This course introduces the art and architecture of the Islamic world, examining transformations from pre-Islam up to the present. The course explores the main features of the built environment of Muslim communities throughout the Central Islamic lands, Central Asia and Spain with emphasis upon the Umayyad, Abbasid, Fatimid and Seljuk periods. The course explores the range of cultural, political, social and religious aspects related to the development of the visual culture. This involves an examination of the impact of Islam’s encounter with late antiquity and aims to explain the rise of Islamic architecture as a cultural product of this encounter. It also aims to challenge notions of Islamic art as a straightforward synthesis of the art and architecture of the late antique and ancient near eastern world. The development of Islam’s architectural manifestations is cast within the context of the development of its institutions to aid in the understanding of the rise of the seminal building types of Islam. The course begins by introducing the rise of the mosque, the early palace and the shrine during the Umayyad and Abbasid periods within the context of the development of praxis as well as overarching political and cultural shifts. Furthermore it aims to examine the later development of Islamic architecture through a rigorous understanding of the seminal shifts in the development of the culture as a whole within the context of the surrounding polities. The course will also touch upon aspects of the development of the Medieval Islamic city in light of the development of the seminal institutions of palace/citadel, the evolution of the religious complex as well as the economic centers. The course concludes with an assessment of the place of architecture within contemporary Islamic communities.

Instructor: Dr. Heba Mostafa   CCN:04922

History of Art C121A  Tues/Thurs, 2-3:30   4 units
Check the online schedule of classes for updated rooms/times-schedule.berkeley.edu
By 1900, famous sculptor Auguste Rodin and others of his cohort successfully renovated the traditional practice of sculpture -- the academic modeling of ideal figures based on neoclassical precedents in celebration of national heroes, institutions and middle class values. In its place, arose the beginning of 'modern sculpture'--the conveyance of the sculptor's personalized vision of man in contemporary society. This lecture course will explore closely such sculpture and its critical revisions in Europe and America throughout the twentieth and twenty-first centuries. Key sculptural models of focus will include direct carving, constructed sculpture, and the readymade or found object. Mapping modern sculpture's passage from its principle of 'truth to materials' in the face of the world's growing industrialization to its eventual collapse with the everyday commodity, together these models reveal the historic instability of the medium's form, meaning and purpose. Attending to the writings of leading theorists, critics, and practitioners, we will examine modern sculpture from its inception to its recent manifestation as an art seeking to reestablish for sculpture a basis that is both more structurally specific and conceptually secure.

CCN: 05056  MW 5:30-7pm  4 units
Check the online schedule of classes for updated rooms/times-schedule.berkeley.edu
Instructor: Imogen Hart  CNN:05054

Whistler to Whiteread: Art in Britain since 1875

MWF 9-10  4 units
Check the online schedule of classes for updated rooms/times-schedule.berkeley.edu

Rather than offering a broad survey, this lecture course will examine some of the key episodes and developments in British art in the period, from J.A.M. Whistler’s radical Falling Rocket—a painting so apparently slapdash and formless that it led to a bitter libel case—to the Young British Artists—whose arrival on the art scene in the late twentieth century likewise sparked controversy. Each lecture will focus on a significant movement, exhibition, artist, genre, or medium, and the emphasis throughout will be on close visual analysis. We will consider the dichotomy of tradition and modernity, challenging any notion of straightforward “progress,” and looking instead at the ways in which artists have seemed radical for their time and also drawn inspiration from the past.

The course will explore a range of media, incorporating not only painting and sculpture but also the decorative arts and installation art, from the Arts and Crafts movement to Grayson Perry’s ceramics and Damien Hirst’s multi-media works. Alongside British artists the course will look at foreign-born artists working and exhibiting in Britain. Topics may include artistic communities such as the Bloomsbury Group and St. Ives; experiments with abstraction by Barbara Hepworth and Bridget Riley; the treatment of the body in the work of Henry Moore and Lucian Freud; and innovations in sculpture by Jacob Epstein and Anthony Caro. The art of the period will be considered against the background of Britain’s expanding and then diminishing empire, two devastating world wars, and the rise of feminism, amongst other important historical developments.