ART HISTORY

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

PROGRAM OF STUDY

The study of art history encompasses the visual art, architecture, and material culture of a wide range of regions and historical periods. Art history courses develop students’ skills in visual analysis, interpretation of images and texts, use of historical sources, and engagement with scholarly debates. 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 Department of Art History, courses at the 10000 level meet the general education requirement in the arts. Majors and minors are strongly encouraged to take at least one 10000-level course to meet their general education requirements. To meet their art history degree requirements, majors and minors can count an additional two 10000-level courses. Upper-level (20000-level) courses 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 arts, 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 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

All art history majors are encouraged to take one course in art history at the 10000 level to fulfill their general education requirement in the arts. Students can count an additional two courses at the 10000-level for the major. These courses are useful preliminaries to advanced work, and it is therefore strongly recommended
that students take 10000-level courses 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

Ten courses are required for the art history major. The ten courses can include two at the 10000 level. The rest should be at the 20000 level or above.

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 courses at the 20000 level to meet a distribution requirement** within the department. Questions about distribution requirements should be brought to 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 courses 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, seeSpecialField (http://collegecatalog.uchicago.edu/thecollege/arthistory/#Special%20Field%20Major) below.

- **Two courses as free electives.** 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.

- **One methods seminar:** ARTH 29600 Doing Art History. Students are expected to take this course in their second or third year.

Two research papers of 10–15 pages, are also required for the art history major. 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/).

DOING ART HISTORY

ARTH 29600 Doing Art History is designed to introduce the methods of art historical research. It is required of art history majors; if they wish, minors may take the course to satisfy a 20000-level course requirement. The course is open to both second- and third-year art history majors.

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. Upon completion of the paper, students should submit the research paper completion form to the Director of Undergraduate Studies.

HONORS

Art history majors who wish to pursue a BA with honors must complete the following requirements in addition to the standard curriculum. Students interested in pursuing honors must file a petition with the Director of Undergraduate Studies in the Spring Quarter of the third year. These students must register for the BA Paper writing seminar (ARTH 29800 (http://collegecatalog.uchicago.edu/search/?p=ARTH%2029800) Senior Thesis 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. As students are expected to do research for the BA Paper during the summer, students are strongly encouraged to secure an advisor in the Spring Quarter of their third year. 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 (http://collegecatalog.uchicago.edu/thescollege/arthistory/BA%20Paper%20and%20Seminar).

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 Thesis 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 advisor. 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 Department of Art History. 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 (http://collegecatalog.uchicago.edu/thecollege/transfercredit/) 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 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>

* Two 10000-level art history courses can count towards the total of ten required for the major. The rest should be at the 20000-level or higher.

**MAJOR: Honors Curriculum**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
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</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 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 Thesis 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>

* Two 10000-level art history courses can count towards the total of ten required for the major. The rest should 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**

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. Minors can count an additional two courses at the 10000-level for the degree. These courses are useful preliminaries to advanced work, and it is, therefore, strongly recommended that students take 10000-level courses as early as possible in their undergraduate careers. Note: Students who have formally declared the minor in art history and seek admission to a 10000-level course should notify the instructor in advance.

Six courses are required for the art history minor. The six required courses can include two at the 10000 level. The rest should be at the 20000 level or above. (Art history 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.)

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

- **Three art history courses to meet a distribution requirement** within the department. Courses should be selected for maximal geographical, chronological, cultural, and methodological diversity, and for minimal overlap with the Special Field.

- **Three art history courses 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 (http://collegecatalog.uchicago.edu/thecollege/arthistory/#Special%20Field %20Minor).

**One research paper** is required for the minor. In one of their courses, students will write a 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 (http://collegecatalog.uchicago.edu/thecollege/arthistory/#Research%20Papers)). Minors may elect to take ARTH 29600 (http://collegecatalog.uchicago.edu/search/?P=ARTH%2029600) Doing Art History with the majors.

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 the Consent to Complete a Minor Program (https://humanities-web.s3-us-east-2.amazonaws.com/college-prod/s3fs-public/documents/Consent_Minor_Program.pdf) 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).
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SUMMARY OF REQUIREMENTS FOR THE MINOR IN ART HISTORY
Three (3) courses approved to meet the distribution requirement.* 300
Three (3) courses approved in a special field.* 300
One (1) 10- to 15-page research paper

Total Units 600

* Two 10000-level art history courses can count towards the total of six required for the minor.
† One of the courses may be ARTH 29600 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.

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

ARTH 10701. Sound and the Built Environment. 100 Units.
Sound and the Built Environment examines the role of sound at all scales of the built world from the room to the city. This course highlights a sound studies approach in which students will learn how to listen deeply, an act of resistance in a culture that suffers from primacy of the visual. Students will also learn about concepts such as the soundscape, how to read a room intuitively through basic concepts of acoustics (reverberation, clarity, balance, etc), the history of buildings designed purposefully for sound, and the role sound plays in urban life throughout history. Deliverables for this course include a sound studies portion in which students will examine soundscapes that impact their lives in Chicago, and a design portion in which students re-evaluate spaces around Chicago through an acoustics lens.
Instructor(s): K. Wagner Terms Offered: Autumn
Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)
Equivalent Course(s): CHST 10701, ARCH 10701

ARTH 14108. The Built Environment in the Ancient Greek World. 100 Units.
How are we to understand the ancient Greek world and how it was shaped and inhabited? How can the study of the past inform our perception of the present world around us? This course introduces students to the built environment of the ancient Greek world through the study of the architecture, monuments, and urban forms developed in the Archaic, Classical, and Hellenistic periods. Rather than solely focusing on examples from the ancient Aegean, this course will take a geographically broad perspective that spans from Sicily to Afghanistan to highlight the diversity of styles and cultural influences incorporated into Greek architecture and urban development. This topic will be approached thematically, ranging from the architecture of sanctuaries to monuments in public spaces to modern receptions of ancient Greek architecture.
Instructor(s): L. Ladge Terms Offered: Winter

ARTH 14201. In and Out: Supply and Waste in 21st Century Dwelling. 100 Units.
In the next 25 years, give or take, the world’s population is expected to reach 10 billion souls. 68% of these people, roughly 6.8 billion people, will be living in cities. The challenges of energy, transportation, food production and distribution, shelter are the IN and are, typically, the focus of architecture and its related disciplines. What about the OUT? Fuel emissions, food waste, human waste (solid and liquid), human remains, medical waste, thermal by-products of heating, cooling and manufacture, not to mention building waste to produce housing for 10 billion are the focus of this studio. As we urbanize, as cities expand, as the space for containing waste is ever more remote and the waste itself ever more copious, how do we manage, control or even understand the problem? This course will look at the challenges facing our cities as both recursive and emergent. The scale of these issues is of unprecedented magnitude, though not new in principle. As a practical matter, any solution must simultaneously reference contemporary approaches to waste management and urban sustenance and ancient practices of integration, symbiosis and elimination
Instructor(s): K. Mills Terms Offered: Winter
Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting November 6, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)
Equivalent Course(s): ARCH 14201
ARTH 14402. Introduction to the Arts of the Italian Renaissance. 100 Units.
This course will cover the major themes and works of the Italian Renaissance, including painting, sculpture, decorative arts, and architecture. We will consider stylistic development of the arts from the period of roughly 1300 (late Medieval/pre-Renaissance predecessors) to 1560. Throughout the course we will interrogate the concept of “Renaissance” as a unifying term and examine its relationship to the Medieval in terms of both continuity and change. A major focus of the course will be the functions of different media in this time period, and we will consider patronage, multiple viewerships, and access. We will explore how, for whom, and why works were created, and interrogate the relevance of the category ‘fine arts’ as it is commonly understood to the Renaissance. Additional themes will be artistic practice, especially collaboration and competition; regional styles; the relationship of art in this period to the intellectual, political, and spiritual climate(s) of the time.
Terms Offered: Summer

ARTH 14413. Global Pop. 100 Units.
When you hear the words “Pop Art,” what comes to mind? Soup cans, comic book panels, portraits of Marilyn Monroe, enormous paper clips? These are some of the most iconic examples of Pop Art made in the United States. Since the 1960s, artists around the world have also explored art’s relationship to mass media, consumerism, and representation. This course will examine the work of artists outside of the Euro-American canon who have employed Pop Art strategies. We will cover a wide geographic and temporal expanse, with a special focus on Latin America, and including as well art from East Asia, Africa, and the Middle East.
Instructor(s): A. Obiols Roca Terms Offered: Spring

ARTH 14707. Meiji Modern: Reassessing Common Narratives of Japanese Art. 100 Units.
This course is taught in tandem with the traveling exhibition “Meiji Modern: Fifty Years of New Japan,” shown at The David and Alfred Smart Museum of Art, open from March 21st, 2024, to June 9th, 2024. Through the exhibition and its objects, the course will contemplate and question the canonization of Meiji art (and the common narratives of art that are engrained in one’s mind). The main pedagogical approach used in this course is visual analysis. Students are required to visit the museum and interact with the actual objects, which will help solidify abstract concepts of Meiji artworks learned in class. While this course is not intended to survey Japanese art history, it aims to equip students with skills that will enable them to ask art-historical questions. Students majoring in art history may also benefit from taking this course, as it is an excellent opportunity to understand what one misses when one cannot access physical artwork.
Instructor(s): M. Egashira Terms Offered: Spring

ARTH 15401. The Matter of Medium: Contexts and Making of Medieval Art. 100 Units.
This course is an introduction to the art of medieval Europe, covering the period from the Fall of the Roman Empire to the eve of the Reformation (c. 500-1500). Approaching medieval art as image-bearing objects, we will explore a range of visual material, luxury and mass produced, including manuscript illuminations, prints, relics and reliquaries, pilgrimage souvenirs, allartpieces, paintings, and architecture. What was the role of medium and materials in serving and shaping the spiritual needs and practices of medieval audiences? In a period of pervasive image anxiety, what issues arose when earthly matter was asked to picture the immaterial sublime? Through lectures, reading, discussion, and hands-on sessions with period materials, students are introduced to major themes in the study of the art and architecture of the Middle Ages: economic and social structures of making, reception of images and viewing conventions, theories of the image, gender, and the relationship between text and image. Beyond the medieval context, we will also follow the lives and afterlives of several medieval objects by looking at their re-use and re-interpretation across space and time.
Instructor(s): C. Tom Terms Offered: Winter

ARTH 15630. Introduction to South Asian Art: Part I. 100 Units.
This core course introduces students to the visual arts of early, ancient, and early medieval South Asia. In this massive time period, South Asia gave birth to three major world religions-Hinduism, Jainism, and Buddhism. Christianity and Islam too made it to South Asia and the arts of these religious traditions flourished in various pockets of the Indian subcontinent. In the class, we will look at objects, buildings, and things that continue to beguile researchers, such as the paintings of Bhimbetka Caves (10,000 BCE); the enigmatic seals from Indus Valley (ca. 2000 BCE); the high polish of Mauryan sculptures, like the Ashokan capital that forms the emblem of India (ca. 3rd cent. BCE); the extraordinary rock-cut temples of Ajanta and Ellora (fifth to thirteenth centuries); and the famous minarets of Jam and Qutb in Afghanistan and Delhi (twelfth century). While the course will explore many themes, some prominent ones will be the role of politics, nature, and religion in shaping artistic practices. Conversely, we will also look at how artistic practices impacted the experience and understanding of state formation, natural resources, and religious practices.
Instructor(s): M. Manohar Terms Offered: Winter

ARTH 15635. Introduction to South Asian Art: Part II. 100 Units.
This core class will pick up the narrative thread from Introduction to South Asian Art: Part I, although taking Part I is not a pre-requisite (but encouraged). We will cover the period of South Asian art from the fourteenth century until the present day. During the period covered in this class, European explorers landed on Indian coasts, with the Portuguese making it to India as early as 1498. (Christopher Columbus tried to get to India too, but as is well known, he got massively lost.) From the fifteenth century, with European forays into the Americas, the world order changed dramatically, and South Asia-and its artistic culture-benefited from being a commercial hub. South Asian patrons commissioned such extraordinarily expensive buildings and objects as the Taj Mahal
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(completed 1653) and the Peacock Throne (1635; the Kohinoor diamond from this throne forms the centerpiece of the British crown jewels). Equally, climate crises and colonial exploitation from as early as the seventeenth century left its marks in the art of the region. The modern period saw anticolonial resistance, the emergence of postcolonial nation states, as well as the dispersal of a vast South Asian diasporic community across the world. Art making and architectural practice responded to each of these historical shifts, and this class will examine what the visual art from South Asia can teach us about its complex history from the late medieval period up to the present day.

Instructor(s): M. Manohar Terms Offered: Spring

ARTH 15706. Skills & Processes for Architecture and Urban Design. 100 Units.
This studio course seeks to acquaint students with a range of skills and methods in design, including manual, digital and hybrid methods. Students will test out several design processes through a series of problem sets and micro-projects, and develop their own personal tools and ways as they go. An emphasis will be put on free play and experimentation, followed by rounds of revision and refinement. We will also consider how historical research, precedent, context and constraint can help meaningfully inform design process, without overly paralyzing it. This is an excellent course to take if you are interested in other studio design courses (such as courses listed ARCH 2419X and ARCH 24267), but want to build up your skills before undertaking a major, quarter-long project.
Instructor(s): S. Park, L. Joyner Terms Offered: Winter
Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting November 6, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.
Equivalent Course(s): ARCH 15706

ARTH 15780. Western 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: Winter
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, conceptual art, the appearance of a global art industry after 1989, the connections between art school and art-making, "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
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): MADD 10006, ARTV 20006

ARTH 16003. Art of Mesoamerica. 100 Units.
This course provides an introduction to the art and architecture of Mesoamerica, a region that encompasses much of modern-day Mexico and northern Central America. We will examine sculpture, painting, architecture, ceramics, and other arts of the Olmec, Maya, Aztec, and other Mesoamerican civilizations over a period of three millennia, from ca. 1500 B.C. to the time of the Spanish invasion in 1519. We will study sacred art, courtly art, architecture and urbanism, writing systems and their relation to images, and the interactions between artistic traditions.
Instructor(s): C. Brittenham Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 14000 through 16999 course meets the general education requirement in the arts.
Equivalent Course(s): LACS 16003

ARTH 16100. Art of the East: China. 100 Units.
This course is an introduction to the arts of China focusing on the bronze vessels of the Shang and Zhou dynasties, the Chinese appropriation of the Buddha image, and the evolution of landscape and figure painting traditions. This course considers objects in contexts (from the archaeological sites from which they were unearthed to the material culture that surrounded them) to reconstruct the functions and the meanings of objects, and to better understand Chinese culture through the objects it produced.
Instructor(s): W. Lin 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): EALC 16100
ARTH 16107. Moving Objects, Dispersed Cultures: Case Studies from China and the Middle East. 100 Units.
This course introduces big problems created by the movement, relocation or displacement of objects that are assigned special cultural, artistic, and historical values in new contexts. Such objects are often used as historical sources to justify the present, generating competing claims about the past while also raising problems and questions of preservation, ownership, copyright, and access. This class will ask how objects move from their original place to modern collections. How do they become art or part of cultural heritages? And how do they become historical sources? To address these complex issues, we will examine case studies of “moving objects” from two different geographies and historical contexts, China and the Middle East, in a comparative framework. We will discuss both historical and art historical questions stemming from specific objects and their stories in those two regions. We will talk about objects that were forced to move, relocated, or displaced, thereby their significance and value transform or take on new meanings. The dispersal and replication of moving objects in various collections is especially relevant today, with the creation of different types of digital replicas.
Instructor(s): W.C. Lin & C. Palombo Terms Offered: Winter

ARTH 16800. Arts of Japan. 100 Units.
This course surveys the arts of the Japanese archipelago through the study of selected major sites and artifacts. We will consider objects in their original contexts and in the course of transmission and reinterpretation across space and time. How did Japanese visual culture develop in the interaction with objects and ideas from China, Korea, and the West? Prehistoric artifacts, the Buddhist temple, imperial court culture, the narrative handscreen, the tea ceremony, folding screens, and woodblock prints are among the topics covered.
Instructor(s): C. Foxwell Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): EALC 16806

ARTH 16911. Modeling Contemporary Japanese Architecture. 100 Units.
This undergraduate seminar focuses on contemporary Japanese architecture. It builds on an association between three main pedagogies for the study of architecture: observation, critical reading, and modeling. Our discussions will focus primarily on buildings and works by individual architects and artists that are currently active in Japan and whose work contributes to a broader understanding of architecture as a creative field. Special emphasis will be given to the work of a younger generation of Japanese architects who are currently active in Japan and whose work contributes to a broader understanding of architecture as a creative field. Special emphasis will be given to the work of a younger generation of Japanese architects who are currently active in Japan and whose work contributes to a broader understanding of architecture as a creative field.
Instructor(s): Erez Golani Solomon Terms Offered: Autumn
Equivalent Course(s): ARCH 16911

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. Consent only
Equivalent Course(s): FNDL 21414

ARTH 17209. Art in France, 1598-1661. 100 Units.
France emerged from the 16th century devastated by wars of religion. Sixty years later it was the most powerful state in Europe. This course will provide an overview of French art in this period. Three themes will predominate: the rise of philosophical skepticism (pyrrhonisme) and the New Science, and their impact on ideas of painting; the relationship between new “practices of the self” and practices of knowledge; and political centralization and the emergence of the police state. We will discuss major artists like Nicolas Poussin, Philippe de Champaigne, Georges de la Tour, Claude Lorraine, and Charles Le Brun, as well as lesser-known figures like Laurent de la Hyre, Lubin Baugin, Eustache Le Sueur, and Valentin de Boulogne. Readings will be drawn largely from primary sources, all in translation.
Instructor(s): R. Neer Terms Offered: Spring
Prerequisite(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.

Note(s): This course will take place in Paris.

ARTH 17307. Death and Dying in the Middle Ages. 100 Units.
This course will explore the relationship between the visual arts and culture of death in the western Middle Ages. Death did not mark a firm end for medieval people, whose daily lives included ideas about the Resurrection, revenants, and saints - a special class of holy undead. We will turn to the visual arts as a privileged medium for commemorating and caring for the dead in order to chart changing conceptions of death and the afterlife from roughly the third century to 1500 CE. We will study a variety of works of art, from manuscripts to sculptures, textiles to poems, drawn from different regions throughout medieval Europe. Examining primary sources (in translation) and relevant secondary literature, students will hone their abilities to comprehend the past through historical objects and to understand the particular role that works of art played in mediating the relationships between the living and the dead. Special topics include reliquaries, necromancy, the Apocalypse, and the Black Death
Instructor(s): T. Golan Terms Offered: Spring

ARTH 17412. U.S. LatinX Art. 100 Units.
This course explores the history of artistic production of Latin American diasporic communities living in the U.S. over the course of the twentieth century and up to our present. How have Latinx artists advanced, challenged, and/or undermined the development of U.S.-American art? How did Latinx artists in the U.S. operate both in dialogue with and independently from artists working in Latin America? Where did the agendas of Latin American expatriates and exiles, immigrants, and U.S. nations of Latin American heritage intersect and where did they diverge? Exploring a wide range of artistic mediums (painting, sculpture, photography, printmaking, murals, performance, installation, video) we will trace a history of modern and contemporary art through the work of artists whose heritage spans diverse Latinx cultures, including but not limited to: Chicana, Nuyorican, Afro-Latinx, and Cuban-American. We will consider the ways that art helps us to unpack and push against the notion of Latinx identity and how it helps us tell a story of Latinx culture and experience in the U.S.
Instructor(s): M. Borowitz Terms Offered: Winter

ARTH 17608. Encountering Islamic Art in France, 11th-21st Century. 100 Units.
Islamic artworks have been among the prized possessions of French collections from the medieval period to the present, but, as the reasons they have entered these collections have changed, so have the institutional spaces that frame how they might be encountered. In the first week, we study Islamic rock crystals and oliphants that were once in medieval French treasuries, and visit the Basilica of Saint Denis. In the second, we study Islamic ceramics, textiles, and works on paper that inspired French designers and painters, and visit the Musée des Beaux-Arts de Dijon. Finally, we study select works that have recently been exhibited for the explicit purpose of cultural ambassadorship, and visit l’Institut du Monde Arabe. How do the formal qualities of specific works themselves relate to the ways that institutional spaces can inflect their resonance?
Instructor(s): P. Berlekamp Terms Offered: Spring
Note(s): This course will take place in Paris.

ARTH 17721. Groundwork: Infrastructure, Aesthetics, and the Built Environment. 100 Units.
Infrastructures are conduits; they carry physical things like water, people, commodities, energy, and waste. But despite appearances, infrastructures are anything but neutral. Pipes, wires, and roads also carry beliefs about how the world should work and for whom it should function, designs that fix into place ideas about commercial circulation, social care, political representation, spatial organization, and economic development. This course will provide a thematic overview of the constructed networks that support the modern built environment, while simultaneously considering the social, spatial, and aesthetic implications of these encompassing systems. Through a historical survey of critical sites—the road, the bridge, the sewer, the mine, and the grid, among others—students will gain a sense of where these systems came from and how they have shaped expectations about our changing relationship with the natural environment.
Instructor(s): Alexander Bierig Terms Offered: Winter
Equivalent Course(s): ARCH 17721

ARTH 17761. Introduction to Modern Architecture: Modernity and Its Other(s) 100 Units.
This course invites students to reflect upon the idea of modernity in architecture as it developed between 1450 and the end of the 20th century. The purpose of this course is two-fold: 1) to introduce students to selected architectural episodes across time and space; and 2) to demonstrate that modernity as a concept is deeply charged with power dynamics. Indeed, the idea of modernity systematically includes a strong delineation of its margins: the people, cultures, and places that have been portrayed as lacking the modern mind, techniques, or esthetics. In this respect, modernity and its antonyms are often inseparable, like two sides of the same coin. Throughout the quarter, we will discuss exclusionary modern visions, debunk their absolutism, and amplify the voices of those who have proposed alternative models for modernity in architecture.
Instructor(s): J. Huet Terms Offered: Autumn
Equivalent Course(s): ARCH 17761

ARTH 17762. Architecture and Colonialism in Algeria and Morocco. 100 Units.
This seminar invites students to examine the intersections of colonialism with architecture in Algeria and Morocco. Throughout the quarter, we will discuss the designs of architects working in these two contexts (Le
Corbusier, Fernand Pouillon, Shadrach Woods, etc.) and concepts defining colonialism as a design project (segregation, repression, primitivism, etc.). We will also pay particular attention to modes of opposition pursued by residents and their historical impact toward the region’s decolonization. Moments of heightened historical consequence, such as the strategic use of selected architectural spaces by independentist guerrillas, will be thoroughly discussed. The class will progress through a chronological scope, from Orientalism as a 19th century phenomenon to the enmeshment of modernism with colonialism in the 20th century. We will conclude with the emergence of postcolonial modernities.

Instructor(s): J. Huet Terms Offered: Spring
Equivalent Course(s): ARCH 17762

ARTH 17781. Women in 20th-Century Architecture. 100 Units.

From the Renaissance to the present day, architecture has been a blatantly male-centric field. This course invites students to consider women who overcame systemic barriers to become figures of agency in 20th-century architecture. We will examine the lives and works of women who have managed to attend architecture schools, despite historical gender-based exclusion or restriction on enrollment, as well as those who found impactful ways to play architectural roles without academic training. We will pay particular attention to how these protagonists add necessary complexity to the modernist canon. The course will start with a first module on positionality (women as architects, women as clients, and women as residents) followed by a second module with a biographical scope (Minnette De Silva, Eileen Gray, bell hooks, and Sibyl Moholy-Nagy).

Instructor(s): J. Huet Terms Offered: Spring
Equivalent Course(s): ARCH 17781, GNSE 20145

ARTH 17915. Women’s Work. 100 Units.

As a haptic art, an art experienced through touch as well as the other senses, architecture operates at multiple scales: that of hand, building, city. The scale of the hand gives the most direct access to architecture and its furnishings: think of a handrail, a chair, a textile, a brick pattern, a wood detail. This is the realm of craft in architecture and was, for decades, the realm inhabited and ruled by women practitioners. Women designed furniture, made drawings, wove textiles, produced pottery and glasswork as a means of expression within the male world of architectural practice. As an introduction to the study of architecture, craft entails applying principles of proportion, scale, tactility, precision, materiality, and assembly; in this way, craft is a microcosm of architecture. Through a series of projects and readings centered around the craft arts and the women who advanced them, this studio course will introduce students to small-scale making and translate that process to larger scales. Students will undertake two investigations: the first a series of small craft objects and a set of orthographic drawings describing the making process, the second a spatial analysis and workspace for a craft practitioner.

Instructor(s): K. Mills Terms Offered: Autumn
Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.
Starting July 31, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)
Equivalent Course(s): GNSE 17915, ARCH 17915

ARTH 18611. To the Taj Mahal and Beyond: Arts of the Islamic South Asia. 100 Units.

This class is an “Art in Context” core class and introduces students to Islamic art and culture in South Asia, taking the Taj Mahal (1653) as a jumping off point. We begin with the Taj Mahal, taking time to analyse the architecture and history of the monument. Then we go back in time, where we examine the cultural and artistic context of the dynasty that made the Taj, the Mughals (r. 1526-1857). This will involve looking at contexts within and outside of South Asia, and within and outside of Islamic realms. Finally, we look at the impact of the Taj as a major world monument, studying later attempts to make similar tomb structures within large garden complexes. We will also examine the endearing legacy of the Taj Mahal in colonial and postcolonial periods, looking at prints, photographs, and films. The class includes a trip to the Art Institute of Chicago (details to be confirmed) and the Special Collections at Regenstein. There will also be the opportunity to construct the Taj Mahal Lego Set.

Instructor(s): M. Manohar Terms Offered: Spring
Equivalent Course(s): ARCH 17781, GNSE 20145

ARTH 18706. Experiencing Medieval Art. 100 Units.

How did medieval artists and audiences encounter their material world? How do we experience medieval art and architecture today? Students in this introductory survey course will learn how to describe, analyze, and contextualize landmarks of art and architecture from Late Antiquity and the Middle Ages (ca. 200-1200) over a broad geographical area, from the Steppe to the Atlantic and the Mediterranean to the British Isles. We will practice fundamental art-historical skills through a combination of practicum sessions, lectures, and discussion of assigned readings. In practicum sessions, we will interact with materials such as incense, parchment and papyrus from the Joel Snyder Materials Collection; view pilgrimage tokens in the Smart Museum Study Room; handle manuscripts in the Special Collections Research Center; and visit the neo-Gothic Rockefeller Memorial Chapel. Proceeding chronologically, we will focus on key themes including sacred space and ritual, image theory and iconoclasm, and the sociopolitical uses of art and architecture. In addition to participation, evaluation will be based on the submission of two annotated readings, a formal analysis assignment, a midterm, and a final exam.

This course meets the general education requirement in the arts.

Instructor(s): M. Peterson Terms Offered: Winter
ARTh 20033. Iconology East and West. 100 Units.
Iconology is the study of images across media and cultures. It is also associated with philosophical reflections on the nature of images and their relation to language—the interplay between the “icon” and the “logos.” A plausible translation of this compound word into Chinese would describe it as “Words in Pictures, Pictures in Words”: ## ###. This seminar will explore the relations of word and image in poetics, semiotics, and aesthetics with a particular emphasis on how texts and pictures have been understood in the Anglo-European-American and Chinese theoretical traditions. The interplay of painting and poetry, speech and spectacle, audition and vision will be considered across a variety of media, particularly the textual and graphic arts. The aims of the course will be 1) to critique the simplistic oppositions between “East” and “West” that have bedevilled intercultural and intermedial comparative studies; 2) to identify common principles, zones of interaction and translation that make this a vital area of study. (Theory; 20th/21st)
Instructor(s): WTJ Mitchell Terms Offered: Winter
Prerequisite(s): Enrollment in the course will be with the consent of instructor; it is open to students at all levels, but enrollment will be limited to 15. Students should send a one page statement of their interest to W. J. T. Mitchell (wtjm@uchicago.edu)
Equivalent Course(s): ARTV 20033, ARTV 30033, ENGL 20230, CMLT 20230, ARTH 30033, ENGL 30230, CMLT 30230

ARTh 20164. Exhibiting the Environmental Humanities: Curatorial Practicum. 100 Units.
Collaboratively, students in this course will design and mount an exhibition based on research in the Environmental Humanities. Students will explore not just the exhibition’s content and historical contextualization but think through critical questions about choices made in the collecting and display of selected objects as well as examine the history of exhibitions in the United States. Drawing on methods from museum studies, art history, history, environmental studies, and others, students will develop interdisciplinary approaches to research and practice communicating humanistic inquiry to general audiences. In the Fall 2024 Quarter, Students in Exhibiting the Environmental Humanities will have the opportunity to collaborate with the Sterling Morton Library at the Morton Arboretum to tell the story of May Theilgarrd Watts, an early environmental educator at the Arboretum, naturalist, author, and UChicago alumna.
Instructor(s): Jessica Landau Terms Offered: Autumn
Equivalent Course(s): CEGU 20164, ENST 20164

ARTh 20228. William Blake: Poet, Painter, and Prophet. 100 Units.
A survey of the major poetic and pictorial works of William Blake, centrally focussed on his illuminated books, from the early Songs of Innocence and Experience to The Marriage of Heaven and Hell, and the books of the revolutionary period of the 1790s: Europe, America, Visions of the Daughters of Albion, and The Book of Urizen. We will also consider the later prophecies, Milton: A Poem and Jerusalem, along with Blake’s work as an illustrator of Milton, Chaucer, and the Bible. Blake’s engagement with the political and religious controversies of his time will provide context, along with his pioneering exploration of dialectical modes of thought and radical forms of humanism (Poetry, 1650-1830, Theory; 18th/19th)
Instructor(s): W. J. T. Mitchell Terms Offered: Spring
Equivalent Course(s): ARTH 30228, ENGL 30228, FNDL 20228, ENGL 20228

ARTh 20241. Architecture and Value. 100 Units.
This investigation considers architecture as a “value-added” proposition, and looks at the several works as to how they take a unique position with regard to the marketplace. Architecture is largely considered for its aesthetic and cultural benefit, but here the proposition is that architecture, and the work of architects creates or improves value in their projects. Investigation begins with the normative, understanding the role of money in practice, including construction and development, all within traditional roles. The discussion includes review of the important relationship between time and money in projects. Value is often recognized through economic appraisal, which is different than architectural work impacting the performance (and thus the value) of a project. Typically value is reviewed in terms of optimizing efficiency and economy, but a fuller understanding is here pursued, including size, such as how larger projects can affect an urban area, or time, and how the value of a project may change.
Different architects have used a variety of organizational approaches to improve project performance, and in some cases, have operated directly as developers or contractors. These improve projects with a different techniques. Some use dramatic form to influence market perception; others develop new responses to emerging markets; and lastly, architects working directly as contractors has resulted in unique results. Examples of each of these approaches are examined in review of
Instructor(s): G. Goldberg Terms Offered: Winter
Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting February 12, please visit archistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)
Equivalent Course(s): ARCH 20241

ARTh 20336. Researching Chicago’s Historic Parks and Neighborhoods. 100 Units.
Often considered a “City of Neighborhoods,” Chicago has a fascinating network of community areas that were shaped by historical events and developments. Many of the city’s neighborhoods include parks that have their own significant architectural, landscape and social histories. The class will introduce students to some of Chicago’s most interesting historic neighborhoods and parks; expose them to key regional digital and on-site archives; and instruct them in appropriate methodologies for conducting deep research on sites and...
landsacples, with a special focus on Chicago's historic park system. Students will utilize an array of resources including Sanborn maps, US Census records, historic plans, photographs, and archival newspapers to provide in-depth studies of unpreserved sites. The course will also expose students to historic preservation policies, methodologies, and guidelines to provide practical strategies for preserving lesser-known places and sites. As a Chicago Studies class, its pedagogy will also include excursions into the city, engagement with local guest speakers, and research in relevant Chicago-area archives/special collections.

Instructor(s): Julia Bachrach Terms Offered: Winter

Note(s): This special class is offered in conjunction with the University’s ongoing commemoration of the 200th anniversary of the birth of Frederick Law Olmsted, the father of American landscape architecture. Olmsted and his sons, the Olmsted Brothers, had a substantial influence on the city’s South Side, including the University’s campus and the development of small parks that provided services to dense immigrant neighborhoods in the early 20th century. The class will include field trips during some Friday class sessions.

Equivalent Course(s): CEGU 20336, HIST 27312, ARCH 10336, ENST 20336, CHST 20336

ARTH 20337. Photography and the Making of Modern Art and Science. 100 Units.
Observation, experimentation, invention, design. How has photography helped to shape these practices, which have been central to the development of both art and science? How might an interdisciplinary approach to the medium of photography invigorate questions of form, abstraction, realism, and subjectivity? This seminar surveys key episodes in the history and theory of photographic media to uncover overlaps, parallels, and moments of exchange across the history of modern art and science. Course readings, presentations, and site visits will offer case studies with which to consider cross-disciplinary connections, from H. Becquerel’s visualizations of radioactivity and E. J. Marey’s chronophotographs charting bodies in motion, to scientific iconography appearing in the photograms of Man Ray and L. Moholy-Nagy or R. Rauschenberg’s use of x-ray imagery. These and many more examples evince how photographic media continually challenges historians of art and of science to reframe the methodological tools they use to evaluate visual and material artifacts. Students will have the opportunity to study and write about photographs in campus collections.

Instructor(s): T. Shabtay Terms Offered: Autumn

Equivalent Course(s): ARTH 30337

ARTH 20685. Material Narratives. 100 Units.
This studio explores architecture and design thinking through the lens of building materials—wood, masonry, concrete, metal, glass, and sustainable products. Our focus is on how designers and architects think about materials, how they use them in their work, and how materials can play a principal role in the design process. The larger studio project is to design a pavilion somewhere on campus using what we learn and the language of materials to tell a story. There will be an emphasis on using physical models, along with sketching and drawing, to investigate, develop, and communicate our ideas. A few off-campus trips to buildings around Chicago during seminar sessions will require some travel before and after class.

Instructor(s): S. Park Terms Offered: Spring

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting February 12, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Equivalent Course(s): CHST 20685, ARCH 20685

ARTH 20692. Armenian History through Art and Culture. 100 Units.
Who are the Armenians and where do they come from? What is the cultural contribution of Armenians to their neighbors and overall world heritage? This crash-course will try to answer these and many other similar questions while surveying Armenian history and elements of culture (mythology, religion, manuscript illumination, art, architecture, etc.). It will also discuss transformations of Armenian identity and symbols of ‘Armenianness’ through time, based on such elements of national identity as language, religion, art, or shared history. Due to the greatest artistic quality and the transcultural nature of its monuments and artifacts, Armenia has much to offer in the field of Art History, especially when we think about global transculturation and appropriation among cultures as a result of peoples’ movements and contacts. The course is recommended for students with interest in Armenian Studies or related fields, in Area or Civilizations Studies, Art and Cultural Studies, etc.

Instructor(s): Hripsime Haroutunian Terms Offered: Autumn

Equivalent Course(s): NEHC 20692, HIST 25711, NEHC 30692, ARCH 20692

ARTH 20700. Understanding the Built Environment. 100 Units.
This course seeks 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 urban context, relative to surrounding buildings, street networks and public spaces. At a broader level, the course will entail critical discussion about the relationship between architecture and society, the building as a historically specific object that also changes over time, the cultural representation of architecture, and modes of perceiving/experiencing the built environment.

Instructor(s): Wei-Cheng Lin Terms Offered: Autumn

Note(s): Students must attend first class to confirm enrollment. Please note that the course entails an 80-minute meeting on Tuesdays and a 170-minute meeting on Thursdays. The long meetings accommodate off-campus field
trips and allow for some travel time. Field trips will be scheduled so students can get back to campus for classes starting at 12:30.
Equivalent Course(s): ARCH 20000, CHST 20700, ARTH 30700

ARTH 20704. Traveling Studio: From Detail to City at Taliesin. 100 Units.
The course is designed to immerse students in architectural drawing and making at a site of prolific drawing and making past, in a remarkable environment both natural and built. Working both individually and together, we will use our surroundings at Taliesin to tackle five short projects, increasing in scale, from the tiniest architectural details up through consideration of city and region. As part of the latter portion of the course, we will also consider the Driftless region of Wisconsin specifically, and issues facing this unique rural area in 2023, including environmental challenges, questions of housing, and rural foodways. Typical days will include studio time in the Hillside studio, ample exploration of the Taliesin grounds both programmed and free, conversations with guests familiar with the work of Frank Lloyd Wright and others who spent time at Taliesin, excursions across the Driftless region (including additional buildings designed by Wright and others close to him), and a modest amount of work helping to maintain the Taliesin site.
Terms Offered: Autumn
Equivalent Course(s): ARTH 30704, ARCH 20704, CEGU 20704, ENST 20704

ARTH 21206. History and Culture of Printmaking in Early Modern Europe. 100 Units.
This course will consider the practice and theory of visual art in the twentieth and twenty-first centuries. Among the subjects that will drive our narrative will be the rise of modernism and postmodernism, art during the postmodern era, pop art and new media, postmodern aesthetics of 1960s-era social movements, the relationship between popular culture and the shift from visual to 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): T. Golan Terms Offered: Spring
Equivalent Course(s): ARTH 31206

ARTH 21333. (Re)Branding the Balkan City: Contemp. Belgrade/Sarajevo/Zagreb. 100 Units.
The freedom to make and remake our cities (and ourselves) is one of the most precious yet most neglected of the human rights," argues David Harvey. In this course, we use an urban studies lens to explore the complex dynamics of economic, social fabric, architecture, infrastructure, and cultural transformation of the former Yugoslav capitals. Since their inception, these cities have relied on multifaceted exchanges of peoples and political projects, forms of knowledge, financial, and cultural capital, means of production, and innovative ideas. Among others, these exchanges produced two phenomena, Yugoslav architecture, embodying one of the great political experiments of the modern era, and the Non-Aligned Movement, as explored in recent documentary films (Turajlić 2023), museum exhibits (MoMA 2018, "Toward a Concrete Utopia: Architecture in Yugoslavia 1948-1980").
The course is complemented by cultural and historical media, guest speakers, and virtual tours. Classes are conducted in English.
Instructor(s): Nada Petkovic Terms Offered: Spring
Equivalent Course(s): ARTH 31333, HIST 24008, REES 21300, GLST 21301, BCSN 31303, REES 31303, BCSN 21300, ARCH 21300

ARTH 21426. Marx's Theory of Class. 100 Units.
The topic of this course is Karl Marx's theory of socio-economic class. Its purpose is to gain insight into Marx's fundamental thesis that understanding classes helps us understand politics. Though it is one of the topics for which his name is most remembered, his view of class is often misrepresented. For instance, one might hear that, for Marx, there are just the two most famous classes of capitalist society-the so-called proletariat (workers) and the bourgeoisie (capitalists). Like classical economists before him and heterodox economists after him, however, Marx actually believes that modern societies consist of at least three classes: workers, capitalists, and landlords or rentiers, as well as other marginalized groups. And he even disaggregates those classes into the smaller groups which constitute them (e.g., productive and unproductive labor; industrial, commercial, and financial capital, etc.). By examining selections from his mature political-economic writings, we will reconstruct Marx's theory of social classes and consider his application of that theory in significant case studies such as the American Civil War. Themes which we will address include the relationship between economy and politics, class and race, science and ideology, as well as agency and structure in historical development. Questions which we will ask include the advantages and disadvantages of Marx's view with an eye to contemporary questions.

ARTH 21451. Rhoades Seminar: Reading Ancient Egyptian Art. 100 Units.
For millennia ancient Egyptian artists constructed visual narratives on tomb chapel walls, temple structures, and other material remains - such as stelae - that provide glimpses of lived experiences in the land that gave rise to this ancient African culture. Focusing on two-dimensional representations produced in Egypt (ancient Kemet) between approximately 3000-1069 BCE, this course will consider the functions of such pictorial accounts within the ancient artistic conventions used to produce them. Particular
emphasis will be placed on how the natural environment of North Africa is reflected in the arts of ancient Egypt, from detailed renderings of indigenous flora and fauna to interpretations of the physical landscape. Sources will include ancient texts in translation and firsthand examination of Egyptian artifacts in Chicagoland museums, including the ISAC Museum.

Instructor(s): A. Arico Terms Offered: Spring
Equivalent Course(s): NEHC 31451, ARTH 31451, NEHC 21451

ARTH 21809. Art at the Frontiers of Faith: Christians, Muslims, and Jews in Medieval Iberia. 100 Units.

Spain has long been marked out as a special case in medieval art history: a geographically and culturally distinct area in which the lives, material culture, and artistic practices of Muslims, Christians, and Jews were more closely intertwined than in any other part of the medieval world. This seminar proposes to test this deep-rooted vision of Spain's cultural hybridity, tracing through the study of its visual culture histories of cross-confessional contact, collaboration, and conflict. To account for local particularities and historical contingencies, the course follows a broadly chronological framework beginning with the construction of the Great Mosque of Córdoba after the Arab-Berber conquests of 711 and ending with the erection of Granada Cathedral in the aftermath of the expulsions and forced conversions of 1492. Over the quarter, we will critically analyze questions of religious and regional identity, paying close attention to how modern concerns have shaped scholarly approaches to this material. We will also take advantage of Chicago's collections of medieval Spanish art, notably those at the Art Institute and Newberry Library. This course welcomes students from different disciplines and caters especially to anyone interested in exploring questions related to the historical construction of identity and difference, the complexities of intercultural exchange, the modern reception of the Middle Ages, and the role of art in representing and shaping experience.

Instructor(s): B. Diego Terms Offered: Autumn

ARTH 21821. (Re-)Living Nazi Germany through the Eyes of the Graphic Novel. 100 Units.

This course considers the graphic novel as an aesthetic and political response to Nazi Germany and the Holocaust. Through close reading of three paradigmatic graphic novels by German and American artists from WWII to the present day, we will develop a critical vocabulary to analyze the intermedial form and explore the historical conditions out of which these cultural artefacts emerge. Our journey begins with Charlotte Salomon's pioneering masterpiece Life? Or Theater? (1941-943), a recently discovered autobiographical account of life in the Third Reich created by the visionary German-Jewish artist before her death at Auschwitz at the age of 26. One generation later, Art Spiegelman, the son of a Holocaust survivor, produces his seminal 1980 graphic narrative Maus based on interviews with his father. In Nora Krug's 2018 graphic novel Belonging, the author seeks to understand her grandparents' potential collusion with the forces of ethnic cleansing in Nazi Germany. Our interpretative readings will focus on the authors' engagement with questions of European and Jewish identity and their treatment of historical trauma and culpability in the graphic novel form. This course is designed both for German majors/minors and majors from other disciplines. All texts are available in translation and class will be held in English. German majors are invited to engage directly with the German-language editions and historical sources. Additional discussions in German will be offered bi-weekly.

Instructor(s): Emily Dreyfus Terms Offered: Winter
Equivalent Course(s): GRMN 21821

ARTH 22003. Modern Architecture in East Asia. 100 Units.

This course explores the historical development of East Asian architecture during the 19th and 20th centuries. Students will examine the work of pioneering figures such as Frank Lloyd Wright, Tadao Ando, Kenzo Tange, SANAA, Wang Shu, and Rem Koolhaas, among other landmark building projects and significant historical events in China, Japan, and beyond. The course encourages students to use historical and cultural contexts as a lens to broaden their understanding of the relationship between architecture and society. How has architecture influenced the way people live over the last two centuries? How can architecture act as a catalyst for social transformation or a medium for social critique? How are East Asian traditions integrated into the global currents of modernization and globalization while preserving regional characteristics? By engaging with these questions, the course guides students through an understanding of why architecture and urbanism are critical in rapidly transforming societies and how ideological, technological, and aesthetic visions are manifested in architectural productions and discourses.

Instructor(s): Z. Yang Terms Offered: Autumn
Equivalent Course(s): ARCH 22003

ARTH 22015. Dialogues: The Intersections of Tradition and Modernity in Contemporary Iranian Art and Architecture. 100 Units.

This studio critically explores the dialogues between tradition and modernity in contemporary Iranian art, architecture, and material culture. Through studying Iran's architectural heritage alongside emerging design practices, students will undertake projects that investigate how art and architecture can reinterpret the past to encounter the current political and economic landscapes. The studio will delve into recent buildings and artifacts created by Iranian architects and artists who actively engage with the discourse surrounding an "Iranian modernity." We will specifically review the works of an emerging generation of artists and architects whose practices are instrumental in shaping cultural scenarios in Iran today. The studio involves two design projects, one at the scale of an object, and the other at the scale of a building. Through these projects, students will explore the politics and poetics of contemporary Iranian art and architecture, thinking about the local and transnational trajectories within the broader global arena.
Instructor(s): R. Ghorbani Terms Offered: Autumn
Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.) Please also note that this course will include several field trips around Chicago during class time; if you have any questions or concerns about that, please share them in the consent form when you complete it.
Equivalent Course(s): ARCH 22015

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

ARTH 22305. Spiritual and Protective Lives of Objects in African Art. 100 Units.
This seminar explores visual culture and historical arts of Africa primarily from the nineteenth and early twentieth centuries. It is not an exhaustive geographical and temporal survey of the continent’s object-making traditions, but rather, an introduction through a number of case studies highlighting religious practices and uses for art and objects of devotion and everyday life. Investigations will consider objects’ tangible and intangible elements to examine their spiritual and protective dimensions through various lenses: organized religions, including Islam and Christianity, local belief systems and ritual practices, social or political organizations, and other cultural distinctions. Such contextualization will contribute to students’ recognition of the diversity and historical depth of the continent’s arts and cultures. We will visit objects in local museums and special exhibitions for in-person, close looking and to fuel discussions surrounding the role of museums and museum display and interpretation.
Instructor(s): J. Purdy Terms Offered: Winter
Prerequisite(s): Consent only
Equivalent Course(s): ARTH 32305

ARTH 22811. Experiments in Digital Mapping: Reconstructing the Early Modern City. 100 Units.
Course Description Coming Soon
Instructor(s): N. Attkinson Terms Offered: Spring
Equivalent Course(s): ARTH 32811

ARTH 22816. Narrative Frescos in Early Modern Italy. 100 Units.
In this course we will observe different ways to tell a story through painting, and we will analyze strategies used by artists in early modern Italy to describe space and time in visual terms. Students will engage with different artists, from Giotto to Raphael and Pellegrino Tibaldi, and different cultural and geographic contexts, from Padua and Bologna to Florence, Venice, and Rome, over the span of about three centuries. Students will explore a wide range of visual examples and textual sources on various subject matters, from poetry to history, from the Bible to vernacular accounts about saints, from mythology to contemporary chronicles, in order to investigate what kind of stories were told on the walls of halls and courts of honor, private rooms, or public spaces, aiming at understanding why each of them was chosen. Complex projects such as narrative mural and ceiling paintings usually involved a tight collaboration among artists, patrons, and iconographic consultants, all figures with whom students will become familiar. We will also analyse the theory behind the comparison of poetry and painting (“ut pictura poesis,” “as is painting so is poetry”) by investigating the meaning and the reception of this ancient concept in early modern times, and its implications on the social role of the artist. Students will investigate the significance of narrative frescos in early modern times, while also asking questions about their value and impact today.
Instructor(s): F. Caneparo Terms Offered: Winter
Equivalent Course(s): ITAL 32888, ARTH 32816, ITAL 22888

ARTH 23011. The Japanese House Question. 100 Units.
This studio course in architecture focuses on the ‘Japanese house’ and the ‘Japanese empty house’ as main objects of investigation. We will study the ‘Japanese house’—arguably the most prolific architectural typology in modern and contemporary Japan, and specifically a small group of ‘Japanese empty houses’ that we will select from Japan’s ‘bank’ of empty houses, which currently includes about ten million. Each student will choose an existing empty house in Tokyo area and develop a transformation scheme. The ‘Japanese house’ and the ‘Japanese empty house’ will be observed, analyzed, represented, and finally re-interpreted by means of architectural design.
Instructor(s): E. Golani Solomon Terms Offered: Winter
Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting November 6, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)
Equivalent Course(s): ARCH 23011

ARTH 23401. Revision, Expression & Portfolio Design. 100 Units.
This studio course, similar to a “senior seminar” in other disciplines, serves five purposes: (1) to allow students to pick up a few elements (drawings, models, collages, visual and place-based research, etc.) they’ve produced in other ARCH studio courses and spend more time refining them, outside the broader demands of a thematic studio class, (2) to acquaint students with advanced skills in expression and representation related to the revision and refinement of these elements, based on student interest and needs, (3) to assist students in the development of a portfolio of studio work, either toward application for graduate school or simply to have for themselves,
and in systems to organize projects and revisions, (4) to add to students' typographic and graphic design skills, primarily using the Adobe Creative Suite, as part of the portfolio process, and (5) to practice and hone communication and writing skills related to discussing architectural projects. While there will be a modest set of skills-based exercises each week, to help structure the studio, most of the work for this class will be students' own project revisions and portfolios, and most of class time will be spent sharing and refining both.

Instructor(s): L. Joyner Terms Offered: Autumn

Prerequisite(s): Priority for this "senior studio" course will be given to third and fourth years who have taken at least two other ARCH studio classes already. Students who have not already taken "Skills & Processes for Architecture and Urban Design" may be asked to consult some of the problem sets from that class ahead of this one, to ensure a baseline upon which this class will build. Starting July 31, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Note(s): This course counts towards the ENST 4th year Capstone requirement.

Equivalent Course(s): ARCH 23401, CEGU 23401, ENST 23401

ARTH 23813. Rhoades Seminar: Joan Mitchell. 100 Units.

This course centers around the Chicago-born, New York-and-Paris-based, artist Joan Mitchell (1926 - 1992), who will be the subject of a centennial symposium in October 2025 jointly organized by the Art Institute of Chicago and the Joan Mitchell Foundation. Student in this class will learn about Mitchell's life and work through the close study of her paintings and works on paper, gaining a foundation in the methods of object-based learning and applied art historical research of the sort practiced in museums. Together, we will survey the state of the scholarly field on Mitchell and conduct a critical review of her literature and recent exhibitions. We will also consider Mitchell's early upbringing in Chicago—her exposure to works on view at the Art Institute during her teenage years, her training at the School of the Art Institute and Ox-Bow School of Art, her immersion in the activities of the Poetry Foundation—and interrogate where and how these experiences may and may not be germane to an understanding of her work. Finally, the course will allow students to participate in the early phases of exhibition making, such as proposing and refining the scope and thesis of an exhibition, and the research and development of a checklist.

Instructor(s): C. Haskell Terms Offered: Spring

Equivalent Course(s): ARTH 33813

ARTH 23814. COSI: Exhibition as Argument: Displaying Modern and Contemporary Art in and Beyond Chicago. 100 Units.

This course considers the ways that exhibitions of modern and contemporary art constitute forms of argumentation. Focusing on the twentieth and twenty-first centuries, we will survey the many ways artists and curators craft arguments in the form of museum collection displays, special exhibitions, and individual artworks. This includes both the installation of artworks and the discursive argumentation that takes place in and around multiple (sometimes virtual) platforms, including interpretive texts, digital publications, scholarly catalogs, and public programs. How do curators put artworks in conversation with one another spatially? How do exhibitions advance individual or institutional points of view? How do such strategies differ based on subject-matter (i.e. historical vs. contemporary art) and context of display (encyclopedic museum vs. an artist-run gallery)? We will consider a series of historical and contemporary case studies including Marcel Duchamp's 1935 work La Boîte-en-Valise (in the Smart Museum's collection), the debates around the Museum of Modern Art's 1984 exhibition, Primitivism in 20th Century Art: Affinity of the Tribal and the Modern, and the Art Institute of Chicago's current modern and contemporary galleries.

Instructor(s): J. Harris Terms Offered: Autumn

Note(s): This seminar structured around the richness of Chicago's artistic spaces and collections. Each week we will visit a different museum, gallery, or artist-run space. Students should therefore factor into their schedules roughly an hour of travel time before and after the official class period. The course also entails a required traveling component. Students must be available between November 7-10 (dates to be confirmed) to travel to New York City where we will study various modes of display and hear from curators at leading museums and galleries. Consent is required. Students interested in participating should email Jenny Harris (jharris2@uchicago.edu) with a paragraph detailing their relevant experience and interest by September 20, 2024. Students must attend the first class to confirm enrollment.

ARTH 23815. COSI: The Material, Visual and Social Lives of Things from Premodern China. 100 Units.

Artifacts from pre-modern China are often on display in museums today as art objects, and appreciated for their aesthetic value and craftsmanship. However, before entering modern collection, many of them had participated in people's daily, cultural, religious, and/or social lives. They were used, touched, collected and exchanged; they also inspired and mediated intimate emotions, philosophical discussions and artistic creations. In this course, we will study an array of objects of this sort, from bronze vessels and mirrors, to porcelains and textiles. Taking cues from their material and visual aspects, we will examine a selection of objects within their original contexts where they were made and used, and think about how they would have engaged their historical beholders. We will also explore the objects' "journeys" across time, space and medium, and discuss the theoretical and ethical issues that arise from each scenario. Through lectures, in-class discussions, museum visits, readings and writing assignments, students will familiarize themselves with the cultures of pre-modern China through the objects it produced, and develop skills of visual thinking and material-based analysis of art objects. Student will also review key discourses surrounding objects and material culture within and beyond the discipline of art history.
Instructor(s): S. Yi Terms Offered: Spring

ARTH 24002. Advanced Nonfiction Workshop: Writing About the Arts. 100 Units.

Thinking about practices is a way of focusing a conversation between creative writers, art historians, curators, and working visual artists, all of whom are encouraged to join this workshop. We ourselves will be practicing and studying a wide variety of approaches to visual art. We'll read critics like John Yau and Lori Waxman, memoirists like Aisha Sabbatini Sloan, inventive historians like Zbigniew Herbert, and poets like Gwendolyn Brooks and Lyrae Van Clief-Stefanon, as well as curatorial and museum writings, catalogue essays, artists' statements, and other experimental and practical forms. The course hopes to support students both in developing useful practices and experimenting boldly. Classes will be shaped around current exhibitions and installations. Sessions will generally begin with student-led observation at the Smart Museum, and we will spend one session on close looking in the study room at the Smart. Students will also visit five collections, exhibitions and/or galleries and, importantly, keep a looking notebook. Students will write a number of exercises in different forms (immersive meditation, researched portrait, mosaic fragment), and will also write and revise a longer essay (on any subject and in any mode) to be workshopped in class.

Prerequisite(s): Open bid through my.uchicago.edu. Attendance on the first day is mandatory. Contact the instructor for a spot on the waiting list. Course requires consent after add/drop.

Equivalent Course(s): CRWR 24002, CRWR 44002, ARTH 34002

Note(s): This course will be taught in Paris

ARTH 24045. Painting Landscapes in 19th century France. 100 Units.

Over the course of the 19th century in France, landscape emerged as a preeminent genre for exploring the complexities of the modern world. The massive growth of cities, industry, tourism, and other environmental changes dramatically affected inherited notions of ecological balance. How did landscape painters respond to these challenges by developing new aesthetic attitudes and representational strategies? We'll study how landscapes evolved from the Romantics and the Barbizon school, through the Realists at mid-century, to the Impressionists and Post-Impressionists. Artists to be considered in depth include Théodore Rousseau, Gustave Courbet, Claude Monet, Camille Pissarro, Paul Cézanne, Georges Seurat, and Vincent van Gogh. As many classes as possible will be held at the Louvre and Musée d'Orsay. We'll also make field trips to some of the sites represented by these painters.

Instructor(s): M. Ward Terms Offered: Autumn

Note(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.) Please also note that this course will include several field trips around Chicago during class time; if you have any questions or concerns about that, please share them in the consent form when you complete it.

Equivalent Course(s): CHST 24190, CEGU 24190, GEOG 24190, ARCH 24190, AMER 24190, ARTV 20210, ENST 24190

ARTH 24190. Imagining Chicago's Common Buildings. 100 Units.

This course 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 course, 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 course and some skills related to architectural thinking, (2) acquaint students intimately with Chicago's common residential buildings and built fabric, and (3) situate all this within a context of social thought about residential architecture, common buildings, housing, and the city.

Instructor(s): L. Joyner Terms Offered: Autumn

Note(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.) Please also note that this course will include several field trips around Chicago during class time; if you have any questions or concerns about that, please share them in the consent form when you complete it.

Equivalent Course(s): CHST 24190, CEGU 24190, GEOG 24190, ARCH 24190, AMER 24190, ARTV 20210, ENST 24190

ARTH 24191. City Imagined, City Observed. 100 Units.

This urban design studio course takes two distinct notions of the city as its starting point: grand, imaginative plans -- utopian, unbuilt, semi-realized, real... both as aesthetic objects, and as ideas -- and how the minute flows of day-to-day life, up from the smallest scale, enter into dialogue with little built and lived details, intended or not. Drawing on both Chicago and other places (not just urban) that individual students know well, we will explore how both big and small, search both present and past, and tap precisely into both what we dream and what we experience... seeking not to dictate what the city will be, but to use these different modes of understanding to expand our sense of what a city can be. Necessarily, we'll grapple with difficult contradictions cities pose, our most central personal assumptions about spaces and places, and with questions of how, especially in present-day capitalism, cities change. We take as given the inevitable gap between how places actually evolve and how, perhaps, they could, and use that gap as a site for the imagination to step in, while also confronting the hubris of imagining cities real. The studio work will proceed in three stages: individually developing an alternate vision for a place you know well, at a historical moment of your choice... then breaking each others' plans... and finally using real observations and factors (and even spontaneous impulse) to complicate and rebuild your vision into something lovelier.

Instructor(s): L. Joyner Terms Offered: Winter

Note(s): Consent is required to enroll in this class. Priority will be given to students who have completed ARTH 24190.
Equivalent Course(s): ARTH 24200, ARCH 24191, GEOG 24191, ENST 24191, CEGU 24191, CHST 24191, AMER 24191

ARTH 24193. Water Water Everywhere? 100 Units.
This interdisciplinary course explores aesthetics, environmental racism, and a human rights approach to the Commons to inform our perspective on the politics and aesthetics of water from the local to the global. The course will look at issues of scarcity and abundance through the lenses of art and human rights. The course will incorporate work by artist Iñigo Manglano-Ovalle, who will visit the class. Students will consider works by other artists including Mel Chin, Allan Kaprow, LaToya Ruby Frazier, and Fazal Sheikh, to understand how art can confront the 21st century’s environmental challenges. Readings will include Susan Sontag’s Regarding the Pain of Others, and Fred Moten & Stefano Harney’s The Undercommons. The course will include visits to site specific installations by artists Iñigo Manglano-Ovalle and Mel Chin, and visits to Chicago-area natural sites such as the Big Marsh and Lake Michigan. This course is an extension of a collaborative project at the Gray Center for Arts and Inquiry with human rights lawyer Susan Gzesh, artist Iñigo Manglano-Ovalle, and curator Abigail Winograd.
Instructor(s): Susan Gzesh, Abigail Winograd Terms Offered: Autumn
Prerequisite(s): Consent only
Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): CHST 24193, BPPO 24193, ENST 24193, CEGU 24193, HMRT 24193, SOSC 21005

ARTH 24196. Second Nature: New Models for the Chicago Park District. 100 Units.
The Chicago Park District seems to preserve “first nature” within the metropolitan field. But the motive for establishing this sovereign territory was hardly natural. Today, cultural change raises questions about the significance and operation of this immense network of civic spaces. What opportunities emerge as we rethink them? While this design studio focuses on the development of new model parks for Chicago, it can support students coming from a broad range of disciplines. Texts, seminar discussions, and field trips will complement and nourish the development of architectural proposals.
Instructor(s): A. Schachman Terms Offered: Autumn
Prerequisite(s): Consent only
Note(s): Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.
Equivalent Course(s): GEOG 24196, ARCH 24196, ENST 24196, ARTH 20206, CEGU 24196

ARTH 24199. The Life of Buildings. 100 Units.
This course will examine the life of buildings—how they perform, evolve, and adapt over time. How do particular design decisions influence human experience and behavior? Which parts of the building align with its intended use and what are surprising outcomes or changes? These questions aim to provide students with a deeper understanding of the built environment and the series of decisions that shaped them. Through readings, surveys, site visits, and conversations with architects and building users, we will measure and examine the spaces around us. Students will begin with a series of short analysis and design exercises and create short films, projective collages and diagrams, and architectural concept models. Building on our collective observations, research, and analysis, we will then finish with a final project where we respond to an existing building and propose an alternate life path. The format of the course is part-seminar, part-studio that aims to equip students with practical tools and strategies needed to shape our world and account for the long-term impact of design.
Terms Offered: Winter
Equivalent Course(s): CHST 24199, ENST 24199, ARCH 24199

ARTH 24200. Migratory Aesthetics. 100 Units.
What could it mean to construct a migratory history of modern art and design? The nineteenth century has been characterized by bounded models of settlement, citizenship, subjectivity, and what it might look like to intimately belong in such a world. Yet the character of that belonging was entangled with experiences of mass migration, mobility, displacement, exile, and untiring attempts to imagine a world otherwise. In this seminar, we will recenter migration as a material reality and interpretive tool. Through a series of case studies grounded in Europe and its wider worlds, students will investigate moments in which people, objects, and ideas formed as a result of the utterly mobile nature of nineteenth-century life and expressive thought. We will turn our attention to a wave of recent scholarship on the topic, and to literary and critical writings of the period, alongside paintings, prints, sculpture, design, and built environments (many from local collections). In short, frequent writing assignments, students will be prompted to reflect on broader applications of a migratory method for reading familiar objects and histories anew.
Instructor(s): Alex Fraser Terms Offered: Spring
Prerequisite(s): Consent Only
Equivalent Course(s): ARTH 34200

ARTH 24255. Postcolumbian: The Ancient Americas in Modern and Contemporary Art. 100 Units.
In this seminar we will examine the varied ways in which modern and contemporary artists have engaged with the art of Aztec, Maya, Inca, and other ancient American Indigenous art traditions. We will examine modernist appropriations, later Chicano and Chicana movements, and contemporary re-inventions of Precolumbian art as new forms of Latin American and Latinx expression, commentary, and critique. Artists include Frank Lloyd Wright, Diego Rivera, Frida Kahlo, Henry Moore, Michael Heizer, Robert Smithson, Enrique Chagoya, Yolanda
López, Yreina D. Cervántez, Guadalupe Maravilla, Mariana Castillo Deball, Ana de Obregoso, Kukuli Velarde, among others. We will consider the ways artists have used forms of the past in a range of political, social, and aesthetic contexts, and ask what agency iconic forms of the past may have exerted, and continue to exert, on the present. Readings on modern and contemporary episodes in this "Post-Columbian" history will be paired with discussions of ancient art and visual culture, as we entwine understandings of early artworks with later histories.

Instructor(s): C. Brittenham Terms Offered: Autumn
Equivalent Course(s): LACS 34255, LACS 24255, ARTH 34255

ARTH 24270. Children & Architecture. 100 Units.
Many who pursue architecture do so initially out of a childlike fascination with buildings, places and worlds. Curiosity and limited understanding naturally provide children with an exploratory relationship to the built environments they traverse, and children also often show a heightened sense of wonder -- heightened emotions of all kinds -- as that relationship plays out. (This can be positive and formative, or scary and traumatic.) And yet, many of the adults who make choices about the worlds we inhabit think mostly of adults, and as adults, in doing so.

This architecture studio course investigates the built world through a child’s eyes, across different moments in history, including our own. Readings and seminar discussions will range from playgrounds to blocks, preschools to family relations, swimming pools and sandcastles to the very construction of childhood as an idea. We will explore Chicago, and meet with builders of all ages, likely culminating in designing (and potentially building) a real playground space. While previous experience with architectural skills is not necessary to excel in this course, childlike curiosity is required.

Instructor(s): L. Joyner Terms Offered: Spring
Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.
Starting February 12, please visit archistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Note(s): The course is visiting the City Museum in St. Louis (a multi-story, artist-built playground for children and adults that defies description) for one day in advance of the course.

ARTH 24524. The Illustrated Book. 100 Units.
Kafka prohibited images of Gregor Samsa. In a 1915 letter to his publisher, he stipulated that the insect should not be drawn, not even to be seen from a distance. Why? Along with Henry James, Mallarmé, and others, Kafka seemed to fear that illustration would diminish the power of the text to "illustrate" or illuminate in its own way. Hillis Miller has put it. The study of illustration has, however, emerged as a new interdisciplinary field in recent years, though illustration has often been neglected as an ornamental "handmaiden" to the printed word or as a commercial appendage to the book. This seminar will approach the topic with a focus on the heyday of the illustrated book, the nineteenth century, from the perspectives of book history, literary criticism, art history, word and image studies, and translation and adaptation studies. Topics to be considered to include: paratextuality; illustration as translation and/or adaptation; extra-illustration; illustration and authorship; text-image interactions or non-interactions; illustration and mass production; photography and illustration.

Instructor(s): Catriona Macleod Terms Offered: Autumn
Equivalent Course(s): GRMN 34524, GRMN 24524, ARTH 34524

ARTH 24651. Latest Experiments in Architectural History. 100 Units.
This seminar invites students to examine recent scholarly experiments in architectural history. Participants will read and discuss a corpus of books published in the last five years. Each week, we will take a deep dive into a single publication by synthesizing its argument, unpacking its structure, and demonstrating its potential limits. In-class activities will catalyze dialogue and debate on the readings as well as highlight resonances across assigned books. By the end of the quarter, students will have developed transversal views of contemporary practices in architectural history and heightened their senses of methodological self-awareness.

Instructor(s): J. Huet Terms Offered: Winter
Equivalent Course(s): ARTH 34651, ARCH 24651

ARTH 24815. Collecting the Ancient World: Museum Practice and Politics. 100 Units.
Where is this artifact from? Who does it belong to? How did it get here? Who’s telling its story? Critical inquiry into the practice and politics of museums has reached a new zenith in contemporary discourse. From discussions of acquisition and repatriation to provenience (archaeological findspot) and provenance (an object’s ownership history) and the ethics of curation and modes of display, museum and art professionals—and the general public alike—are deliberating on the concept of museums and the responsibilities of such institutions towards the collections in their care. This course will explore the early history of museums and collecting practices and their impact on the field today, with a focus on cultural heritage collections from West Asia and North Africa. We will first spend time on such topics as archaeological exploration of “the Orient,” colonial collecting practices, and the antiquities trade, as well as the politics of representation and reception in the nineteenth and twentieth centuries. Next, we will look at critical issues presently facing museums, including ethical collection stewardship, provenance research, repatriation, community engagement, and public education. The course will be structured in a seminar format, with lectures devoted to the presentation of key themes by the instructor and critical discussion as a group. Meetings will include visits to the ISAC Museum at UChicago.

Instructor(s): K. Neumann Terms Offered: Winter
Equivalent Course(s): NEHC 24815, HIST 20509, NEHC 34815, ARTH 34815, HIST 30509
ARTH 24816. Museums Today. 100 Units.
Through a series of case studies, this course examines how museums are radically rethinking their function, their audiences, and their practices. What problems do they seek to redress? Who do the solutions aim to serve, and to what end? This course ultimately asks students to debate the role of the museum in the 21st century by way of course readings drawn from theory, scholarship, and the popular press; class discussions complimented by visits from guest scholars, artists, and curators; and engagement with real and virtual museum spaces.
Instructor(s): M. Taft Terms Offered: Winter
Equivalent Course(s): ARTH 34816

ARTH 24910. INSECT MEDIA. 100 Units.
How have insects affected ways of knowing and relating to the world? This course opens a dialogue between insects and Japanese audiovisual cultures, including fiction, poetry, visual art, manga, anime, and film. We aim to address the important and profound challenge that recent trends in animal studies, environmental humanities, and eco-criticism pose to received ways of studying human cultures and societies. The challenge lies in offering alternatives to the entrenched reliance on a nature-culture divide, which gives culture explanatory preference over nature. In the case of Japan and insects, for instance, there exists a fairly significant body of scholarship on how Japanese people respond to, interact with, and represent insects, and yet priority is generally given to culture, and Japan is treated monolithically. To offer alternatives to this monolithic culturalism, in this course we will (a) open dialogue between culture accounts of insects and scientific accounts and (b) explore different forms of media offering different milieus where human animals and more-than-human insects come into relation without assuming the ascendancy of one over the other.
Instructor(s): Chelsea Foxwell and Thomas Lamarre Terms Offered: Autumn
Prerequisite(s): Consent of Instructor required: interested students should submit one paragraph of interest to Professors Foxwell and Lamarre.
Equivalent Course(s): EALC 34910, ARTH 34910, CDIN 34910, CDIN 24910, CMST 34915, CMST 24910

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. Please help - many questions.
Instructor(s): Andrei Pop
Equivalent Course(s): ARTH 35115, GRMN 25015, GRMN 35015, CLAS 35014, SCTH 35000, KNOW 35000

ARTH 25119. Architecture and Colonialism in Algeria, Morocco, and Tunisia. 100 Units.
This seminar invites students to examine the intersections of colonialism with architecture in Algeria, Morocco, and Tunisia. Throughout the semester, we will discuss the designs of architects working in the region (Le Corbusier, Fernand Pouillon, Shadrach Woods, etc.) and concepts defining colonialism as a design project (segregation, repression, primitivism, etc.). We will also pay particular attention to modes of opposition pursued by residents and their historical impact toward the region’s decolonization. Moments of heightened historical consequence, such as the strategic use of selected architectural spaces by independentist guerrillas, will be thoroughly discussed. The class will progress through a chronological scope, from Orientalism as a 19th century phenomenon to the enmeshment of modernism with colonialism in the 20th century. We will conclude with the emergence of postcolonial modernities.
Instructor(s): Jacobé Huet Terms Offered: Autumn
Equivalent Course(s): ARCH 25119, RDIN 25119, ARTH 35119, RDIN 35119

ARTH 25140. Aesthetic Ecologies. 100 Units.
What would an intellectual history of the environment look like when told from the perspective of art history writing? The geographer Friedrich Ratzel, who first began using the term “Umwelt” (“environment”) in a systematic way, claimed that, up to the end of the 19th century, the idea of environment had been primarily discussed not in scientific contexts but rather in aesthetic ones, by “artistically predisposed thinkers.” In this course, we will take Ratzel’s claim seriously and aim to recuperate the aesthetic side of theories of environment across diverse areas such as: notions of landscape (“the picturesque”); aesthetic and biological theories of milieu (Haeckel’s “ecology,” Taine’s “milieu,” Uexküll’s “Umweltlehre”); Warburg’s cultural history; the “sculpture of environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban).
more broadly will be paired with primary source analysis of inventories, letters, and travel writing from the early modern period in order to evaluate this complex period of cross-cultural interaction and innovation in artistic production and collection. The class will visit the Art Institute of Chicago, the Newberry Library, and the Adler Planetarium for close study of materials in their current museum or library spaces.

Instructor(s): L. Markey Terms Offered: Spring
Equivalent Course(s): ARTH 35202

ARTH 25402. The Invisible within Visual Art. 100 Units.
What the work of art looks like isn't too important." This is what U.S.-American artist Sol Lewitt wrote about conceptual art in 1967. This course takes Lewitt's statement seriously, asking: how can we consider the non-visible dimensions of artworks? How do we interpret artworks that rely upon extra-visual material, including other sensory material like touch, taste, sound, and smell, but also ideas? How do aspects that the viewer must imagine impact the way that artworks make meaning? Taking a broad approach to the category of conceptual art, this course will explore the history of art that is rooted in ideas from the 1910s to the present, investigating case studies of conceptual works from around the globe. Considering artworks that take a wide variety of forms, from paintings and sculptures, to documentary photographs and faked documentary photographs, to performances, installations, and participatory invitations, we will test Lewitt's statement. If what a given artwork looks like isn't all that important, how might the invisible inform our understanding of that artwork instead?
Terms Offered: Autumn
Equivalent Course(s): ARTH 35402

ARTH 25545. Cartography & the Early Modern State. 100 Units.
This seminar focuses on concurrent watersheds in drawing, cartography, and information technology - the rise of hand-drawn maps in government archives. This occurred in fifteenth-century Venice, the first state to combine surveying, drawing, and text in the systematic collection, storage, delivery, and analysis of geospatial data concerning its territories. A radical departure from classical and medieval cartography, Venice's paper maps synced perspectival pictures with nested layers of toponyms, informational legends, directional indicators and scale bars, requiring a new kind of literacy and hardware to calculate distance. No precedent existed for this analog GIS (geographic information system); other chancery collections came later or did not have the same functionality. We will compare Venice's paper maps to contemporary landscape painting and print culture's bird's eye views and maps. We will address their increasingly dynamic interface, methods of indexing, and storage and retrieval before the arrival of filing cabinets; the addition of polychrome reliefs with their heightened sense of being there; and the increase in flattening abstractions through the end of the Venetian empire (1797). These abstractions anticipated modern mapping before the advent of digital GIS (also a government initiative) and cartography's return to embedding the user. Students are welcome from across the disciplines and may choose related topics for supervised research projects.
Instructor(s): K. Barzman Terms Offered: Winter
Equivalent Course(s): ARTH 35545

ARTH 25711. Exhibiting Photographs. 100 Units.
This course traces the history of photography through a progression of landmark exhibitions, exploring the ongoing and reciprocal relationship between theories of photography and modes of public display. From the first public demonstrations of the new invention(s) through the emergence of photographic salons in the late nineteenth century, the forms of early exhibitions mirrored photography's fluid and indeterminate cultural status. By the interwar period, new theories of display and visual communication developed by the European and American avant-garde helped to elevate photography's standing in museums, transforming its liminal position between art and mass culture into a modernist virtue. For each case study, students will assess the ways that photographic exhibitions embody cultural and aesthetic values, political ideologies, shifts within the art market, and underlying ideas about photography itself. Along with these historical investigations, the course will include several visits to a multisite exhibition of contemporary photography to engage with current issues tied to curating and display.
Instructor(s): C. Folder Terms Offered: Spring
Equivalent Course(s): ARTH 35711

ARTH 25712. Photography and Political Ecology. 100 Units.
This seminar explores the role of photographic imagery in the global environmental movement from the 1960s through the present. We will investigate the uses of photography in shaping, documenting, and disseminating narratives surrounding ecological crises, activism, and public policy. Through a survey of photographic works in a variety of formats and media, we will explore how visual culture has shaped ecological thought and international politics over the last half-century, starting with the 1972 United Nations Conference on the Human Environment. Adopting an interdisciplinary human-centered framework, this course foregrounds questions of environmental justice, sustainability, and the impacts of colonialism on landscapes and communities, offering insight into the role of photographic media as a catalyst for societal change.
Instructor(s): C. Fuldner Terms Offered: Spring
Equivalent Course(s): ARTH 35712

ARTH 25731. Gender Before Gender: Constructing Bodies in Ancient American Art. 100 Units.
In this course, we will seek to test the possibilities and limits of understanding gender and sex in premodernity through an inquiry into the artistic traditions of the ancient Americas. Works of art constitute a primary means
by which we can access ideas about what we call gender and sex. Based on what we can reconstruct from visual, textual, and archaeological sources, these cultures conceptualized and represented gender in ways that might seem unfamiliar, in the process putting into question our own preconceptions. Indeed, pre-modern works of art might not have served to simply record conventions of gender but also helped construct the very idea of a sexed body within a given cultural context. As we discover commonalities and divergences between these Indigenous American traditions, we will learn to think across cultural contexts and disciplinary divides, putting into question some of our own assumptions. We will see that gender is not an immutable construct but something actively brought into being in different ways in different times and places.

Prerequisite(s): Consent of instructor required; email Professor Brittenham a paragraph-long description about what you bring and what you hope to get out of this seminar.

Equivalent Course(s): GNSE 20138, ARTH 35731, LACS 25731, GNSE 30138, LACS 35731

ARTH 25885. 20th Century American Drama. 100 Units.
Beginning with O'Neill's 'Long Day's Journey into Night' through the American avant-garde to the most recent production on Broadway, this course focuses on American contemporary playwrights who have made a significant impact with regard to dramatic form in context to specific decade as well as cumulatively through the twentieth century. Textual analysis is consistently oriented towards production possibilities, both historically and hypothetically. ATTENDANCE AT FIRST CLASS SESSION IS MANDATORY.

Instructor(s): H. Coleman

Equivalent Course(s): TAPS 20110, ENGL 24503

ARTH 26001. Religion and Visual Culture in the Late Antique Mediterranean. 100 Units.
In this seminar, we examine sacred sites and artifacts of early Christians and their neighbors in the regions around the Mediterranean from the third century to about 750 CE. Case studies will illustrate the wealth of religious art and architecture associated with different religions that existed side by side-Christianity, Judaism, polytheism, and emerging Islam. This course has five main objectives: (1) to examine how the designs of religious spaces, buildings, and objects respond to specific spiritual or ritualistic needs; (2) to gain familiarity with typical features characterizing the arts of each religion or sect; (3) to identify elements of a common visual language that result from shared traditions or artistic cross-pollination; (4) to examine different ways in which material artifacts were employed as means of ideological propaganda; and (5) to study art and architecture as evidence of doctrinal competition and conflict. While this course foregrounds the study of material culture, written sources (in translation) complement the analysis of the visual evidence.

Instructor(s): Karin Krause Terms Offered: Spring

Note(s): This course is part of the Chicago Studies Quarter:Calumet. This course includes required field trips every Friday from 9am-3pm.

Equivalent Course(s): CHST 26367, CEGU 26367, ENST 26367, PBPL 26367, HIST 27314

ARTH 26384. Art and the Archive in Greater Latin America. 100 Units.
How and why do artists engage records of the past in their work? What are the politics of both creating archives and culling from them to visually render or represent the past? Focusing on art and architecture as evidence of pre-modern works of art seem unfamiliar, in the process putting into question our own preconceptions. Indeed, pre-modern works of art might not have served to simply record conventions of gender but also helped construct the very idea of a sexed body within a given cultural context. As we discover commonalities and divergences between these Indigenous American traditions, we will learn to think across cultural contexts and disciplinary divides, putting into question some of our own assumptions. We will see that gender is not an immutable construct but something actively brought into being in different ways in different times and places.

Prerequisite(s): Consent of instructor required; email Professor Brittenham a paragraph-long description about what you bring and what you hope to get out of this seminar.

Equivalent Course(s): GNSE 20138, ARTH 35731, LACS 25731, GNSE 30138, LACS 35731

ARTH 26501. Straight-line sensibilities. A hidden history of 20th Century Art. 100 Units.
The proliferation of straight lines in 20th Century art and architecture is generally associated with rational and universalist procedures and perspectives, and closely associated with the rise of industrial society. This course will look at straight lines in modern art from a very different perspective. We will study a hidden genealogy of straight lines that all seem to evoke the vagaries of sensory realities and capacities and that are aesthetic through and through. These type of straight lines are all, in their various ways, related to the close interaction between bodies and media technologies - one of the major themes in modern art. The question, of course, is how and why straight lines comes to express this relationship. To look at this question, we will study artworks and ideas that extend from the mid 19th-century to 21st century art and that includes a wide range of media and expressions, including architecture, painting, drawing, film, video and computer art.

Instructor(s): I. Bloom Terms Offered: Autumn
ARTH 26616. Tracing Time. 100 Units.
Tracing Time is a hybrid seminar and studio. The first portion of the course will invite students to engage with a curated selection of techniques for representing time as a broad category of concerns, containing a wide range of nuanced conceptual frameworks and constructs: subjective time, objective time, proper time, coordinate time, sidereal time, emergent time, encoding time, relativistic time, time dilation, reaction time, spacetime, etc. The second portion of the course will invite students to develop their own models, visualizations, and representations of time or temporal phenomenon as a support for considering time as a factor of change in relation to their own research or interest in a particular concern or context, or where time is bound to physical, psychological, ecological, climatic, biological, geological, economic, historical, geographic, or other entangled processes. This course requires no preparation and is therefore open to students from any discipline who share a general interest in urban design, architecture and the arts or who specifically wish to develop a deeper understanding of drawings, models, photographs, video and other graphic mediums as material supports for inquiry.
Instructor(s): A. Schachman Terms Offered: Autumn
Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)
Equivalent Course(s): ARCH 26616, ARTH 36616, CHST 26616

ARTH 26705. Approaches to Contemporary Chinese Art. 100 Units.
The aim of this course is to introduce a history of contemporary art from China since the 1970s. The course begins with a brief overview of modern art activities in China during the early 20th century along with art production amidst the Cultural Revolution era (1966-1976), under Mao. The course will then focus on contemporary avant-garde movements during the 1970s and 1980s, the response to urbanization in art at the onset of the new millennium, the influence of globalization since 2000, and a new generation of young artists from China as well as Chinese diasporic artists working transnationally. Critical attention will be paid to ways in which artists respond to the obsolescence of physical environments and interactions due to major investments in robotics, AI technologies, online communication platforms, and virtual monetary exchange applications. In addition to working with important secondary texts focused on contemporary art from China, students will have the unique opportunity to examine primary documents that I have obtained during my ongoing research activities in China. These include video footage, photo documentation, archival materials, and real artworks. We will also access Gao Minglu’s extensive archives of contemporary Chinese art documents.
Instructor(s): E. Larson Terms Offered: Autumn
Equivalent Course(s): ARTH 36705, EALC 36705, EALC 26705

ARTH 26710. Eisenstein. 100 Units.
TBD
Equivalent Course(s): FNDL 26504, ARTH 36710, CMST 26610, CMST 36610

ARTH 26807. Design and Communal Form. 100 Units.
How have designed objects contributed to the formation of communities? Focusing on the United States, this course will reflect on the question by considering how design has variously embodied, represented, bound, made visible, excluded, unified and otherwise shaped groups of people and their commitments. The cases we consider will likely include: 19th century Shaker furniture, Depression-era efforts to build a visual index of historic American design, postwar advances in wheelchair design, Africobra poster design and political economy in 1960s Chicago, and graphic design for Chicano newspapers of the late ‘60s and early ‘70s. To develop dynamic techniques for approaching design history, class discussion will be complemented by regular in-class written analyses of designed objects, visits from and conversations with some of the scholars whose work we read, and occasional visits from contemporary artists whose work provides a critical lens on design history.
Instructor(s): M. Taft Terms Offered: Autumn
Equivalent Course(s): ARTH 36807

ARTH 26809. Communicating Science: For Peers and the Public. 100 Units.
This architectural studio course explores strategies for effectively communicating and presenting science to the public in a campus setting. Students will discover a compelling science story generated by UC scholars and work with important secondary texts focused on contemporary art from China, students will have the unique opportunity to examine primary documents that I have obtained during my ongoing research activities in China. These include video footage, photo documentation, archival materials, and real artworks. We will also access Gao Minglu’s extensive archives of contemporary Chinese art documents.
Instructor(s): E. Larson Terms Offered: Autumn
Equivalent Course(s): ARTH 36705, EALC 36705, EALC 26705

ARTH 26810. Topics in Curating Indigenous Art. 100 Units.
In twenty-first century museums, the curation of Indigenous objects brings with it many dynamically changing responsibilities and considerations, as well as ethical and legal questions that vary by region, country, and legislation. These topics are essential knowledge for students studying Indigenous art and archaeology in their curriculum and who may be considering careers in related fields. That said, even scholars who do not directly

Equivalent Course(s): CMST 36505, MADD 26501, CMST 26505, ARTH 36501
study Indigenous art may someday find themselves responsible for it, whether as a department chair or museum director, making familiarity with these issues essential preparation. Ultimately, the curation of Indigenous art is shaping the leading edge of curatorial practice in museums today as well as popular discourse.

Instructor(s): A. Hamilton Terms Offered: Winter
Equivalent Course(s): ARTH 36810

ARTH 26909. Realism: Art or Metaphysics? 100 Units.
Besides its historical role as the first capital-letter avant-garde in painting and literature, Realism is making a return in many current artistic and, for that matter, cultural and journalistic contexts. But whether one examines its entanglement with reputed adversaries like Romanticism and Idealism, its origins in ancient and medieval metaphysics, or its strange side career as a label for amoral pragmatism in political theory and practice, the many-sidedness of realism makes pinpointing it down quite a challenge. Is there any common thread binding Plato and Courbet, Virginia Woolf and García Marquez, Catherine Opie and Ai Weiwei? Can there be a realism of dreams and desire, such as one might find in Freud? And is realism a revolutionary venture, or a consolidating surveillance of social types? What role do new technologies and forms of spectacle, from oil painting to photography, the printed book to streaming media, play in its rise and evolution? Readings in art history, fiction, and philosophy will alternate with film screenings and gallery visits.

Instructor(s): A. Pop, M. Widrich Terms Offered: Winter
Equivalent Course(s): ARTH 37032

ARTH 27032. Bodies, Objects, Cognition. 100 Units.
This course explores the differences between objects and embodiment as examined in varied historical periods and artistic genres. We will probe the ontological indeterminacy of embodied beings versus machines in terms of agency, autonomy, subjectivity, and artificiality. Our main operative mode is a visual-verbal comparison and its perception. Through discussions of such visual strategies as pareidolia, abstraction, bodyscape, as well as the scientific phenomena of cloning and humanoid robotics, the course will destabilize once fundamental epistemologies to present a cognitive moment when the traditionally stable object-body dichotomy is understood anew as a dynamic site of affective, biological, representational, and mechanical relations. Visual artists, writers and critics studied will include Leonardo da Vinci, Hans Holbein, Giuseppe Arcimboldo, Wassily Kandinsky, Kazimir Malevich, Tadeusz Borowski, Stanislaw Lem, Allan Teger, Magdalena Abakanowicz, W.T.J. Mitchell and others. All readings are in English.

Instructor(s): Bozena Shallcross Terms Offered: Winter
Equivalent Course(s): ANTH 27032, KNOW 27032, ANTH 27032, ANTH 37032, REES 27032, REES 37032, ARTH 37032

ARTH 27314. Writing Art Criticism. 100 Units.
This course is a practicum in writing art criticism. Unlike art historians, art critics primarily respond to the art of their time and to developments in the contemporary art world. They write reviews of Chicago exhibitions that may be on view in galleries or museums and that may focus on single artists or broad themes. Importantly, art critics often produce the very first discourse on a given art, shaping subsequent thinking and historiography. Accordingly, art criticism is a genre that requires particular skills, for example, identifying why and how artworks matter, taking a fresh look at something familiar or developing a set of ideas even if unfamiliar with a subject, expressing strong yet sound opinions, and writing in impeccable and engaging ways. Students will develop these skills by reading and writing art criticism. We will examine the work of modern art critics ranging from Denis Diderot to Peter Schjeldahl and of artists active as critics ranging from Donald Judd to Barbara Kruger. Class discussions will be as much about the craft of writing as about the art reviewed. We will deliberate the style and rhetoric of exhibition reviews, including details such as first and last sentences, order of paragraphs, word choices, and the like. This seminar is writing intensive with a total of six exhibition reviews, four of which will be rewritten substantially based on instructor, visitor, and peer feedback and general class discussion. Off-campus field trips also required.

Instructor(s): C. Mehring Terms Offered: Autumn
Note(s): Enrollment is limited and permission of instructor is required. Preference will be given to students with a background in the visual arts or writing about the arts. Please email the instructor (mehring@uchicago.edu) explaining relevant background.
Equivalent Course(s): ARTV 27314, ARTH 37314, ARTV 37314

ARTH 27316. Crafting Modernity. 100 Units.
This course proposes that craft defined artmaking in the United States during the period after World War I and through to the post-World War II era. For the purposes of the course, craft will be broadly understood to encompass handmade items designed for practical use as well as artworks that, through concepts, materials, and/or processes, trace their lineage to a functional and handmade past. In framing this modernist history through craft, and discussing pedagogy, practitioners, objects, and theories of making, the course positions craft as a primary propagator of modernity. Artists with diverse material practices, such as Anni Albers, Emma Amos, Ruth Asawa, Faith Ringgold, and Lenore Tawney, will be central to the discussion and will foster an assessment and interrogation of craft’s role in producing and popularizing modern art more broadly. In addition to foregrounding the ubiquity of craft and its wide-reaching impacts on culture and society (including educational initiatives and programs, exhibitions and museum collections, and publications), this course will also question craft’s relative absence (until recently) in narratives of twentieth-century modernism in the United States. Furthermore, while craft has the potential to surface the classism, sexism, and media hierarchies in modern art
historical discourse, the need to critically examine craft’s relationship with colonialism, racism, and sexism will also be addressed
Instructor(s): E. Warren Terms Offered: Spring
Equivalent Course(s): ARTH 37316

ARTH 27440. Buddha Then and Now: Transformations from Amaravati to Anuradhapura. 100 Units.
The Buddhist sculptures in Amaravati are arguably the earliest to influence the early Buddhist art of the other parts of the sub-continent as well as south and southeast Asia. The course begins with the discussion of the context in which the Buddha images were made in Amaravati and the factors including Buddhist doctrinal developments that contributed to the spread of these images to various parts of Sri Lanka. Then it traces the course and function of Buddhist iconography in Sri Lanka until into the 21st century to assess the role of geopolitical factors. The positionality and portrayals of the images of Buddha are also considered and analyzed. The course traces the trajectories that transformed the image of the Buddha from a symbol of peace to jingoist assertiveness. Through the study of the images of the Buddha, the aim is to comprehend the ways Buddhism has changed over centuries from an inclusive posture which helped it sustain and spread to different parts of the world only later to become exclusionary.
Instructor(s): Sree Padma Holt Terms Offered: Winter
Equivalent Course(s): RLVC 37440, HIST 36704, HREL 37440, ARTH 37440, RLST 27440, SALC 27440, SALC 37440

ARTH 27450. Cities in Motion: the Architecture of Public Transit. 100 Units.
How do you get from A to B? Within and between today’s urbanized areas, that seemingly simple question has become one of the most fraught and intractable problems. This course seeks to address questions about public transit across scales, from pedestrian and bicycle infrastructure at the level of individual intersections and blocks up to regional train networks and beyond. Like other design studio courses, the class will be project-based, and will ask students to develop a wide understanding of existing systems, but also to learn through creative design projects that expand their sense of what’s possible. After working together to understand many existing transit solutions across different scales, to come to terms with and document Chicago’s transit landscape, and to dream speculatively about untested transit possibilities both low- and high-tech, students will focus on building a portfolio of creative suggestions for their respective “clients” (e.g., the University of Chicago, the 4th Ward Alderman). Alongside this project work, assigned readings and explorations around Chicago will immerse students in the culture and philosophy of moving people and things, across different moments past, present and future.
Instructor(s): L. Joyner Terms Offered: Winter
Note(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting November 6, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)
Equivalent Course(s): CEGU 27450, ENST 27450

ARTH 27490. Art as Buddhism in Ancient India: Explorations in the Stupa of Amaravati and Other Monuments. 100 Units.
This course will examine the visual construction of early Buddhism in India, focusing in particular on stupas and especially on the art of the great stūpa (mahachaitya) at Amarāvati in Andhra Pradesh. We will examine questions of Buddhology, of the diversity and range of conversations within early Buddhism, leading to the rise of the Mahāyāna, in relation to the visualization of Buddhist theory and narrative in the extensive and extraordinary decorations of the major sites. The course will introduce those taking it to the rich visual, material and epigraphic culture of the Buddhist stupas as well as the vibrant textual world of Indian Buddhist writing - from stories to suttas to commentaries. Students will have the opportunity to develop their own final papers in relation to this material or comparatively with other material in which they also retain an interest (not necessarily only Buddhist).
Instructor(s): Jas Elsner Terms Offered: Spring
Note(s): The course will be taught over 5 weeks in the Spring Quarter on an intensive schedule. This course meets the HS or LMCS Committee distribution requirement for Divinity students.
Equivalent Course(s): RLVC 37490, SALC 37490, HREL 37490, ARTH 37490, RLST 27490

ARTH 27530. (Re)Producing Race and Gender through American Material Culture. 100 Units.
This course introduces students to the role of the material world in the production and reproduction of ideologies of race, gender, and their intersections. Objects around us are imbued with meaning through their design, construction, use, and disuse. Architecture, art, photography, clothing, quilts, toys, food, and even the body have all been used to define groups of people. Combining secondary literature, theory, documentary evidence, and material culture, this course guides students as they ask questions about how ideologies of race and gender are produced, how they are both historically specific and constantly in flux, and how human interaction with the material world creates, challenges, and changes their construction. The primary course objectives are to (1) provide students with an introduction to material culture as a theory and methodology and (2) teach them how to apply it to research on ideologies of gender and race in history.
Terms Offered: Winter
Equivalent Course(s): CRES 27530, ANTH 25214, GNSE 27530, HIST 27414
ARTH 27705. Revivals: Colonial, Gothic, and Craft. 100 Units.
This course will examine so-called stylistic revivals in the history of modern decorative arts and design. Through an examination of "revival" objects, the philosophies informing their facture, and the critical discourse surrounding their function and reception, the course will consider questions such as: What constitutes a "revival"? How are decorative art and designed objects marshalled for different ideological ends/purposes/narratives? What values appear to be imbued in certain materials and aesthetics? How have such associations been made/become naturalized? What assumptions regarding race, class, gender, and power are embedded in these associations and narratives? Instructor(s): E. Warren Terms Offered: Spring
Equivalent Course(s): ARTH 37705

ARTH 27799. Materiality and Artistic Intent: The Object, Conservation and Art History-Suzanne Deal Booth Seminar. 100 Units.
This course will investigate materiality in the context of art-historical study. Thirty years ago technical art history was a burgeoning field of study among a small number of museum conservators, curators and scientists. Today curatorial/conservation partnerships are common and analytic methods to examine and characterize artworks are sophisticated and often nondestructive. The intersection of the three disciplines - art history, conservation and materials science - has made it possible to study art in a more holistic and objective manner by understanding the art-making materials, the methods of using them, and the conscious choices made by artists to achieve their aesthetic goals. Additionally, changes to works of art, whether the result of inherent instability, external environmental factors, or artist's intent may be more readily identified and assessed. Case studies will be presented to show how artists' methods and materials can be informative within a broader art-historical context. The course will address the meaningful integration of technical study into one's own curatorial/art history practice. Students will examine works of art firsthand to determine the materials and methods used in their making, to assess their condition, and to see how various manipulations of different art-making materials inform their appearance. Students will evaluate selected readings and recent technical studies. Class participation is encouraged and expected. Instructor(s): H. Strauss Terms Offered: Autumn
Equivalent Course(s): ARTH 37799

ARTH 28003. Islamic Art: Private Collections on Public Display. 100 Units.
In the past decade, two museums in Texas - the MFA Houston and the Dallas Museum of Art – have suddenly emerged as major centers for Islamic art. Usually, well-developed displays of Islamic art build on sustained institutional commitment to curation over several generations. However, these Texas museums both quickly transformed their abilities to exhibit Islamic art by securing long term loans of significant private collections. With the al-Sabah Collection and the Hossein Afshar Collection, MFA Houston more than doubled its display space for Islamic art in 2023; and similarly, the Dallas Museum of Art has displayed the Keir Collection since 2014. Travelling this travelling seminar brings students to Texas for two weeks, facilitating direct study of an expansive range of Islamic arts produced from the medieval period to the present, in materials ranging from silk, parchment, ceramic, and rock crystal; to lacquer, sandstone, metal, jade, and plexiglass. Students will learn basic classification systems for navigating the vast range of Islamic arts, and will also each select a specific work for close study. Upon return to campus, students will develop their thoughts on the object in relation to questions of collection and display. What force does a given object have in shaping, confirming, or challenging logics of collection and display? What might the same object achieve differently within the context of a different, possibly thematic, exhibition? Instructor(s): P. Berlekamp Terms Offered: Autumn
Note(s): Consent Only
Equivalent Course(s): ARTH 38003, NEHC 28003, NEHC 38003

ARTH 28201. Art on My Mind. 100 Units.
A critic who began as an abstract painter, bell hooks (Gloria Watkins) was also a queer woman of color and among the most penetrating cultural observers in recent US history. This course centers on the close reading of hooks' 1995 book, Art on My Mind: Visual Polities, which fearlessly and sympathetically took as its subject a perennial conundrum wherein black artists and critics’ relationship to art and aesthetics threatens to be subsumed by their efforts to challenge an art world bent on marginalization and exclusion. By hooks's own account, she designed this collection of essays and interviews to continue discussions of art and aesthetics begun in earlier work-specifically, to further engage the politics of feminism in conjunction with liberatory Black struggle. The result did a great deal more than this already considerable feat of intersectional study. Art on My Mind demonstrates then-new, still-woefully-underutilized means to think about visual art, write about visual art, and create actual spaces for dialogue across boundaries. Art on My Mind, then, remains a model for confronting what addles critical consideration of the work of artists and cultural producers in all groups marginalized by structures of domination. This makes it also a book about transgression, and an excellent object to debate at a moment when generative meetings across boundaries seem increasingly unlikely. Instructor(s): D. English Terms Offered: Winter
Equivalent Course(s): ARTH 38201

ARTH 28311. Image, Iconoclasm, Animation. 100 Units.
This course will explore the fantasies of the animation of images both ancient and early Christian, both secular and sacred, as the backdrop to examining the phenomenon of iconoclasm as an assault on the image from
pre-Christian antiquity via Byzantium to the Protestant Reformation. It will tackle both texts and images, the archaeological context of image-assault and the conceptual (indeed theological) contexts within which such assault was both justified and condemned. These historical issues cannot be separated, in our scholarly approaches and responses, from a vibrant contemporary culture around question of virtuality, animation, image-worship and image-destruction in the current world. The course will provide space to reflect on the problems raised by this. The course will be taught over the first four and a half 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): Jaś Elsner Terms Offered: Spring
Prerequisite(s): The course will be taught over the first 4 and a half weeks in the Spring Quarter on an intensive schedule.

Note(s): This course meets the HS or LMCS Committee distribution requirement for Divinity students.
Equivalent Course(s): ARTH 38311, RLVC 38311, MDVL 28311, CLCV 25923, CLAS 35923, KNOW 38311, RLST 28311

**ARTH 28325. Art and Description in Antiquity and Byzantium. 100 Units.**

This course explores the rich tradition of ekphrasis in Greco-Roman antiquity and Byzantium - as it ranges from vivid description in general to a specific engagement with works of art. While the prime focus will remain on texts from Greece, Rome and Byzantium - in order to establish what might be called the ancestry of a genre in the European tradition and especially its fascinating place between pagan polytheistic and Christian writing -- there will be opportunity in the final paper to range beyond this into questions of comparative literature, art (history) writing and ekphrasis in other periods or contexts, depending on students' interests and needs. A reading knowledge of Greek in particular could not be described as a disadvantage, but the course can be taken without knowing the ancient languages. The course will be taught over the first 4 and a half 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): Jaś Elsner and Karin Krause Terms Offered: Spring
Prerequisite(s): The course will be taught over the first 4 and a half weeks in the Spring Quarter on an intensive schedule.

Note(s): This course meets the HS or LMCS Committee distribution requirement for Divinity students.
Equivalent Course(s): CLAS 38323, CLCV 28323, RLST 28325, ARTH 38325, MDVL 28325, KNOW 38325, RLVC 38325

**ARTH 28328. Africa’s Byzantine Heritage: Religion and Art in Pluralistic Societies. 100 Units.**

This quarter-length course is conceived around themes and artifacts of an innovative special exhibition titled Africa & Byzantium at the Metropolitan Museum of Art that we will be visiting together (Feb. 16-18, 2024). It will be the first time a museum has showcased the important contributions of Africa’s multiethnic societies to the cultural and religious life of the Christian Empire of Byzantium. In addition, the Met boasts a world-renowned permanent collection of Byzantine artifacts, several of which we will be studying as well during our field trip. The Byzantine Empire (4th cent.-1453) encompassed large parts of the Mediterranean, the Balkans, Anatolia, and the Middle East, with North and East Africa forming part of the empire from the fourth century CE to the Islamic conquest (early 7th cent.). Under Islamic rule, the African continent’s Byzantine-Christian legacy continued to be influential and has a rich afterlife to this day. The field trip will enable students hone their competence in visual analysis through close-up study of artworks representing a range of artistic media and techniques. The classroom sessions will illuminate the historical and cultural framework in which the artifacts are situated. Africa’s Byzantine heritage is an emerging field of study and in this course students who wish to pursue their own research projects will have ample opportunity to do so. Students will also attend weekly discussion sections led by the TA.

Instructor(s): Karin Krause Terms Offered: Winter
Prerequisite(s): Students enrolled in this course will participate in a "mandatory" three-day field trip to the Metropolitan Museum of Art (Feb. 16–18, 2024). Travel and lodging will be fully covered through a Curricular Innovation and Undergraduate Research grant provided by the College.
Equivalent Course(s): RLST 28328, CLCV 25923, MDVL 28328

**ARTH 28330. Art and Religion from the Roman to the Christian Worlds. 100 Units.**

This course will be an introduction to Roman and early Christian art from the early empire to late antiquity. It will explore the significance of the changes in visual production in relation to different attitudes to religion and society; its specific and conflictive historiography; the particular issues involved in the move to Christianity and a Christian visual culture. We shall view between an empirical inductive approach, looking at lots of stuff and a more general account of theoretical overviews that have been offered for Roman and late art - overviews that have been influential in the broader historiography of art history as a discipline.

Instructor(s): Jaś Elsner Terms Offered: Spring

Note(s): The course will be taught over 5 weeks in the Spring Quarter on an intensive schedule. This course meets the HS or LMCS Committee distribution requirement for Divinity students.
Equivalent Course(s): RLST 28330, ARTH 38330, RLVC 38330, CLAS 38322, CLCV 28322
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): Daniel Morgan
Prerequisite(s): Prior or concurrent registration in CMST 10100 is required. Course is required for students majoring or minoring in Cinema and Media Studies.
Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.
Equivalent Course(s): MADD 18500, ENGL 29300, ARTV 20002, ARTH 38500, MAPH 33600, CMLT 32400, CMST 28500, CMLT 22400, ENGL 48700

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): James Lastra
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): CMST 48600, CMLT 22500, REES 25005, ENGL 29600, MAPH 33700, REES 45005, MADD 18600, CMLT 32500, ENGL 48900, ARTH 38600, ARTV 20003, CMST 28600

ARTH 28607. Art, Science, and the Environment. 100 Units.
Did human activity—from the detonation of atomic weapons to the proliferation of plastics—change the Earth and life on it? Rather than study air or water, this seminar will look at art and visual culture since 1945 to find deposits, traces, and effects of such activities. The course will survey scholarly texts from art history as well as the histories of science and technology to pursue these and other related questions: How have historians framed developments in postwar and contemporary art in relation to concurrent developments of scientific ways of knowing and imagining the environment, broadly defined? Moreover, how has the advance of scientific knowledge beyond our planet informed visual culture? From smart devices to immersive digital art installations, what forms of techno-ecologies surround us today? Through visits to the Smart Museum of Art, as well as other campus collections, students will have the opportunity to study and write about original works of art.
Instructor(s): T. Shabtay
Terms Offered: Autumn
Equivalent Course(s): ARTH 38607

ARTH 28610. Topics in Curating Indigenous Art. 100 Units.
In twenty-first century museums, the curation of Indigenous objects brings with it many dynamically changing responsibilities and considerations, as well as ethical and legal questions that vary by region, country, and legislation. These topics are essential knowledge for students studying Indigenous art and archaeology in their curriculum and who may be considering careers in related fields. That said, even scholars who do not directly study Indigenous art may someday find themselves responsible for it, whether as a department chair or museum director, making familiarity with these issues essential preparation. Ultimately, the curation of Indigenous art is shaping the leading edge of curatorial practice in museums today as well as popular discourse.
Terms Offered: Winter

ARTH 28705. Christian Iconography. 100 Units.
In Christian culture, visual images have for many centuries played a pivotal role in ritual, devotion, intellectual thought, and religious instruction. The most important aims of this course are that students understand images convey meaning in very unique ways and learn how to decode their visual messages. The study of iconography encompasses a variety of methods used to identify the subject matter of a pictorial image, describe its contents, and analyze its discursive strategies in view of its original cultural context. We will cover some of the most important themes visualized in the arts of Christianity by analyzing imagery spanning different periods, geographical regions, pictorial media, and artistic techniques. While special emphasis is placed on the intersections of art and literature, we will also examine pictorial themes that are independent of a specific textual basis. Alongside the study of Christian iconography, this course will address broader issues of visual inquiry, such as patronage, viewer response, emotions, and gender roles. In this course, students will acquire a ‘visual literacy’ that will enable them to explore all kinds of works of art fruitfully as primary sources in their
own right. Students will be examined on the basis of an essay and one oral presentation of a work of art. Active participation in the classroom discussion is also a requirement.

Instructor(s): Karin Krause
Terms Offered: Spring

Note(s): This course is intended primarily for students who have little or no familiarity with the methods of visual analysis.

Equivalent Course(s): CMLT 28705, RLST 28705, MDVL 28705

**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 will have heavy reliance upon images at each session.

Equivalent Course(s): HIST 28805

**ARTH 29303. The Art of Empire: British India. 100 Units.**

This seminar aims to teach students how to look at, think about, and engage critically with the visual culture of British India. Together, we will examine the repercussions of the Anglo-Indian colonial encounter on the disciplines of painting, decorative arts, photography, and architecture. We shall not only study the objects themselves, but interrogate the cultural, political, and intellectual circumstances under which they were produced, circulated, collected, and displayed. Finally, we will explore the legacy of the British empire today—its influence on contemporary art, the politics and practices of museum displays, repatriation debates, and beyond. For the final project, students will conceptualize their own exhibitions, selecting eight artifacts that present a broad view of the art of colonial South Asia.

Instructor(s): Tara Kuruvilla
Terms Offered: Spring

Prerequisite(s): Consent is required to enroll, with a focus on fit rather than prior experience. Interested students should email the instructor (Tara Kuruvilla, tkuruvilla@uchicago.edu) with a short paragraph explaining their interest in the course and any related experience or coursework. Students must attend the first class to confirm enrollment.

**ARTH 29600. Doing Art History. 100 Units.**

This course has two main objectives: to explore major texts and methodological approaches within the discipline of art history and to develop art historical research and argumentation skills. The course aims to deepen your understanding of art history as a discipline and the range of analytic strategies it affords. We read a mix of classic and more recent essays that have shaped and represent the discipline, and test their wider applicability and limitations. Through this process, participants are encouraged to discover the kinds of questions that most interest them.

Instructor(s): M. Ward
Terms Offered: Winter

Prerequisite(s): Consent Only

Note(s): Required of third-year students who are majoring in art history. Consent is required for registration. This course does not meet the general education requirement in the arts.

Equivalent Course(s): ARCH 29600

**ARTH 29609. Realism: Art or Metaphysics? 100 Units.**

Besides its historical role as the first capital-letter avant-garde in painting and literature, Realism is making a return in many current artistic and, for that matter, cultural and journalistic contexts. But whether one examines its entanglement with reputed adversaries like Romanticism and Idealism, its origins in ancient and medieval metaphysics, or its strange side career as a label for amoral pragmatism in political theory and practice, the many-sidedness of realism makes pinning it down quite a challenge. Is there any common thread binding Plato and Courbet, Virginia Woolf and García Márquez, Catherine Opie and Ai Weiwei? Can there be a realism of dreams and desire, such as one might find in Freud? And is realism a revolutionary venture, or a consolidating surveillance of social types? What role do new technologies and forms of spectatorship, from oil painting to photography, the printed book to streaming media, play in its rise and evolution? Readings in art history, fiction, and philosophy will alternate with film screenings and gallery visits.

Instructor(s): Andrei Pop and Mechtilde Widrich
Terms Offered: Autumn

Prerequisite(s): No Consent Required

Equivalent Course(s): SCTH 35010, SCTH 25010, ARTH 39609, KNOW 25010, CMLT 25999, KNOW 35010, CMLT 35999

**ARTH 29700. Reading Course. 100 Units.**

This course is primarily intended for students who are majoring in art history and who can best meet program requirements by study under a faculty member's individual supervision. The subject, course of study, and requirements are arranged with the instructor. Prerequisite(s): Consent of Instructor and Director of Undergraduate Studies

Note(s): Students are required to submit the College Reading and Research Form. Must be taken for a quality grade. With adviser's approval, students who are majoring in art history may use this course to satisfy requirements for the major, a special field, or electives. This course is also open to nonmajors.
with advanced standing. This course does not meet the general education requirement in the dramatic, musical, and visual arts.

Terms Offered: Autumn Spring Winter
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 Thesis Workshop. 100 Units.**
This workshop provides guided research on the topic of the senior thesis. Students arrange their program of study and a schedule of meetings with their assigned section leader. Required of fourth-year Art History majors who wish to pursue honors.
Instructor(s): Staff
Terms Offered: Autumn
Prerequisite(s): Possibly required of Fourth-Year Art History Majors; consult the program requirements in the catalog and contact Art History's Director of Undergraduate Studies for more information.
Note(s): 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.

**ARTH 29943. Exhibiting the Art of the Ancient Americas. 100 Units.**
This course will consider the history of exhibiting the art of the ancient Americas from the colonial period until the present. From the European Wunderkammer to the development of the modern museum, we will consider how colonial institutions and categories shaped the reception of visually elaborated objects from past Indigenous cultures. Paying close attention to the choice of objects presented in exhibitions as well as to the museographical decisions that shaped their presentation—to the extent that they can be reconstructed from archival materials—we will explore how exhibitions both reflected and shaped changing understandings of the ancient American past.
Instructor(s): C. Brittenham
Terms Offered: Autumn
Prerequisite(s): Consent Only
Equivalent Course(s): RDIN 29943, RDIN 39943, ARTH 39943