Sculptors and Architects*, it is Giotto who brings the light back to Italy after centuries of darkness following the fall of the Roman empire. Yet the art from the years intervening between Giotto and Masaccio, traditionally identified as the first Renaissance artist, is often neglected. In this course, we will look at the work of these late medieval artists in the context of their changing artistic, political, and social circumstances. We will examine the career of Giotto, and the work of other artists of his time and beyond, including Simone Martini, the Lorenzetti, the Gaddi, and the Pisani. The course will cover the art of the first quarter of the fifteenth-century in Florence, and address the question of whether and how we can make distinctions between Medieval and Renaissance. As part of examining the larger social and cultural history of these works, considerations of the role of gender in Medieval art; the role of the Church in constructing artistic projects; and the rapidly changing political situation in the 14th and 15th centuries, will all be important topics in lecture and discussion.

(R or Me)*But not credit in both, based on either a Medieval or Renaissance term paper

Histart 190E Art in the Age of Velasquez (4 units)
Tuesdays and Thursdays 9:30-11:00, Room 101 Moffitt, CCN: 05598
Todd Olson

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 European enlightenment (B).

Histart 190F Public Art in 20th Century America (4 units)
Tuesdays and Thursdays 3:30-5:00, 102 Moffitt, CCN: 05610
Catherine Zuromskis

From the Beaux-Arts classicism of the City Beautiful movement to the minimalism of Maya Lin's Vietnam War Memorial, and from the ephemerality of Allen Kaprow's Happenings to the slow entropy of Robert Smithson's Spiral Jetty, 20th century art has had a rich and varied dialogue with American public spaces and communities. But what is it, exactly, that makes a work of art "public"? What forms can public art take? And what is public art's ideal role? This course will explore the intersection of art and the American public sphere from the turn of the 19th century to the present day. Taking into account issues of funding, audience, site-specificity, permanence, and the function and flow of public space both urban and rural, the course will view public art as a socially, culturally,

and politically contingent form, but also a highly volatile one. In addition to those mentioned above, topics to be explored include: government funding for the arts from the Federal Arts Project to “percent for art” programs; art as a form of political protest by groups like Asco, The Guerrilla Girls, and ACT UP; the influence of new media on public art projects; and the public controversies surrounding Richard Serra’s Tilted Arc and John Aherne’s Bronx sculpture park. (Mo)

Histart 192A UG Seminar: “Textiles of South and Southeast Asia” (4 units)
Mondays 12:00-3:00, 425 Doe Library, CCN: 05622
Joanna Williams

Histart 192A.2 UG Seminar: Chinese
Wednesdays 9:00-12:00, 308B Doe Library, CCN: 05624
Patricia Berger

Histart 192D UG Seminar: “Mythological Painting in the Renaissance” (4 units)
Mondays 3:00-6:00, 425 Doe Library, CCN: 05625
Lisa Regan

Paintings of mythological subjects were at the center of pictorial developments in the Renaissance. In addition to new subject matter, mythological subjects offered the opportunity for artists to explore new methods for expressing a range of human emotions and narrative strategies, and for redefining the relationship between a painting and a textual source. In this class, we will discuss the major mythological works of the Italian Renaissance, including paintings by Mantegna, Botticelli, Giulio Romano, Titian -- and others, but from these four alone one gets a sense of the range of artists involved in the Renaissance, its broader mythological interest. In our discussions, we will consider the interests of patrons in commissioning these works; the relationship of mythological works to the doctrines of the Catholic Church; the role of gender in mythological painting; and the famous paragone, or competition, between painting and poetry. In reading the art historical literature about mythological paintings, we will remain attentive to the presuppositions and rhetorical agendas of the discipline of art history itself, and will try to reach conclusions about the status of mythological art within the larger project of Renaissance studies.

Histart 192E/192F UG Seminar: Collecting (4 units)
Wednesdays 9:00-12:00, 425 Doe Library, CCN: 05628 / 05634
Elizabeth Honig and Margaretta Lovell

This seminar looks at shifting patterns of collecting from the Early Modern period to the present, and at ways in which literature has represented and commented upon collectors and their activities. Readings will thus include history, theory, and fiction, and will concern the collection of art, naturalia, and even archival memorabilia. Issues we will discuss will include the creation and maintenance of value in collections; investigation and curiosity; systems of knowledge; authenticity and ethics; the biographies of objects as they enter (and leave) the status of collected thing; how collecting creates or is determined by social status; and the sociability of collection spaces.

Histart 192G UG Seminar: Photography
Friday 1:30-4:30, 308B Doe Library, CCN: 05637
David Wright

This seminar will first examine closely Edward Weston’s development: his pictorialist work, his experience in Mexico, his perfection of an abstract approach to still life and the nude, the expansion of his work in his Guggenheim year (1937-8) and after.

Then the seminar will undertake a comprehensive study of the work of Walker Evans, in all its variety, from the tentative beginnings through the key experience of Havana (1933) and the Farm Security Administration (1935-7), then his subway series, his work for Fortune, and his final polaroids. There may also be some consideration of his influence on younger contemporaries.

Regular short reports on written sources and on specific photographs, leading to discussion in class; research term paper on a topic within this material, devised with the instructor’s help.

Students are expected to have had considerable practical experience in photography in order to understand how Weston and Evans worked, but there are no photographic assignments or darkroom work in this seminar.

Interested students are asked to speak with the instructor in 423 Doe Library before classes begin. Graduate students may enroll for 2 units of course 290; this means participating in all classes and giving some brief informal reports, but not writing a research paper. Enrollment is by consent of the instructor.

Histart C204 Proseminar in Classical Archaeology (4 units)
Fridays 9:00-12:00, 308B Doe Library, CCN: 05709
Andrew Stewart and Christopher 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.

Histart 258 Graduate Seminar: Landscape (4 units)
Tuesdays 2:00-5:00, 308B, CCN: 05715
Elizabeth Honig and Reindert Falkenburg

his seminar will be comprised of a series of thematic case studies around the topic of the landscape^its formation and its representation, the experiences it offers us as embodied subjects and as seeing eyes. Our focus will be on the arts of Northern Europe (England, Germany, and The Netherlands) from about 1500-1650, and the artists we cover will include Dürer, Altdorfer, Bruegel, Van Goyen, Rubens, Rembrandt, and Ruisdael. But discussions will also cover Italian landscapes (Leonardo, Palladio, Veronese), more modern painters (Constable, Mondrian, Monet), and the mapping and picturing of the lands of New Spain. We will look backward to the experiences of medieval pilgrims; we will consider how landscape was viewed through the windows of houses; we will examine the borderlines between the city and the countryside, we will consider the aesthetic of the picturesque and its relation to painterly technique; and we will talk about the weather.

Please contact the instructors in advance if you intend to take this course, so that they can give you the reading assignment for the first class meeting.

Histart 270 Graduate Seminar: Baroque (4 units)
Mondays 12:00-3:00, 308B Doe Library, CCN 05718
Todd P. Olson

Caravaggio: To Destroy and to Salvage

Caravaggio's paintings are haunted by biographers. Soon after his death in 1610, recurrent fictional anecdotes pervaded a sequence of biographies. Following a lineage of interested contemporaries (including a painter adversary and a collector-physician), the French art

theorist and biographer André Félibien ventriloquized Poussin's famous claim that Caravaggio had come into this world to destroy painting. Félibien's criticism fit the mold of the late seventeenth-century Italian antiquarian Bellori. The author of the *Lives of Modern Painters, Sculptors and Architects* (1672) had cast Caravaggio as an artist who passively submitted his brush to the appearance of material surfaces, the feminized category of "Nature" and the brute "masters of the street." The classicist set Caravaggio in opposition to the artist whose morphological references were largely figurative and thereby respected the authority of ancient sculpture as part of an emergent notion of antiquity and academic practice. Enter (the late, rewritten) Poussin. More recently, fragmentary documentary evidence combined with anachronistic notions of sexual identity and individual subjectivity have fueled arguments concerning the relationship between the functions of pictures and the artist's sexual practices, and between performed affect and psychic interiority. The purpose of the seminar is not to prize up evidence from fiction, but to understand the cultural meanings of the mythic accretions in the critical reception of the artist, even in its most recent instances (pace Panofsky, Marin and Jarman). To do so, it is necessary to recover and salvage those neglected historical conditions and cultural practices that had a bearing on Caravaggio's production and reception. We will get our bearings with respect to the Catholic Reformation and its prohibitions, the status of the numinous artifact, the problem of chance, the politics of patronage, paleo-Christian archaeology, nascent art markets, legal discourses, and subjectivity as the negotiation of fame, honor and shame in early modern societies. Central to this project will be an extended and concerted effort to understand the material conditions of Caravaggio's practice.

Histart 281 **Graduate Seminar: Labor and Machine, Art and Technology in Late 19th-Century France**
(4 units)
Wednesdays 2:00-5:00, 308B Doe Library, CCN: 05721
Darcy Grimaldo Grigsby

Mechanic:

1. a manual worker: ARTISAN
2. MACHINIST: esp one who repairs machines.

Mechanics:

1. a branch of physical science that deals with energy and forces and their effects on bodies

These definitions of "mechanic" and "mechanics" lay out the terms of this seminar's inquiry: manual work, the machine and industrial labor, the science of "energy and forces and their effects on bodies." Interrogating the relationships between manual labor and industrialization, between bodies and machines, between space and time, between substance and energy, between the material and the immaterial, this seminar will focus on a few case studies that permit interrogation of a wide range of media including painting, photography, sculpture, engineering and typically 19th-century hybrid experiments such as "photosculpture." Art history has privileged painting in its account of late 19th-century avant-garde art. Our concern in this seminar will be the proliferation of representational technologies in late 19th-century France. I hope to recover and remember the strangeness of this moment exhilarated by the promises of science and technological innovation and also necessarily uncertain of art's status in modernity and mass culture. This was, after all, a period preoccupied with progress but also anxious about patrimony, nationalist rivalries and imperialist ambitions. This too was an era of astonishing inventions: phonography, motion photography, and electricity to name but a few. The excitement and the uneasiness are palpable in visual and literary sources. Our case studies will allow us to examine how labor was visualized in late 19th-century France by scientists, painters, sculptors, photographers, engineers and writers. We will ask how was effort represented? In what ways was labor measured? We will read Marx, Benjamin and Kittler but also 19th-century novelists such as Villiers de l'Isle-Adam whose novel Tomorrow's Eve recounts Thomas Alva Edison's harnessing of new technologies such as phonography, photosculpture to make a female android. In Villiers' novel, the American inventor, "the man who made a prisoner of the echo," is engineer, materialist, illusionist and magician. Imagine Seurat calling his shading technique "irradiation." Our case studies will include photographs by Nadar and Marey; paintings and drawings by Caillebotte, Pissarro, Seurat and Signac; sculptures and monuments by Bartholdi, Rodin and Eiffel. Throughout we will need to think about graphic inscription.

Histart 285 **Graduate Seminar: Photography in Theory** (4 units)
Mondays 3:00-6:00, 308B Doe Library, CCN: 05724
Catherine Zuromskis

Since its inception, photography has proven to be a consistently thorny object of study. From questions about the ontology of the medium and its legitimacy as an art form to the nature of photographic truth itself and the "death of photography" in the digital age, scholars have often been at odds defining the medium and its social, political, and cultural meanings. Indeed, the history of photography often seems to be as much a history of ideas about photography as it is a chronological study of a visual medium or an art form. This seminar will explore key debates surrounding photography and its applications through an assortment of critical and theoretical perspectives. Readings for this course will include works by Roland Barthes, Susan Sontag, Allan Sekula, Walter Benjamin, Douglas Crimp, Geoffrey Batchen, and Paul Virilio.

Histart 290 **Graduate Seminar: Histories of Virtuality** (4 units)
Tuesdays 3:00-6:00, 308B Doe Library, CCN: 05730
Whitney Davis

In this seminar, we will investigate two interrelated issues: (1) the long-term history of the construction of visually inhabitable worlds and world-simulacra (virtualities) in the visual and spatial arts and in built environments and (2) the theoretical question of the unity and universality or multiplicity and cultural variability of such worlds. Considerable emphasis will be placed on the technical systems--the modes of representation--used to construct and manipulate virtualities, including but not limited to: visual and tactile interactions between image, surface, and site in prehistoric and archaic arts; proportional systems in several ancient traditions, especially Egyptian and Greek; "optical refinements" and other adjustments to observer's standpoint in ancient architectures; development of the virtual coordinate plane, optical plane, pictorial plane, and plane of perspective projection in Western naturalism; quadratura and other techniques of translating real environmental or architectural space into virtual visual space; numerical-algebraic manipulations of proportions, perspectives, and quadratura; Cartesian three-dimensional coordinate space or "point space" and its refinements; non Euclidean geometry and its impact on conceptions of virtual worlds (abandonment of the attempt to prove Euclid's final postulate); so called "fourth-dimensional" visual experiments; electronically generated and manipulated images based on numericization or digitization of pictorial elements ("digital images"); critiques of pictorial digitization; contemporary hybridized forms of analog/digital virtual-visual constructions. Emphasis on the translations between proportionality and perspectivism, between geometric and numerical/algebraic construction, and between analog and digital modes will be a Leitmotif of the investigation. Readings will be drawn from a diverse array of historical, technical, and theoretical sources. Seminar projects will focus on carefully defined historical case studies.

Histart 290.1 **Graduate Seminar: Islamic** (4 units)
"The Shî'î Component in Persian Art"
Friday 12:00-3:00, 425 Doe Library, CCN: 05733
Raya Shani

It was not until the advent of the Safavids in 1501 that the Shî'a was declared the official state religion of Iran. However, long before the Safavids came to power, Persian society had experienced a gradual penetration of Shî'î precepts, manifested by a growing veneration of Muhammad's closest family, the so-called ahl al-bayt, whose central personage is 'Alî ibn Abî Tâlib, the Prophet's cousin and son-in-law. The present seminar will deal with the various visual codes used by Persian calligraphers and painters, from the 10th century until today, to express certain pro-'Alîd and Shî'î concepts.

The seminar will first focus on the pre-Safavid period, with a view to analyzing the pro-'Alîd or purely Shî'î features present in various works of art, sometimes even in a concealed manner, examining each example in relation to the contemporary historical, religious and political context. The discussion will involve the underlying distinction which should be made between the two parallel routes by which Shî'î precepts penetrated the pre-Safavid Persian world: one was of direct Shî'î impact, derived from doctrinal Shî'î thinking as expressed by contemporary scholars and their writings; the other was an intermediary channel of Sûfî trends, which similarly exalted the status of the Shî'î protagonists, and especially that of 'Alî ibn Abî Tâlib, whom they considered their fatâ, or paragon of spiritual chivalry.

The second part of the course will be devoted to artistic expressions of Shî'î concepts from the early Safavid period until today. The discussion will concentrate on various literary genres and the visual codes through which Shî'î ideas were articulate with strong religious conviction. It will concentrate on examples chosen from the broad iconographical complex in which the figure of 'Alî expanded from an historical image into a myth, and from figurative reality into pure symbolism.

The participants in the seminar will be required to present short papers during the semester and submit a seminar-paper at the conclusion.