

**Department of History of Art
Spring 2008 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, MW 8-9:30 425 Doe S. Rebecca Martin CCN: 05403	Section 2, TuTh 8-9:30 425 Doe S. Rebecca Martin CCN: 05406	Section 3, TuTh 9:30-11 425 Doe Kris Paulson CCN: 05409
Section 4, TuTh 11-12:30 425 Doe Vesna Rodic CCN: 05412	Section 5, TuTh 12:30-2 425 Doe Vanessa Lyon CCN: 05415	Section 6, TuTh 2-3:30 425 Doe Francis Chung CCN: 05418
Section 7, TuTh 3:30-5 425 Doe Joanna Cyganik CCN: 05421		

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, 2 Hearst Annex (PFA) CCN: 05424
Todd Olson

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: Looting! What's going on in the Art World? (1 unit)
Thursdays, 5:00-6:00, 425 Doe CCN 05462
Greg Levine

Art museums in North America (The Getty, Metropolitan Museum of Art, Museum of Fine Arts, Boston, to name a few) are being forced to return works of ancient art to Italy and other countries. Museum curators, art collectors, and art dealers are under suspicion of trafficking works of art acquired illegally; some are under indictment or in the process of being tried in the courts. Museums, archaeological sites, temples, shrines, and varied cultural sites are being disturbed and looted for the art market. What's going on?

This seminar will consider the looting of "art" and the illicit antiquities trade, drawing on recent incidents reported in the press and explored in a number of books on looting. Our discussion will include the recent scandals at the Getty, the looting of the Kabul museum, the repatriation of the Akshobhya Buddha to China, and so forth. We will discuss the process of looting, its impact on cultural sites and communities, repatriation, and the tension between art/archaeology, aesthetics and cultural heritage.

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 30 Art of India (4 units)
Tuesdays and Thursdays, 12:30-2, 106 Moffitt, CCN 05475
Joanna Williams

Three hours of lecture and one hour of discussion per week. This course surveys the arts of India from 2000 BC to the present, including painting, sculpture, and architecture. It treats prehistoric material (Indus Valley), Buddhist sculpture and painting, Hindu temples and their images, miniature painting, and modern art. Art will be considered in relation to its religious, political, and social contexts. The course will normally focus on major monuments, seen from multiple viewpoints, or upon problems and issues that relate the art of this area to traditions of other parts of the world (or differentiate it from them.) No previous background is presumed, and students will be introduced to basic art-historical methods of viewing and analysis. (As)

Histart 141B Classical Greek Art (4 units)
Tuesdays and Thursdays 9:30-11:00, 155 Kroeber, CCN 05487
Jennifer Neils

This course is about the acknowledged climax of Greek art and a style that has been more influential than any other in Western art. It covers Greek architecture, sculpture, painting, and the luxury crafts from the late archaic period (ca. 500 B.C.) to the time of Alexander the Great's conquest of Persia (ca. 320 B.C.). In addition to close study of the major works and their cultural contexts, we will consider key issues such as the relation between Greek art and life, gender, the symposium, narrative strategies, art and politics, the luxury crafts, sculptural and ceramic techniques, and the status of the creative artist. (An)

Histart 162 Renaissance Art in Venice 1400-1600 (4 units)
Mondays and Wednesdays 2:00-4:00, 101 Moffitt, CCN 05499
Loren Partridge

Four hours of lecture and one hour of discussion per week. A selective survey of major developments in Venetian Renaissance painting, sculpture, and architecture organized by genre. Particular emphasis on the relationship between art and religion and the ideology of the Venetian commune. Issues of gender, the status of artists, and the function, audience, and patronage of art will also be considered. (R)

Histart 183 Art and Colonialism: Art and Colonialism in France from the 18th to the early 20th Century (4 units)
Tuesdays and Thursdays, 2-3:30, 101 Moffitt, CCN 05511
Darcy Grigsby

Spanning the Enlightenment to Modernity, this course will examine French visual culture in relation to France's colonial and political history. Central to our interrogation of French art will be the period's shifting conceptions of difference, above all "race," as well as the sexual politics of specific colonial encounters. In a series of close case-studies, a range of topics will be considered, among them: the role of wild man and noble savage during the 18th-century; the Revolutionary politics of slavery and abolition; Orientalism, the Napoleonic Egyptian campaign and the colonization of Algeria; the impact of voyages, tourism and Universal exhibitions; models of race and miscegenation; the relation between landscape and empire; and the intersection between the birth of anthropology, photography, primitivism and surrealism. We will end the course by considering two films starring Josephine Baker and reading Franz Fanon.

Unlike many undergraduate history of art lecture classes, this course will heavily concentrate on crucial primary texts as well as visual artworks. Rather than assigning a great deal of "post-colonial theory," I have privileged literary writings central to French culture. I expect you to take these reading assignments seriously. Our challenge will be to bring the issues raised in these literary texts to bear upon the course's key visual artworks.

Majors can fulfill 17-18th c. or 19th-20th c. distribution requirements according to their paper topics.

Histart 186C Art in the Later 20th Century: Media and Meaning (4 units)
Tuesdays and Thursdays, 11-12:30, 160 Kroeber, CCN: 05535
Anne Wagner
(*cross listed with the Center for New Media*)

This course examines a defining characteristic of the art of the past thirty-five years: its abandonment of the time-honored media of painting and sculpture in favor of—to give just a few examples—photography, the performing body, installations in space, earthworks, political activism, verbal texts, even the declarative absence of all of the above. In fact, if there is one point of agreement about the arts since 1970, it is that they need not loyally adhere to any one format or medium. Artists need no longer specialize. Oftentimes the producers of installations presented internationally, they have become quasi-nomads, who adopt whatever material or tactic suits their goals. As a result, the artwork is now everywhere and nowhere: it is frequently temporary, site specific, and/or conceptual; it may inhabit the internet, where its lifespan is short; its archival condition is often photographic, if it takes permanent form at all.

How and why did such a sea change come about? We will take up these crucial questions as a means of coming to terms with recent art in the US and abroad since 1970. Our efforts will go towards understanding the emergence and purposes of the new media, not as ends in themselves, but with an eye to grasping how such works aim to produce meaning: what they have to say, how, and to whom. For ironically enough, the push within contemporary art to elude tradition, to be absorbed back into the fabric of everyday experience, and to critique artistic and social institutions (the museum, the gallery, the unique object, the artist as genius) has been answered by the frequent charge of elitism. The course will look closely at this contradiction: what is the social role that art now plays in our culture? What logics lie behind its changing

forms? These are challenging questions; students who elect to take the course should be prepared to tackle some difficult (though not voluminous) readings, to visit local museums and art exhibitions, and to engage actively and thoughtfully with contemporary art.

While the organization of the course is basically chronological, its structure also operates topically, and as various issues come up, we will find ourselves ranging forward and back in time in order to pursue them. In other words, our path will not be linear, not least because many of the subjects we consider have roots that spread wide and deep in historical time and geographical space. (MO)

Histart 190A Japanese Art (4 units)

Tuesdays and Thursdays 12:30-2:00, 103 Moffitt, CCN:05556
Greg Levine

This course introduces topics in the study of Buddhist art in Japan from the sixth century to the present within broader Buddhist religious traditions and visual cultures. We will examine exemplary and unusual images of the Buddha and other deities, consider diverse narrative accounts of images, attempt to unpack their multivalent meanings and ritual functions, and explore art historical praxis. What are we to make, for instance, of legends that tell us that the very first image of the Buddha Sakyamuni (J. Shaka), supposedly carved during his lifetime in ancient India, now resides in Japan? How and why have Japanese painters and sculptors represented the Buddha and other deities in particular ways? What benefits accrued to viewers through the act of looking at such images? What are the ritual functions of mandara, and why do many sculptures have texts and objects placed inside them? How are Buddhist concepts such as rebirth and salvation represented? What roles do relics and portraits have in Buddhist visual culture? Why is Japan filled with images, illustrated scriptures, and temples if Buddhist teachings implore us to grasp the fundamental emptiness of all visual and material things?

(As).

Histart 190B Roman Painting (4 units)

Tuesdays and Thursdays 2-3:30, 106 Moffitt, CCN: 05568
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 Roman mosaics—‘paintings in stone’—from Italy, North Africa, and the eastern Mediterranean. Some topics to be considered: the ‘four styles’ of Pompeian interior decoration; the architect Vitruvius’ denunciation of contemporary painting in the early Augustan period; the reproduction of Greek ‘old master’ paintings from pattern books; the surviving paintings of the *Domus Aurea*, the emperor Nero’s gigantic ‘Golden House’ in Rome; the painting of marble statues and reliefs; and finally the brilliantly colored mummy portraits preserved by the sands of the Egyptian desert.

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

Histart 190D Elizabethan Renaissance: Art, Culture, Visuality (4 units)

(cross listed with English)

Tuesdays and Thursdays 12:30-2, 101 Moffitt, CCN: 05592

Elizabeth Honig

Queen Elizabeth I presided over a marvelous but quirky flowering of the arts in England. Her unique position as a female monarch surrounded by male courtiers produced a dynamic in which all artistic production seemed to reflect back upon her, the powerful focus of men's desires and aspirations. From the building of stately houses to the writing of poetry, a rhetoric of courtship and persuasion underlay Elizabeth's renaissance. Following on a long period of state-sponsored iconoclasm, the relationship between the visual and verbal arts had to be redefined as well. This course will consider the Elizabethan period in relation to culture under Elizabeth's father, Henry VIII, her brother and sister, and her Stuart heir James I. We will treat poetry, painting, and pageantry; rhetoric, architecture and urban development. We will also pay close attention to the applied and domestic arts--furnishings, clothing, embroidery. Writers and artists we will discuss will include Holbein, More, Hilliard, Sidney, Smythson, Jones, Jonson, Van Dyck and Rubens.

****NOTE:** This course involves interdisciplinary, research-based learning. The evaluation of your work will be based not on examinations but on a multi-part project, on which you will have extensive, planned guidance from the professor, the GSI, and the library staff. All students will write an original research paper using primary sources available online. (R,B)

Histart 190F.1 Queer Visual Culture Past and Present (4 units)

(cross listed with LGBT and GWS)

Tuesdays and Thursdays 3:30-5:00, 106 Moffitt, CCN: 05604

Whitney Davis

The course will cover visual, material, and spatial culture produced within the framework of same-sex sociability in the Euro-American tradition in the past two hundred years. The aim is to present the diversity of queer visual cultures available for present-day investigation, to de-emphasize the "presentism" of contemporary queer culture (it was not all invented in the last twenty years), and to construct historical and comparative perspectives. Rather than attempting a comprehensive overview, the course focuses on "case studies" drawn from different periods, cultural traditions, media, and communities of sexual identification. We will devote two or three class periods to lecture/discussion around each case study. Case studies might include: Visual culture of the Grand Tour in the late eighteenth century; representations of female erotic sociability in the nineteenth century; physique/physical fitness imagery in America, 1850-1930; early twentieth century cinema, especially genres of suspense and horror; fashion/glamour photography the mid-twentieth century; "Pop" art in the late 1950s/early 1960s; visual culture of Bay Area gay-lesbian activism after Stonewall; queer semi-public space. (MO)

Histart 190F.2 Photography and the Culture of Celebrity (4 units)

Tuesdays and Thursdays, 4-5:30, 247 Cory Hall, CCN: 05616

Catherine Zuromskis

The notion of celebrity—a category of individuals who are, to quote Daniel Boorstin, “well-known for their well-knownness”—is a thoroughly modern phenomenon and one that would not have been possible without the accessibility and reproducibility afforded by photographic technology. Whether it be Matthew Brady's famous “Cooper Union portrait” of Abraham Lincoln, Dorothea Lange's iconic "Migrant Mother," a provocative pin-up of Betty Grable or Bettie Page, or Cindy Sherman's postmodern self-portraiture, photography has redefined the meaning and social value of the public image. But what exactly does it mean to be a celebrity?

Who controls the celebrity image and defines its cultural capital? How has photography changed our notion of the individual in modern society and what kinds of ideological work do celebrity images perform? This class will offer a critical social history of photography's role in celebrity culture, from the daguerreotype to the digital image and from mass culture to fine art. Through a combination of theoretical and historical case studies, we will explore celebrity's role in constructions of photographic power, representations of the body and subjectivity, and media distinctions between

public and private spheres. Readings for this course will explore perspectives both critical and celebratory and may include work by Roland Barthes, Charles Baudelaire, Walter Benjamin, Jonathan Crary, Richard Dyer, Erving Goffman, Walter Lippmann, and P. David Marshall. (Mo)

Histart 190G Art and Life in Nineteenth-Century America (AC)

Tuesdays and Thursdays 3:30-5:00, 101 Moffitt, CCN: 05523

Kevin Muller

This lecture course examines art made by American artists and artisans working from the time of the American Revolution up through World War I. We will define American art to include the important canonical paintings, sculpture, and architecture of this period, but also lesser-known – though no less significant – vernacular artforms, including quilts, hide paintings, and home furnishings. By including works made by artists and artisans previously left out of the canon, including women, Native Americans, African Americans, and Hispanics/Latinos, our understanding of the history of American art will more accurately reflect the true history of the United States during this period, which can be thought of as a tapestry woven from the collective histories of different ethnic groups. Each lecture is organized around a set of objects that can be grouped together based on their style, their subject matter, or their maker's background. This format will permit an in-depth analysis of how the imagery, design, and construction of particular objects worked to establish and maintain national, ethnic, class, and gender identity. In turn, the course's chronological organization will enable us to see how artists from varied backgrounds responded differently to the period's dramatic social, technological, scientific, and cultural changes. This is an AC course and will meet Berkeley's American Cultures requirement.

Histart 192A UG Seminar: Surface Tensions: Looking at Japanese Painting (4 units)

Wednesdays, 9-12, 308B Doe, CCN: 05628

Greg Levine

This seminar examines pictorial works in Japan, premodern to contemporary, through rubrics such as materiality/medium, process, frame, inscription, figure, space, and temporality. Each session will focus on individual works aligned with one of these rubrics, paintings, prints, and so forth, that pull us into the conditions and ambitions of the pictorial surface. A working premise will be that the surface is not neutral. Our aim will be to see how and when the painted or printed surface (and other sorts of "pictorial" surfaces) may be in tension with the observed or non-visible world, pictorial traditions and conventions, distinctions of time and place, the two-dimensional pictorial condition, and so on. How do ink, polychrome, gold leaf operate within painting as a medium of representation in Japan? How have paintings been mounted, and how do mountings participate in the work of the pictorial object? How do texts cohabit with pictures? How do "figure" and "ground" operate? How are time and landscape (geographical, topographical, or imaginary) visualized in premodern painting? Students will prepare weekly position papers and a final research paper. (As)

Histart 192A.2 UC Seminar: Chinese Painting (4units)

Wednesdays, 2-5, Berkeley Art Museum Conference Room, CCN: 05630

Patricia Berger

This seminar is designed as a practicum where students will work directly with the renowned Chinese painting collection in the Berkeley Art Museum to produce a substantial research paper that grows out of some aspect of the collection. Weekly meetings will be built around the problems individual paintings present and will be augmented with reading on them and on the larger historical and theoretical issues they generate. The seminar will also focus on collecting practices in East Asia (and on the more recent history of the collection of Chinese painting in the West) and on appropriate and ethical museum practice, including handling, cataloging, and problems of display and public education. Enrollment is limited and consent of the instructor is required. (A)

Histart 192F.1 UG Seminar: Surrealism (4 units)

Mondays, 3:30-6:30 425 Doe, CCN 05633
Sebastian Zeidler

This class is designed to introduce advanced undergraduate students majoring in art history and related fields in the humanities to a dramatic transformation that has been underway in the study of French Surrealism in the past twenty years. In terms of Surrealist art practice, that transformation meant a shift of critical focus from painting to photography and select sculptural objects; and in terms of Surrealism's theoretical foundations it meant a parallel shift from readings of Freudian psychoanalysis as manual for a liberated eroticism to a more ambivalent imbrication of the Freudian dream and the unconscious with the sinister principle of Thanatos. As a result, Surrealism now looks more complex than ever, its art navigating the territory of an unconscious charged with eroticism, permeated by violence, bracketed by death. We will explore that territory by looking at a select sample of case studies, among them the photography of Brassai, Boiffard, and Cahun; the collage novels of Max Ernst; and the Surrealist sculptures of Hans Bellmer and Alberto Giacometti. While its origins predate Surrealism by at least a decade, the complex and fascinating work of Marcel Duchamp will receive some due consideration in this class.

Histart 192F.2 UG Seminar: Modern Russian Art: From Argunov to Kabakov (4 units)

Tuesdays, 12:00-3:00 308B Doe, CCN 05907
Igor Ustyuzhyn

This interdisciplinary course will provide a comprehensive introduction to modern Russian art. The lectures will survey the last 250 years of Russian art chronologically, taking into close consideration socio-political, religious, and literary context. Special attention will be paid to the early twentieth century (a period often known as "the Silver Age" and the "age of Diaghilev") when several influential artistic groups such as *World of Art*, *Blue Rose*, and *Knave of Diamonds* appeared on the art scene. It was the period when universally recognized painters such as Mikhail Vrubel, Lev Bakst, Kazimir Malevich, El Lissitzky and Vasilii Kandinsky flourished. No knowledge of the Russian language is necessary, all readings are in English. (Mo)

Histart 192.G UG Seminar: Alternative America: Folk, Tourist, and Outsider Art in the United States

Fridays, 9:00-12:00, 425 Doe, CCN 05634
Kevin Muller

In this seminar, we will investigate artforms often identified as "folk," "tourist," and "outsider" in order to understand how they shed light on unacknowledged or underappreciated aspects of life in the United States. The course will be organized as a series of case-studies, each focused on a specific genre, including scrimshaw carvings made by nineteenth-century sailors, quilts made by women over the past two centuries, roadside artifacts sold to tourists in specific regions of the United States, environments and monuments such as the Watts Towers, and the quirky and visionary work of individuals like Henry Darger. Collectively, we will work to interpret these artforms from the point of view of their creators, as well as seek to comprehend the role they served within the daily life of their users and owners. In the end, we will seek to understand the ways in which these artforms created narratives of personal, community, and national identity in ways that "high" style or academic art did not. (Mo)

Graduate Seminars

Histart 236 Graduate Seminar: Indian Art
Mondays, 2:00-5:00, 308B Doe, CCN 05709
Joanna Williams

Early Buddhist Art in India. We will look carefully at the rich carvings of the stupas of Bharhut and Sanchi for evidence of Buddhist belief and practice. (As)

Histart 240 Graduate Seminar: Greek Art
Fridays, 9:00-12:00, 308B Doe, CCN 05712
Jenifer Neils

This seminar will focus on the art of Greek vase painting from the eighth century B.C. to the end of the fifth century B.C., and will be based on the collection housed in the Hearst Museum of Anthropology. We will consider these vases using traditional methods (stylistic and shape analysis, connoisseurship/attribution, iconography) as well as newer theoretical approaches (structuralism, semiotics). (An)

Histart 270 Graduate Seminar: Drawing (vbl.n.) (4 units)
Fridays, 1:0-4:0, 425 Doe Library, CCN 05718
Todd P. Olson

Drawings are complex residual objects. As tools for copying, study, preparation and the delegation of labor in the studio, they seem to offer forensic evidence of sequential processes of selection, erasure and iteration. But far from being innocent traces of intentions and procedures, studio drawings in Early Modern Europe were also instruments of presentation, exchange and circulation, often staging the terms for their own reception. Although the seminar will discuss a variety approaches to the problem of graphic representation, we will focus on objects produced in Early Modern France and Italy in order to examine the (dis)continuities of institutional, theoretical and material practices. Seminar papers concerning drawings in other periods and geographic fields are welcome.

Histart 281 Graduate Seminar: Painting after Photography (4 units)
Wednesdays, 4:00-7:00., 308B Doe Library, CCN: 05721
Darcy Grimaldo Grigsby and Catherine Zuromskis

Theorists of photography have defined the photograph as ontologically distinct from other forms of visual representation. Almost from the moment of its invention, photography was celebrated for its indexicality, its verisimilitude, its technological efficiency, and its reproducibility. But skeptics then and now have also raised important questions about photography's manipulability, its literalism, and its aesthetic value. What, then, happens to painting after the birth of this radically new and different image technology? Taking into account both the look of the photographic image and the cultural currency of photography as a new image technology, this seminar will explore the ways five French painters - Delacroix, Gerome, Manet, Caillebotte and Degas - responded to the introduction and rapid dissemination of photography in nineteenth-century France. We will study not only how painters used, wrote about, and made photographs, but, more elusively, how they responded to the shadow of photography within their paintings and drawings. The histories of painting and photography are generally segregated in scholarship on the nineteenth century, but these media did not develop in separate parallel universes. Our seminar hopes to begin redressing what we believe to be a diminishing and simplifying isolation of both painting and photography in much extant scholarship.

Histart 290 Graduate Seminar: Picasso and Guernica (4 units)
Tuesdays, 3:00-6:00, 308B Doe, CCN 05728
Tim Clark

This seminar will examine Picasso's production during the Spanish Civil War and immediately after, focusing on Guernica. Among the issues explored will be: the painting's complex gestation, as revealed in sketches and photos of the full-scale work in progress; the nature of the event portrayed, and its relation to the wider civil war; Guernica as a deployment of (or reversion to) Cubist pictorial language; Guernica as a version of Goya's 4th of May; the conditions of Guernica's first showing at the 1937 Paris exhibition, the nature of the exhibition as a whole and the Spanish pavilion in particular; the painting's subsequent travels in the immediately following years, and contemporary reactions to it; later classic accounts by Arnheim, Chipp, etc; the skepticism or hostility of later "modernist" critics; and the painting's visual aftermath in Picasso's own work.

The seminar will include a 10-day field trip to Madrid in late April. Interested students should think very carefully about whether they can manage such an absence at an extremely busy time of semester. For logistical reasons, the seminar will be restricted to 6-7 students. Priority will be given to Art History students in modern, though students with knowledge of Spanish language and culture will be welcome, if the opportunity exists to include them.

Histart 290: Graduate Seminar: Sexuality and Aesthetics (4 units)
Wednesdays, 7:00-10:00, 425 Doe , CCN 05729
Whitney Davis

This seminar investigates the intimate conceptual relations between theories of sexuality, sexual identifications, and sexual cultures, on the one hand, and the development of philosophical or scientific aesthetics, art theory, and art criticism on the other hand. While reference will need to be made to ancient traditions (e.g., Greek doctrines of perception, eros, and art), the course will focus on European and North American developments since the later eighteenth century, concentrating on major models or frameworks in aesthetics and the theory of sexuality in relation to cultural production. These will likely include: the thread or theme of homoeroticism in idealist aesthetics and art theory (Winckelmann, Kant, Reynolds); counter-Kantian Enlightenment "phallicism" (d'Hancarville, R. P. Knight, Forberg); the impact of Darwinian theories of sexual selection on aesthetics, and the development of a homoeroticist Darwinism; aestheticism and the "Decadent" movement; neurological and psychophysiological models of reflex, erethism, sexuality, and corporeal responsiveness to stimuli; psychoanalytic aesthetics; Foucault's aesthetics and ethics of extreme sex; contemporary analytic philosophies of eroticism and art. Students will investigate these and other formations in pursuing research projects for presentation. (M)