

**Department of History of Art
Spring 2010 Course Descriptions
Rough draft: Please check site for updates**

416 Doe Library – 643-7290

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

Students are encouraged to check the department website for updates

R1B READING AND WRITING ABOUT VISUAL EXPERIENCE (4 units)

Section 1 CCN 05403 MW 12:30-2 425 Doe Library Orna Tsultem	Section 2 CCN 05406 MW 9:30-11 104 Moffitt Lisa Pieraccini	Section 3 CCN 05409 MW 11-12:30 104 Moffitt Sujatha Meegama
Section 4 CCN 05412 MW 12:30-2 104 Moffitt Sherry Ehya	Section 5 CCN 05415 MW2-3:30 104 Moffitt Joni Spigler	Section 6 CCN 05418 MW 3:30-5 104 Moffitt Christine Schick
Section 7 CCN 05421 MW 5:30-7 104 Moffitt Rebekah Compton	Section 8 CCN 05423 TTH 8-9:30 425 Doe Library Sophia Wang	

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. Course descriptions are at the bottom of this document.

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)
Darcy Grigsby
TTH 9:30-11 1 Hearst Annex
CCN 05424

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This course is an introduction to visual art in Europe and the USA since the 14th century. The main emphasis is on painting and sculpture, but photography and prints will be briefly addressed. Rather than attempting to offer a sweeping synthetic narrative of the development of art during five centuries (an impossible task!), this course intensively focuses upon a roughly chronological set of case-studies, sometimes of single works, sometimes of one or two artists' careers. These relatively intensive case-studies will pose fundamental problems about the character and purposes of art in different historical circumstances. Together, however, the lectures will reconstruct the broader historical transformations of art, its production and reception during this period. We will explore the ways visual culture can function as a stabilizing force as well as the ways art can contribute to social and political transformation, even revolution.

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.)

HA 130A Early Chinese Art and Archaeology
Patricia Berger
CCN 05466 TTH 11-12:30 102 Moffitt

As the first part of a three-semester overview of the history of art in China, this course focuses on artistic production from the 5th millennium BCE through the end of the Han dynasty (220 CE). It covers some of the most significant archaeological discoveries of recent decades and considers the ways in which they have been mobilized by China's current political regime. Materials include Neolithic ceramics and jade, bronze sacrificial vessels, ornaments, textiles, and paintings of the Shang, Zhou, Qin, and Han dynasties, especially the arts that were developed specifically to ensure the eternal life of the dead. The course emphasizes the complexity of China's cultural and artistic origins, and is aimed at developing analytical and imaginative skills for dealing with visual art from the distant past. In the course of the semester, students will be introduced to a number of approaches to prehistoric, proto-historic, and historic artifacts, from archaeological typology and formal analysis, to Marxist theories of social evolution, text-based studies, cultural and intellectual history, and ancient ways of thinking about aesthetics and visual narrative.

HA 137 The Art of Southeast Asia (4 units)
Joanna Williams
CCN 05478 TTH 12:30-2 106 Moffitt

A survey of the arts of Indonesia, Cambodia, Thailand, Vietnam, Laos, and Burma (a.k.a. Myanmar). We will look first at indigenous traditions of the distant past and their modern survivals. Then we will consider the spectacular Buddhist and Hindu monuments (e.g. Borobudur, Angkor, Pagan) loosely in chronological order by sub-region, from the 5th through the 18th centuries. A sense of the interaction between the local tradition and imported ideas and techniques is a goal of the course.

HA 141A Archaic Greek Art and Architecture: (750-480 B.C.) (4 units)
Andrew Stewart
CCN 05490 TTH 9:30-11 102 Moffitt

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3 hrs of lecture and 1 hour of discussion per week

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. Whenever possible, newly discovered work will be included and given special attention.

HA 161 Renaissance Art (4 units)
Rebekah Compton
CCN 05496 MW 4-5:30 103 Moffitt

This course offers a survey of the major works of painting, sculpture, and architecture of the Renaissance period in Rome, covering the years from 1300-1600. The course is organized by genres of art and will consider altarpieces, chapel decoration, portraits, nuptial art, bronze doors, papal tombs, confraternities, halls of state, and villas. It will examine both the sacred and secular life of Renaissance Rome and the tumultuous effects of the Protestant Reformation on the city and its art. Particular emphasis will be placed upon the religious and political power of the papacy and its artistic commissions. Issues of gender, the status of the artist, and social class will be addressed.

HA 180A 19th Century Art (4 units)
Darcy Grigsby
CCN 05499 TTH 2:00-3:30 160 Kroeber

HA 186C Art in the Later 20th Century: Media and Meaning (4 units)
Anne Wagner
CCN 05502 TTH 3:30-5 106 Moffitt

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 just a few examples of photography, the performing body, installations in space, earthworks, video, the computer, 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.

HA 190A.1 Surface Tensions: Looking at Japanese Painting (4 units)
Greg Levine
CCN 05508 TTH 2-3:30 103 Moffitt

This lecture course focuses intently upon selected paintings produced by artists active in Japan and seeks out questions about “Japanese painting.” Some of the images we will consider are well known in art historical circles and beyond, some designated National Treasures of Japan. The surviving pictures and text sheets of the 12th century Illustrated Tale of Genji, for instance, will preoccupy us as will paintings by celebrated figures such as Sesshū (1420-1506) and Itō Jakuchū (1716-1800). Some of the questions we pose will be expected and indispensable, pertaining to attribution, theme, iconography, medium, format, and so forth. Others may be tentative or theoretically adventurous and push us beyond the direct appeal of particular masterworks and the “glitterati” of painting in Japan. How do ink, polychrome, gold leaf operate within painting in Japan? How do mountings participate in the work of the pictorial object? How do texts cohabit with pictures? How do “figure” and “ground” operate; what about “metapaintings”? How are time and landscape (geographical, topographical, or imaginary) visualized in painting? And so on. In my current thinking, each week will focus on one work that pull us into the conditions and ambitions of the pictorial surface, which almost by definition is never neutral or self-evident.

HA 190A.2 Masterworks of Korean Art (4 units)

Sunglim Kim

CCN 05511 MWF 10-11 102 Moffitt

5,000 years of Korean civilization have produced significant art works of many kinds. This class examines about 30 masterpieces of different media and periods, reflecting on their aesthetic, historical, and cultural significance, and relationships to art of other civilizations and countries. These art works include Comb pattern potteries from the Neolithic period; Goguryeo mural paintings, a Baekje incense burner, and Silla gold crowns from the Three Kingdom period; Buddhist temples from the Unified Silla; celadon, Buddhist temples, sculpture, metal crafts, and paintings from the Goryeo dynasty (918-1392); porcelain, palatial and residential architecture, and painting from the Joseon dynasty (1392-1910); and art works from the 20th century.

Some background in art history or East Asian studies will be helpful, but is not required for success in this course. No prior knowledge of Korean art or history, or Chinese or Korean language, is expected. Students who have taken HA 32 (Arts of Korea) may deepen their knowledge of Korean art through this course.

Text books:

The Art of Korea: Highlights from Collection of San Francisco’s Asian Art Museum, Kumja Paik Kim. San Francisco: Asian Art Museum of San Francisco, 2006

Arts of Korea, contributors, Chung Yang-mo ... [et al.] ; coordinating editor, Judith G. Smith. Metropolitan Museum of Art New York: Metropolitan Museum of Art, 1998

HA 190C.1 Special Topics: Relics, Reliquaries, and Cult Images (4 units)

Beate Fricke

CCN 05526 TTH 9:30-11 106 Moffitt

This lecture course is an introduction to Western medieval art. It explores the origins and transformations of Christian visual culture. It will focus on monumental free-standing sculpture, which largely disappeared from European art for nearly five hundred years as a result of the Christian backlash against the Roman veneration of cult images. During the High Middle Ages monumental free-standing sculpture experienced a revival that has been, and still is, the subject of many fascinating theories and hypotheses.

This class will analyze the revival of monumental sculpture in the context of liturgy, architecture, materiality of the minor arts and reliquaries, as well as medieval theories on perception. Each class meeting will focus on one specific object and/or text from between Late Antiquity and the eleventh century. The course will outline the history of Western image culture, visuality and fiction, taking as its central assumption that images can visualize and suggest ambiguities that could never be revealed in medieval theological discourse.

There are no requirements for this course. Weekly readings will include primary sources (in English) as well as texts by art historians, historians, theologians and archeologists

HA 190F Special Topics: 20th Century British Art: Turmoil and Triumph (4 units)

Courtney Martin

CCN 05529 TTH 3:30-5 103 Moffitt

20th Century British Art: Turmoil and Triumph

The field of British art is often reduced to eighteenth and nineteenth century grand painting, like that of J.M.W. Turner or John Constable, or the spectacle of the late twentieth century art market in London that brought attention to artists like Damien Hirst and Tracey Emin alongside their patron, Charles Saatchi. With few notable exceptions — Henry Moore or David Hockney — the entire twentieth century of British art has been subsumed into its triumphant, if sensational, end, or forgotten altogether. This course seeks to reconsider the century through its art, artists, and art movements in an attempt to gather a better picture of the wider field of British art. The course will begin with Art Nouveau in the Edwardian era (1901-1910), considering Britain's colonial control, foreign wars (particularly the second Boer War, 1899-1902) and growing domestic socialism. We will continue through to the decades after the Second World War, with discussions of the Independent Group, the School of London, the New Generation, kinetic art and Pop and Op art. The latter part of the course will be concerned with the last two decades of the century; here we will examine advances in film and video production, the black arts movement, punk as a form of social activism and the development of the field of Visual Culture in Britain. Readings will be drawn from periodicals, like Blast and Studio International, primary documents (artists letters and manifestos), as well as secondary texts (Lawrence Alloway, Stuart Hall, Herbert Reed and others). Architecture, literature (Martin Amis, Joseph Conrad, Lynton Kwesi Johnson and others) and music will be considered throughout the course.

HA 190G The American Museum: Architecture, Collecting, and Cultures of Display.

Linda Phipps

CCN 05532 MW 4-5:30 106 Moffitt

From the palatial European predecessors of the Legion of Honor to the technologically dazzling new California Academy of Sciences, museum buildings offer a wide variety of experiences to the visitor. How museums communicate, the messages they convey, and the audiences they target, have been primary concerns for museum directors and architects since the first museums were erected on American soil. In exploring the architectural origins and evolution of the modern American museum building, this course will contextualize and decipher those messages. As a type, museum buildings serve a cluster of functions: exhibition space, lecture halls, meeting rooms, restaurants, administrative offices, and other utilitarian needs. In addition to factors such as location, climate, and educational mission, what other variables have contributed to the problems addressed by designers? While all buildings reflect, to varying degrees, the functions they were intended to serve, the extreme variety exhibited by museum buildings offers a rich field for analysis.

As the museum has evolved as a cultural icon, and as a highly aestheticized environment for social interaction and display, how have these changes shaped the experience of the average visitor? How has the museum building altered this experience, for either individuals or groups? In situating these buildings historically, with respect to architectural movements and styles, we will also consider what they have meant to their varied publics, and how they have been used to advantage by select groups. How have the wealthy individuals who fund such constructions benefited from them? To what extent do these buildings reflect their patrons' aims and ambitions? Are there identifiable differences in those aims dependent upon gender or ethnicity? To what degree have the designs and display strategies of these museums enhanced the appreciation and valuation of private collections of works of art, ethnography, and scientific specimens, and, by association, the reputations of individual collectors? Philanthropic activities such as the donation of private collections, and the construction of museum buildings, environments intended to instruct and elevate the public, while offering public benefits, come laden with the values and agenda of their donors. Museum patronage must be scrutinized with the same critical eye as the activities of other educational institutions. In what ways have museum buildings entered into the fray of debates about hierarchies of culture, whether high or low? For architects, how have such high profile commissions served

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their careers? In what way have their professional ambitions resulted in the exceptional appearances of museum buildings? How have museums contributed to professional branding or the creation of the celebrity architect? With the advent of modernism, American museum design became a venue for the display of cutting-edge design and technology. What are the effects of such brand-conscious designers in the public perception of the museum as an institution? From the standpoint of fund-raising and securing governmental support, how essential was the recognition achieved by design to the success and survival of individual museums? The Bay Area offers a wealth of examples of such institutions and buildings. This class will explore many of the major museums from a critical perspective through regular field trips.

HA 192A.1 Seminar: Zen Art (4 units)

Greg Levine
CCN 05535 T 9-12 308B Doe Library

This seminar interrogates commonly held concepts of "Zen art" and asks: what happens when we look beyond popular conceptions to historically and culturally specific objects and Zen monastic communities in medieval and early modern Japan? We will ask questions such as: What sorts of paintings, sculptures, and calligraphies have been part of Zen communities and monastery/temple sites; how have inter-regionalism and the established corpus of Mahayana Buddhist pictorial themes contributed to the visual arts of Zen; how has the profusion of visual objects in Zen monastic contexts operated in relationship to the doctrinal ideal of Emptiness and non-reliance upon mediating words and images; how do poetry and inter-textual cultures operate in "Zen art;" and where and when do we locate possible discourses on Zen and the visual arts? Along the way, we will investigate representations of classic Zen personae, such as Bodhidharma; consider portraiture and landscape painting as a potent visual settings for the expression of awakening and community; explore monastic environments and the ornamentation of ritual space; consider the role of monks as art connoisseurs; and tempt discussion of painting and calligraphy as spaces of "performance" as much as categories of visual art. Students will be required to write a substantial seminar paper and to participate fully in weekly assignments and discussion.

HA 192A.2 Seminar: Histories of Chinese Ceramics (4 units)

Ellen Huang
CCN 05538 Th 9:30-12:30 425 Doe Library

This course focuses on the practices and perceptions of Chinese porcelain. It will provide an overview of Chinese ceramics from various perspectives, including collecting within China, collecting overseas, museum studies, production processes and authentication standards. Aside from a few sessions devoted to standard chronological accounts of porcelain, this seminar's format is topical and organized around themes. The course's first aim is to give students a basic understanding of the technical and social aspects of Chinese ceramic production, forms and decoration of Chinese ceramics, the porcelain center of Jingdezhen, and the political and cultural aspects of Chinese porcelain consumption. The second aim is to explore how histories of ceramics have been written. We will explore how the development of the field of Chinese ceramics has influenced and been influenced by wider social processes and relate the study of Chinese ceramics specifically to how Chinese art history has been understood generally. The last few weeks will focus on the twin developments of nineteenth century world history, ceramic studies, and modernity. Finally, we will attempt to reconstruct art history through a study of ceramics and China through various methods, including, to borrow a phrasing from Kubler, considering how ceramics is a shape of time.

HA 192D/260 Seminar: Renaissance Altarpieces and Devotional Paintings Combined Undergraduate/Graduate Seminar (4 units)

Loren Partridge
CCN for undergrads: 05544
CCN for grads: 05633
M 4-7 308B Doe Library

This seminar will explore two of the most prevalent genres of Renaissance painting—altarpieces for churches and devotional paintings for palaces—in terms of their function, patronage, style, iconography, and evolution from about 1400

to 1600. In class we will discuss a selection of particularly important and complex works painted in Italy over a period of two centuries with particular emphasis on developments in individual religiosity and Church doctrine.

Toward the beginning of the seminar each student will select a single Italian Renaissance artist to study in depth. It will be the students' responsibility to locate and to read all of the relevant literature on this artist and then to prepare by the last day of classes a carefully researched and cogently written paper of about 25 typed double-spaced pages with in-depth interpretations of a limited selection of the artist's altarpieces and/or devotional works (excluding those discussed in class). There is much written in English on this topic, but those who can read Italian, French, and/or German will obviously have access to a wider range of scholarly literature.

The seminar will meet once or twice (depending on the number of students enrolled) during exam week to discuss the research papers. Prior to the final meeting (or meetings), each student will be required to read with care all of the other students' papers and be prepared to discuss them.

Students should buy and read before the seminar begins Peter Humfrey's *The Altarpiece in Renaissance Venice* (New Haven: Yale University Press, 1993).

HA 192E Seminar: A Sixteenth-Century Mexican Codex in the Trans-Atlantic World

(4 units)

Todd Olson

CCN 05547 W 2-5 425 Doe Library

The Mendoza Codex (Bodleian Library) was commissioned by the Viceroy of New Spain, shipped to Philip II, confiscated by pirates, obtained and used by the French cosmographer André Thevet and sold by him to the English geographer and colonist Richard Hakluyt for 20 écu. This romance of post-conquest bibliography traverses the colonial projects of three nations in the midst of a violent conflict over religion, navigation and territory. As in other collaborations between indigenous scribes and the conquistadors, the brief of the Mendoza Codex had been the Iberian appropriation of pre-conquest historiography. The movement of the codex from Spanish Empire to French and English audiences attests to the active exchange and differential European reception of the representation of violent political succession. The picturing of ritual human sacrifice and cannibalism in other codices that circulated in Europe was a spectacular site of horror that preoccupied Europeans from Hernandez Cortès to Georges Bataille. This undergraduate research seminar (not a delivery system) will investigate the function of (less than spectacular) horror in the cross-translation of the glyphic writing of Meso-American imperial archives and pictures related to European artificial mnemonics.

Students of Spanish and Latin-American literature and history in the Early Modern period as well as students of French and British Colonial North America are encouraged to participate. Reading knowledge of French and or Spanish helpful.

HA 192F.1 Seminar: Experiments in the Education of Artists, c.1920-present.

(4 units)

Dominic Willsdon

CCN 05550 M 2-5 425 Doe Library

The history of art can be approached through a history of its institutions: museums, galleries, publications-and also its schools. This seminar will study the interaction between avant-garde art-making, in Europe and the US, and efforts to teach art -- to form artists -- in new ways. It will start in the 1920s and end in the present. Its focus will be on some of the innovative schools that have been integral to specific episodes in the history of modern and contemporary art. They include: Vkhutemas in Moscow, in the 1920s; The Bauhaus in Weimar and Berlin, 1919-33; Black Mountain College, founded in 1933 near Asheville, North Carolina; The Independent Group seminars at the Institute of Contemporary Arts, London, in the 1950s; the Whitney Independent Studies Program, in New York City since 1968; and Le Fresnoy in Tourcoing, France, founded 1997. We will consider issues raised by each of these schools concerning aesthetics, politics, economics, architecture, technology and what counts as legitimate skill and knowledge. The course will conclude with discussions about the present and immediate future. We will look at Art School

(Propositions for the 21st Century), ed. S. H. Madoff (MIT, 2009), and meet (live or online) with faculty and administrators at contemporary art schools.

HA 192F.3 Seminar: Art, Architecture, Eugenics and the Modern Latin City (4 units)

Fabiola Lopez-Duran

CCN 05556 T 9:30-12:30 425 Doe Library

This seminar will explore the alliance between aesthetics, science, and ideology at the core of French and Latin American modernism. Using an interdisciplinary and transnational approach, the course will investigate how eugenics--the social and scientific movement that sought the biological and sociological "improvement" of the human race--moved from the realms of medicine and law to design, architecture and urban planning. In so doing it became a political subtext in the building of modern Latin American nations that, at the turn of the twentieth century, viewed France as a primary cultural and scientific paradigm. We will study biotechnological utopian literature, written by physicians and scientific journalists, about perfect bodies and perfect places; the production and uses of visual material and artifacts, particularly photography, in medical science or pseudo science projects such as eugenics; representations of degeneration and commodifications of nature in scientific expedition illustrations; and the actual practices of urban intervention executed through the complicity between physicians and architects during the first half of the twentieth century. Our main territories of exploration will be: Paris, Rio de Janeiro, Buenos Aires, Havana, Mexico City and Caracas

Note: Although it is not required, knowledge of French, Spanish, or Portuguese would be helpful.

HA C204 Proseminar: Classical Archaeology (4 units)

Stewart/Hallett

CCN 05619 F 9-12 308C Doe Library

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 include:

- (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

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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.

HA 230 Graduate Seminar: China: Art and Language (4 units)
Patricia Berger
CCN 05622 W 2-5 341 Starr Library

This seminar will focus on some of the issues that arise in the comparison of the visual arts with language, specifically in the context of Chinese and Inner Asian culture. We will read a number of modern works on language and the arts (Mikhail Bakhtin, Nelson Goodman, Victor Turner, W.J.T. Mitchell, Catherine Bell, Bernard Faure, Janet Gyatso, Lydia Liu, Webb Keane, et al.) and consider visual materials and texts from the early Bronze Age through the present moment. Some guiding questions: How were inscriptions structured visually and linguistically to address unseen audiences (i.e., the dead or other spiritual entities, the future)? How did China's uniquely structured language and equally unique writing system affect the development and understanding of the pictorial arts? How does the placement of commentarial inscriptions directly on works of art change the experience of seeing them? How important was the Chan Buddhist-based critique of language for the visual arts? How are we to understand the translingual practices of the last imperial dynasty—were there parallel developments among shared visual systems? How can we explain the overwhelming interest modern and contemporary Chinese artists have taken in the Chinese writing system (and should we take their Zen Buddhist explanations seriously)?

Students from all fields are welcome—knowledge of Chinese is not necessary.

Can be taken for 2 or 4 units.

HA 236 Graduate seminar on reading textiles from sculpture and painting in South and Southeast Asia: (4 units)
Joanna Williams
CCN 05625 M 1-4 308B Doe Library

We have little archaeological evidence about textiles of the past in these regions, although recently textiles clearly are important ritual objects as well as commodities. To what extent and with what preconceptions and methods can we identify particular textiles from carved and painted images?

HA 240 Graduate Seminar: Greek Art (4 units)
Marian Feldman
CCN 05628 F 1-4

HA 254 Seminar: Medieval Art: Procreation, Alchemy, and the Divine Artist: Concepts of Creativity around 1500 (4 units)
Beate Fricke
CCN 05632 T 2:00-5:00 425 Doe Library

Creating and animating a work of art appears to have been the main challenge for an artist working at the dusk of the Middle Ages and the dawn of the Renaissance. This seminar will consider the intriguing differences between various contemporary perceptions of the process of art-making, as well as the puzzling analogies between medieval approaches to the production of artworks and contemporary theories about the procreation of life in medicine and theology. Theologians of the time, for example, thought of the process of art-making in dramatically different ways: some deferentially described the artist's workshop as a space of scientific experimentation, while others suspected it of being more akin to a witch's

kitchen than a laboratory. Moreover, some artists consciously and openly fashioned themselves as erasing the boundaries between the approaches of a scientist, alchemist and divine artist in their work. Others did not overtly display their knowledge of these “artes et scientiae” but a thorough analysis of their works reveals that these artists, too, were immersed in the contemporary debates about the relationship between art and science.

The seminar will focus on the concepts of procreation and animation involved in the production of a work of art and their reception in contemporary theories of art. Scholars have mostly emphasized the impact of the antique idea of the divine artist, embraced and popularized by Neoplatonism, on contemporary art production. This seminar will follow another strong, but more obscure, current of fifteenth century art theory, one that has an earlier origin. We will try to trace the impact of the Latin reception of alchemical knowledge of Arab and Byzantine texts, explore the influence of theologian debates since Nicolaus Cusanus and consider the artistic reaction to new medical knowledge in the period between 1420s and 1520s. Each class session will be dedicated to one enigmatic work of art (including Konrad Witz, the Aurora Consurgens manuscript in Zurich, Martin Schongauer, Albrecht Dürer, Dosso Dossi and Leonardo da Vinci) and to exploring, through these images, the questions of procreation and animation and their intersections.

Requirements for this course are: reading knowledge of German OR French OR Italian; intellectual curiosity; and active participation. Recommended but not required is a basic reading knowledge of Latin. Weekly readings will include texts by art historians, philosophers, theologians, and historians of science, medicine and alchemy, as well as primary sources.

HA 270 Graduate Seminar: Southern Baroque: Old Media: Prints in the Early Modern Period

Todd Olson
CCN 05634 Th 2-5 308B Doe Library

HA 285/CT 205 Graduate Seminar: The Arcades Project (4 units)

Tim Clark
CCN 05637 T 2-5 308B Doe Library

This seminar will explore Walter Benjamin's notes and drafts for the unfinished book on 19th-century Paris. It will take advantage of the already substantial literature on the Arcades Project, but its main focus will be on close reading and discussion of the primary texts. We may wish to set Benjamin's picture of Paris against more recent treatments: the histories of Louis Chevalier and Jeanne Gaillard, for example, or David Harvey's Paris, Capital of Modernity, or Anthony Vidler's Warped Space, or Michael Marrinan's Romantic Paris. But again, we shall try not to get lost in textual and historical comparisons. A particular focus of concern will be Benjamin's approach to the artistic achievement of the 19th century. His evolving conception of Baudelaire will be at the center of things, but also what he has to say -- and what he does not have to say -- about the visual culture of Paris at large. He is notably silent about French painting, which some would see as the century's world-historical achievement. Why? Are there ways in which we could turn certain of Benjamin's questions and frames of reference toward figures he largely ignores: to Manet, say, or Seurat, or Degas, or even the Nabis' sense of the bourgeois interior?

HA290/ NES 220B Approaches to Visual Culture in the Ancient Near East

Marian Feldman
CCN 05639 F 1-4 252 Barrows Hall

The discipline of art history has passed through a number of major methodological and theoretical shifts since its inception (and in particular, over the last thirty years). For the most part, these changes have derived from and then subsequently been applied to western art from Classical Greece, the Renaissance and contemporary periods. As the discipline embraces an enlarged field of inquiry, particularly drawing upon developments in anthropology and material culture studies, it offers richer avenues for understanding the arts of the ancient Near East. The seminar focuses on how art historical method and theory might be profitably applied to the special field of the ancient Near East and eastern Mediterranean (understood in the broadest sense).

HA 291 Stronach Travel Seminar (4 units)

Whitney Davis

CCN 05640 W 7-10

Judith Stronach Memorial Travel Seminar

The British Museum, Past and Present: From "Universal Museum" to "Museum of World Art"

Using the British Museum as our case study, we will examine the transition undertaken by a variety of European and North American museums of art, archaeology, and ethnology founded in the nineteenth century if not before: often beginning life as collocations of preexisting collections acquired by the "nation" and staged architecturally in terms of national, imperial, and colonial aspirations, the great "universal museums" located in European and American capitals often now try to reconfigure themselves as showcases of "world art," a category of current art history and museology that self-consciously flags a postcolonial and multiculturalist emphasis on the global diversity of traditions of visual culture without privileging any particular lens of aesthetic analysis (e.g., modernist concerns for avant-gardism) or any particular teleology of historical development. In recent years, the BM (especially during the reconstruction of the former Reading Room of the library as the new central courtyard, giftshop, and toilet complex) has rearranged and streamlined exhibitions (often placing many works into long-term storage), changed wall and other explanatory texts, explicitly addressed issues of cultural patrimony and repatriation, opened its collections and spaces to new community uses and voices, and tried to foreground its own "criticality" in relation to the universalizing aspirations of the past. But does a rhetoric of "world art" successfully alleviate the burdens and challenges that come with the legacy of a universal museum? How do different kinds of collections manage the transformation—the ancient Egyptian collection, say, as distinct from the Greek and Roman? In Berkeley, the seminar group will familiarize itself in depth with the history of the BM and study published documentary material (as well as several major interpretive studies) related to its history and present configuration. In London, our activities will be devoted to daily quasi-ethnographic inspection of the uses of and responses to the collections, to discussions and dialogues with curators and other BM staff, and, where possible, to comparisons with other major collections that seem to be undergoing analogous mutations, including ethnology museums in the UK (e.g., Pitt-Rivers, Cambridge) and art museums staging "world art" (e.g., Sainsbury Collection, Norwich). We will also engage the views of a range of art-historical and museological specialists in the UK, ranging from supporters of the BM's new "world" vision of an art and archaeology collection to severe critics. If the BM is not becoming—or does not or cannot become—a world museum of world art, what is it?

The Travel Seminar is limited to 8-10 students, including qualified undergraduates; the fund will cover students's round-trip airfare, accommodation for all official days of the seminar in the UK, and one main meal per day, as well as any other costs associated with the seminar work (admission fees, travel to other cities). Admission will only be granted after a meeting with the instructor. Priority will be given to students with relevant background, immediate scholarly or professional interests in the subject area of the seminar, and/or seniority. The seminar will be based in London from at least as early as Wed. March 17 to Monday, March 29 (that is, the second two weeks of March, including Spring Break week). Students must be able to commit this time, regardless of other commitments in the spring semester. All immigration, visa, and travel or health insurance issues must be handled in advance by students.

Rhetoric 250 The Pencil of Nature

Kaja Silverman

Tuesdays, 11-2 7415 Dwinelle

We are used to thinking of the camera as a controlling and even aggressive device: a mechanism for "shooting" and "capturing" the world. And since most cameras require an operator, and it is usually a human hand that picks up the apparatus, points it in a particular direction, makes certain technical adjustments, and clicks the camera button, we often extend or transfer this power to our look. Photography consequently seems another chapter in the history of what Heidegger calls "modern metaphysics"—a history that begins with the cogito, that seeks to establish man as the "relational center" of all that is, and whose "fundamental event" is "the conquest of the world as a picture."

However, photography's earliest practitioners and viewers had a very different understanding of the medium. They saw it as a new kind of image-making—one whose agent was Nature, whose goal was self-disclosure, and whose intended

viewer was man. They also conceptualized this image-making in graphic rather than ocular terms, and stressed the differences between it and their perceptions. Surprisingly, they did not question its veracity, nor did they attempt to resolve the discrepancy between what they saw and what the photograph showed them by doubting their *own* sensory perceptions. They understood what Descartes was unwilling to grant: both opened onto the same world, the one they inhabited. For a brief time, at least, this world seemed inexhaustible.

Although these ideas disappeared with the industrialization of photography, they continued to reverberate in other domains: in philosophy, psychoanalysis, literature, painting, sculpture and drawing. Artists and writers also began making photographs “by other means,” and the obsolescence of the medium has now freed it to become again what it was in 1939.

We will begin this seminar with a careful reading of some early writings about photography. We will then explore some texts by Freud, Sartre, Merleau-Ponty, Proust, Agee and Sebald that are informed by photography. We will conclude the seminar with a discussion of some contemporary artists who work in, or with, photography.

Admission to this seminar is by permission of the instructor. Since the constituency of my graduate seminars is often quite diverse, I will be posting a short list of background readings on my office door. I will also post a list of the course books. Because our first few classes will be devoted to essays in the course reader, giving participants time to buy their own books, I will not place an order with ASUC.

R1B COURSE DESCRIPTIONS

R1B Section 3 Sujatha Meegama

"Fluid Boundaries: Introduction to Asian Art"

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

This course provides an introduction to looking, reading, and writing in the discipline of art history. The primary goal is to guide students through the processes of learning to craft an argument based on their visual experience. Projects will involve visual analyses of artworks, analysis of art-historical writing and methodology, and, most importantly, the students' scrutiny of their own writing, as well as that of their peers. Visits to local museums are also a requirement.

R1B Section 2 Lisa Pieraccini

Rediscovering Pompeii

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

R1B Section 4: Sherry Ehya

Politics of Representation of Islam and Gender

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

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

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

R1b Section 6: Christine Schick

Language and visual art convey meaning through two very different sign systems: those of words and form, respectively. However, the way that we perceive and thus understand the visual world is fundamentally determined by the words that we choose to describe it. Moreover, the entire premise of art history is putting words to images. One might say that art history's very essence is the intersection of word and image.

This course will investigate the relationship of word and image in a number of different ways. In the first part of the course, we'll read classic art-historical articles, the kind that forever change the way we see the things they describe. We'll consider the ways the authors' words are adequate to the visual experience, and what each must leave out. In the second part, we'll devote ourselves to creating a research paper—including vivacious, compelling descriptions—of our own. Throughout the course, we'll be reading articles that lead us to question the two sign systems and how they can (and cannot) interact.

Students will be expected to be scrupulous readers, both of texts and of images. Projects will involve visual analyses of artworks in person, analysis of art-historical writing and methodology, and, most importantly, the student's scrutiny of his or her own writing, as well as that of their peers. Because this is a required Reading and Composition course, we will also spend significant time considering and practicing the fundamentals of writing. We will look carefully at how good

analytical writing is done (and what it is not), and we will also spend time reviewing the elements and mechanics of writing. In addition to several shorter papers, and the longer research paper, students should be prepared to have near-daily shorter assignments.

History of Art R1B: Gender in Italian Renaissance Art
Section 7 Rebekah Compton

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