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. 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. While maintaining the University of Chicago’s traditional emphasis on the life of the mind, the major in art history prepares students for advanced study at the graduate level as well as for a wide array of careers involving visual acuity, design, research, and analysis.

Within the Art History Department, courses at the 10000-level meet the general education requirement in the arts. These courses may not be taken for credit toward the major, although majors are strongly encouraged to take at least one (1) to meet their general education requirements. Upper-level courses (20000-level) may take a relatively broad or narrow approach to particular periods, places, themes, or issues, or may deal with theoretical questions. The usual prerequisite for 20000-level Art History courses is consent of instructor or any 10000-level course in Art History or Visual Arts.

General Education Courses

Any of these 10000-level courses is an appropriate choice for any undergraduate to meet the general education requirement in the arts. None presuppose prior training in art.

Introduction to 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 visual art, or who have equivalent nonacademic experience, may elect to take an advanced lecture course, numbered from 20000 to 29999. The usual 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.

Major in Art History

The BA in art history furnishes students with a broad knowledge of art, including architecture, even as it provides an opportunity for the complementary, intensive study of an area of special interest. The basic components of the concentration are: a Special Field, devised in consultation with departmental instructors and the Director of Undergraduate Studies (DUS); a distribution of courses outside the special field; at least two research papers in art history (emerging from ordinary course work in the department); and a third-year seminar on art-historical methods and issues. Fourth-year students who wish to pursue honors in the major 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.

Program Requirements

Beginning with the Class of 2020, art history majors will follow the requirements outlined below. Students in the Class of 2019 have the option of adhering to the new or to the old requirements. They should meet with the Director of Undergraduate Studies to address their options and any questions or concerns.

All art history majors are expected take at least one (1) course in art history at the 10000-level to fulfill their general education requirement in the arts. Although general education courses do not count for the major, they are useful preliminaries to advanced work. It is, therefore, strongly recommended that students take such a course as early as possible in their undergraduate careers. Note: Students who have formally declared the major in art history are guaranteed admission to 10000-level courses by notifying the instructor in advance.
The Standard Curriculum

The standard formula for requirements in the major goes by the sobriquet “4-3-2-1.” All art history majors must complete the following:

- **Four (4) courses at the 20000-level to meet a distribution requirement** within the department. These courses shall be selected in consultation with the Director of Undergraduate Studies. Courses should be selected for maximal geographical, chronological, cultural, and methodological diversity, and for minimal overlap with the Special Field.

- **Three (3) courses at the 20000-level in a Special Field.** Students develop the Special Field in consultation with departmental instructors and the Director of Undergraduate Studies. Because Special Fields reflect the interests of individual students, they range widely in topic, approach, and scope. Reading courses with art history faculty may be used to pursue specific questions within a Special Field. For more on the Special Field, see Special Field below.

- **Two (2) courses at the 20000-level as free electives.** Any art history courses at the 20000-level may satisfy this requirement. Courses outside the Department of Art History that relate directly to the Special Field are eligible to meet this requirement by petition to the Director of Undergraduate Studies.

- **ARTH 29600 Junior Seminar: Doing Art History.** Students are expected to take this course in the Winter Quarter of the third year. Students who wish to study abroad during that quarter must meet with the Director of Undergraduate Studies no later than the beginning of their third year to work out an alternative program of study.

- At least **two research papers** of 10–15 pages. See Research Papers below.

In all of the above cases, graduate seminars at the 40000-level may count toward requirements in the major. Students are advised, however, that such courses impose special burdens of time and expertise, and admission to them is typically only by explicit approval of the instructor and may involve various prerequisites.

Students wishing to pursue honors in the major have additional requirements, described below under Honors.

Special Field

The Special Field is developed by the student in consultation with instructors and the Director of Undergraduate Studies, and may take various forms. It may be defined with reference to a civilization, a chronological period, a nation-state, a cultural institution, or a suitable combination; it may be conceptual in character (e.g., art and the history of science, urban history, geography, gender and sexuality studies); it may combine historical, critical, and theoretical perspectives (e.g., politics and visual art in the twentieth century); it may be based in a particular medium or class of object (e.g., the built environment, tomb assemblages, or prints); it may combine historical and studio-practice courses (e.g., DoVA, CMST, TAPS, Music) to explore interrelations (e.g., art and dance). In many cases, courses outside the Department of Art History will be directly relevant to the Special Field; up to two such courses may be counted toward the major as free electives to complement the Special Field.

For those writing a BA Paper, the topic normally develops from the Special Field and allows for further study in the Special Field through independent research and writing.

A proposal for the Special Field, in the form of a written petition, must be received by the Director of Undergraduate Studies and approved no later than the end of a student's third year. It is strongly recommended that students complete at least two courses in their Special Field by the end of their third year. The Special Field Declaration Form is available on the Department of Art History website (https://arthistory.uchicago.edu/undergraduate/major-requirements).

Junior Seminar

ARTH 29600 Junior Seminar: Doing Art History is designed to introduce the methods of art historical research. It is offered in Winter Quarter and required of art history majors; if they wish, minors may take the course to satisfy a 20000-level course requirement. Majors or prospective majors who wish to study abroad during Winter Quarter of their third year must meet with the Director of Undergraduate Studies, preferably in their first or second year and no later than the beginning of their third year, to work out an alternative program of study. Second-year art history majors are permitted to enroll in the Junior Seminar with permission from the instructor and the Director of Undergraduate Studies.

Research Papers

All art history majors write at least **two research papers** of 10–15 pages. Students who wish to write a BA Paper should complete this requirement before the beginning of their fourth year. A research paper can be:

- a paper written to fulfill a course assignment,
- the extension of a shorter course paper (either during the course or after its completion) to meet the page requirement, or
- a new paper on a topic chosen in consultation with the instructor.

The paper should include an analysis of existing scholarship and other relevant source materials. The paper should also draw on that 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 by the instructor do not qualify. On completion of a research paper, students must submit an approval form, signed by the course instructor, to the Director of Undergraduate Studies. It is the student's responsibility to obtain this signature and to submit the form. Approval forms are available on the Art History website (https://arthistory.uchicago.edu/undergraduate/major-requirements).
Honors

Art history majors who wish to pursue a BA with honors must complete the following requirements in addition to the standard curriculum. These students must register for the BA Paper writing seminar (ARTH 29800 Senior Seminar: Writing Workshop) in Autumn Quarter of the fourth year. Writing the BA Paper is a process that usually takes more than two quarters. Each student must secure the consent of an art history faculty member who will serve as his or her adviser by the second week of Autumn Quarter (i.e., two quarters before the planned quarter of graduation). Working with a preceptor, students must then complete a BA Paper by the second week of Spring Quarter of the fourth year. The BA Paper is typically a 20- to 30-page research paper of original work that grows out of the Special Field. For more information, see BA Paper and Seminar.

To be eligible for honors in the major, students must complete both the BA seminar and the BA Paper, and must have earned a major GPA of at least 3.5 and cumulative GPA of 3.3 at the time of graduation. Please note that completion of the BA Paper does not, in itself, guarantee honors in the major. Honors are awarded by the College on the basis of a departmental nomination of exceptional BA Papers.

BA Paper and Seminar

ARTH 29800 Senior Seminar: Writing Workshop is a workshop course offered in Autumn Quarter 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 the 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 BA advisor. Students have the option of taking ARTH 29900 Preparation for the BA Paper in Autumn or Winter Quarter to afford additional time for research or writing; this course is taught by arrangement between a student and his or her instructor. This course would be in addition to the 11 courses for the major with honors.

A polished draft of the BA Paper is due by Friday of ninth week of the quarter preceding graduation; the final version of the BA Paper is due Monday of second week of the quarter of graduation. Both the draft and final version of the BA Paper must be submitted in duplicate: one copy to the faculty advisor and the second to the Director of Undergraduate Studies. Because individual projects vary, no specific requirements for the BA Paper have been set. Essays typically range in length from 20 to 30 pages, but there is no minimum or maximum. Students should consult their BA advisor regarding all details, including optimal length, of the BA Paper.

The BA Paper is a substantial research paper that presents an original argument or develops original evidence about an intellectual problem. The paper should demonstrate the student’s capacity to formulate a serious research problem, develop a clear thesis, and substantiate the thesis on the basis of careful analysis of relevant evidence and measured consideration of competing views. The originality of the BA Paper may lie in the discovery of evidence, a new, critical analysis of familiar claims, or the synthesis of materials. In keeping with guidelines set by the College, the Department of Art History only recommends papers that have earned the highest grade to the master of the Humanities Collegiate Division for consideration of departmental honors.

Double Majors and the BA Paper

Whether or not a single BA Paper can satisfy 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.

Transferring Credit

No credit from Advanced Placement (AP) exams can be used in the major. Up to four courses taken outside the University of Chicago may be counted towards the art history major, contingent on approval by the College and Director of Undergraduate Studies. Students planning to take courses outside the University are urged to consult with the Director of Undergraduate Studies as they formulate their plans. Students should also consult with their College adviser to be sure that they understand the University’s procedures for transfer credit. Refer to Transfer Credit for more information.

While studying abroad, students are encouraged to keep excellent records: they will be required to submit the syllabus and all written work for each course in order to be considered for credit. Please note that some courses may be approved by the College but not by the major.

Students first apply for transfer credit from the College, and credit for courses taken as part of a University of Chicago–affiliated direct enrollment program is vetted by Study Abroad. When the credit has been approved, students 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 Director of Undergraduate Studies will review
the work for each course individually, determine if the course is applicable for credit in the major, and, if so, where that credit should be applied.

Summary of Requirements for the Major

MAJOR: Standard Curriculum

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Four (4) courses approved to meet the distribution requirement</td>
<td>400</td>
</tr>
<tr>
<td>Three (3) courses approved in a special field</td>
<td>300</td>
</tr>
<tr>
<td>Two (2) courses approved as electives</td>
<td>200</td>
</tr>
<tr>
<td>ARTH 29600 Junior Seminar: Doing Art History</td>
<td>100</td>
</tr>
<tr>
<td>Two (2) 10- to 15-page research papers</td>
<td></td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td><strong>1000</strong></td>
</tr>
</tbody>
</table>

* All courses must be at the 20000-level or higher.

MAJOR: Honors Curriculum

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Four (4) courses to meet the distribution requirement</td>
<td>400</td>
</tr>
<tr>
<td>Three (3) courses in a special field</td>
<td>300</td>
</tr>
<tr>
<td>Two (2) courses as electives</td>
<td>200</td>
</tr>
<tr>
<td>ARTH 29600 Junior Seminar: Doing Art History</td>
<td>100</td>
</tr>
<tr>
<td>Two (2) 10- to 15-page research papers</td>
<td></td>
</tr>
<tr>
<td>ARTH 29800 Senior Seminar: Writing Workshop</td>
<td>100</td>
</tr>
<tr>
<td>BA Paper</td>
<td></td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td><strong>1100</strong></td>
</tr>
</tbody>
</table>

* All courses must be at the 20000-level or higher.

+ Some students register for ARTH 29900 Preparation for the BA Paper in Autumn or Winter Quarter to afford additional time for research or writing. This course would be taken in addition to the 11 courses in the major with honors.

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 if pursuing honors, as well as for help with any academic problems within the major. When choosing courses, students should refer to the worksheet available on the Art History website (https://arthistory.uchicago.edu/undergraduate/major-requirements). This form helps each student and the Director of Undergraduate Studies monitor the student's progress in the program.

In order to keep an accurate record of students' progress to graduation, students will need to regularly provide a copy of the updated major worksheet to their College adviser for processing.

Recommendations for Art History Majors

Qualified undergraduate students in art history may, with the express permission of the instructor, enroll in graduate seminars in the department. (These seminars are also open to non-majors with the same proviso.) For students interested in graduate study in art history, it is advantageous to have performed well in a graduate seminar while completing the BA.

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.

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 the language(s) relevant for the geographic region that corresponds to their primary area of interest.

Grading

Art history majors must receive quality grades in courses taken for the major. ARTH 29900 Preparation for the BA Paper is open for Pass/Fail grading with consent of the instructor. Art history courses elected beyond program requirements may be taken for P/F grading with consent of the instructor. All courses taken to satisfy the general education requirement in the arts must receive quality grades. Nonmajors may select the P/F grading option with consent of the instructor if they are taking an art history course that is not satisfying a general education requirement. A Pass grade is given only for work of C– quality or higher.

Minor in Art History

Beginning with the Class of 2020, art history minors will follow the requirements outlined below. Students in the Class of 2019 have the option of adhering to the new or to the old requirements. They should meet with the Director of Undergraduate Studies to address their options and any questions or concerns.
All art history minors are encouraged take at least one (1) course in art history at the 10000-level to fulfill their general education requirement in the arts. Although general education courses do not count for the minor, they are useful preliminaries to advanced work. It is, therefore, strongly recommended that students take such a course as early as possible in their undergraduate careers. Note: Students considering the minor in art history and seeking admission to a 10000-level ARTH course may identify themselves to the instructor in advance.

The formula for requirements in the minor goes by the sobriquet “3-and-3”:

- All art history minors take three (3) courses at the 20000-level to meet a distribution requirement within the department. These courses shall be selected in consultation with the Director of Undergraduate Studies. Courses should be selected for maximal geographical, chronological, cultural, and methodological diversity, and for minimal overlap with the Special Field.
- All art history minors take three (3) courses at the 20000-level in a Special Field. Students develop the Special Field in consultation with departmental instructors and the Director of Undergraduate Studies. Because Special Fields reflect the interests of individual students, they range widely in topic, approach, and scope. Reading courses with art history faculty may be used to pursue specific questions within a Special Field. For more on the Special Field, see Special Field.

In all of the above cases, graduate seminars at the 40000-level may count toward requirements in the minor. Students are advised, however, that such courses impose special burdens of time and expertise, and admission to them is typically only by explicit approval of the instructor and may involve various prerequisites.

In one of the courses, students also write one research paper of about 10–15 pages on a topic chosen with and guided by the instructor, by individual arrangement at the start of the quarter (see Research Papers). 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 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 on the Art History website (https://arthistory.uchicago.edu/undergraduate/program/minor-requirements).

Courses in the minor may not be double counted with the student's major(s), other minors, or general education requirements. 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.

Special Field

The Special Field is developed by the student in consultation with instructors and the Director of Undergraduate Studies and may take various forms. It may be defined with reference to a civilization, a chronological period, a nation-state, a cultural institution, or a suitable combination; it may be conceptual in character (e.g., art and the history of science, urban history, geography, gender and sexuality studies); it may combine historical, critical, and theoretical perspectives (e.g., politics and visual art in the twentieth century); it may be based in a particular medium or class of object (e.g., the built environment, tomb assemblages, or prints); it may combine historical and studio-practice courses (e.g., DoVA, CMST, TAPS, Music) to explore interrelations (e.g., art and dance).

Summary of Requirements for the Minor in Art History

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three (3) courses at the 20000-level to meet the distribution requirement</td>
<td>300</td>
</tr>
<tr>
<td>Three (3) courses at the 20000-level in a special field</td>
<td>300</td>
</tr>
<tr>
<td>One (1) 10- to 15-page research paper</td>
<td></td>
</tr>
<tr>
<td>Total Units</td>
<td>600</td>
</tr>
</tbody>
</table>

* One of the 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 an honors paper proposal.

Minor in Architectural Studies

Beginning with the Class of 2020, architectural studies minors will follow the requirements outlined below. Students in the Class of 2019 have the option of adhering to the new or to the old requirements. They should meet with the Director of Undergraduate Studies to address their options and any questions or concerns.

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 the Department of Art History’s Director of Undergraduate Studies before the end of the third year to discuss their interests and course plans and to obtain advice and approval. Together the student and the Director of Undergraduate Studies will fill out the Minor Program Application Form listing the intended courses, which the Director signs. The student should download the form from the Art History website (https://arthistory.uchicago.edu/undergraduate/architectural-studies) 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 six courses at the 20000-level 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 three 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 (see Research Papers).

Minors are strongly encouraged to take ARTH 20700 Understanding the Built Environment when available. 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.

Graduate seminars at the 40000-level may count toward requirements. Students are advised, however, that such courses impose special burdens of time and expertise, and admission to them is typically only by explicit approval of the instructor and may involve various prerequisites.

Contact the Director of Undergraduate Studies in art history if you have questions about whether a course may be counted toward the architectural studies minor.

Courses in the minor may not be double counted with the student's major(s) or with other minors. 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.

Summary of Requirements for the Minor in Architectural Studies

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three (3) courses at the 20000-level in ARTH focusing on the built environment</td>
<td>300</td>
</tr>
<tr>
<td>Three (3) courses at the 20000-level in ARTH or other departments focusing on the built environment</td>
<td>300</td>
</tr>
<tr>
<td>One (1) 10- to 15-page research paper written for one of the six courses in the minor</td>
<td>600</td>
</tr>
</tbody>
</table>

Art History Courses

**ARTH 10100. Introduction to Art. 100 Units.**

This course develops skills in perception, comprehension, and evaluation of various art objects and the built environment. It encourages close analysis of visual materials, exploring the range of questions and methods appropriate to works of art and buildings, in their historical, theoretical, and social dimensions. Most importantly, the course emphasizes articulate writing and salient argumentation about visual and other aesthetic phenomena. Three coherent units, on Monument/Site, Image/Medium, and Object/Museum, explore these issues across cultures and periods. Examples draw on original objects in campus collections and sites on campus. **Instructor(s):** Staff Terems Offered: Spring Winter **Note(s):** Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
ARTH 14105. Introduction to Roman Art and Archaeology. 100 Units.
This course offers a survey of the art and archaeology of the Roman world from the founding of Rome in the eighth century BC to the Christianization of the Empire in the fourth century AD. 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: Winter
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): CLCV 14113

ARTH 14107. Greek Art and Archaeology. 100 Units.
This course examines the art and archaeology of ancient Greece from ca. 1000 BCE - ca. 200 BCE. Participants will learn a lot of facts about the Greek world; they 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.
Instructor(s): S. Estrin Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): CLCV 21807

ARTH 14200. Introduction to Medieval Art. 100 Units.
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.
Instructor(s): A. Kumler Terms Offered: Spring

ARTH 14400. Italian Renaissance Art. 100 Units.
This course will familiarize students with developments in the art production in Italy from the 15th through the early 17th centuries. The course will survey a broad range of objects and settings, and attempt to familiarize students with relevant media and techniques, as well as important intellectual, social, and political developments that informed the production and reception of art. Students will hone their skills in visual analysis and their ability to engage art and express positions and observations about art orally and in writing. The major assignments for the class will include two papers, a formal analysis and a formal comparison (the latter building upon the former), as well as a final exam. Students will gain exposure to original works through appropriate use of resources on campus as well as a couple visits to the Art Institute. The textbook for the course will be complemented by selected original readings (in translation) and exemplary art historical scholarship on the period.
Instructor(s): J. Konova Terms Offered: Autumn
Note(s): This course meets the general education requirement in the arts.

ARTH 15650. Art Since 1900. 100 Units.
Focusing on the interrelationships between avant-garde culture and the emerging mass cultural formations of industrializing societies, 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."
Equivalent Course(s): ARTV 15650

ARTH 15780. Modern Art from the Enlightenment until Today. 100 Units.
Surveying the history of modern Western art from the 18th through the 21st century, this course will introduce students to the artists, art works, and issues central to the relationship between art and modernity: the rise of the self and identity politics, the growth of the metropolis, the questioning of the "real" and the invention of photography, the autonomous thrust and semiotic potential of abstraction, the political ambitions of the avant-garde, and the impact of consumer and media cultures. Most discussion sections will center around original works of art and take place in the Smart Museum of Art.
Instructor(s): C. Mehring Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
ARTH 15800. Contemporary Art. 100 Units.
This course will consider the practice and theory of visual art in the late twentieth and early twenty-first centuries. Among the subjects that will drive our narrative will be the rise of postmodernism, pop art, the aesthetics of the social movements of the 1960s, institutional critique, the relationship between reproductive media and Feminism, the concept of spectacle, "relational aesthetics," the fate of art in the age of the Internet, the art of the post-studio moment, and what happens to art when it engages with "everything".
Instructor(s): M. Jackson Terms Offered: Spring
Prerequisite(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): ARTV 20006

ARTH 17121. The Art of Leonardo da Vinci. 100 Units.
The central focus of this course will be on the small, damaged and disputed body of paintings that Leonardo has left to us, the wealth of his drawings that help us make sense of that problematic heritage and provide the most direct route into his creative thinking, and the hundreds of pages of text in the form of notes in mirror-image handwriting that comment on art and so many other subjects. Our structure will be roughly chronological, including his late fifteenth-century Florentine artistic and social context; his two long periods in Milan as a court artist; his triumphant return to Florence and rivalry with the young Michelangelo; his brief and unsatisfying stay in papal Rome; and his final years in France. Among the themes that will be critically examined are: Leonardo's role in the creation of what is still grandiosely called the High Renaissance; the value and problematic aspects of thinking of him as the quintessential artist-scientist; the significance of the fact that he has been a figure of such obsessive art-historical and broader cultural significance for over 500 years; and the ways in which recent scientific examination and digital imaging have shed surprising amounts of new light on his art. Through the concentrated study of the works of Leonardo and his artistic context, the course will take seriously the attempt to introduce students with little or no background in art history to some of the major avenues for analysis and interpretation in this field.
Instructor(s): C. Cohen Terms Offered: Autumn
Prerequisite(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): FNDL 21414

ARTH 17410. Frank Lloyd Wright in Chicago and Beyond. 100 Units.
This course looks at Wright's work from multiple angles, examining his architecture, urbanism, relationship to the built environment and socio-cultural context of his lifetime, and legend. We'll take advantage of the Robie House on campus and the rich legacy of Wright's early work in Chicago; we'll also think about his later "Usonian" houses for middle-income clients and the urban framework he imagined for his work ("Broadacre City"), as well as his Wisconsin headquarters (Taliesin), and spectacular works like the Johnson Wax Factory (a required one-day Friday field trip, if funds permit), Fallingwater, and the Guggenheim Museum. By examining an architect's work in context, students will gain experience analyzing buildings and their siting, and interpreting them in light of their complex ingredients and circumstances. The overall goal is to provide an introduction to thinking about architecture and urbanism. This course is part of the College Course Cluster program: Urban Design.
Instructor(s): K. Taylor Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): FNDL 20502, AMER 17410

ARTH 17504. Art in Chicago. 100 Units.
Through regular and required site visits and close readings of primary texts, this course introduces students to visual art and time-based media art created in Chicago, primarily from the 1950s to the early 1990s. Asking how art historical narratives might shift when Chicago and its politics are positioned at the center of our attention rather than as a peripheral or minor history, we will explore several historical exhibitions on view this fall: the Smart Museum's "The Time Is Now: Art Worlds of Chicago's South Side, 1960-1980"; the Art Institute of Chicago's "Hairy Who? Huh!" and "Never a Lovely So Real: Photography and Film in Chicago, 1950-1980"; the Museum of Contemporary Photography's "The Many Hats of Ralph Arnold: Art, Identity, and Politics," and a selection of moving image works housed in local collections and archives (including Video Data Bank and the Randolph Street Gallery Performance archives). Considering the dialogue between the exhibitions as well as the practices of individual artists and artist collectives (including AfriCOBRA, Video Freex, and the Hairy Who?), we will develop a practice of close engagement with art works in their current and historical environments.
Instructor(s): S. Nelson Terms Offered: Autumn
Note(s): No prior experience is necessary, but students will be required to travel to site visits weekly.
ARTH 17613. Architecture, Power, & Urban Development in Rome: Romulus to Mussolini. 100 Units.

This course will consist of an architectural and urban history of Rome from its mythical founding to the Fascist era. This course will consider how and why the urban fabric of the Eternal City was built up and claimed by power-brokers such as kings, emperors, popes, and civic bodies-to what political, social, and religious ends was Rome built? The course will trace the urban development of the Eternal City, as well as the developments of architectural styles in Rome, through a series of case studies of important moments of urban intervention. We will explore how and why sites of power endured and declined from era to era. Over the course of the quarter, we will examine how individuals and groups looked to draw connections between their own urban/architectural projects and those of their predecessors, and what messages and visions of the city they wished to project to the future. To this end, we will study the forms, motives, and impact of large-scale urban projects and the propagandistic use of history as a tool for shaping the city. At several points in the course, we will also consider the impact of "bottom up" interventions such as revolutions on the geography of the city. A major theme will be the tension between public good and private interest. Throughout the course we will read primary source accounts of Rome as well as secondary literature.

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

ARTH 17705. A Curating History: The Documenta Case. 100 Units.

This course proposes a reading of recent art history as seen through the periodical prism of one of the field's most important, signature events - the five-yearly Documenta exhibition in Kassel, Germany. Starting with the landmark 1972 edition organized by Harald Szeemann and ending with the 2017 edition which I worked on as a member of its curatorial team, the course will discuss one Documenta edition per class to touch upon key issues of contemporary art practice and theory: the dynamics of globalization; gender and identity; the vagaries of market influence; history and memory; the pressures of the political; questions of aesthetics and beauty. As a history of exhibition making and curatorial practice, the course will also draw on recent developments of the biennial model (in Venice, Sao Paulo, Shanghai, the Whitney etc.), and will be recounted in part from the perspective of actual exhibition-making experience. The class will consist of hands-on curatorial experimentation, as well as writing and reading assignments that mirror and follow the 45-year arc of our historical periodization.

Instructor(s): D. Roelstraete Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): ARTV 15500

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: Spring
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): LACS 17735
ARTH 18000. Photography And Film. 100 Units.
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. 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. This course meets the general education requirement in the arts.

ARTH 18206. Drawing, Building, Bulldozer: Intro to Architecture & Built Env. 100 Units.
This course aims to equip students with the basic skills and knowledge required to analyze architecture and the built environment. It offers an introduction to the methods and procedures of the architectural historian. These include practical tasks such as understanding architectural terminology, reading and interpreting architectural drawings, engaging with buildings ‘on site,’ and studying buildings in context through urban design issues. At a broader level, the course will involve critical discussions about the relationship between architecture and society, the building as a historical object, cultural representations of architecture, and modes of perceiving/experiencing the built environment.
Instructor(s): J. Lockard
Prerequisite(s): Admission to Spr Paris Hum Prog

ARTH 20000. Introduction to Film Analysis. 100 Units.
This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Hitchcock, Porter, Griffith, Eisenstein, Lang, Renoir, Sternberg, and Welles.
Instructor(s): Staff
Terms Offered: Autumn Spring Winter
Note(s): Required of students taking a major or minor in Cinema and Media Studies.
Equivalent Course(s): CMST 10100, ENGL 10800, ARTV 20300

ARTH 20612. Early Christian and Late Ancient Jewish Art. 100 Units.
This course will explore the rise of both Christian and Jewish art in the context of the Roman Empire - both in the eastern Mediterranean and in the city of Rome itself - from minority and subaltern contexts to the rise of Christian hegemony. It will examine the formation of characteristic religious iconographies and visual identities in response to those available in the material and visual culture of the Roman world, and will explore the ways these experimental and often surprising visual forms were ultimately transmuted into what are now the recognizable models for these religions. The course is intended for both undergraduates and graduate students, and will be taught over 5 weeks in the Spring Quarter on an intensive schedule. It will be examined on the basis of a paper, due on a subject to be agreed and on a date to be agreed at the end of the Spring quarter.
Instructor(s): Jas’ Elsner
Terms Offered: Spring
Equivalent Course(s): RLVC 30612, MDVL 20612, ARTH 30612

ARTH 20700. Understanding the Built Environment. 100 Units.
This course aims to equip students with the basic skills and knowledge required to analyze architecture and the urban environment. It offers an introduction to the methods and procedures of the architectural historian. These include practical tasks such as understanding architectural terminology, reading and interpreting architectural drawings, engaging with buildings ‘on site’, and studying buildings in context through urban design issues, such as street networks and public spaces. At a broader level, the course will involve critical discussions about the relationship between architecture and society, the building as a historical object, cultural representations of architecture, and modes of perceiving/experiencing the built environment. The course will operate through a combination of in-class seminars and site visits to buildings in Chicago. This course is specifically geared to introducing the fundamentals of architectural history to those undergraduate students seeking a minor in architectural studies. However, MA and PhD students in other fields are welcome to register.
Instructor(s): N. Atkinson
Terms Offered: Spring
Equivalent Course(s): ARTH 30700
ARTH 21320. Philippe Parreno's Media Temporalities. 100 Units.
In the 2013 exhibition "Anywhere, Anywhere Out of the World, the French artist Philippe Parreno (b. 1964) turned the monumental space of the Palais de Tokyo in Paris into a living, evolving organism, where music, light, films, images, and performances led visitors through a precisely choreographed journey of discovery, based on the idiosyncratic body of work that he had created since the early 1990s. This course is devoted to an in-depth study of Parreno's work and the highly original form of media thinking that informs it. Rather than focusing on the properties of distinct media or on multimodal forms or presentation, his works explore the new forms of life and social existence that result from the various ways in which 20th- and 21st-century media technologies store, manipulate, and produce time. This is a form of thinking and artistic creation that addresses the realities of formats, programs, and platforms rather than media apparatuses and messages, and that engages everything from architecture and design to social situations, nature, and virtual beings. (The course will be taught in collaboration with Jörn Schaffaf).
Instructor(s): I. Blom Terms Offered: Autumn
Note(s): This course <b>does not</b> satisfy the general education in the arts requirement.
Equivalent Course(s): MAAD 11320, ARTH 31320, CMST 33412, CMST 23412

ARTH 21410. Advanced Theories of Sex/Gender: Ideology, Culture, and Sexuality. 100 Units.
Beginning with the extension of the democratic revolution in the breakup of the New Left, this seminar will explore the key debates (foundations, psychoanalysis, sexual difference, universalism, multiculturalism) around which gender and sexuality came to be articulated as politically significant categories in the late 1980s and the 1990s. (A
Instructor(s): L. Zerilli
Prerequisite(s): Completion of GNSE 10100-10200 and GNSE 28505 or 28605 or permission of instructor.

ARTH 21810. Post-War American Avant-Garde. 100 Units.
In the 1940's the American avant garde cinema gained a new identity with the work of filmmakers like Maya Deren, and Kenneth Anger. Working primarily in 16mm, exhibiting mainly in non-commercial theaters, pursuing new models of sexuality, perception and political action, a generation of filmmakers formulated an alternative cinema culture and a new visionary aesthetic. This tradition gained further definition in the following, with journals, new critical discourses and a network of exhibition. Film modes moved through the mythic and dream-like cinema of Stan Brakhage, Bruce Baillie, the underground cinema of Ken Jacobs, Andy Warhol and Jack Smith, and the structural films of Hollis Frampton, Michael Snow and Ernie Gehr. The course will trace these develops and examine its legacy.
Instructor(s): T. Gunning Terms Offered: Autumn
Prequisite(s): CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Equivalent Course(s): CMST 31810, ARTH 31810, CMST 21810

ARTH 22020. Contemporary Art from Latin America. 100 Units.
This seminar examines developments in art from Latin American since the 1960s. A set of questions will guide our investigation: What is contemporary art? How has globalization affected the production and reception of art from Latin America in recent decades? What are the advantages and disadvantages of hanging on to regional or national frameworks in the study of contemporary art?
Instructor(s): M. Sullivan Terms Offered: Spring
Equivalent Course(s): LACS 32020, LACS 22020, ARTH 32020

ARTH 22106. Introduction to the Study of Iconography. 100 Units.
Equivalent Course(s): RLST 28320, HCHR 32106, ARTH 32106, RLIT 32106

ARTH 22302. Byzantium: Art, Religion, Culture. 100 Units.
In this introductory seminar we will explore works of art and architecture as primary sources for Byzantine civilization. Through the close investigation of artifacts of different media and techniques, students will gain insight into the artistic production of the Byzantine Empire from its foundation in the 4th century AD to the Ottoman conquest in 1453. We will employ different methodological approaches and resources that are relevant for the fruitful investigation of artifacts in their respective cultural settings. In order to fully assess the pivotal importance of the visual arts in Byzantine culture, we will address a wide array of topics, including art and ritual, patronage, the interrelation of art and text, classical heritage, art and theology, Iconoclasm, etc.
Equivalent Course(s): ARTH 32302, RLVC 32302, HCHR 32302

ARTH 22402. Perspective as a Challenge to Art History. 100 Units.
Equivalent Course(s): ENGL 42412, ARTH 32402, SCTR 32402, ENGL 22402

ARTH 22405. Perspective: Rhetoric & Poetic. 100 Units.
By reading classic texts and analyzing works of art deploying linear perspective, from paintings to the built environment and photography, this course will examine ways that perspectival projection functions as a poetics--as a purportedly coherent system of organizing form--and as a rhetoric--as a means of persuading viewers of perspectively informed works of art to perceive them in particular terms. To this end, it will necessarily also consider the history of the rise and uses of perspective, and place texts and works of art within that history.
Instructor(s): J. Snyder & K. Taylor Terms Offered: Winter
Equivalent Course(s): ARTH 32405
ARTH 23015. Ornament and Islamic Art. 100 Units.
Intricate patterns, luxurious materials, the absence of human figures: in the western imagination ornament and Islamic art are synonymous. This class will interrogate why, even after decades of scholarship to the contrary, the rhetoric of ornament and Islamic art persists. What does it mean to call a work of art-and by extension an entire culture-ornamental? This class positions ornament as a critical lens and explores how western ideas about the role of ornament shaped, and were shaped by, the study of Islamic artworks. In locating the ornamental history of Islamic art, we will confront legacies of imperialism and orientalism, interwoven with politics of technology, representation, and design. Islamic ornament once inspired artists and fueled early art historians. But the seeds that had been sown in the nineteenth century bore quite a different fruit in the twentieth, and modernism's explicit rejection of the ornamented surface pushed Islamic art from center stage to the periphery. We will consider foundational works of Islamic art and architecture (including textiles, carpets, metalwork, ceramics, arts of the book, calligraphy, and examples of mosque and palace architecture) and analyze the ways in which they have been imagined by European and American artists, theorists, and historians. In-class lectures and discussions will be supplemented with visits to Special Collections and the Rookery.
Instructor(s): M. MacMurdie Terms Offered: Winter
Equivalent Course(s): MDVL 23015

ARTH 23700. The Painted Room in Early Modern Italy and China. 100 Units.
This course concentrates on Raphael, perhaps historically the most influential figure of the outsized trio (including Leonardo and Michelangelo), who embody the “culminating moment” of the Renaissance. Some attention will be given to the history of the idea and to the style concept “High Renaissance” and its usefulness as a vehicle for understanding three such diverse personalities. While we try to do justice to the enormously diverse, if short, career of Raphael, the investigation of the High Renaissance will lead us to examine the mature works of Leonardo and Michelangelo’s painting and sculpture through 1520 (including the Sistine Ceiling and the Julius Tomb), which is the part of their careers that overlap with Raphael. Special attention will be given to the writings and drawings of the major artists as a means of interpreting their works.
Instructor(s): C. Cohen Terms Offered: Autumn
Note(s): This course does not meet the general education requirement in the dramatic, musical, and visual arts.

ARTH 23804. COSI: Italian Renaissance. 100 Units.

ARTH 23807. Rhoades Seminar: Art, War, & Pageantry in Medieval & Early Modern Europe. 100 Units.
Today war is often thought of as the antithesis to art and culture, but in the medieval and early modern world it was a great stimulus to the arts in all media. Weapons were adorned like jewelry, while armor could imitate the fashion of the finest silks. This seminar will study the material remains of this culture of conflict and pageantry as it influenced technology, costume design, architecture, visual culture, the art of the book, and especially metalwork in medieval and early modern Europe. Themes include the pageantry of tournaments, the art of heraldry, the visual culture of war-its glories and miseries, the image of noble princes, music, the birth of martial art manuals, fashion on the battlefield, fortification technology and the engineer. With a focus on object-based study, lectures will analyze the collections at the Art Institute of Chicago including: armor, edged weapons, textiles, prints, rare books and many other facets of this martial culture. Students will be encouraged to engage with this cultural history of warfare and pageantry as it relates to their own fields of interest and explore the broad and definite impact of conflict on the arts of design.
Instructor(s): Staff Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment. This course will meet at the Art Institute of Chicago; plan accordingly.
Equivalent Course(s): ARTH 33807, MDVL 23807

ARTH 23808. COSI: Etched & Incised - Renaissance & Baroque Printmaking in Europe & Beyond. 100 Units.
The aim of this COSI seminar is to study European print production roughly during the period 1450-1750, emphasizing technical variance, geographic extent, and range of functionality. The course will specifically address questions of mobility of prints and, connected to it, problem of scale in early modern prints. We will closely examine the smallest and the largest of prints in the collection of the Art Institute’s Prints & Drawings Department: for instance, large-scale woodcuts such as The Triumph of Christ and The Submersion of Pharaoh’s Army in the Red Sea, both after Titian, or Andreani’s Triumph of Caesar, after Mantegna, as well as small-scale devotional pieces such as the anonymous German engraving of St. Anne, the Virgin, and Child (45mm). Additionally, we will study prints that accompanied books as illustrations will be drawn from the Ryerson & Burnham Library’s Rare Books Collection, and visit the P&D conservation lab. Along with the major names such as Dürer, Rembrandt, and Piranesi, the course seeks to expose students to a wider range of artists: Barbari, Bellange, Callot, Castiglione, Della Bella, Goltzius, Hollar, Mellan, Seghers, Tiepolo, and others.
Instructor(s): A. Upart Terms Offered: Spring
Note(s): This class will meet most weeks at the Art Institute; students should plan their schedules to allow for travel time.
ARTH 24002. Advanced Nonfiction Workshop: Writing About the Arts. 100 Units.
Writing about the arts has long been a way for writers to investigate the wide world and to look inward. In this course, we'll be focusing on the visual arts, and we'll try to see how reflecting on painting, photography, installation art, and those arts that get called "decorative" gives us ways to consider the object in space, and also history, war, friendship, education, material culture, aesthetics, and coming-of-age. In writing, we will practice all kinds of forms: lyric fragments; polemics; reviews; catalog essays; museum wall texts; personal meditations on a single work; documentation of lost techniques and lost works; and history, criticism, and biography written for readers outside the academy. Students will also write a longer essay to be workshopped in class. We'll read and discuss writers such as Susan Sontag, Geoff Dyer, Claudia Rankine, Tiana Bighorse, Rebecca Solnit, Zbigniew Herbert, Donald Judd, Octavio Paz, Mark Doty, Hervé Guibert, Kevin Young, Lawrence Weschler, and Walter Benjamin. Students will make some guided and some independent visits to museums, including the Art Institute, DuSable Museum of African American History, Smart Museum of Art, Oriental Institute, and National Museum of Mexican Arts.
Instructor(s): R. Cohen Terms Offered: Spring
Prerequisite(s): Submit nonfiction writing sample when applying to register for the course.
Equivalent Course(s): ARTH 34002, CRWR 24002, CRWR 44002

ARTH 24008. Advanced Nonfiction Workshop: Drawing from Life. 100 Units.
This is a course for students interested in developing their ability to write about the visual arts, as critics, appreciators, theorists, or memoirists, and, practically, for work in galleries, museums, journals, and magazines. A theme of the course will be to explore ways that art and life may interact, both in the work made by a visual artist, and in the nonfiction that arises in response to a visual artist or their work. Some students may be interested to write biographically about artists and their work, and we'll talk about how to make biography illuminating and not reductive; other students may be interested to draw on their own life experiences as they try to shed light on works of art; still others may be curious to see how certain artists themselves have viewed the questions and practices of drawing from life. We'll use ideas about drawing, and especially drawing repeatedly, as a model and a metaphor for thinking about writing. We'll have some occasions to look at works on paper held at the Smart Museum, and we'll visit some exhibitions and galleries, together and independently. Readings will include works such as James Lord's book A Giacometti Portrait, on being drawn by Giacometti, Maggie Nelson on the color blue in life and art from Bluets, John Berger on drawing, Rebecca Solnit on photographer Edward Muybridge, Geoff Dyer on street photography from The Ongoing Moment, John Yau on Jasper Johns's practice and on those of contemporary artists, Zbigniew Herbert
Instructor(s): Rachel Cohen Terms Offered: Spring
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu (include writing sample). Attendance on the first day is mandatory.
Equivalent Course(s): ARTH 34008, CRWR 24008, CRWR 44008

ARTH 24170. Research the Chicago Cityscape. 100 Units.
This course has three goals: (1) To support artist Theaster Gates's renovations of South Side Chicago buildings for civic uses with student research on the architectural and social history of prospective buildings and their environs. The Stony Island Arts Bank and the Arts Incubator at the University are examples of Gates's work: https://rebuild-foundation.org/ (2) To develop research skills, which can be adapted to other built environments. (3) To develop an understanding of Chicago's built environment and its social history. We meet twice a week, once to discuss common readings and once for a longer session to enable field trips (a tour of Gates's area; visits to research archives) and collaborative research work among students. Students will work together to produce historical reports. Permission of instructor required. Please send an email explaining your interest in the course and any relevant background experience (e.g., previous course work in architectural or urban history; urban problems, or experience with any aspect of the built environment or Chicago history). Although the course does not require significant background, ideally it will include students with diverse pockets of expertise.
Instructor(s): K. Taylor Terms Offered: Spring
Note(s): Permission of instructor required.
Equivalent Course(s): ARTH 34170, AMER 24170, AMER 34170

ARTH 24190. Imagining Chicago's Common Buildings. 100 Units.
This class is an architectural studio based in the common residential buildings of Chicago and the city's built environment. While design projects and architectural skills will be the focus of the class, it will also incorporate readings, a small amount of writing, some social and geographical history, and several explorations around Chicago. The studio will: (1) give students interested in pursuing architecture or the study of cities experience with a studio class and some skills related to architectural thinking, (2) acquaint students intimately with Chicago's common residential buildings and built fabric, and (3) situate all interested in pursuing architecture or the study of cities experience with a studio class and some skills related to architectural thinking.
Instructor(s): L. Joyner Terms Offered: Autumn
Note(s): Consent is required to enroll in this class. Interested students should email the instructor (Luke Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience with the course topics.
Equivalent Course(s): AMER 24190, ARTV 20210, ENST 24190, GEOG 24190
ARTH 24250. A Visual History of Latin American Women. 100 Units.
This undergraduate seminar will analyze both visual and literary images of and by women to show their role in society and the transformations experienced in terms of their civil, political, labor, and reproductive rights. These vignettes, which span from Pre-Colombian times to the present, will be examined from an art-historical perspective, thus providing students with the opportunity to discuss Latin America's historical context through visual culture.
Instructor(s): Rosario Granados Terms Offered: TBD
Equivalent Course(s): GNSE 24250, LACS 24250

ARTH 24415. The Bauhaus at 100. 100 Units.
This course takes the Bauhaus, the early 20th century German school of art and design, as both its subject of inquiry and its methodology. The course will investigate the art, design, and theory that came out of the Bauhaus and borrow its pedagogical structure as outlined in its famous curriculum wheel. The first two weeks of the course will be dedicated to the basics of the history of the school (its organization, relocations, dissolutions, and resurrections). The next three weeks will consider the school’s conceptual engagements with nature, materials, tools, construction, representation, space, color, and composition. Three weeks will then be dedicated to the Bauhaus’s different workshops: stone, wood, metal, textiles, color, glass, and clay. The final two weeks of class will look at Bauhaus building. The purpose of this course is not only to study the German school as a hotbed of radical creativity-teachers included Anni Albers, Josef Albers, Wassily Kandinsky Paul Klee, Herbert Bayer, Marcel Breuer, Lilly Reich, Walter Peterhans, Oskar Schlemmer, Lyonel Feininger, Gunta Stölzl, László Moholy-Nagy, and Ludwig Mies van der Rohe—but also to test out its approach so as to better understand how students were trained and why the school proved so influential. At least one class session will meet at the AIC to view Bauhaus-made objects in its collection.
Instructor(s): M. Taft Terms Offered: Spring
Equivalent Course(s): ARTH 34415

ARTH 24416. Biocentrism: The Concept of Life in German Literature and Art. 100 Units.
This course explores the notion of life broadly understood, drawing on texts from a variety of disciplines (literature, philosophy, art history, biology) as well as on artworks that reflect on the concept of life. How did artists and writers conceive of the process of life? How did they situate life in relation to movement? How do notions of the organic/inorganic, material/spiritual organize writers' and artists' understanding of life? How did scientific and cultural currents such as organicism, vitalism, constructivism influence literary and aesthetic practices and theoretical frameworks? What are the networks of exchange between literature, the arts, and the emerging life sciences in the period? These and other questions will be grounded in close consideration of works by Aristotle, Nietzsche, Freud, Rilke, Woolf, Kafka, Benjamin, Haeckel, Murnau, Kandinsky, Klee, Mies.
Instructor(s): M. Christian Terms Offered: TBD
Note(s): Course conducted in German
Equivalent Course(s): GRMN 24416

ARTH 24625. Chinese Art & Material Culture in the Field Museum Collection. 100 Units.
This seminar examines Chinese art and material culture in the collection of the Field Museum. The installations in the Cyrus Tang Hall of China and the Elizabeth Hubert Malott Hall of Jades introduce objects in historical and anthropological contexts in keeping with the Field Museum's history and mission. It features objects made for and used by people of diverse social strata, geographies, and ethnicities and features particular types of materials used from the Neolithic through Early Modern periods of Chinese history. The class will examine these and other artworks in the museum's collections from the perspectives of material culture, media, and image-making. Assigned readings will provide historical information and scholarly perspectives on objects in the cultural contexts of production, function, religious worship, and burial in tombs. Students will closely study individual objects from these perspectives, discuss them with the class, and write about them, focusing on the significance of certain visual and material elements, their continuing use, and innovations and changes that occurred over time. The classes will also include meetings with curatorial and research staff members who will introduce their work on the collections-research, installation, and history of acquisitions. Visits will include access to conservation and storage areas. Most classes will be held in the Field Museum. Class attendance and participation in class discussion are mandatory.
Instructor(s): K. Tsang Terms Offered: Autumn
Note(s): Most courses will meet off campus at the Field Museum; plan accordingly.
Equivalent Course(s): EALC 34625, ARTH 34625, EALC 24625

ARTH 24810. The Body and Embodiment in Ancient Greek Art. 100 Units.
Whether naked or clothed, male or female, mortal or divine, the body takes pride of place in the visual worlds constructed by ancient Greek artists. Yet this emphasis on depicting the body begs the question: What is a body that exists as an image? What, in other words, is a body that is not embodied? This problem, articulated already in our ancient sources, serves as the starting point for this course’s investigation of the relationship between images of the body in Greek art and the experiences such images solicited from their viewers. It examines, on the one hand, how Greek art promoted the body as a social construct—through artistic practices that configured the body’s appearance, like distinctive techniques, styles, and iconography; through conceptual categories that ascribed identities, like gender, class, and race; and through contexts that integrated depictions of the body into lived experience, like sanctuaries, cemeteries, and domestic settings. But we will give equal attention to the viewer’s subjective experience of embodiment, including its sensorial and affective dimensions, and the ways in which that experience is negotiated and articulated as a function of works of art. Finally, we will turn to the legacy of the Greek body in more recent centuries and consider its enduring impact as a visual paradigm today.
Instructor(s): S. Estrin Terms Offered: Winter
Equivalent Course(s): CLCV 24818, CLAS 34818, ARTH 34810
ARTH 25115. Winckelmann: Enlightenment Art Historian and Philosopher. 100 Units.
We approach the first great modern art historian through reading his classic early and mature writings and through the art and criticism of his time (and at the end, our own). Reading-intensive, with a field trip to the Art Institute.
Instructor(s): Andrei Pop Terms Offered: Autumn
Prerequisite(s): German reading competence helpful, but NOT required.
Equivalent Course(s): CLAS 35014, GRMN 25015, GRMN 35015, SCTH 35000, ARTH 35115, KNOW 35000

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

ARTH 25300. Pilgrimage in Antiquity and the Early Christendom. 100 Units.
This course will present an interdisciplinary interrogation into the nature of pilgrimage in pre-Christian antiquity and the rise of Christian pilgrimage in the years after Constantine. It will simultaneously be a reflection on the disciplinary problems of examining the phenomena of pilgrimage from various standpoints including art history, archaeology, anthropology, the history of religions, the literary study of travel writing, as well as on the difficulties of reading broad and general theories against the bitty minutiæ of ancient evidence and source material. The core material, beyond the theoretical overview, will be largely limited to antiquity and early Christianity; but if students wish to write their papers on areas beyond this relatively narrow remit (in other religions, in the middle ages, modern or early modern periods), this will be positively encouraged!
Instructor(s): J. Elsner Terms Offered: Spring
Note(s): This course will be taught in an intensive format twice per week, plus some individual discussion sessions to set up term papers, for the first five weeks of the quarter.
Equivalent Course(s): RLVC 38802, MDVL 25300, ARTH 35300

ARTH 25500. Avant-Garde in East Central Europe. 100 Units.
The avant-gardes of the 'other' Europe are the mainstay of this course, which focuses especially, but not exclusively, on the interwar avant-gardes of Austria, Czechoslovakia, Hungary, Poland, Romania, Slovenia, and Yugoslavia. A comparative framework is employed whenever lucrative to comprehend the East/Central European movements in the wider context of the European avant-garde. The course also traces the development and legacy (political and artistic) of these avant-gardes in their contemporary scenes. Plastic, verbal, and performative arts (including film) are studied.
Instructor(s): Malynne Sternstein Terms Offered: Spring
Equivalent Course(s): ARTH 35500, REES 33141, CMST 35100, CMST 25100, REES 23141

ARTH 25708. Imagining Private Life in Early Modern China. 100 Units.
This course examines how artists, poets, moralists, politicians, and philosophers painted, sang about, or legislated private life in early modern China. The paintings, poems, and documents we examine will allow us to peer deeply into the private lives of people speaking as intellectuals, monks, lovers, married couples, or parents. In addition to such private objects as pillows, mirrors, or personal fans, we’ll also look at paintings about private matters intended for viewing in public. To prepare us for this voyeuristic voyage, we will read modern studies of early modern family life in China by historians, sociologists and anthropologists, as well as primary legal and philosophical arguments written in classical and early modern China. We will also read some primary and secondary materials relating to private life in early modern Europe. Students will acquire a basic understanding of moral, political, and legal issues relevant to the conduct of private life at the time. Along the way, students will learn the fundamentals of conducting social history research using primary materials, including visual art. We will view works at the Art Institute of Chicago as part of the class. Requirements include regular class participation, short class presentations, a longer presentation, and a final paper based on the longer presentation. Graduate students will be expected to write longer papers utilizing more advanced research methods, including the use of primary languages.
Instructor(s): M. Powers Terms Offered: Spring
Equivalent Course(s): EALC 35708, EALC 25708, ARTH 35708

ARTH 25885. 20th Century American Drama. 100 Units.
Equivalent Course(s): TAPS 20110, ENGL 24503
ARTH 25900. Theories of Media. 100 Units.
This course will explore the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media, but at the very idea of a medium as a means of communication, a set of institutional practices, and a habitat in which images proliferate and take on a “life of their own.” The course will deal as much with ancient as with modern media, with writing, sculpture, and painting as well as television and virtual reality. Readings will include classic texts such as Plato's Allegory of the Cave and Craylus, Aristotle's Poetics, and modern texts such as Marshall McLuhan's Understanding Media, Regis Debray's Mediology, and Friedrich Kittler's Gramophone, Film, Typewriter. We will explore questions such as the following: What is a medium? What is the relation of technology to media? How do media affect, simulate, and stimulate sensory experiences? What sense can we make of concepts such as the “unmediated” or “immediate”? How do media become intelligible and concrete in the form of “metapictures” or exemplary instances, as when a medium reflects on itself (films about films, paintings about painting)? Is there a system of media? How do we tell one medium from another, and how do they become “mixed” in hybrid, intermedial formations? We will also look at recent films such as The Matrix and Existenz that project fantasies of a world of total mediation and hyperreality.
Instructor(s): W. J. T. Mitchell Terms Offered: Winter
Prerequisite(s): Any 100-level ARTH or DOVA course, or consent of instructor.
Equivalent Course(s): MAAD 12800, ARTH 35900, ENGL 12800, ENGL 32800, AMER 30800, CMST 27800, CMST 37800, ARTV 20400

ARTH 26110. Ways of Curating and Collecting. 100 Units.
This seminar takes stock of contemporary currents in curating and collecting practices at a time when we are experiencing rapid expansion of the museum sector internationally, and witnessing the growing ubiquity of "curation" within the spheres of leisure, culture, entertainment and tourism. Using institutions across campus, the city of Chicago and beyond as our primary focus, we will explore curatorial and collecting strategies employed by a variety of visual arts institutions and platforms from the scale of the single-room/single curator gallery, to the museum and the international biennial. We will consider how curatorial and exhibition-making practices have evolved from the latter half of the 20th century to the present day. We will consider the socio-cultural and political implications of curatorial work, and reflect on the shifting status of the art object within collecting and non-collecting institutions. Together we will explore significant curatorial projects at a local, national and international level; we will undertake site visits as well as play host to visiting curators, artists and thinkers.
Course readings will feature the writings of seminal international curators as well as selections from historians and theorists in the field of curatorial studies. Students will work through a series of independent and collaborative assignments as well as a final project that integrates curatorial theory and practice.
Instructor(s): Y. Umolu Terms Offered: Spring
Equivalent Course(s): ARTV 30008, ARTV 20008, ARTH 36110

ARTH 26200. Magic and the Cinema. 100 Units.
No description available.
Equivalent Course(s): CMST 25600, CMST 35600, ARTH 36200

ARTH 26790. A Curating Case-Study: The Hut. 100 Units.
This course - part curatorial practice, part art theory - will be taught in tandem with an exhibition titled "The Hut", opening at the Neubauer Collegium gallery in the spring of 2019. We will be using this exhibition project, originally conceived for the 2018 Venice architecture biennial, as a framework, test site and occasional hut-sized classroom for hands-on curatorial exercises as much as artistic and philosophical debate. Both seminar and exhibition center on three philosophers' huts; these act as platforms to discuss a wide range of issues pertaining to modern and contemporary art debates: Ludwig Wittgenstein's hut in Norway, Martin Heidegger's hut in the Black Forest, and a Ian Hamilton Finlay sculpture titled "Adorno's Hut" (after Theodor Adorno). The course will map the relationships between these three philosophers and the shadows they cast across 20th century aesthetics and art theory, as well as consider topics related to escape and escapism, exile and retreat, habitation and homelessness, as seen through the prism of architecturally inflected contemporary art practices. The seminar's bibliography will be shaped in large part by readings of said philosophers. We will also be studying artworks, meeting artists and visiting exhibitions and sites of architectural interest. A final project, consisting of writing & construction work, will seek to expand the scope of philosophical architecture and building philosophy.
Instructor(s): D. Roelstraete Terms Offered: Spring
Equivalent Course(s): ARTV 30012, ARTV 20012, ARTH 36790

ARTH 27301. Aesthetics: Phil/Photo/Film. 100 Units.
Equivalent Course(s): CMST 29300, CMST 39300, PHIL 21100, ARTH 37301, PHIL 31301

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): ARTV 30704, ARTV 20704, ARTH 37304
ARTH 27420. Modernist Architecture on Campus. 100 Units.
How have universities brought modern architecture into campuses designed in traditional architectural styles, whether classical or medieval? How have they balanced architecture's capacity to exemplify a consistent institutional image and to symbolize innovative leadership? Can the two be integrated, whether in single new buildings, renovations of old buildings, or groupings of old and new? What effect do new building materials, methods, and technologies, as well as new purposes for buildings, have on these questions? While acknowledging other institutions, the course will focus on our own campus history, examining varied approaches to updating our collegiate Gothic campus architecture and layout from the construction of Levi Hall (the Administration Building) in the 1940s to the present. We will analyze buildings and campus plans in relation to the abundant and largely unstudied drawings and related building documents at Special Collections, and work together to interpret the histories we produce in the context of the broader, changeful history of modernist architecture and its debates. Our work will lay the foundation for a future architectural exhibition. This course is part of the College Course Cluster program: Urban Design.
Instructor(s): K. Taylor Terms Offered: Autumn
Equivalent Course(s): ARTH 37420

ARTH 27800. The Material Science of Art (Suzanne Deal Booth Conservation Seminar) 100 Units.
This course will introduce students to the methods, theories, and strategies of scientific approaches to studying art objects and consider the meaning of different materials and surfaces across artistic media. It will showcase new scholarship generated in the field of conservation science and object-based art history that draws its strength from the collaborative work among scientists, conservators, art historians, and theorists. Conservation science draws on the applied sciences and engineering to understand how to preserve the world's cultural heritage and forge connections between making and meaning. The course will explore scientific examinations to investigate the production and use of art objects. Focusing on material studies of paintings and sculptures, pigments as well as their binding media, students will learn about the material make-up of art objects by employing visual analysis alongside practical studies using scientific analysis and imaging on campus and at the Art Institute of Chicago. Readings will be drawn from a variety of disciplines, including material science and chemistry, art history, visual and material culture, anthropology, and philosophy.
Instructor(s): M. Kokkori Terms Offered: Winter
Prerequisite(s): Students must have instructor consent to register for this course. Please email Dr. Kokkori at mkokkori@artic.edu by Friday, November 17 to express your interest.
Equivalent Course(s): ARTH 37800

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

ARTH 28405. The Films of Alfred Hitchcock. 100 Units.
No single filmmaker has equaled Alfred Hitchcock's combination of popular success, critical commentary and widespread influence on other filmmakers. Currently, his work is so familiar it threatens to be taken for granted. This course will reveal Hitchcock as the filmmaker who systematically used the stylistics of late silent film to forge a dialectical approach to the so-called Classical Style. Hitchcock devised a relation among narrative, spectator and character point of view, yielding a configuration of suspension, sensation and perception. Tracing Hitchcock's career chronologically, we will follow his intertwining of sexual desire and gender politics, and his reshaping of melodrama according to Freudian concepts of repression, memory, interpretation and ab-reaction, as he navigates from silent film to sound and from Great Britain to Hollywood.
Equivalent Course(s): CMST 36500, ARTH 38405, CMST 26500, FNDL 26501

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 provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Instructor(s): A. Field
Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 38500, ARTV 20002, ENGL 29300, CMST 48500, CMLT 22400, ENGL 48700, CMST 28500, CMLT 32400

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): R. Bird
Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): CMLT 32500, CMST 48600, ARTH 38600, CMLT 22500, CMST 28600, ENGL 48900, REES 45005, ARTV 20003, REES 25005, MAPH 33700, ENGL 29600

ARTH 28701. Postcolonialism and Contemporary Art in East Asia. 100 Units.
This course examines contemporary artists’ engagement of colonial and postcolonial ideas in works and practices of the post-1945 period. Japanese colonialism will be critically examined for its cultural and artistic legacies, while also being analyzed in conjunction with reactions against colonialism. Using theoretical readings on postcolonialism, the course addresses several critical themes in contemporary East Asian art, including Cold War politics, transnationalism, hybridity, and postmodernism. The course emphasizes comparative approaches to artistic practices of both Northeast and Southeast Asian countries, particularly focusing on artists of former colonies, including Korea, Taiwan, Hong Kong, and other Southeast Asian countries.
Instructor(s): J. Kim
Terms Offered: Winter
Equivalent Course(s): EALC 28701, ARTH 38701, EALC 38701

ARTH 28815. World’s Fairs, 1851-1937: Chicago and Paris. 100 Units.
The great era of world’s fairs (or universal expositions) lasted about ninety years. Although this golden age originated in London and took expression on every continent, two of its most significant hosts were Paris and Chicago. This course will examine the character and impact of expositions in these two cities, concentrating on Paris expositions held between 1855 and 1937 and the two Chicago fairs of 1893 and 1933. Particular attention will be given to the art, design, and architecture featured, stimulated, and sometimes ignored by the fairs. But technological, racial, political, institutional, and social themes will be examined as well. This colloquium is meant to encourage creation of research papers. It will meet once a week and there will be heavy reliance upon images at each session.
Equivalent Course(s): HIST 28805
ARTH 29410. Dimensions of Citizenship: The Venice Architecture Biennale 2018. 100 Units.
In conjunction with the US pavilion at the 2018 Venice Architecture Biennale - co-commissioned by the University of Chicago and co-curated by Professor Niall Atkinson - this Gold Gory Traveling Seminar will explore the multiple relationships between architecture and citizenship both in contemporary practice and in historical perspective. The course will be centered around the pavilion’s theme of architecture and citizenship at seven spatial scales: Citizen, Civic, Region, Nation, Globe, Network, Cosmos. Through these scales, students will engage critically with the works of participating artists, architects, and designers, works that address the spatial dimensions of belonging in contemporary society. Students will also explore the historical dimensions citizenship through Venice’s complex history as a globally connected maritime empire that incorporated multiple linguistic, ethnic, and religious communities. Finally, the seminar will take account of the politics of national display at the root of the biennale itself and the relationship between historical and contemporary spatial experiences of citizenship and rights of abode, belonging and exile, migration and refuge, and the design of liminal spaces such as ships, ports of entry, quarantine centers, and ghettos as places of agonistic cultural exchange.
Instructor(s): N. Atkinson Terms Offered: Autumn
Note(s): This is a traveling seminar; the course in its entirety will be taught Sept 4-25 in Venice. Registration is limited and by instructor consent only.
Equivalent Course(s): ARTH 39504

ARTH 29412. The Face in Western Culture from the Mona Lisa to the Selfie. 100 Units.
The course will approach the history of the human face from a variety of disciplinary perspectives, ranging across art history through to the history of science and technology. Topics will include the Mona Lisa and Renaissance portraiture; early modern identity and identity documents; the discipline of physiognomy; Johann Kaspar Lavater and the makings of racial science; the impact of photography; Alphonse Bertillon and the “mug shot”; smiles in advertisements; biometrics to facial recognition technologies; and the art and science of the selfie. The course will draw on specialized readings from secondary literature alongside a wide range of literary and visual primary sources, including scientific texts, paintings, drawings, identity documents, photographs, advertisements, cosmetics, and prosthetic parts. The subject offers a great deal of room for the selection of a topic for a research paper on a subject of students’ choices.
Equivalent Course(s): HIPS 29412, HIST 29412

ARTH 29504. Art, Community, Activism. 100 Units.
Equivalent Course(s): ARTH 39504

ARTH 29505. Objects of Japanese History. 100 Units.
The collections of Japanese objects held at the University of Chicago's Smart Museum, the Field Museum of Natural History, and the Art Institute of Chicago will be examined as case studies in museum studies, collection research, and, more specifically, in the interpretation of things “Japanese.” Individual objects will be examined, not only for religious, aesthetic, cultural, and historical issues, but also for what they tell us of the collections themselves and the relation of these collections to museum studies per se. This year, in particular, we will examine the major exhibition of Floating World (Ukiyo) paintings held at the Art Institute.
Instructor(s): J. Ketelaar Terms Offered: Winter
Note(s): Several study trips will be made to the Smart Museum, the Field Museum of Natural History, and the Art Institute of Chicago during class time.
Equivalent Course(s): HIST 24602, EALC 29504

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 honors 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.
Instructor(s): P. Crowley 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. Ug Rdg Course: Art History. 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. 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.
Problems and methods in Art History. Required of fourth-year Art History majors.
Instructor(s): Staff 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 BA 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 advisor.
Instructor(s): Staff Terms Offered: Autumn, Spring, Winter
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.
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.