

# Art History

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## Program of Study

The study of Art History encompasses the visual arts 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 classes 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 B.A. 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 the 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 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.

**Courses for Nonmajors.** *Introduction to Art* (ARTH 10100) 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; and, at the same

time, these courses explore issues of creativity, communication, and value in a series of concrete case studies. Any of these 10000-level courses is an appropriate choice to meet the general education requirement in the dramatic, musical, and visual arts. None presupposes prior training in art.

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 B.A. in art history is intended to furnish students with a broad knowledge of Western and non-Western art. 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 of 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 academic, museums, galleries, and other organizations.

### **General Requirements for Art History Majors**

- (1) Students register for an approved drama, music, or ARTV 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.
- (3) Art history majors take the department's two undergraduate seminars. In Winter Quarter of their third year, they register for the Junior Seminar (ARTH 29600). Students who wish to study abroad during that quarter meet with the Undergraduate Program Chair to work out an alternative program of study no later than the beginning of their third year or, in the case of a full year to be spent abroad, by the end of the second year. In Autumn Quarter of their fourth year,

they register for the B.A. paper writing seminar (ARTH 29800) (see following section).

(4) Students in art history write at least two research papers that are ten to fifteen 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/undergraduate/forms.shtml](http://arthistory.uchicago.edu/undergraduate/forms.shtml).

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 B.A. paper (see below).

(7) Whether or not a single B.A. 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. 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
- previously completed independent work that indicates that the student will be able to write a successful thesis while navigating between two majors.

A student who wishes to write a single B.A. thesis for a double major in Art History and another program must write a letter (typically a page in length) explaining his or her request for the department's approval. The letter should be addressed to the Undergraduate Program Chair.

(8) Students may apply to transfer up to four courses in art history to fulfill their major requirements. Preference will be given to courses that fall into the survey course category or, in the case of students in Track II, 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.

Students who wish to receive credit in the major or minor for courses taken elsewhere should read carefully the following information. 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 [www.college.uchicago.edu/academics/transfer\\_credit.shtml](http://www.college.uchicago.edu/academics/transfer_credit.shtml).

### 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 Undergraduate Program Chair 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 Junior Seminar (ARTH 29600), and the Senior Seminar (ARTH 29800), 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 Undergraduate Program Chair. 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, the Junior Seminar (ARTH 29600), and the Senior Seminar (ARTH 29800), Track II students take six courses: three upper-level courses inside and two courses outside the art history department that make up the special field, plus 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 Undergraduate Program Chair.

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. 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 B.A. 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 Undergraduate Program Chair *no later than the end of a student's third year*. Students should obtain the form at [arthistory.uchicago.edu/undergraduateforms.shtml](http://arthistory.uchicago.edu/undergraduateforms.shtml) and discuss the proposed special field with the Undergraduate Program Chair. 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 B.A. Paper.** The Junior Seminar (ARTH 29600) is designed to introduce the methods of art historical research. It also requires students to develop a B.A. paper topic and identify potential faculty advisers. Students who wish to study abroad during Winter Quarter of their third year must meet with the Undergraduate Program Chair no later than the beginning of their third year to work out an alternative program of study.

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 B.A. paper. The research paper or project used to meet this requirement may not be used to meet the B.A. paper requirement in another major.

The Senior Seminar (ARTH 29800) is a workshop course designed to assist students in writing and researching their B.A. papers. Students typically take the seminar in Autumn Quarter before graduating in Spring Quarter; students graduating in Autumn or Winter Quarter should take the course in the previous academic year. In the closing sessions of the seminar, students present their work in progress for the B.A. 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 Preparation for the B.A. Paper (ARTH 29900) 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. 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 Undergraduate Program Chair. Because individual projects vary, no specific requirements for the senior paper have been set. Essays range in length from twenty to forty pages, but there is no minimum or maximum.

### Summary of Requirements

<i>General Education</i>		introductory drama, music, or ARTV course
<i>Track I</i>	4	Survey Courses: one in each of the 14000s, 15000s, and 16000s series; and one of the student's choice
	3	upper-level ARTH courses in special field*
	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.)*
	1	ARTH 29600 (Junior Seminar)
	1	ARTH 29800 (Senior Seminar)
	—	B.A. paper
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<i>Track II</i>	4	Survey Courses: one in each of the 14000s, 15000s, and 16000s series; and one of the student's choice
	5	upper-level courses in special field (three departmental and two extradepartmental)*
	1	upper-level ARTH elective (not special field)
	1	ARTH 29600 (Junior Seminar)
	1	ARTH 29800 (Senior Seminar)
	—	B.A. paper
	<hr style="width: 100%; border: 0.5px solid black; margin-bottom: 5px;"/> 12	

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

**Advising.** Art history majors should see the Undergraduate Program Chair *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 B.A. 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/undergraduate/forms.shtml](http://arthistory.uchicago.edu/undergraduate/forms.shtml). 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. Preparation for the B.A. Paper (ARTH 29900) 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 B.A. 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 B.A. paper that is of "A" quality. This typically means that the paper 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.

**Travel Fellowships.** The department offers a limited number of Visiting Committee Travel Fellowships to fund travel related to research on the B.A. paper during the summer between a College student's third and fourth years. Two art history majors received fellowships in 2006–07. Applications must be submitted to the Undergraduate Program Chair by Thursday of the second week of Spring Quarter (April 10, 2008). Details on the fellowships and the application process are available on the art history's CHALK site for majors and minors.

### 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 Undergraduate Program Chair, 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 ten to fifteen 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 the junior seminar (ARTH 29600) with the majors; if they do, they will research and write an essay on a topic of their choice instead of preparing a B.A. 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/undergraduate/forms.shtml](http://arthistory.uchicago.edu/undergraduate/forms.shtml).

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 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., 28804: American Art Since 1960; or

27304: Photography, Modernism, Esthetics; or

28300: Chinese Scroll Painting; or

22204: Smiles and Tears: Figuring Medieval Emotion; or

26504: Revolution and Twentieth-Century Mexican Culture

### **Faculty**

P. Berlekamp, C. Cohen, J. Elsner, D. English, P. Foong, T. Gunning, N. Harris, E. Helsinger, M. Jackson, A. Kumler, W. J. T. Mitchell, R. Neer, V. Platt, J. Snyder, K. Taylor, H. Thomsen, Y. Tsivian, M. Ward, H. Wu, R. Zorach

**Courses: Art History (ARTH)**

*For updated course information and required forms, visit [arthistory.uchicago.edu](http://arthistory.uchicago.edu).*

**10100. Introduction to Art.** *Students must attend first class to confirm enrollment. For nonmajors, this course meets the general education requirement in the dramatic, musical, and visual arts.* 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. *Autumn, Winter, Spring.*

**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.

**14009. Art from Alexander to Augustus.** (=CLCV 16808) This course, which is intended to be a continuation of ARTH 14107, surveys the visual arts of the Mediterranean from the court of Alexander the Great to the principate of Augustus. During the first half of the quarter, we explore the civic, domestic, and religious uses of art in major settlements of the Hellenistic world. Concentrating on the third to first centuries BC, we examine the development of Greek artistic traditions in recently Hellenised regions. During the second half of the quarter, we focus on the development of Rome and the relationship between native Italian artistic traditions and those of the Hellenised world. Throughout the course we examine visual images alongside relevant literary and archaeological material. *V. Platt. Winter, 2009.*

**14107. Early Greek Art and Archeology.** (=CLCV 21807) This course surveys sculpture, painting, and architecture from ancient Greece from the end of the Bronze Age to the Hellenistic period. In addition to close study of the major works, particular attention is paid to their cultural context and to key issues such as nudity in art and life, the origins and development of narrative, art and politics, the status and role of the artist, and also to fakes, forgeries and the difficulties of archaeological inference. Wherever possible, newly discovered artifacts are included and given special attention. *R. Neer. Autumn, 2008.*

**14200. Introduction to Medieval Art: From Missionary Images to Image Explosion.** This course explores the challenging world of medieval art. Beginning with the fourth-century fusion of Imperial and Christian images and ending with the advent of print, we trace how images and art-making took on new roles (and re-invented old ones) over the course of the Middle Ages. We consider architecture, sculpture, wall-painting, manuscript painting, stained glass, metalwork, and textiles in their historical contexts, questioning why medieval objects look the way they do and how they were seen and used by medieval viewers. Readings include medieval sources (in translation) and exemplary modern scholarship. *A. Kumler. Autumn, 2008.*

**14400. Italian Renaissance Art.** *Background in art history not required. Not open to students who have taken ARTH 15100 for credit.* This course is a selective survey of the major monuments, personalities, and issues in the Italian art from around 1400 to 1550. We also introduce approaches, methods, or tools for looking at, comprehending, and even responding to works of art—when possible, supplementing close study of the imagery with written documents. A major theme is the changing social context for the practice of art and with it the evolving nature of artistic creativity. The origins and value of broad style groupings (e.g., Late Gothic, Early Renaissance, High Renaissance, Mannerism) are critically examined. But we do not attempt a uniform survey of the vast body of material at the core of the Western tradition. *Required biweekly section meetings focus on the ability to talk critically and creatively about text and image. C. Cohen. Spring, 2009.*

**15600. Twentieth-Century Art.** 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, this survey course addresses 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.” *M. Jackson. Autumn, 2008.*

**15609. Visual Art in the Postwar United States.** This course is a survey of major figures and developments in visual arts and related fields since roughly 1945. This course is chronological in progression but affords a wide view of consequential developments in and beyond major art centers and occurring across mediums and national borders. Themes include Abstract Expressionism, Color Field Painting, Happenings, Neo-Dada, Pop Art, Op Art, Minimal Art, Process, Performance, Situationism, Conceptual Art, experimental film and video, Earth Art, and Neo-Geo. *D. English. Winter, 2009.*

**16100. Art of Asia: China.** (=EALC 16400) This course introduces the arts of China, with a focus 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. 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, as well as to better understand Chinese culture through the objects it produced. *Wu. H. Spring, 2009.*

**16709. Islamic Art and Architecture, 1100 to 1500.** (=NEAA 10630) This course surveys the art and architecture of the Islamic world from 1100 to 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 consider regional traditions from Spain to India and the importance for the arts of contacts with China and the West. *P. Berlekamp. Winter, 2009.*

**16809. Islamic Art and Architecture, 1500 to 1900.** (=NEAA 10631) This course surveys the art and architecture of the Islamic world from 1500 to 1900. This was the period of the three great Islamic empires: the Ottomans, the Safavids, and the Mughals. Each of these multi-religious, multi-linguistic, multi-ethnic empires developed styles of art and architecture that expressed their own complex identities. Further, they expressed their complex relations with each other through art and architecture. The various ways in which contact with regions beyond the Islamic world throughout this period impacted the arts also are considered. *P. Berlekamp. Spring, 2009.*

**17000 through 18999. Art in Context.** *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.

**17208. Art and Nature in Ancient Rome.** (=CLCV 16008) This course explores two themes related to art and nature in Roman culture: first, the role of naturalistic styles of representation in the visual arts; and second, the ways in which Romans constructed their broader relationship with the natural world. We pay special attention to the popularity of motifs derived from nature in Roman sculpture and wall-painting. We also look at the ways in which Roman culture blurred the relationship between fiction and reality. As well as visual material, we discuss numerous texts that negotiate the relationship between art and nature, such as Pliny's *Natural History*, exploring their place in the rhetoric of Roman ethics and cultural identity. *V. Platt. Autumn, 2008.*

**17400. The University of Chicago Campus.** An introduction to architecture and planning, this course examines the changes in thinking about the University campus from its origins in the 1890s to the present. Many of the University's choices epitomize those shaping American architecture generally and some of our architects are of national significance. This course develops skill in analyzing architectural and urban form in order to interpret: how the University images itself in masonry, metal, and lawn; how it works with architects; whether buildings have influenced social and intellectual programs or values; the effects of campus plans and the siting of individual buildings; and the impact of technological change. *"On site" sessions and viewings of archival documents required.* K. Taylor. Spring, 2009.

**17509. Modern Painting in Paris, 1907 to 1925.** This course examines some of the masterpieces of modern painting such as Picasso's *Demoiselles d'Avignon* (1907), Matisse's *The Red Studio* (1911) or Miró's *The Birth of the World* (1925). Focusing on new structures of pictorial meaning emerging in the early twentieth century, the course also considers the shifting place of painting in the context of avant-gardism (from Futurism to Surrealism) and discusses the impact of critical artistic strategies such as the ready-made and collage. Through close analysis of single works, the course introduces various, often opposing, models of art historical interpretation. R. Ubl. Spring, 2009.

**17903. 1900 in the Smart Museum of Art.** All the materials considered in this course are twentieth-century works of art located in the University's Smart Museum of Art. Group discussions focus on how to look at works of art and the questions to ask of them. We concentrate on different media (i.e., painting, sculpture, print) and works drawn from different movements (i.e., Cubism, German Expressionism, Abstract Expressionism, contemporary art). *Visits to the Smart Museum of Art required.* M. Ward. Winter, 2009.

**18000. Photography and Film.** This is a core course that serves as an introduction to the history of art by concentrating on some fundamental issues in the history of photography and film. This 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. We concentrate on the work of photographers, theorists of photography and film, and on films by John Huston, Billy Wilder, and Roman Polanski. J. Snyder. Autumn, 2008.

*The following courses **do not** meet the general education requirement in the dramatic, musical, and visual arts.*

**20000. Introduction to Film Analysis.** (=ARTV 25300, CMST 10100, ENGL 10800) For course description, see Cinema and Media Studies. Autumn, Spring.

**20400/30400. Greek Vase-Painting: Style and Politics.** (=CLAS 33208, CLCV 23208) This course surveys Greek painted pottery from the Geometric to the late Classical periods (ca. 1100 to 325 BCE), with an emphasis on Athens. The format

is that of a seminar. Topics include: iconography and the consolidation of civic identity; the politics of upper-class display; mortuary practice; the articulation of gender; the development of democratic ideology; re-thinking the development of naturalism and the history of style; discourses of slavery, “barbarity,” and alterity; the connection between poetry, sophism, and painting; theater and theatricality; and authorship and portraiture. *R. Neer. Winter, 2009.*

**20508/30508. Roman Painting.** (=CLAS 33808, CLCV 23808) This course, which precedes the 40000-level Traveling Seminar on Roman Painting, involves intensive study of Roman painting from the first century BC to the fourth century AD, paying special attention to issues of context (domestic, funerary, religious); style; the influence of Greek “old master” paintings; literary treatments of painting (e.g. Pliny’s *Natural History*, Philostratus’ *Imagines*); and historiography (e.g., Mau’s “Four Styles” system). Students prepare an extended presentation on a specific set of paintings selected from material covered in seminars, visiting key sites in Rome (the Villa della Farnesina, the House of Augustus on the Palatine, painted tombs in the Vatican Necropolis, the Via Latina Catacomb) and Campania (the Museo Nazionale di Napoli, domestic and public buildings in Pompeii and Herculaneum, and the villa at Oplontis). *V. Platt. Autumn, 2008.*

**23009/33009. Mongol and Timurid Art and Architecture.** (=NEAA 20760) This course examines classical Ottoman architecture, arts of the book, ceramics, and textiles. Particular attention is paid to the urban transformation of Byzantine Constantinople into Ottoman Istanbul after 1453, and to the political, technical, and economic factors leading to the formation of a distinctively Ottoman visual idiom disseminated through multiple media in the sixteenth century. *P. Berlekamp. Spring, 2009.*

**23700/33700. Raphael and the High Renaissance in Florence and Rome.** *PQ: 10000-level ARTH or COVA course, or consent of instructor.* While this course tries to do justice to the enormously diverse career of Raphael, the investigation of the High Renaissance leads us to examine the mature works of Leonardo and Michelangelo’s painting and sculpture through 1520. The artistic culture of this moment is further contextualized by looking briefly at other important artists (e.g., Fra Bartolommeo, Andrea del Sarto) and by introducing the question of the critical change of style and cultural direction in Florence and Rome around 1520. Special attention is given to the writings and drawings of the major artists as a means of interpreting their creative intentions. *C. Cohen. Winter, 2009.*

**25205. Cinema and the First Avant-Garde: 1890 to 1933.** (=ARTV 25205, CMST 25201/45201) *PQ: CMST 10100 and 28500, or consent of instructor. T. Gunning. Winter.*

**25900/35900. Theories of Media.** (=ARTV 25400, CMST 27800/37800, ENGL 12800/32800, MAPH 34300, TAPS 28457) *PQ: Any 10000-level ARTH or ARTV course, or consent of instructor.* For course description, see Cinema and Media Studies. *W. J. T. Mitchell. Winter.*

**26206/36206. Intervention and Public Practice.** (=ARTV 26200/36200, TAPS 28458) For course description, see Visual Arts. *Field trips required. Lab fee \$50. T. Gates. Spring.*

**26400/36400. History of Photography, 1839 to 1970.** (=ARTV 26300/36300, HIPS 25300) *PQ: Any 10000-level ARTH or ARTV course, or consent of instructor.* This course studies in detail the invention of the photographic system as a confluence of art, practice, and technology. The aesthetic history of photography is traced from 1839 through the present. Special emphasis is placed on the critical writings of P. H. Emerson, Erwin Panofsky, Alfred Stieglitz, Lewis Mumford, Susan Sontag, and Michael Fried. *J. Snyder. Spring.*

**26600/36600. Ideas of the City in the Early Twentieth Century.** This course examines some leading strategies to order or replace the metropolis from the late nineteenth and early twentieth centuries, ranging from the City Beautiful movement in Chicago, Camillo Sitte's 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, Frank Lloyd Wright's Broadacre City model at New York's Rockefeller Center, and Speer's and Hitler's intentions for Berlin. We conclude with urban renewal in New York and Chicago, as regarded by Jane Jacobs. Readings from polemical tracts by our protagonists are placed in historical context in class meetings. *K. Taylor. Autumn, 2008.*

**26700/36700. Manifestations of Modernism: The Year 1913.** (=ARTV 26800/36800) *PQ: Any 10000-level ARTH or ARTV course, or consent of instructor. R. Heller. Spring.*

**27400/37400. Photography/Modernism/Esthetics.** This course presents the history of photographic practices in the United States, beginning in the late nineteenth century and extending into the 1980s, aimed at gaining an audience for photographs within museums of art. We study the work of photographers such as Alfred Stieglitz, Edward Steichen, Gertrude Käsebier, Paul Strand, Edward Weston, Berenice Abbott, Man Ray, Robert Frank, and Diane Arbus. Texts include essays by Stieglitz, Strand, T. S. Eliot, Edward Weston, Elizabeth McCausland, Walter Benjamin, Beaumont Newhall, John Szarkowski, and Douglas Crimp. *J. Snyder. Spring, 2009.*

**27509/37509. Reading Artists' Writing.** *PQ: Consent of instructor. Class limited to ten students.* Are writing and making to be distinguished as forms of artistic engagement? If so, according to what criteria? If not, then where is the critical history of art to draw the line? Such questions play an increasingly important role in the elaboration of histories for contemporary art and are guiding ones for this case-study format seminar. Practices for possible consideration include those of Vito Acconci, Romare Bearden, Louise Bourgeois, Frank Bowling, Mary Kelly, Donald Judd, Mike Kelley, Agnes Martin, William Pope.L, Raymond Pettibon, Robert Smithson, Frank Stella, Kara Walker, and Andy Warhol. *D. English. Spring, 2009.*

**27609/37609. The Pasted-Paper Revolution: History and Theory of Collage.**

(=SCTH 37600) This course extensively discusses the invention of cubist papiers collés in 1912–13, explores the impact of this medium on the visual arts up to the 1930s, and considers alternative models and genealogies of collage. Other than Picasso and Braque, we discuss artists such as Hans Arp, Sophie Täuber-Arp, Francis Picabia, Max Ernst, John Heartfield, Hannah Höch, Kurt Schwitters, and El Lissitzky. The issue of collage inspired a critical literature, including writings by Louis Aragon, Bertolt Brecht, Walter Benjamin, Clement Greenberg, and Rosalind Krauss. *R. Ubl. Spring, 2009.*

**27709/37709. Theodore Géricault, 1791 to 1824.** (=SCTH 37610)

This in-depth study of Géricault's paintings, drawings, and sculpture explores the aesthetic structure of his work and discusses it in the context of more general questions surrounding post-revolutionary art in Europe. These include the place of painting in history, the relation of painting to its public, the poetics of alterity, and the question of art and life. *R. Ubl. Winter, 2009.*

**28100/38100. Left-Wing Art and Soviet Film Culture of the 1920s.**

(=CMLT 22200/32200, CMST 24701/34701, SLAV 26700/36700) For course description, see Cinema and Media Studies. *Film screenings are three hours a week in addition to scheduled class time. Y. Tsvian. Spring.*

**28500/38500. History of International Cinema I: Silent Era.** (=ARTV 26500,

CMLT 22400/32400, CMST 28500/48500, ENGL 29300/47800, MAPH 33600) *PQ: Prior or concurrent enrollment in CMST 10100. This is the first part of a two-quarter course. Taking these courses in sequence is strongly recommended but not required.* For course description, see Cinema and Media Studies. *J. Lastra. Winter.*

**28600/38600. History of International Cinema II: Sound Era to 1960.**

(=ARTV 26600, CMLT 22500/32500, CMST 28600/48600, ENGL 29600/48900, MAPH 33700) *PQ: Prior or concurrent registration in CMST 10100 required; CMST 28500/48500 strongly recommended.* For course description, see Cinema and Media Studies. *Y. Tsvian. Spring.*

**29309/39309. Soviet Art.**

During the first fifteen years of its existence, the U.S.S.R. produced many of the twentieth century's most vibrant modernist experiments, yet art historical surveys rarely have much to say about the half-century of art-making that followed. This course traces the many strands of production and consumption that define the history of Soviet art from the Bolshevik Revolution to 1991. Special attention is devoted to Suprematism, Constructivism, Socialist Realism, Moscow Conceptualism, and Sots-Art. *M. Jackson. Autumn, 2008.*

**29400/39400. "Feminine Space" in Chinese Art.** (=EALC 27708/37708)

"Feminine space" denotes an architectural or pictorial space that is perceived, imagined, and represented as a woman. A "feminine space" is a spatial entity—an artificial world comprised of landscape, vegetation, architecture, atmosphere,

climate, color, fragrance, light, and/or sound, as well as selected human occupants and their activities. This course traces the construction of this space in Chinese art and the social/political implications of this constructive process. *Wu. H. Winter, 2009.*

**29600. Junior Seminar: Doing Art History.** *Required of third-year students who are majoring in art history; open to nonmajors with consent of instructor.* 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 B.A. 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 B.A. papers advance their projects. *A. Kumler. Winter, 2009.*

**29700. Reading Course.** *PQ: Consent of instructor and Undergraduate Program Chair. 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 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. *Autumn, Winter, Spring.*

**29800. Senior Seminar: Writing Workshop.** *Required of fourth-year students who are majoring in art history.* 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 the 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. *Autumn.*

**29900. Preparation for the Senior Paper.** *PQ: Consent of instructor and Undergraduate Program Chair. 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 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. *Autumn, Winter, Spring.*