Art History

Department Website: http://arthistory.uchicago.edu

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 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 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>Eligible arts course in Visual Arts, Cinema &amp; Media Studies, Creative Writing, Music, or Theater &amp; Performance Studies</th>
<th>100</th>
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<tbody>
<tr>
<td>Total Units</td>
<td>100</td>
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</table>

MAJOR: TRACK I

| 14000s Survey Course | 100 |
| 15000s Survey Course | 100 |
| 16000s Survey Course | 100 |
| Survey Course of student's choice | 100 |
| 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 |
| ARTH 29600 Junior Seminar: Doing Art History | 100 |
| ARTH 29800 Senior Seminar: Writing Workshop | 100 |
**BA paper**

| Total Units | 1200 |

**MAJOR: TRACK II**

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>14000s Survey Course</td>
<td>100</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>
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<tr>
<td>ARTH 29600 Junior Seminar: Doing Art History</td>
<td>100</td>
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<tr>
<td>ARTH 29800 Senior Seminar: Writing Workshop</td>
<td>100</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 27615 Landscape Painting in the United States, 1830-1950; or ARTH 27304 Photo/Modernism/Esthetic; or ARTH 29400 Feminine Space in Chinese Art; or ARTH 23310 Renaissance Geographies: Travel and the Geographic Imagination; or ARTH 20603 Image and Text in Mexican Codices

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

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 courses in ARTH focusing on the built environment (at least two must be 20000 or above)</td>
<td>400</td>
</tr>
<tr>
<td>3 courses in ARTH or other departments focusing on the built environment</td>
<td>300</td>
</tr>
<tr>
<td>1 10-15 page research paper written for one of the seven courses in the minor</td>
<td>000</td>
</tr>
<tr>
<td>Total Units</td>
<td>700</td>
</tr>
</tbody>
</table>

+ 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 14115 Roman Art I: Republican and Early Imperial Art and Architecture; ARTH 14215 Roman Art II: Late Antique and Early Christian Art and Architecture; ARTH 14700 Building Renaissance Italy: A Survey of the Built Environment; ARTH 15709 20th Century Western Architecture; ARTH 16910 Modern Japanese Art and Architecture; ARTH 16413 Maya Art and Architecture
**ARTH 17000-18999 (Art in Context Courses):** ARTH 17310 Between the Agora and the Shopping Mall; ARTH 17708 The Plan: Diagramming Modernity in the Twentieth Century

**ARTH 20000 series:** ARTH 23400 Art, Architecture, and Identity in the Ottoman Empire; ARTH 20506 Pompeii: Life, Death, and Afterlife of a Roman City; ARTH 29400 Feminine Space in Chinese Art

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

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 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 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 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: Autumn
Prerequisite(s): Students must attend first class to confirm enrollment.
Note(s): For nonmajors, this course meets the general education requirement in the arts.
Equivalent Course(s): CLCV 21807

ARTH 14115. Roman Art I: Republican and Early Imperial Art and Architecture. 100 Units.
This course offers an introductory survey of the art and architecture of the Roman world from the legendary founding of Rome in the eighth century BC up through the beginning of the second century AD, when the Empire reached its point of greatest expansion. Students will witness the transformation of Rome from a humble village of huts surrounded by marshland in central Italy into the centripetal force of a powerful Empire that spanned mind-bogglingly distant reaches of space and time. Throughout the course, we will consider how the built environments and artifacts produced by an incredible diversity of peoples and places can make visible larger trends of historical, political, and cultural change. What, we will begin and end by asking, is Roman about Roman art?
Instructor(s): P. Crowley Terms Offered: Autumn
Prerequisite(s): Students must attend first class to confirm enrollment.
Note(s): For nonmajors, this course meets the general education requirement in the arts.
Equivalent Course(s): CLCV 24115

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.
Instructor(s): A. Kumler Terms Offered: 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 arts.
ARTH 14215. Roman Art II: Late Antique and Early Christian Art and Architecture. 100 Units.
This course offers an introductory survey of the art and architecture of the Roman world starting from the beginning of the second century AD, when the Empire reached its point of greatest expansion. It then proceeds through a period of relative peace and prosperity before witnessing the effects of a political, social, and economic “crisis” of the third century AD, the adoption of Christianity as the state religion, and the tremendous consequences of moving the capital from Rome to Constantinople. Throughout the course, we will consider how the built environments and artifacts produced by an incredible diversity of peoples and places can make visible larger trends of historical, political, and cultural change. What, we will begin and end by asking, is Roman about Roman art?
Instructor(s): P. Crowley Terms Offered: Winter
Prerequisite(s): Students must attend first class to confirm enrollment.
Note(s): For nonmajors, this course meets the general education requirement in the arts.
Equivalent Course(s): CLCV 24215

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.
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 arts.
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 Terms Offered: Winter, Spring
Prerequisite(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.

ARTH 15680. Art and Language / Word and Image. 100 Units.
From Chicago’s street murals to the fragment of an ancient Greek vase, from painted altarpieces to the Sunday comics, words and images have long conspired to produce artworks that transcend the sums of their parts. Yet how is such collaboration possible at all? Do language and pictures contribute differently to our cognition? Do they occupy incompatible temporalities? Do history, culture, and geography play major roles in how they interact? We will seek answers to these questions both in the classroom and in the presence of real artworks, in the Smart Museum and beyond.
Instructor(s): A. Pop Terms Offered: Spring
Note(s): For nonmajors, this course meets the general education requirement in the arts.

ARTH 15707. American Art since the Great War. 100 Units.
A survey of major figures and developments in visual arts and related fields since roughly 1920. Chronological in progression, this course affords students a wide view of consequential developments in and beyond major art centers and occurring across mediums and national borders. Themes to be considered will include American metabolizations of cubism and Dada, as well as more homegrown manners including regionalism, abstract expressionism, color field, happenings, neo-Dada, pop, op Art, minimal art, process, performance, Situationism, conceptual art, experimental film and video, earth and land art, neo-geo, and others.
Instructor(s): D. English 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 arts.
Equivalent Course(s): AMER 15707
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 14000 through 16999 course meets the general education requirement in the 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): Wu, H. Terms Offered: 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 arts.
Equivalent Course(s): EALC 16100

ARTH 16211. Introduction to African Art. 100 Units.
This course is an introduction to the arts of Africa and its diaspora. It surveys selected monuments of African expressive culture from a variety of places and times. Lectures, readings and discussions explore the relationship between art and leadership, religion, and society on the continent and in African diasporic communities in the Americas. Class meetings and assignments make use of local collections such as the Art Institute of Chicago and the Field Museum.
Instructor(s): C. Fromont Terms Offered: Spring
Prerequisite(s): Students must attend first class to confirm enrollment. For nonmajors, this course meets the general education requirement in the arts.
ARTH 16413. Maya Art and Architecture. 100 Units.
This course provides an introduction to the art of the ancient Maya of Mexico, Guatemala, and Honduras from the first millennium BC to the time of the Spanish invasion. Beginning with the earliest developments of monumental art and architecture, studying through the competition between flourishing city-states, and examining moments of contact with other regions of Mesoamerica, this course examines topics such as architecture and urbanism, courtly and sacred arts, word and image, and the relationship between art and identity.
Instructor(s): C. Brittenham 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 arts.
Equivalent Course(s): LACS 16413

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: Spring
Note(s): Students must attend first class to confirm enrollment. For nonmajors, this course meets the general education requirement in the arts.
Equivalent Course(s): LACS 16460

ARTH 16709. Islamic Art and Architecture, 1100 to 1500. 100 Units.
This course surveys the art and architecture of the Islamic world from 1100-1500. In that period, political fragmentation into multiple principalities challenged a deeply rooted ideology of unity of the Islamic world. The courts of the various principalities competed not only in politics, but also in the patronage of architectural projects and of arts such as textiles, ceramics, woodwork, and the arts of the book. While focusing on the central Islamic lands, we will consider regional traditions from Spain to India and the importance for the arts of contacts with China and the West.
Instructor(s): P. Berlekamp Terms Offered: 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 arts.
Equivalent Course(s): NEAA 10630,NEHC 16709
ARTH 16800. Arts of Japan. 100 Units.
This course surveys the arts of the Japanese archipelago through the study of selected major sites and artifacts. We will consider objects in their original contexts and in the course of transmission and reinterpretation across space and time. How did Japanese visual culture develop in the interaction with objects and ideas from China, Korea, and the West? Prehistoric artifacts, the Buddhist temple, imperial court culture, the narrative handscroll, the tea ceremony, folding screens, and woodblock prints are among the topics covered.
Instructor(s): C. Foxwell Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. For nonmajors, this course meets the general education requirement in the arts.
Equivalent Course(s): EALC 16806

ARTH 16910. Modern Japanese Art and Architecture. 100 Units.
This course takes the long view of modern Japanese art and architecture with a focus on the changing relationships between object and viewer in the 19th and 20th centuries. Beginning in the late eighteenth century with the flowering of revivalist and individualist trends and the explosion of creativity in the woodblock prints of Hokusai and others, we will then turn to examine Western-style architecture and painting in the late nineteenth century; socialism, art criticism, and the emergence of the avant garde in the early twentieth century. Also covered are interwar architectural modernism, art during World War II, and postwar movements such as Gutai and Mono-ha. No familiarity with art history or Japan is required.
Instructor(s): C. Foxwell 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 arts.
Equivalent Course(s): EALC 16911

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 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 arts. Art History majors/minors who wish to take these courses for departmental credit should see the instructor about additional assignments and requirements.
ARTH 17209. Art in France, 1598-1661. 100 Units.
France emerged from the 16th century devastated by wars of religion. Sixty years later it was the most powerful state in Europe. This course will provide an overview of French art in this period. Three themes will predominate: the rise of philosophical skepticism (pyrrhonisme) and the New Science, and their impact on ideas of painting; the relationship between new “practices of the self” and practices of knowledge; and political centralization and the emergence of the police state. We will discuss major artists like Nicolas Poussin, Philippe de Champaigne, Georges de la Tour, Claude Lorraine, and Charles Le Brun, as well as lesser-known figures like Laurent de la Hyre, Lubin Baugin, Eustache Le Sueur, and Valentin de Boulogne. Readings will be drawn largely from primary sources, all in translation.
Instructor(s): R. Neer 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 arts.

ARTH 17310. Between the Agora and the Shopping Mall. 100 Units.
Centrally located open urban spaces have been dominant architectural and social features of western cities. By focusing on these urban gathering sites, this course explores a range of key historical moments in which different formations of the city square emerge (political, communal, royal, imperial, colonial, modernist, privatized, etc.) Its goal is to define a set of criteria for analyzing what constitutes a city square, how “public space” also has a history, how public monuments function over time, and how understanding the urban environment is always dependent on the intimate relationship between physical structures and spatial performances. It will consider, therefore, both the design morphology and the social configurations that infuse such spaces with meaning in any given context.
Instructor(s): N. Atkinson Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. For nonmajors, this course meets the general education requirement in the arts.

ARTH 17311. Art of the Book in the Middle Ages. 100 Units.
Many of the greatest works of art from the Middle Ages come in the form of illuminated books. This course will introduce students to the history of the art of the book in the medieval West, exploring what kinds of books were made by medieval scribes and artists, how they were made, and what they meant to the men and women who gazed at their pages. We will meet in the Special Collections Research Center of the Regenstein Library, allowing us to explore the history of medieval book arts through close examinations of original medieval books and rare facsimiles. A wide range of illuminated books will be discussed—from those used in church rituals to those made for private aristocratic amusement.
Instructor(s): A. Kumler 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 arts.
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 arts.

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. For nonmajors, this course meets the general education requirement in the 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.
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 arts.
ARTH 17735. The Art of Post-Revolutionary Mexico. 100 Units.
This course surveys the landscape of Mexican art from the eve of the Revolution (1910-1920) into the 1940s, exploring the developments, debates, and problems of this particularly rich moment in the history of twentieth-century art. Within the context of post-revolutionary society and politics, we will study the production, circulation, and reception of prints, photographs, easel painting, film, and craft, along with the celebrated work of the Mexican muralists. Issues to be addressed include: the formation of new ideas of nation and citizenship, debates about art, politics, and social efficacy, the relationship of artists to the state, the place of the Indian in the new social order, the incorporation of both old and new media and technologies, and the intersection of gender, class, and national identities. Students will develop their ability to analyze works of art both formally and historically and will learn the fundamentals of art historical writing.
Instructor(s): M. Sullivan Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. For nonmajors, this course meets the general education requirement in the arts.
Equivalent Course(s): LACS 17735

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
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 arts.
ARTH 18202. Creative Destruction: War, Violence, and Upheaval in 20th-Century Art. 100 Units.
Articulated by Joseph A. Schumpeter in his book *Capitalism, Socialism, and Democracy* from 1942, the term “creative destruction” refers to capitalism’s inherent tendency to destroy existing economic systems through incessantly creating new ones in order to generate additional wealth. In a similar vein, the history of artistic avant-gardes is often told as a succession of radical formal innovations, a string of revolts against existing artistic conventions in search of a new visual language. This course will draw on Schumpeter’s concept of creative destruction, positioning it within a larger cultural context in order to examine the creative potential and ethical limitations of violence and destruction in art. Focusing on visual arts from World War I to the 9/11 attacks, we will question the concept of avant-garde innovation in order to consider the relationship between artistic gesture and social upheaval. Addressing such issues as political violence, radical visuality, and trauma, the course will focus on various forms of creation, from painting and sculpture to performance and photography.
Instructor(s): T. Zhurauliova Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. For nonmajors, this course meets the general education requirement in the 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 arts.

*The following courses do not meet the general education requirement in the arts.*

ARTH 20201. Topics in Contemporary Theory and Criticism. 100 Units.
This seminar focuses on key theories and theoretical debates in the critical discussion of contemporary art. Through close examinations of selected texts, exhibitions, and artworks, we will engage with a set of concepts and concerns that have shaped the discourse around cultural production in recent decades. Rather than presenting a comprehensive survey, the seminar will involve intensive investigation of certain key positions and debates and their relevance for thinking about artistic practice today.
Instructor(s): J. Proctor Terms Offered: Autumn
Equivalent Course(s): ARTH 30201, MAPH 40201, ARTV 20201, ARTV 40201
ARTH 20506. Pompeii: Life, Death, and Afterlife of a Roman City. 100 Units.
This course takes an in-depth look at the exceptional and exceptionally preserved city of Pompeii (along with others in the Bay of Naples region, including Herculaneum, Stabiae, and Oplontis) as a microcosm of the forms of Roman life in the first century. In the late summer or early autumn of AD 79, Pompeii suffered a cataclysmic event when Mount Vesuvius exploded in a terrible and spectacular fashion, spewing forth a tremendous cloud of ash over the city. While the disaster claimed the lives of tens of thousands of inhabitants in the area, the peculiar conditions of the eruption preserved the material traces of their daily lives. Students will explore the civic, commercial, and domestic spaces of Pompeii including its forum, temples and sanctuaries, cemeteries, theaters, brothels, bakeries, and especially its townhouses, the latter of which were decorated with brilliant wall paintings, floor mosaics, furniture, and lush portico gardens designed to offer rest and relaxation from the bustle of city life. Significant attention will also be paid not only to the discovery of Pompeii and its neighboring towns in the 18th century, but also its reception in the archaeological and popular imagination up to the present.
Instructor(s): P. Crowley Terms Offered: Winter
Equivalent Course(s): ARTH 30506,CLCV 20516,CLAS 30516

ARTH 20603. Image and Text in Mexican Codices. 100 Units.
In most Mesoamerican languages, a single word describes the activities that we would call “writing” and “painting.” This seminar will investigate the interrelationships between image and text in Central Mexico both before and immediately after the introduction of alphabetic writing in the 16th century. We will also review art historical and archaeological evidence for the social conditions of textual and artistic production in Mexico, and how these traditions were transformed under Spanish colonial rule. We will consider the materiality of text and image by working with facsimiles of Mesoamerican books in the Special Collections Research Center of the Regenstein Library. At the end of the course, students will have acquired a basic literacy in Aztec and Mixtec writing systems, and will have refined their ability to look productively and write elegantly about art.
Instructor(s): C. Brittenham Terms Offered: Autumn
Equivalent Course(s): ARTH 30603, LACS 20603, LACS 30603

ARTH 21205. From the Non-Object to the End of Art: The South American 1960s. 100 Units.
Beginning with the 1959 publication of the “Neo-Concrete Manifesto” in Rio de Janeiro, this course traces the radical transformations of art objects and artistic practices in South America (especially Brazil and Argentina) over the course of the 1960s. Through the study of both works of art and the writings of artists and critics, we will investigate new definitions of the art object, revolts against existing institutions of art, and the emergence of performance, media, and conceptual art. These developments will be read against social and political changes in the region, including the impasse of mid-century modernization efforts and the rise of repressive dictatorships. We will make extensive use of the Hélio Oiticica exhibition and related programming at the Art Institute during the quarter.
Instructor(s): M. Sullivan Terms Offered: Spring
Equivalent Course(s): ARTH 31205, LACS 21205, LACS 31205
ARTH 23310. Renaissance Geographies: Travel and the Geographic Imagination. 100 Units.
In his 15th century diary, the Florentine merchant and traveler, Benedetto Dei, described his encounter with the Sultan in Istanbul. He noted that if the Ottomans ever invaded the Italian peninsula, its warring states would forget their differences and form a united front to protect their common shores. This Italian “identity” expressed as a temporal unity against a common enemy betrays the complex and fluid nature of the multiple imagined geographies in which Early Modern Italians lived. Benedetto also delineated his idea of Europe, while he mapped out each street in his local neighborhood of the Oltrarno. These are only several of the numerous ways in which travelers came to terms with both familiar and foreign places, mapping out the psycho-geographies of their lives at home and abroad. Consequently, this course investigates the transactions between the local and the “global” in the spatial imaginations of travelers who created their own micro- and macrocosmic orders in which to live and understand the worlds around them. Consequently, the course will be looking at travel literature from the Middle Ages to Early Modern Europe, in particular how these texts mapped out intercultural relationships in the Mediterranean world through descriptions of cities, their customs, and their physical environment.
Instructor(s): N. Atkinson Terms Offered: Winter
Equivalent Course(s): ARTH 33310

ARTH 23400. Art, Architecture, and Identity in the Ottoman Empire. 100 Units.
Though they did not compose a “multi-cultural society” in the modern sense, the ruling elite and subjects of the vast Ottoman Empire came from a wide variety of regional, ethnic, linguistic, and religious backgrounds. The dynamics of the Empire’s internal cultural diversity, as well as of its external relations with contemporary courts in Iran, Italy, and elsewhere, were continuously negotiated and renegotiated in its art and architecture. This course examines classical Ottoman architecture, arts of the book, ceramics, and textiles. We will study the urban transformation of Byzantine Constantinople into Ottoman Istanbul after 1453, the formation of a distinctively Ottoman visual idiom in the sixteenth century, and how this idiom functioned as a point of reference in later Ottoman visual culture.
Instructor(s): P. Berlekamp Terms Offered: Autumn
Equivalent Course(s): ARTH 33400, NEAA 20801, NEAA 30801

ARTH 24010. Expanded Arts, 1958-1978. 100 Units.
During the 1960s and 1970s, many artists challenged traditional media, transgressed disciplinary boundaries, and revolutionized the ways that art is produced, exhibited, and experienced. Through a mixture of overview and case studies, this seminar will focus on key international developments in this process, including Fluxus, Happenings, New Music, Performance, Expanded Cinema, “Structural” film, Experiments in Art and Technology, Land Art, artists’ books and publications, and more. Taught in coordination with three related exhibitions on view concurrently at the Smart Museum of Art, Neubauer Collegium for Culture and Society, and Special Collections Research Center.
Instructor(s): J. Proctor Terms Offered: Winter
Equivalent Course(s): ARTH 34010, MAPH 34010, ARTV 20410, ARTV 30410
ARTH 24110. Venetian Painting from Bellini to Titian. 100 Units.
The works of Giovanni Bellini, Giorgione, Titian, and other major figures are studied in the context of the distinctive Venetian version of the Renaissance. The course will explore the patterns of patronage, iconography, and practice as they are impacted by the Venetian cult of the state, the role of the great charitable institutions in Venetian society, and the conservative Venetian guild and workshop organization. Some of the major art-historical themes will include the understanding of Giorgione and Giorgionism as a decisive turn towards modernity in European art; the complex place of the long-lived Titian throughout the entire period; the role of drawing in an art most noted for its light, color, and touch; and the complex interaction of Venetian and Tusco-Roman visual cultures throughout the Renaissance.
Instructor(s): C. Cohen Terms Offered: Autumn
Prerequisite(s): Any 100-level course in art history or visual arts.
Equivalent Course(s): ARTH 34110

ARTH 24350. Art and Colonialism. 100 Units.
This course investigates the role of colonialism in the shaping of European discourses about non-Western peoples and their visual and material culture from the early modern period to the present. It is organized around three themes: colonization and the birth of the museum, the role of art in the colonial project, and world art in the post-colonial era.
Instructor(s): C. Fromont Terms Offered: Spring
Equivalent Course(s): ARTH 34350

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 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: Spring
Equivalent Course(s): ARTH 37304
ARTH 27615. Landscape Painting in the United States, 1830-1950. 100 Units.
This course examines how artists engaged with the notions of place, space, and landscape in American visual culture from the Hudson River School to Abstract Expressionism. We will address the dual nature of landscape imagery, considering it as both a representation of human environment and a cultural practice that constantly shapes and re-packages this environment through its intervention into the realm of visual intelligence, geographical knowledge, and spatial imagination. From Thomas Cole’s monumental series *The Course of Empire* (1833–36) to the mid-twentieth-century narratives of the end of landscape, this course will explore the relationship between the image of American scenery and the histories of imperialism, nationalism, and globalism.
Instructor(s): T. Zhurauliova Terms Offered: Winter
Equivalent Course(s): AMER 27615

This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

ARTH 28500. History of International Cinema I: Silent Era. 100 Units.
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking.
Instructor(s): T. Gunning Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 38500, ARTV 26500, ARTV 36500, CMLT 22400, CMLT 32400, CMST 48500, ENGL 29300, ENGL 48700, MAPH 36000, CMST 28500

ARTH 28600. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's *Film History: An Introduction*; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): D. Morgan Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ARTH 38600, ARTV 26600, CMLT 22500, CMLT 32500, CMST 48600, ENGL 29600, ENGL 48900, MAPH 33700, CMST 28600
ARTH 29400. Feminine Space in Chinese Art. 100 Units.
“Feminine space” denotes an architectural or pictorial space that is perceived, imagined, and represented as a woman. Unlike an isolated female portrait or an individual female symbol, a feminine space is a spatial entity: an artificial world composed of landscape, vegetation, architecture, atmosphere, climate, color, fragrance, light, and sound, as well as selected human occupants and their activities. This course traces the construction of this space in traditional Chinese art (from the second to the eighteenth centuries) and the social/political implications of this constructive process.
Instructor(s): Wu Hung Terms Offered: Spring
Equivalent Course(s): ARTH 39400,EALC 27708,EALC 37708

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 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 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 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 arts.
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Times was used instead of Trajan.

Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.