ART HISTORY

PROGRAM OF STUDY

The study of art history encompasses the visual art, architecture, and material culture of a wide range of regions and historical periods. Art history courses develop students’ skills in visual analysis, interpretation of images and texts, use of historical sources, and engagement with scholarly debates. Within the department, survey classes provide a chronological overview of an extended period in Western or non-Western art, while Art in Context courses focus on a particular artist or artists, medium or theme, artistic problem, movement, or period. Upper-level classes may be similarly focused but at a more advanced level, or may deal with theoretical questions. After taking an introduction to art historical methods in their third year, fourth-year students who are majoring in art history conduct independent research on a topic of their own devising, producing a BA paper with the guidance of a faculty member and a graduate preceptor. The major in art history thus introduces students to a variety of cultures and approaches while providing analytical skills to enable students to focus their attention productively on specific questions in the study of art. In combination with a broad general education, art history provides excellent preparation for professions as well as graduate school in art history and careers in the arts.

Nonmajors may take any 10000-level course to meet general education requirements or as an elective; ARTH 10100 Introduction to Art is designed specifically to introduce these students to skills in thinking and writing about art of different cultures and periods. Nonmajors may also take more advanced courses with the instructor’s consent after completing one 10000-level course or its equivalent.

INTRODUCTORY COURSES

Any of these 10000-level courses is an appropriate choice to meet the general education requirement in the dramatic, musical, and visual arts. None presuppose prior training in art.

ARTH 10100 Introduction to Art develops basic skills in the analysis and critical enjoyment of a wide range of visual materials. Issues and problems in the making, exhibition, and understanding of images and objects are explored through classroom discussion of key works, critical reading of fundamental texts, visits to local museums, and writing.

Survey Courses

- ARTH 14000 through 16999 - discuss major monuments of world art and architecture in the context of broad chronological and geographic categories and in relation to broad questions concerning the role art plays in individual, societal, and institutional settings.
- ARTH 14000 through 14999 - address Western art in Antiquity, the Middle Ages, and the Renaissance.
• ARTH 15000 through 15999 - address Western art from the early modern period to the present day.
• ARTH 16000 through 16999 - address the art of Africa, Asia, Latin America, and/or the Middle East.

Art in Context Courses
• ARTH 17000 through 18999 - introduce students to a well-defined issue, topic, or period of art in depth; at the same time, these courses explore issues of creativity, communication, and value in a series of concrete case studies.

Students who have taken at least one course in art history or studio art, or who have equivalent nonacademic experience, may elect to take an advanced lecture course, numbered from 20100 to 28999. The prerequisite is consent of instructor or any 10000-level course in art history or visual arts. The 20000-level art history courses investigate the arts of specific periods and places from a variety of perspectives. Some courses embrace large bodies of material defined by national culture; others follow developments in style, iconography, and patronage as they affect works in selected media.

PROGRAM REQUIREMENTS

The BA in art history is intended to furnish students with a broad knowledge of Western and non-Western art, including architecture. It also provides an opportunity for the complementary, intensive study of an area of special interest. It is recommended for students who wish to develop their abilities in visual analysis and criticism; to acquire some sense of the major developments in the arts from ancient times to the present; and to understand the visual arts as aspects of social, cultural, and intellectual history. So conceived, the study of art is an element of a general, liberal arts education; the skills of analytical thinking, logical argument, and clear verbal expression necessary to the program are basic to most fields. Thus, the major in art history can be viewed as training for a wide range of professions. The program in art history also prepares interested students for advanced study at the graduate level and, eventually, for work in academia, museums, galleries, and other organizations.

GENERAL REQUIREMENTS FOR ART HISTORY MAJORS

1. Students register for an approved drama, music, visual arts, cinema and media studies, or creative writing course to meet the general education requirement in the dramatic, musical, and visual arts; art history majors may not use art history courses to meet general education requirements.

2. Students register for a total of four Survey Courses (see definition under Courses for Nonmajors above): one course at the 14000 level, one course at the 15000 level, one course at the 16000 level, and a fourth Survey Course of the student’s choosing. Art History majors should see the instructor about additional assignments and requirements in these courses. With permission of the director of undergraduate studies, majors may substitute up to two Art in Context courses for Survey Courses in the same chronological and geographical region.
3. Art history majors take the department’s two undergraduate seminars. In Winter Quarter of their third year, they register for the ARTH 29600 Junior Seminar: Doing Art History. Students who wish to study abroad during that quarter are strongly urged to enroll in ARTH 29600 Junior Seminar: Doing Art History in the Winter Quarter of their second year and must meet with the director of undergraduate studies to discuss their program in the major before they go abroad. In Autumn Quarter of their fourth year, they register for the BA paper writing seminar (ARTH 29800 Senior Seminar: Writing Workshop) (see following section).

4. Students in art history write at least two research papers that are 10 to 15 pages in length before starting their fourth year, typically in the context of 20000-level courses in art history. Alternatives include 40000-level graduate seminars, reading courses, or, more rarely, Art in Context courses. It is the student’s responsibility to initiate arrangements with an instructor and obtain his or her signature on an approval form when the paper is completed. To obtain an approval form, visit arthistory.uchicago.edu/files/undergraduate-research-approval-form.pdf.

A research paper should address a topic chosen by the student in consultation with the instructor. The student should draw on scholarship and evidence to shape and support a thesis or argument of the student’s own devising. Formal analyses of works of art and analytic papers on materials assembled for a class by the instructor do not qualify. However, students may ask the instructor to allow a substitution of a research paper or they may write a research paper in addition to basic course requirements.

5. Students develop a special field of interest (see below).

6. Within this field, students write a BA paper (see below).

7. Double Majors and the BA Thesis: Whether or not a single BA thesis can satisfy the requirements for a double major in art history and another program is decided by the department on a case by case basis. Students should consult with the director of undergraduate studies. The criteria on which the decision is based include:
   • the degree to which the resulting thesis is likely to speak from and to art history, even as it necessarily speaks from and to another field;
   • the feasibility of the proposed advising arrangements for the proposed joint thesis; and
   • the department’s estimation of the student’s track record for independent work that bodes well for writing a successful thesis while navigating between two majors.

8. Students may apply to transfer up to four courses in art history to fulfill their major requirements. Students who wish to receive credit in the major or minor for courses taken elsewhere should read carefully the following information. Preference will be given to courses that fall into the survey course category or, in the case of students in Track II (see below), into the category of special field courses taken in disciplines/departments outside art history. Approval is required from the director of undergraduate studies, who will review each
course individually. These guidelines apply not only to courses taught at other institutions and in study abroad programs but also to courses that are affiliated with the University but not taught by University faculty. Students should meet with the director of undergraduate studies well in advance to discuss a course they wish to take. After completing the course, students should petition the director of undergraduate studies in writing for credit for the major. The petition must include a cover letter with the title and description of the course, as well as the name and location of the institution. To the cover letter should be attached a syllabus and a written record of the work the student did for the course.

The Office of the Dean of Students in the College must approve the transfer of all courses taken at institutions other than those in which students are enrolled as part of a study abroad program that is sponsored by the University of Chicago. Please note that it may be possible use such a course to meet requirements in the College but not in the major. For more information, visit college.uchicago.edu/policies-regulations/course-registration-policies/transfer-credit.

**Recommendations for Art History Majors**

1. Students are encouraged to take graduate seminars with prior consent of instructor. (These seminars are also open to nonmajors with the same proviso.)

2. Students are urged to also pursue upper-level language courses. If a language course is relevant to a student’s special field, the student may petition the director of undergraduate studies to count it toward electives.

3. Those planning to continue their study of art history at the graduate level are advised to achieve language competency equal to at least two years of college study in French or German, or in Italian for those with primary interest in the art of Italy.

**Two Tracks**

In structuring their programs, students may choose one of two orientations ("tracks"): one offering a broad coverage of the history of art, and the other offering a close cross-disciplinary study of a specific area or topic.

**Track I**

In addition to the four Survey Courses, the ARTH 29600 Junior Seminar: Doing Art History, and the ARTH 29800 Senior Seminar: Writing Workshop, Track I students take six upper-level courses within the department. Up to two Art in Context courses (see definition under Courses for Nonmajors above) may be substituted for upper-level courses with prior approval of the director of undergraduate studies. Within the six departmental courses, students must develop a special field consisting of three courses with a relevance to one another that is clearly established. The field may be defined by chronological period, medium, national culture, genre, theme, or methodological concerns. Because they reflect the interests of individual students, such fields range widely in topic, approach, and scope. Reading courses with art history faculty may be used to pursue specific questions within a field. Students are encouraged to distribute the remaining three
departmental courses widely throughout Western and non-Western art. Within their six upper-level courses, students must take at least one course in Western art before 1400, one course in Western art after 1400, and one course in non-Western art.

**Track II**

In addition to the four Survey Courses, ARTH 29600 Junior Seminar: Doing Art History, and ARTH 29800 Senior Seminar: Writing Workshop, Track II students take six courses: three upper-level courses inside and two courses outside the Department of Art History that make up the special field, and one additional upper-level course in art history, the subject of which is the student’s choice. In order to encourage breadth of expertise, the elective course may not be in the student’s special field. Occasionally, Art in Context courses (see definition under Courses for Nonmajors above) may be substituted for upper-level courses with prior approval of the director of undergraduate studies.

In Track II, the special field may take many different forms. It may be civilization defined by chronological period, nation-state, or cultural institution. Extradepartmental courses in history and literature are particularly relevant to such a program. Another special field might be conceptual in character (e.g., art and the history of science, urban history, geography) and draw upon a variety of extradepartmental courses in the Humanities Collegiate Division and the Social Sciences Collegiate Division. A field could combine historical, critical, and theoretical perspectives (e.g., visual arts in the twentieth century) and include courses in art history, drama, music, film, and popular culture. A field could explore the built environment and draw on extradepartmental courses in history, geographical studies, or other departments. Finally, art history and studio courses (e.g., Visual Arts) may be combined in special fields exploring their interrelations (e.g., abstraction and conceptualism in modern art).

The Special Field

The topic for the BA paper normally develops from the special field and allows for further study of the area through independent research and writing.

Whether a student is following Track I or Track II, the declaration form for the special field must be received and approved by the director of undergraduate studies no later than the end of a student’s third year. Students should obtain the form at arthistory.uchicago.edu/files/SpecialFieldDeclaration.pdf and discuss the proposed special field with the director of undergraduate studies. It is strongly recommended that students complete at least two courses in their special field by the end of their third year.

Undergraduate Seminars and the BA Paper

The ARTH 29600 Junior Seminar: Doing Art History is designed to introduce the methods of art historical research. It also requires students to develop a BA paper topic and identify potential faculty advisers. Students who wish to study abroad during Winter Quarter of their third year are strongly urged to take ARTH 29600 Junior Seminar: Doing Art History in the Winter Quarter of the second year and
must meet with the director of undergraduate studies to discuss their program in
the major before they go abroad.

By the end of their third year, it is the student’s responsibility to find a member of
the faculty who agrees to act as the faculty research adviser for the BA paper. The
research paper or project used to meet this requirement may not be used to meet the
BA paper requirement in another major without the approval of both majors.

ARTH 29800 Senior Seminar: Writing Workshop is a workshop course designed
to assist students in writing and researching their BA papers. Students typically
take the seminar in Autumn Quarter before graduating in Spring Quarter; students
graduating in Autumn or Winter Quarter should take this course in the previous
academic year. In the closing sessions of the seminar, students present their work
in progress for the BA paper. They continue their research on the paper during the
following quarters, meeting at intervals with their faculty research adviser.

Students may elect to take ARTH 29900 Preparation for the Senior Paper in
Autumn or Winter Quarter to afford additional time for research or writing. NOTE:
This course may not count toward the twelve courses required in the major. It may
be taken for a P/F grade with consent of the instructor.

A polished draft of the paper is due by Friday of ninth week of the quarter
preceding graduation; the final version is due Monday of second week of the
quarter of graduation. Both are to be submitted in duplicate: one copy to the
research adviser and the second to the director of undergraduate studies. Because
individual projects vary, no specific requirements for the senior paper have been set.
Essays range in length from 20 to 40 pages, but there is no minimum or maximum.

SUMMARY OF REQUIREMENTS

GENERAL EDUCATION

<table>
<thead>
<tr>
<th>Introductory drama, music, ARTV, or Creative Writing course</th>
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Total Units 100

MAJOR: TRACK I

<table>
<thead>
<tr>
<th>14000s Survey Course</th>
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<tbody>
<tr>
<td>15000s Survey Course</td>
<td>100</td>
</tr>
<tr>
<td>16000s Survey Course</td>
<td>100</td>
</tr>
<tr>
<td>Survey Course of student’s choice</td>
<td>100</td>
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</tbody>
</table>

3 upper-level ARTH courses in special field * 300
3 upper-level ARTH courses (The six upper-level courses must include,
altogether, one course each in Western art before 1400, Western art after 1400,
and non-Western art.) * 300

<table>
<thead>
<tr>
<th>ARTH 29600 Junior Seminar: Doing Art History</th>
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</thead>
<tbody>
<tr>
<td>ARTH 29800 Senior Seminar: Writing Workshop</td>
<td>100</td>
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</tbody>
</table>

BA paper

Total Units 1200
MAJOR: TRACK II

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>14000s Survey Course</td>
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<tr>
<td>15000s Survey Course</td>
<td>100</td>
</tr>
<tr>
<td>16000s Survey Course</td>
<td>100</td>
</tr>
<tr>
<td>Survey Course of student’s choice</td>
<td>100</td>
</tr>
<tr>
<td>3 upper-level ARTH courses in special field *</td>
<td>300</td>
</tr>
<tr>
<td>2 courses outside ARTH related to special field</td>
<td>200</td>
</tr>
<tr>
<td>1 upper-level ARTH elective (not special field)</td>
<td>100</td>
</tr>
<tr>
<td>ARTH 29600 Junior Seminar: Doing Art History</td>
<td>100</td>
</tr>
<tr>
<td>ARTH 29800 Senior Seminar: Writing Workshop</td>
<td>100</td>
</tr>
<tr>
<td>BA paper</td>
<td></td>
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</tbody>
</table>

Total Units 1200

* With prior approval, up to two Art in Context courses may be used toward this requirement.

**ADVISING**

Art history majors should see the director of undergraduate studies no less than once a year for consultation and guidance in planning a special field, in selecting courses, and in choosing a topic for the BA paper, as well as for help with any academic problems within the major. When choosing courses, students should refer to the worksheet available at arthistory.uchicago.edu/files/MajorWorksheet-form.pdf. This form helps each student and the undergraduate program chair monitor the student’s progress in the program.

**GRADING**

Art history majors must receive quality grades in art history courses taken for the major. ARTH 29900 Preparation for the Senior Paper is open for P/F grading with consent of instructor, but this course may not count toward the twelve courses required in the major. Art history courses elected beyond program requirements may be taken for P/F grading with consent of instructor. Students taking art history courses to meet the general education requirement in the dramatic, musical, and visual arts must receive quality grades. Nonmajors may select the P/F grading option with consent of instructor if they are taking an art history class that is not satisfying a general education requirement. A Pass grade is given only for work of C- quality or higher.

**HONORS**

Students who complete their course work and their BA papers with great distinction are considered for honors. Candidates also must have a 3.3 or higher overall GPA and a 3.5 or higher GPA for art history course work.

Standards will inevitably differ from adviser to adviser, but in general students are expected to write a BA paper that is of A quality—although not all A papers will necessarily receive honors. An honors thesis involves substantial research; makes an
argument that is supported with evidence; and is well crafted, inventive, and, often, intellectually passionate.

The faculty adviser of a student who wishes to be considered for honors must submit a detailed letter of nomination. Students are not responsible for requesting the letter, but they should plan to work closely with their adviser to make sure they understand the standards that they are expected to meet.

MINOR PROGRAM IN ART HISTORY

The minor in art history requires a total of seven courses: three survey courses (one from the 14000 series, one from the 15000 series, and one from the 16000 series), and four courses at the 20000 level or above. With the permission of the director of undergraduate studies, students may substitute up to two Art in Context courses (17000 and 18000 series) for 20000-level courses. Students also write one research paper of about 10 to 15 pages on a topic chosen with and guided by the instructor, by individual arrangement at the start of one of the 20000-level courses. As one of their 20000-level courses, minors may elect to take ARTH 29600 Junior Seminar: Doing Art History with the majors; if they do, they will research and write an essay on a topic of their choice instead of preparing a BA paper proposal. Students with a minor in art history may use art history courses to meet general education requirements.

Students who elect the minor program in art history must meet with the director of undergraduate studies before the end of Spring Quarter of their third year to declare their intention to complete the minor. Students choose courses in consultation with the director of undergraduate studies. The director’s approval for the minor program should be submitted to a student’s College adviser by the deadline above on a form available at arthistory.uchicago.edu/files/MinorProgramApplicationForm.pdf.

Courses in the minor (1) may not be double counted with the student’s major(s) or with other minors; and (2) may not be counted toward general education requirements. If students have already taken one of the survey courses to fulfill the general education requirement, they may substitute an additional 20000-level course to complete their seven-course program. Courses in the minor must be taken for quality grades, and more than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

The following group of courses would comprise a minor in art history:

Sample Minor Program

- ARTH 14000–14999 e.g., The Ancient World, The Medieval World, or Renaissance Art
- ARTH 15000–15999 e.g., Nineteenth-Century Art, or Twentieth-Century Art
- ARTH 16000–16999 e.g., Art of Asia: China, or Arts of Japan
- ARTH 20000 series, e.g., ARTH 28804 American Art Since 1960; or ARTH 27304 Photo/Modernism/Esthetic; or ARTH 28300 Chinese Scroll Painting; or ARTH 22204 Medieval Chinese Visual Cult; or ARTH 26504 Revolution and 20th Century Mexican Culture
MINOR PROGRAM IN ARCHITECTURAL STUDIES

The minor in architectural studies combines course work in Art History, which equips students to analyze the form and changing history of the built environment in diverse cultures, places, and times, with up to three courses on architectural or urban topics offered in any department. Thus the minor enables students to enrich art historical analysis with methods from other disciplines. A student might choose to minor in architectural studies because the student is interested in the built environment—the inescapable setting of our lives—from a liberal arts perspective or because the student is considering applying to architecture school. The minor could represent an interest distinct from the student’s major or it could complement a major in the social sciences or humanities by exploring the material setting of history and social life or the context for works of literature, film, music, or drama. It could equally complement a major in the sciences, such as medical fields, ecology, geology, physics, or mathematics.

Prospective minors need to meet with Art History’s director of undergraduate studies before the end of the third year to discuss their interests and course plans and obtain the director’s advice and approval. Together the student and director will fill out a the Minor Program Application Form listing the intended courses, which the director signs. The student should download the form at arthistory.uchicago.edu/files/MinorProgramApplicationForm.pdf and submit the completed, signed version to his or her College adviser before the end of the third year.

Requirements

The minor in architectural studies requires a total of seven courses chosen in consultation with the director of undergraduate studies, all of which must either focus on the built environment or permit the student to devote the assignments or papers to the built environment. A minimum of four courses must be in the Department of Art History. The additional three courses may be taken in Art History or in other departments or programs. Some of the programs that may offer relevant courses are Geographical Studies, Visual Arts, History, English Language and Literature, Anthropology, and Environmental Studies. In one of the courses, students also write one research paper of about 10 to 15 pages on a topic chosen with and guided by the instructor, by individual arrangement at the start of the quarter.

The Art History courses must include at least two at the 20000-level. As one of them, minors may elect to take ARTH 29600 Junior Seminar: Doing Art History, for which they would research and write an essay on a topic of their choice instead of preparing a BA paper proposal. This option is particularly suitable for minors interested in doing graduate work in architectural history.

Courses in the minor (1) may not be double counted with the student's major(s) or with other minors; and (2) may not be counted toward general education requirements. Courses in the minor must be taken for letter grades, and at least four must carry University of Chicago course numbers.
Summary of Requirements for the Minor in Architectural Studies

4 courses in ARTH focusing on the built environment (at least two must be 20000 or above)  
+  
3 courses in ARTH or other departments focusing on the built environment  
1 10-15 page research paper written for one of the seven courses in the minor  

Total Units  

+ One of the 20000-level courses may be ARTH 29600 Junior Seminar: Doing Art History. Students in the minor would research and write an essay on a topic of their choice instead of preparing a BA paper proposal.

The following faculty members in Art History specialize in architectural history: Niall Atkinson, Wei-Cheng Lin, Katherine Fischer Taylor, Amy Thomas. Many other faculty members in Art History have an interest in the built environment and will support students writing papers on architecture; students are welcome to ask their instructors.

The following are examples of courses appropriate for the minor. The complete list of eligible courses offered each academic year can be found on the Art History website at http://arthistory.uchicago.edu/courses .

ARTH 14000-16999 (Survey Courses): ARTH 14700 Building Renaissance Italy: A Survey of the Built Environment; ARTH 15709 Twentieth-Century Western Architecture; ARTH 17117 Spatializing China’s Built Environment

ARTH 17000-18999 (Art in Context Courses): ARTH 17310 Between the Agora and the Shopping Mall: The Social Construction of the City Square; ARTH 17400 University of Chicago Campus; ARTH 17410 Frank Lloyd Wright in Chicago and Beyond; ARTH 17611 Envisioning the Colonial Metropolis

ARTH 20000 series: ARTH 23801 Soundscapes of the Early Modern City; ARTH 26600 20th Century Ideas of the City; ARTH 22770 The City Delirious Conflict & Vision in the Modern Metropolis (Spring 2015 only)

ARTH 40000 series, graduate seminars, with the instructor’s permission: ARTH 48201 Florentine Topographies: Art, Architecture, and Urban Life; ARTH 49709 Skyscrapers

For more information about the minor in architectural studies, please contact the director of undergraduate studies at arth-dus@lists.uchicago.edu .
Courses

ARTH 10100. Introduction to Art. 100 Units.
This course seeks to develop skills in perception, comprehension, and appreciation when dealing with a variety of visual art forms. It encourages the close analysis of visual materials, explores the range of questions and methods appropriate to the explication of a given work of art, and examines the intellectual structures basic to the systematic study of art. Most importantly, the course encourages the understanding of art as a visual language and aims to foster in students the ability to translate this understanding into verbal expression, both oral and written. Examples draw on local collections.
Terms Offered: Autumn, Winter, Spring
Note(s): Students must attend first class to confirm enrollment. For nonmajors, this course meets the general education requirement in the dramatic, musical, and visual arts.

ARTH 14000 through 16999. Art Surveys. May be taken in sequence or individually. Students must attend first class to confirm enrollment. For nonmajors, any ARTH 14000 through 16999 course meets the general education requirement in the dramatic, musical, and visual arts. The major monuments and masterpieces of world painting, sculpture, and architecture are studied as examples of humankind’s achievements in the visual arts. Individual objects are analyzed in detail and interpreted in light of society’s varied needs. While changes in form, style, and function are emphasized, an attempt is also made to understand the development of unique and continuous traditions of visual imagery throughout world civilization. Courses focus on broad regional and chronological categories.

For nonmajors, these courses meet the general education requirement in the dramatic, musical, and visual arts. Art History majors/minors who wish to take these courses for departmental credit should see the instructor about additional assignments and requirements.

ARTH 14107. Greek Art and Archaeology. 100 Units.
This course will survey the art and archaeology of ancient Greece from ca. 1000 BCE–ca. 200 BCE. Participants will see the Greeks emerge from poverty and anarchy to form a distinctive political and social system based on city-states—and they will see that system grow unstable and collapse. They will see the emergence of distinctive forms of sculpture, architecture, pottery, and urban design—many of which are still in use today. Along with these facts, they will acquire a conceptual toolkit for looking at works of art and for thinking about the relation of art to social life. The big question is: How can we make sense of the past by means of artifacts?
Instructor(s): R. Neer Terms Offered: Winter
Prerequisite(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the dramatic, musical, and visual arts.
Equivalent Course(s): CLCV 21807
ARTH 14200. From Missionary Images to Image Explosion: Introduction to Medieval Art. 100 Units.
This course provides an introductory survey of art produced during the European Middle Ages. Beginning with the fusion of Christian and Imperial images under the Roman Empire and ending with the introduction of print in the fifteenth century, this course considers works of art across a variety of media (architecture, sculpture, painting, textiles, metalwork, stained glass) and in a range of historical and cultural contexts. We will address the complex social, religious, and political motivations that informed artistic production during the Middle Ages, and we will focus on the question of how images were seen and understood by medieval viewers. The course is organized chronologically and is structured around a set of broad thematic concerns such as the relationship between art and power, changing theorizations of the image, the re-use of the past, the body in art, the relationship of the secular and the sacred, and the role of art in public and private devotion. Readings will include medieval sources in translation and selected works of modern scholarship. For non-majors, this course meets the arts, music, drama general education requirement.
Instructor(s): B. Woodward; A. Kumler
Terms Offered: Autumn, Winter
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 14000 through 16999 course meets the general education requirement in the dramatic, musical, and visual arts.

ARTH 14700. Building Renaissance Italy: A Survey of the Built Environment. 100 Units.
This introductory course surveys the major patrons, architects, and building programs that defined the spatial contexts of the Renaissance in Italy. Between the 15th and 16th centuries, the political aspirations of governments, popes, princes, and merchants demanded a more articulated architectural environment that would facilitate increasingly complex modes of public and private life. They were aided in this endeavor by the emergence of a newly professionalized class of architects, who turned their eyes towards both a systematic study of the classical past and a critical assessment of their contemporary world. Renaissance urban palaces—both civic and private—and rural villas provided the stages upon which a new art of living could be performed. New inventions in military engineering responded to rapidly advancing technologies of warfare. Urban planning techniques created new topographies of spiritual and political triumph and reform, while treatises on ideal cities laid the foundations for the modern integrated multi-functional city. Between Venice, Florence, Rome, and their rural surroundings, this course will focus on a range of important patrons such as Roman popes, Venetian doges, princely courts, and private merchants, and will explore what made the works of such architects as Filippo Brunelleschi, Giuliano da Sangallo, Leon Battista Alberti, Francesco di Giorgio, Michelangelo, Jacopo Sansovino, and Andrea Palladio so creative, innovative, and influential well into our own contemporary architectural landscape.
Instructor(s): N. Atkinson
Terms Offered: Winter
Prerequisite(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the dramatic, musical, and visual arts.
ARTH 14800. Blood & Ink: Art at the Time of the Protestant Reformation. 100 Units.
The course treats the problems of image making and breaking at the time of the European Reformation(s). Since early Lutheran theology emphasizes the primacy of the Word, learning and interrogating the history of the Reformation also provides the perfect opportunity to question the role of the image in worship and daily life. This course will touch on named figures such as Cranach, Dürer, and Henry VIII, but will also probe the many anonymous printers, peasants, provocateurs, and ideas of monstrosity that made the Reformation both so interesting, and so turbulent, to live through. Other topics include witches, markets and commerce, popes and Anti-Christ, death, disease, famine, sex, court intrigue, and vivid instantiations of moral allegory. In lieu of exams, students will be expected to make a strong commitment to a research-based methodology, and the course will provide an introduction to working with primary sources in the Regenstein Library’s Special Collections Research Center.
Instructor(s): A. Marraccini Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 14000 through 16999 course meets the general education requirement in the dramatic, musical, and visual arts.
Equivalent Course(s): RLST 28715

ARTH 15600. Twentieth-Century Art. 100 Units.
Focusing on the interrelationships between avant-garde culture and the emerging mass cultural formations of industrializing societies in Europe, North America, Asia, and South America, our survey will address a wide range of historical and methodological questions: the impact of new technologies of production, the utopian projects of the Euro-American avant-gardes, the transformation of modernist conceptions of artistic autonomy, the changing roles of cultural institutions, the construction of social Others, the formation of new audiences, and the rise of “contemporary art.” Prior knowledge of art history not required.
Instructor(s): M. Jackson; T. Zhurauliova; J. Collingwood Terms Offered: Autumn, Winter
Prerequisite(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the dramatic, musical, and visual arts.

ARTH 15707. American Art since the Great War. 100 Units.
No description available.
Instructor(s): D. English Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 17000 through 18999 course meets the general education requirement in the dramatic, musical, and visual arts.
ARTH 15709. 20th Century Western Architecture. 100 Units.
This course offers a critical survey of the major architectural and urban developments of the 20th century in Europe and America. In addition to learning about key architectural movements, architects, and urban typologies, students will gain an understanding of the social, cultural, political, and economic contexts from which the former have emerged. Taught in a broadly chronological fashion, the course will address the dominant architectural debates of the period, which include: architecture as political symbol; architecture as a social tool; the relationship between architect and user; the ‘success’ or ‘failure’ of Modernism; the connection between technological innovation and architectural production; and the financialization of architecture and public space. Heavy emphasis will be placed on equipping students with the necessary architectural vocabulary and analytical skills to dissect and describe buildings from a range of typologies, including public institutions, housing, skyscrapers, factories, urban infrastructure, and educational establishments.
Instructor(s): A. Thomas Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 17000 through 18999 course meets the general education requirement in the dramatic, musical, and visual arts.

ARTH 15805. The Art of Native North America. 100 Units.
This course surveys the indigenous arts of North America (modern-day United States, Canada, and Greenland) from prehistory to the present. It examines the visual and material culture of a number of First Nation peoples, who inhabit distinct, yet overlapping geo-cultural areas, from the Arctic region in the far north to California in the south and west. The types of works this course will consider are textiles, architecture, pottery, sand painting, basketry, rock carving, woodwork, beadwork, drawing, and costume. Themes this course will explore include the role of folklore and ethnography in shaping Native American studies; the differences between archeological and art historical methods; and the history and continued impact of cross-cultural exchange and Western territorial expansion on Native American life.
Instructor(s): D. Recksieck Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 17000 through 18999 course meets the general education requirement in the dramatic, musical, and visual arts.
ARTH 16100. Art of the East: China. 100 Units.
This course is an introduction to the arts of China focusing on the bronze vessels of the Shang and Zhou dynasties, the Chinese appropriation of the Buddha image, and the evolution of landscape and figure painting traditions, and the question of modernity in Chinese art. This course considers objects in contexts (from the archaeological sites from which they were unearthed to the material culture that surrounded them) to reconstruct the functions and the meanings of objects, and to better understand Chinese culture through the objects it produced. We will focus particularly on the topic of architectural space and monuments. Looking at the development and transformation of tombs, temples, and cave grottoes in early and medieval China, this course will introduce students to basic structures and forms while exploring how these built spaces produced concepts of the otherworldly and the sacred. The course will also survey the murals, screens, and decorative objects that furnished tombs, temples and cave grottoes, examining their central role in the development of Chinese pictorial art.
Instructor(s): Lin, W; A. Feng Terms Offered: Spring, Winter
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 14000 through 16999 course meets the general education requirement in the dramatic, musical, and visual arts.
Equivalent Course(s): EALC 16100

ARTH 16213. Andean Art and Architecture. 100 Units.
The civilizations of ancient Peru, Bolivia, and Ecuador challenge many of our assumptions about the nature of art and society. In this course, we will study traditional Andean forms of art, such as textiles and landscape modification, as well as more familiar media, such as architecture and sculpture, from the beginnings of civilization to the end of the colonial era. Focusing on the art of the Chavin, Nazca, Moche, Tiwanaku, and Inca civilizations, as well as the encounter with Spanish colonialism, we will consider the interplay between naturalism and abstraction, imperial control and regional diversity, and the challenges of the Andean environment. In the final sessions, we will explore how the Inca past was remembered and represented in later Peruvian art.
Instructor(s): C. Brittenham Terms Offered: Spring
Note(s): PQ: Students must attend first class to confirm enrollment. This course meets the general education requirement in the dramatic, musical, and visual arts.
Equivalent Course(s): LACS 16213
**ARTH 16460. Modern Latin American Art. 100 Units.**

This course offers an introductory survey of the art of modern Latin America from the first wave of independence in the early nineteenth century to the present day. Through the study of key artists, movements, and works of art, we will attend to a set of central problems: the formation of collective identities in these new nations, the impact of revolution, dictatorship, and political violence on the development of art in the region, the incorporation of both foreign styles and indigenous traditions, and the shifting definitions of Latin American art. Special emphasis will be placed on developing the skills needed to analyze a wide variety of modern and contemporary art, including painting, sculpture, photography, performance art, and site-specific installations.

Instructor(s): M. Sullivan  
Terms Offered: Winter  
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the dramatic, musical, and visual arts.  
Equivalent Course(s): LACS 16460

**ARTH 17000 through 18999. Art in Context.** May be taken in sequence or individually.  
Students must attend first class to confirm enrollment. For nonmajors, any ARTH 17000 through 18999 course meets the general education requirement in the dramatic, musical, and visual arts. Courses in this series investigate basic methods of art historical analysis and apply them to significant works of art studied within definite contexts. Works of art are placed in their intellectual, historical, cultural, or more purely artistic settings in an effort to indicate the origins of their specific achievements. An informed appreciation of the particular solutions offered by single works and the careers of individual artists emerges from the detailed study of classic problems within Western and non-Western art.

For nonmajors, these courses meet the general education requirement in the dramatic, musical, and visual arts. Art History majors/minors who wish to take these courses for departmental credit should see the instructor about additional assignments and requirements.
ARITH 17121. The Art of Leonardo da Vinci. 100 Units.
The central focus of this course will be on the small, damaged and disputed body of paintings that Leonardo has left to us, the wealth of his drawings that help us make sense of that problematic heritage and provide the most direct route into his creative thinking, and the hundreds of pages of text in the form of notes in mirror-image handwriting that comment on art and so many other subjects. Our structure will be roughly chronological, including his late fifteenth-century Florentine artistic and social context (e.g., artists such as Verrocchio, Pollaiuolo, Ghirlandaio, and Botticelli), his two long periods in Milan as a court artist, his triumphant return to Florence and rivalry with the young Michelangelo, his brief and unsatisfying stay in papal Rome, and the little known, mythic final years in France. Among the themes that will be critically examined are: Leonardo’s role in the creation of what is still grandiosely called the High Renaissance; the value and problematic aspects of thinking of him as the quintessential artist-scientist; the significance of the fact that he has been a figure of such obsessive art-historical and broader cultural significance for over 500 years (e.g., readings by Vasari, Freud, and the innumerable artists who have interpreted and mimicked his work); and the ways in which recent scientific and digital imaging have shed surprising amounts of new light on his art. Through the concentrated art-historical material studied, the course will take seriously the attempt to introduce students with little or no background in art history to some of the major avenues for interpretation in this field, including formal, stylistic, iconographical, psychological, social, feminist, theoretical, and reception. Readings are chosen with this diversity of approach in mind.
Instructor(s): C. Cohen Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 17000 through 18999 course meets the general education requirement in the dramatic, musical, and visual arts.
Equivalent Course(s): FNDL 21414

ARITH 17205. Islamic Gardens in Landscape and Image. 100 Units.
Garden imagery is ubiquitous in the art and architecture of the Islamic world from the eighth century to the eighteenth, and from Spain to India. The poetic trope whereby a visually pleasing object or site is compared to the garden of paradise is equally ubiquitous. But does this imply any historical consistency in the significance of garden imagery, of actual gardens, or of the poetic trope? In this course we explore this question by examining both garden imagery and actual gardens from many different times and places in the Islamic world. How do their visual forms and cultural significance shift according to specific historical circumstances?
Instructor(s): P. Berlekamp Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 17000 through 18999 course meets the general education requirement in the dramatic, musical, and visual arts.
Equivalent Course(s): NEAA 17205
ARTH 17410. Frank Lloyd Wright in Chicago and Beyond. 100 Units.
This course looks at Wright’s work from multiple angles. We examine his architecture, urbanism, and relationship to the built environment, as well as the socio-cultural context of his lifetime and legend. We take advantage of the Robie House on campus and of the rich legacy of Wright’s early work in Chicago; we also think about his later Usonian houses for middle-income clients and the urban framework he imagined for his work (Broadacre City), as well as his Wisconsin headquarters (Taliesin), and spectacular works like the Johnson Wax Factory (a field trip, if funds permit), Fallingwater, and the Guggenheim Museum. By examining one architect’s work in context, students gain experience analyzing buildings and their siting, and interpreting them in light of their complex ingredients and circumstances. The overall goal is to provide an introduction to thinking about architecture and urbanism.
Instructor(s): K. Taylor Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the dramatic, musical, and visual arts.
Equivalent Course(s): FNDL 20502

ARTH 17411. Strategies of Modernism in Latin America. 100 Units.
This course departs from Andrea Giunta’s observation that Latin American artists employed three primary strategies (swallowing, appropriation, and inversion) in adopting and modifying forms of cosmopolitan modernism. We will survey Latin American versions of Impressionism, primitivism, Expressionism, Cubism, Futurism, Surrealism, and abstraction in the early twentieth century, asking how artists negotiated between the formal innovations they encountered in Paris and local imperatives to form authentic national cultures. In tracing the movement of artists and forms between Paris and Caracas, Mexico City, Havana, Buenos Aires, Montevideo, and São Paulo, we will investigate the relationship of modern art and modernity under distinct historical conditions. Artists to be studied include Armando Reverón, Tarsila do Amaral, Wifredo Lam, Rufino Tamayo, Frida Kahlo, and Joaquín Torres-García.
Instructor(s): M. Sullivan Terms Offered: Autumn
Prerequisite(s): PQ: Students must attend first class to confirm enrollment. This course meets the general education requirement in the dramatic, musical, and visual arts.
Equivalent Course(s): LACS 17411
ARTH 17507. Sculpture: From Literal Object to Artificial Life. 100 Units.
One of the most persistent myths or fantasies about sculpture, ranging from Ovid’s Pygmalion to various religions ancient and modern, is that of a statue coming to life—or inversely, the embodiment of a powerful being in a three-dimensional object. Sculpture’s peculiarities in relation to visual arts like painting, notably the fact that it may be encountered from a variety of perspectives, and that it often addresses touch as much as sight, give it a social function closer to living things (but also “dead” objects) than to other, more clearly fictive artworks. The course is conceived as an introduction to issues in sculpture theory, above all the question “What is sculpture?”, with readings and objects from antiquity to the present. Besides looking at slides of sculptures and thinking through issues of their presentation in photography, we will examine originals in the Smart Museum and elsewhere on campus.
Instructor(s): A. Pop Terms Offered: Winter

ARTH 17610. Modernism. 100 Units.
This course will explore the development of European and American modernism by concentrating on examples in local collections, especially the Smart Museum and the Art Institute of Chicago. The modernist era, from roughly 1860 to 1960, brought dramatic changes in the conception and making of art. We will analyze these by attending to the media of painting, sculpture, and printmaking. The class will meet frequently at the Art Institute, and students will need to be able to arrive at the museum in time for classes beginning there at 3:00 p.m.
Instructor(s): M. Ward Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 17000 through 18999 course meets the general education requirement in the dramatic, musical, and visual arts.
ARTH 17611. Envisioning the Colonial Metropolis. 100 Units.
This course explores urbanism and its representations in the colonial enterprises of Spain and Portugal from the 16th to the 18th century. Focusing on four cities, Mexico City (Mexico), Cuzco (Peru), Luanda (Angola), and Salvador da Bahia (Brazil), we will analyze how the policies adopted by the Spanish and Portuguese crowns led to the development of different types of cities, and how indigenous populations contributed to the distinctively local texture of each urban fabric. Bringing together analytical writings on urbanism, architecture, and space with close formal consideration of these cities and their representations in pictorial, cartographic, and literary media, we will consider how urbanism on the one hand and its social uses on the other hand contributed to the political and religious enterprise of colonialism, shaped colonial identities, and helped fashion notions of race and gender. Along with architecture, both durable and ephemeral, and city planning, the course will consider cities as spaces of social and economic interactions, examining processions, parades, and marketplaces as key elements of these cities of empire.
Instructor(s): C. Fromont Terms Offered: Winter
Note(s): PQ: Students must attend first class to confirm enrollment. This course meets the general education requirement in the dramatic, musical, and visual arts.
Equivalent Course(s): LACS 17611

ARTH 17700. 19th Century French Art in the Art Institute. 100 Units.
In this course, we will closely examine 19th century paintings and sculptures in the Art Institute of Chicago and seek to understand how and why art changed during this period. Topics to be considered include the meaning of stylistic innovation in the 19th century, the development and dissolution of the genres as landscape and portraiture, and varying conceptions of realism and abstraction. Most class sessions will be devoted to looking at works in the galleries of the Art Institute. Because attendance is mandatory, students should consider whether their schedules will allow time for traveling to and from the museum for class meetings. Assignments include three papers and a variety of written homework exercises.
Instructor(s): M. Ward Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the dramatic, musical, and visual arts.
ARTH 17708. The Plan: Diagramming Modernity in the Twentieth Century. 100 Units.
The twentieth century witnessed a profound spatial re-ordering of society. Our cities, homes, workplaces, and public spaces underwent unparalleled transformations to accommodate the modernization of daily life. At the heart of this process was a two-dimensional visual tool used by architects, urban planners, governments, and scientists to predict, propose, and project new ways of living: the plan. This course explores changing attitudes to architectural and urban space in the twentieth century, using the plan as our primary source of evidence. Focusing on everyday environments, each week we will discuss/visit a case study from a different architectural or urban typology, ranging from the city, street, and suburb, to the kitchen, office, and shopping mall. The aim of the course will be to think about how radical shifts in architectural form relate to broader societal shifts in politics, economics, technological innovation, and social science, raising questions such as: What does the floor plan of a kitchen tell us about changing attitudes towards gender politics? How might the layout of a suburban town reveal a government’s relationship with industry? How do politics, space, and race intertwine in the planning of housing projects? Each case study will be grounded in its own chronological and environmental context, and students will gain an insight into the works of some of the most prominent architects and thinkers of the twentieth century alongside a broader understanding of
Instructor(s): A. Thomas Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 17000 through 18999 course meets the general education requirement in the dramatic, musical, and visual arts.

ARTH 18000. Photography and Film. 100 Units.
This core course serves as an introduction to the history of art by concentrating on some fundamental issues in the history of photography and film. The course is divided roughly in half between still photography and film. The central theme of the course concerns the way in which photographs and films have been understood and valued during the past 165 years. There have been profound changes in attitudes and beliefs regarding the nature of photographs throughout the history of photography (this is likewise true of film). The current range of views is very different from those held by the various audiences for photographs and films in the last century and the century before. For instance, photographs were originally conceived of as copies of things that can be seen, but the notion of copy was drawn from a long established set of views about what makes a picture a work of art and copies were said to be incapable of being works of art. This view continues to haunt the writings of some critics and historians of photography and film. The course will concentrate on the work of photographers, theorists of photography and film, and on films by John Huston, Billy Wilder, and Roman Polanski.
Instructor(s): J. Snyder Terms Offered: Autumn, Spring
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 17000 through 18999 course meets the general education requirement in the dramatic, musical, and visual arts.
ARTH 18305. New Art in Chicago Museums and Other Spaces. 100 Units.
Through very regular, required site visits to museums, galleries, and experimental spaces in the greater Chicago area, this course will introduce students to the close consideration—in situ—of works of art created in our times, as well as to the application to these works of pertinent modes of critical and historical inquiry. Sites to be visited can include our own Smart Museum of Art, the Hyde Park Art Center, the Art Institute of Chicago, the Museum of Contemporary Art Chicago, the Museum of Contemporary Photography, Gallery 400 at the University of Illinois at Chicago, and private collections and galleries.
Instructor(s): D. English Terms Offered: Spring
Prerequisite(s): Course limit of 12 students; instructor consent required.
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 17000 through 18999 course meets the general education requirement in the dramatic, musical, and visual arts.

ARTH 18606. Structuring China’s Built Environment. 100 Units.
This course asks a basic question: Of what does China’s built environment in history consist? Unlike other genres of art in China, a history of China’s built environment still waits to be written, concerning both the physical structure and spatial sensibility shaped by it. To this end, students will be introduced to a variety of materials related to our topic, ranging from urban planning, buildings, tombs, gardens, and furniture. The course aims to explore each of the built environments—its principles, tradition, and history—based on existing examples and textual sources, and to propose ways and concepts in which the materials discussed throughout the quarter can be analyzed and understood as a broader historical narrative of China’s built environment.
Instructor(s): W. Lin Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 17000 through 18999 course meets the general education requirement in the dramatic, musical, and visual arts.
Equivalent Course(s): EALC 18606

ARTH 18700. The Arts of Arabic and Persian Manuscripts. 100 Units.
This undergraduate art in context course focuses on Islamic arts of the book from the eleventh through sixteenth centuries. We will pay particular attention to relationships between painting, calligraphy, and illumination; problems of copying and originality; challenges posed by manuscripts that have been altered by successive generations of users; multiple levels of text-image relationships; and identify special considerations related to the manuscript format. Throughout the seminar we will consider points of congruence and divergence between how such issues were theorized in (translated) primary texts contemporaneous to the manuscripts being studied, and how they are theorized today.
Instructor(s): P. Berlekamp Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 17000 through 18999 course meets the general education requirement in the dramatic, musical, and visual arts.
The following courses do not meet the general education requirement in the dramatic, musical, and visual arts.

**ARTH 21313. Video Art: The Analog Years. Theory, Technology, Practice. 100 Units.**
The course gives a critical introduction to early video and television art—from the proto-televisual impulses in the historical avant-gardes to the increasing proximity between analog and digital technologies in video art in the late 1970s and early 1980s. We will focus on the various technical aspects of analog video, as well as on artistic practice and early writings on the subject. Topics may include the technics and politics of time; video, feedback systems, and ecology; the reconfiguration of the artist's studio; guerilla politics and alternative TV; video and autobiography; the relation between video and painting; the musical history of video; the invention of new machines; and video as a “television viewer.”
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): ARTH 31313,CMST 28703,CMST 38703

**ARTH 22611. The Politics of Luxury in the Middle Ages. 100 Units.**
This course explores conspicuous consumption, the love of costly things, the lure and power of precious materials, and the important role played by the arts in the definition of status, authority, influence, and pleasure in the Middle Ages. Investigating a series of episodes from the history of medieval luxury, we will explore how precious objects participated in western medieval theological conceptions of gifting as well as politically charged "secular" practices of medieval gift-culture, and how the patronage of works of art served a variety of ideological and social aims, and we will scrutinize the implicit aesthetics and notions of value congealed in works of art and "ars." Not least, the course aims to interrogate how a changing politics of luxury contributed to changing conceptions of the status of the artwork and the artist over the course of the Middle Ages.
Instructor(s): A. Kumler Terms Offered: Winter
Prerequisite(s): Knowledge of art history &/or medieval studies very helpful.
Students interested in the course MUST attend the first day of class to remain enrolled or to add the course. Requires consent No
Equivalent Course(s): ARTH 32611
ARTH 23603. Grace, Love, and Pleasure. Painting in Eighteenth Century France. 100 Units.
The easing of political life and the relaxation of private morals which came to characterize the long reign of Louis XV (1715–1774) was mirrored by the development of a new conception of art, an art more intimate, decorative, generally amorous, and often erotic. It is these last two related dimensions which are the basis of a new visual aesthetic which constitutes the subject matter of this course. Through the exploration of contemporary novels and theater, as well as contemporary critical and philosophical writings, we will demonstrate how both the sensual and the erotic become essential components of the century’s cultural ethos. Artistic subjects, the mechanisms to represent them, their metaphorical stakes, and their phenomenological effects on the beholder will therefore be considered as the expression of a particular historical and ideological context. It is in this context that love became the symbol of a king who privileged peace against war, and where emotional pleasure triumphed over moralizing values and asserted itself as a new aesthetic category.
Instructor(s): S. Caviglia-Brunel Terms Offered: Winter
Note(s): Students who take this course for French credit must do the readings and assignments in French.
Equivalent Course(s): ARTH 33603,FREN 26303,FREN 36303,GNSE 23603,GNSE 33603

ARTH 23801. Soundscapes of the Early Modern City. 100 Units.
This course focuses mainly on the late medieval and Renaissance soundscapes in Italian cities, but owing to the nature of the scholarship, we will be focusing as well on some modern examples as well. The conceptual framework on which it is based explores a variety of theoretical frameworks that have contributed to the construction of the soundscape as an urban phenomenon. It will explore such pre-modern themes as the acoustic construction of sacred and secular space, bells and bell towers, the visual and aural aspects of early modern time-keeping practices, ritual forms of music and singing in the public sphere, the auditory practices of civic devotion, the phenomena of mendicant preaching and public storytelling, as well as more modern and industrial soundscapes, such as noise and the circulation of information through urban communication networks.
Instructor(s): N. Atkinson Terms Offered: Winter
Equivalent Course(s): ARTH 33801
ARTH 24620. Introduction to Chinese Painting. 100 Units.
As an ancient and revered art form in China, painting is a window to the nation's history, culture, society, and aesthetics. This course focuses on important works of Chinese painting and major painters from the fourth century CE to the twentieth century. Through close readings of the pictorial contents and production contexts of such works of art, this course explains the works' formats, meanings, and innovations from social, historical, and art-historical perspectives. The unique way of representation in traditional Chinese painting, which refrains from verisimilitude in its use of brushwork and washes of ink and colors, makes it an exceptional corpus to help hone students' visual literacy and vocabulary. In this course, students become familiar with the traditional Chinese world and acquire the knowledge necessary to be informed viewers of Chinese painting. Discussions of religion, folkloric beliefs, literature, relationships between men and women, the worship of mountains, the laments of scholars, and the tastes of emperors and wealthy merchants also allow students to understand the cultural roots of modern China. This course begins with two sessions that explain the major ideas (e.g., calligraphic expression and the relationship between painting and poetry) and physical formats (e.g., handscrolls and hanging scrolls) dominant in traditional Chinese painting. These sessions familiarize students with the visual norms of a culture distant from modern Western civilization. A
Instructor(s): Q. Ngan Terms Offered: Spring

ARTH 24812. Museums and Art. 100 Units.
This course considers how the rise of the art museum in the 19th and 20th centuries affected the making of modern art and the viewing of past art. It is not designed to be a survey course, but rather a historical investigation of certain issues and developments. We will concentrate on the following: what has been said to happen to objects when they are uprooted and moved into the museum; how and why museums have changed display practices so as to get viewers to look at art in new ways; what artists have understood museums to represent and how they have responded to that understanding in their work and their display preferences. Though reference will be made to the contemporary art world, the focus will be on materials and case studies drawn from the French Revolution through the 1960s. French, German, English, and American museums will be featured.
Instructor(s): M. Ward Terms Offered: Spring
Equivalent Course(s): ARTH 34812
ARTH 25105. Chichen Itza. 100 Units.
The Art and Architecture of Chichen Itza. This course investigates the visual culture of Chichen Itza, one of ancient Mesoamerica’s most cosmopolitan cities. Thriving in the centuries after the collapse of the lowland Maya kingdoms, the city of Chichen Itza articulated a new political and cosmological vision of authority, drawing on traditions from all over Mesoamerica, past and present, to create an innovative visual synthesis. This course will investigate Chichen Itza’s most famous architectural and sculptural monuments in the light of new epigraphic and chronological discoveries, paying close attention to questions of innovation, repetition, and serial production.
Instructor(s): C. Brittenham Terms Offered: Autumn
Equivalent Course(s): ARTH 35105, LACS 25101, LACS 35101

ARTH 25202. Visual Encounters in the Global Renaissance. 100 Units.
This course examines the visual, material, and political encounters between Europeans and peoples from Africa, Asia, and the Americas between the era of European expansion inaugurated circa 1450 to the abolitionist period of the mid-1800s. It seeks to bring a multicultural framework to the understanding of the early modern period. We will examine the role of images, material exchange, and visual reckoning in the early modern institutions and endeavors that helped shape our current world: the Atlantic slave trade, envisioning the other in European and non-European art, religious encounters and conflicts, visual and material exchange in scientific explorations, imperialism and colonialism. Special attention will be given to the enduring effects of these interactions in contemporary European societies and emphasis brought to a critical consideration of the idea of the Renaissance as a keystone of histories of ‘Western’ art, culture, and science.
Instructor(s): C. Fromont Terms Offered: Autumn
Equivalent Course(s): ARTH 35202

ARTH 25707. Art and Death in Pre-Modern China. 100 Units.
What the heck does art have to do with death? Most obviously, this course examines artifacts manufactured and used specifically for mortuary purposes in pre-modern China. It investigates how art is defined through the context and space of the dead and what significance art had when produced and when it functions as such. Less obviously, this course will also study how and why art was ever produced in relation to death, asking: In what ways does art express, convey, or discourse on abstract notions and ideas of death, and can we come to an understanding of a visual and material culture, or cultures, of death in pre-modern China from such a study? Finally, what is the mortality of art itself in the context of Chinese art history?
Instructor(s): W. Lin Terms Offered: Spring
Equivalent Course(s): EALC 25707, EALC 35707, ARTH 35707

ARTH 25804. History of Photography in the USA. 100 Units.
No description available.
Instructor(s): J. Snyder Terms Offered: Spring
Equivalent Course(s): ARTH 35804
ARTH 25810. Global Abstraction. 100 Units.
This course investigates twentieth-century abstraction as a global phenomenon, focusing on the period from 1945 through the 1960s. Case studies will be drawn primarily from the United States, Europe, Latin America, and East Asia, but individual research projects from other regions will be welcome. Themes and questions to be addressed include: the repetition of historical avant-garde strategies such as the grid, the monochrome, and non-compositional order in Europe, the United States, and South America; the global reception and adaptation of Abstract Expressionism; distinct understandings of gesture, mark-making, and subjectivity; the meaning and use of color; the relationship of abstraction to industry and design; the deployment of abstraction as a “weapon of the Cold War” and a strategy of internationalization; and autochthonous definitions of abstraction outside the West. Artists and groups to be studied include: Jackson Pollock, Barnett Newman, Ellsworth Kelly, Agnes Martin, Zero, Blinky Palermo, Georges Mathieu, Lucio Fontana, Neoconcretism, Alejandro Otero, Gutai, and Tansaekhwa. Instructor(s): M. Sullivan Terms Offered: Winter Equivalent Course(s): ARTH 35810, LACS 25810, LACS 35810

ARTH 26101. Painting in South Asia. 100 Units.
This course surveys the rich diversity of painted media in South Asia, from the fifth-century murals that decorate the rock-cut Buddhist caves at Ajanta to contemporary canvases that travel the world. We will explore how the familiar categories with which we describe painting, such as Landscape, Portraiture, Narrative, and even Modern, might be productively reassessed in light of South Asian aesthetic traditions by locating the works in their physical, ritual, and intellectual contexts. The course culminates in the contested spaces of contemporary art, where questions of politics, identity, and intention come to the fore. Although mainly focusing on the painting traditions of India, the course will include painting from Pakistan, the Himalayas, Sri Lanka, and the South Asian diaspora. Instructor(s): A. Seastrand Terms Offered: Winter Equivalent Course(s): SALC 28403

ARTH 26302. Iconoclasm and Animation. 100 Units.
This course will explore the fantasies of the animation of images both ancient and early Christian, both secular and sacred. The theme of animation will serve as the backdrop to examining the phenomenon of iconoclasm as an assault on the image from pre-Christian antiquity via Byzantium to the Protestant Reformation. The course will tackle both texts and images, the archaeological context of image-assault, and the conceptual (indeed theological) contexts within which such assault was both justified and condemned. Instructor(s): J. Elsner Terms Offered: Spring
ARTH 26600. 20th Century Ideas of the City. 100 Units.
It is hard to understand contemporary architectural debate about how cities should develop without knowing its origins in the influential city planning proposals developed by architects and planners in pre–World War II Europe and North America. This course studies those foundations, looking at the period when modernist architects and intellectuals proclaimed the obsolescence of the metropolis just as it came to dominate the modern landscape. We will examine a variety of strategies devised to order or replace the metropolis during the late nineteenth and early twentieth centuries, ranging from the City Beautiful movement in Chicago, Camillo Sitte's influential critique of Vienna's Ringstrasse, and the English garden city alternative Lewis Mumford championed for the New York region, to Le Corbusier's Plan Voisin for Paris and Frank Lloyd Wright's Broadacre City model displayed in New York's Rockefeller Center. We conclude with urban renewal in New York and Chicago, and Jane Jacobs's reaction. Course readings are in primary sources. Focusing on particular projects and their promulgation in original texts and illustrations, as well as in exhibitions and film, we will be especially concerned with their polemical purposes and contexts (historical, socio-cultural, professional, biographical) and with the relationship between urbanism and architecture.
Instructor(s): K. Taylor Terms Offered: Autumn
Note(s): This course does not meet the general education requirement in the dramatic, musical, and visual arts.
Equivalent Course(s): ARTH 36600

ARTH 26902. Prints and Privacy. 100 Units.
Although prints are generally understood as a medium permitting wide dissemination of visual imagery, they also have a strong association with the private sphere. Whether used as aids to religious devotion, circulated anonymously as tools of political subversion, or given as cherished tokens of individual esteem, they were often viewed in intimate surroundings in the company of like-minded people. Drawing exclusively from the Smart Museum's permanent collection, and grounded in the close study of original works of art, this course will consider the historical use of prints as a private mode of communication and artistic expression. Our geographic and chronological span will be Europe from 1500 to 1900, but the course will not be presented as a survey; instead, we will focus on key figures and moments, also taking note of changes in print collecting over the period. Artists to be investigated include Dürer, Rembrandt, Goya, and Delacroix, among many others. Apart from the standard course requirements, students will have the option to help prepare a small exhibition of prints.
Instructor(s): A. Leonard Terms Offered: Winter
Equivalent Course(s): ARTH 36902
ARTH 27201. Visual and Material Culture of Modern Shanghai. 100 Units.
The course maps the material and visual culture of Shanghai between its
establishment as a treaty port in 1842 and the Japanese invasion of China proper in
1937, a century in which the metropolis was reputed for its material extravagance,
cultural lavishness, and visual splendors. We will sample through vestiges of
material culture including architecture, fine and decorative arts, photography,
printed matters, and etc. Meanwhile, we will examine the metamorphosis of
research approaches that interpret and reassess Shanghai’s history and politics,
urban life, media and public sphere, literary and popular culture, multiethnic
communities, and so forth. Moreover, the class will evaluate new media projects
that virtually restore the city and material life of Shanghai in modern times (e.g.
virtualshanghai.net/), and the students will have the opportunity to curate with
digital tools their own exhibits of certain facets of Shanghai’s material and visual
culture.
Instructor(s): Y. Zhu Terms Offered: Autumn
Equivalent Course(s): EALC 27201, ARTH 37201, EALC 37201

ARTH 27202. The Politics of Provenance. 100 Units.
This course will examine provenance as a form of complex and contested
knowledge about art. The reading list will draw primarily on the art history
literature to chart the development of provenance and its relationship to curatorial
and reception practice—and more latterly as legal and scientific concept. Our
conceptual explorations will be anchored in two empirical cases, Nazi-era looted art
restitution and nation-state repatriations of antiquities and other protected artworks.
The class will be enriched by regular sessions in the Smart Museum.
Instructor(s): F. Greenland Terms Offered: Winter

ARTH 27215. Public Sculpture. 100 Units.
This course examines sculpture made for public spaces since World War II, with
a particular emphasis on public art in Chicago and on campus. We will read
foundational texts on postwar sculpture; test the relevance of theories of the public;
consider the role of commemoration, site-specificity, context, architecture, and
photography; and examine questions of censorship, vandalism, and conservation.
Significant portions of the course will involve on-site case studies, including
sculptures in Millennium Park, Henry Moore’s Nuclear Energy, Wolf Vostell’s
Concrete Traffic, Giuseppe Penone’s Ideas of Stone, and Jean Dubuffet’s Monument
with Standing Beast. The course will also include conversations and hands-
on sessions with experts, including the campus art coordinator and staff at the
nonprofit organization Public Art Chicago and at the City of Chicago’s Department
of Cultural Affairs. Students will research documentation, conduct interviews,
and contribute texts to the website (and app) in progress on UChicago Public
Art at http://arts.uchicago.edu/uchicago-public-art. Creative projects are possible
in consultation with the instructor. This course requires several trips to offsite
locations; please make sure your schedule allows for occasional travel time before
and after class.
Instructor(s): C. Mehring Terms Offered: Spring
Equivalent Course(s): ARTH 37215
ARTH 27304. Photo/Modernism/Esthetic. 100 Units.
The course presents the history of photographic practices in the United States, beginning in the late 19th century and extending into the 1980s, aimed at gaining an audience for photographs within museums of art. The issues under study include the contention over claims about medium specificity, notions of photographic objectivity, a peculiarly photographic esthetics, the division of photography into two categories—art vs. documentary—and the role of tradition and canon formation in the attempted definition of the photographic medium.
Instructor(s): J. Snyder Terms Offered: Winter
Equivalent Course(s): ARTH 37304

ARTH 28002. Islamic Art and Architecture of the Medieval Perso-Turkic Courts (11th–15th Centuries) 100 Units.
This course considers art and architecture patronized by the Seljuk, Mongol, and Timurid courts from Anatolia to Central Asia from the eleventh to the fifteenth centuries. While the princes of these courts were of Turkic and/or Mongol origin, they adopted many of the cultural and artistic expectations of Perso-Islamicate court life. Further, many objects and monuments patronized by these courts belong to artistic histories variously shared with non-Islamic powers from the Byzantine Empire to China. Questions of how modern scholars have approached and categorized the arts and architecture of these courts will receive particular attention. Each student will write a historiographic review essay with a research component.
Instructor(s): P. Berlekamp Terms Offered: Winter
Equivalent Course(s): ARTH 38002, NEHC 28002, NEHC 38002

ARTH 29503. Mexican Murals. 100 Units.
This course examines three vital moments of mural production in Mexico: ancient, colonial, and modern. We will begin by looking at indigenous Mesoamerican wall painting traditions of Teotihuacan, the Maya, Cacaxtla, and the Aztecs, and then consider how these traditions were transformed by the encounter with Spanish colonialism to provide decoration for the walls of monastic churches. Finally, we will examine the modern Mexican muralist movement, looking at the work of Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros and others. Throughout the course, we will consider mural paintings in relationship to architecture and other media, paying special attention to the different methodologies and kinds of evidence that have been used to interpret these works.
Instructor(s): C. Brittenham Terms Offered: Spring
Equivalent Course(s): ARTH 39503, LACS 29503, LACS 39503
ARTH 29600. Junior Seminar: Doing Art History. 100 Units.
The aim of this seminar is to deepen an understanding of art history as a discipline and of the range of analytic strategies art history affords to students beginning to plan their own BA papers or, in the case of students who are minoring in art history, writing research papers in art history courses. Students read essays that have shaped and represent the discipline, and test their wider applicability and limitations. Through this process, they develop a keener sense of the kinds of questions that most interest them in the history and criticism of art and visual culture. Students develop a formal topic proposal in a brief essay, and write a final paper analyzing one or two works of relevant, significant scholarship for their topics. This seminar is followed by a workshop in Autumn Quarter focusing on research and writing issues for fourth-year students who are majoring in art history, which is designed to help writers of BA papers advance their projects.
Terms Offered: Winter
Note(s): Required of third-year students who are majoring in art history; open to nonmajors with consent of instructor. This course does not meet the general education requirement in the dramatic, musical, and visual arts.

ARTH 29700. Reading Course. 100 Units.
This course is primarily intended for students who are majoring in art history and who can best meet program requirements by study under a faculty member’s individual supervision. The subject, course of study, and requirements are arranged with the instructor.
Terms Offered: Autumn, Winter, Spring
Prerequisite(s): Consent of Instructor and Director of Undergraduate Studies
Note(s): Students are required to submit the College Reading and Research Form. Must be taken for a quality grade. With adviser’s approval, students who are majoring in art history may use this course to satisfy requirements for the major, a special field, or electives. This course is also open to nonmajors with advanced standing. This course does not meet the general education requirement in the dramatic, musical, and visual arts.

ARTH 29800. Senior Seminar: Writing Workshop. 100 Units.
This workshop is designed to assist students in researching and writing their senior papers, for which they have already developed a topic in the Junior Seminar. Weekly meetings target different aspects of the process; students benefit from the guidance of the workshop instructors, but also are expected to consult with their individual faculty advisers. At the end of this course, students are expected to complete a first draft of the senior paper and to make an oral presentation of the project for the seminar.
Terms Offered: Autumn
Note(s): Required of fourth-year students who are majoring in art history. This course does not meet the general education requirement in the dramatic, musical, and visual arts.
ARTH 29900. Preparation for the Senior Paper. 100 Units.
This course provides guided research on the topic of the senior paper. Students arrange their program of study and a schedule of meetings with their senior paper adviser.
Terms Offered: Autumn, Winter, Spring
Prerequisite(s): Consent of instructor and Undergraduate Program Chair
Note(s): Students are required to submit the College Reading and Research Form. May be taken for P/F grading with consent of instructor. This course may not count toward the twelve courses required in the major. This course does not meet the general education requirement in the dramatic, musical, and visual arts.