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 program in art history prepares students for advanced study at the graduate level as well as for a wide array of careers involving visual acuity, design, research, and analysis.

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

General Education Courses

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

Introduction to Art

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

Survey Courses

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

Art in Context Courses

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

Students who have taken at least one course in art history or studio art, or who have equivalent nonacademic experience, may elect to take an advanced lecture course, numbered from 20100 to 28999. 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; a distribution of courses outside the special field; at least two research papers in art history (emerging from ordinary course work in the department); and a third-year seminar on art-historical methods and issues. Fourth-year students who wish to pursue honors in the major conduct independent research on a topic of their own devising, producing an BA paper with the guidance of a faculty member and a graduate preceptor.

Program Requirements

Beginning with the Class of 2020, Art History majors will follow the requirements outlined below. Students in the Class of 2019 have the option of adhering to the new or to the old requirements. They should meet with the director of undergraduate studies to address their options and any questions or concerns. Note: The new requirements do not apply to students who will be in their final year in 2017-18.

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

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

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

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

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

- **ARTH 29600 Junior Seminar: Doing Art History.** Students are expected to take this course in the Winter Quarter of the third year. Students who wish to study abroad during that quarter must meet with the director of undergraduate studies, preferably in their first or second year and no later than the beginning of their third year, to work out an alternative program of study.

  • At least two research papers of 10–15 pages. See “Research Papers” below.

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

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

The 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 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.

Junior Seminar

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

Research Papers

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

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

The paper should include an analysis of existing scholarship and other relevant source materials. The paper should also draw on that scholarship and evidence to shape and support a thesis or argument of the student's own devising. Formal analyses of works of art and analytic papers on materials assembled by the instructor do not qualify. On completion of a research paper, students must submit an approval form, signed by the course instructor, to the director of undergraduate studies. It is the student's responsibility to obtain this signature and to submit the form. Approval forms are available on the Art History website (https://arthistory.uchicago.edu).
Honors

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

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

BA Paper and Seminar

ARTH 29800 Senior Seminar: Writing Workshop is a workshop course offered in Autumn Quarter designed to assist students in writing and researching their BA papers. Students typically take the seminar in Autumn Quarter before graduating in Spring Quarter; students graduating in Autumn or Winter Quarter should take the course in the previous academic year. In the closing sessions of the seminar, students present their work-in-progress for the BA paper. They continue their research on the paper during the following quarters, meeting at intervals with their faculty BA advisor. Students have the option of taking ARTH 29900 Preparation for the BA Paper in Autumn or Winter Quarter to afford additional time for research or writing; this course is taught by arrangement between a student and his or her instructor. This course would be in addition to the 11 courses for the major.

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

The BA paper is a substantial research paper that presents an original argument or develops original evidence about an intellectual problem. The paper should demonstrate the student’s capacity to formulate a serious research problem, develop a clear thesis, and substantiate the thesis on the basis of careful analysis of relevant evidence and measured consideration of competing views. The originality of the BA paper may lie in the discovery of evidence, a new, critical analysis of familiar claims, or the synthesis of materials. In keeping with guidelines set by the College, the Department of Art History only recommends papers that have earned the highest grade to the master of the Humanities College 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. Students who have studied at another college or university and for whom the College has approved transfer credit may apply to transfer up to four courses in art history to fulfill their major requirements. Approval is required from the director of undergraduate studies, who will review each course individually. Preference will be given to general and introductory courses. In the case of study abroad programs, and in any other case in which this is possible, students should meet with the director of undergraduate studies well in advance to discuss a course they wish to take. After completing the course, students should petition the director of undergraduate studies in writing for credit in the major. The petition must include a cover letter with the title and description of the course, as well as the name and location of the institution. To the cover letter should be attached a syllabus and a written record of the work the student did for the course.

The Office of the Dean of Students in the College must approve the transfer of all courses taken at institutions other than those in which students are enrolled as part of a direct enrollment study abroad program that is sponsored by the University of Chicago. Please note that it may be possible use such a course to meet requirements in the College but not in the major. For more information, visit the Transfer Credit page (http://collegecatalog.uchicago.edu/thecollege/transfercredit) of the Catalog.
Summary of Requirements for the Major

MAJOR: Standard Curriculum

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

Total Units: 1000

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

MAJOR: Honors Curriculum

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

Total Units: 1100

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

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

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). 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

1. 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.
2. Students are urged to also pursue upper-level language courses. If a language course is relevant to a student's Special Field, the student may petition the undergraduate program chair to count it toward electives.
3. Those planning to continue their study of art history at the graduate level are advised to achieve language competency equal to at least two years of college study in French or German, or in 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 P/F 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 Program in Art History

Beginning with the Class of 2020, Art History minors will follow the requirements outlined below. Students in the Class of 2019 have the option of adhering to the new or to the old requirements. They should meet with the director of undergraduate studies to address their options and any questions or concerns. Note: The new requirements do not apply to students who will be in their fourth year in 2017–18.

All Art History minors are encouraged take at least one (1) course in Art History at the 10000-level to fulfill their general education requirement in the arts. Although general education courses do not count for the minor, they are useful preliminaries to advanced work. It is, therefore, strongly recommended that students take such a course as early as possible.
in their undergraduate careers. Note: Students considering the minor in Art History and seeking admission to a 10000-level ARTH course may identify themselves to the instructor in advance.

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

- All Art History minors take three (3) courses at the 20000-level to meet a distribution requirement within the department. These courses shall be selected in consultation with the director of undergraduate studies. Courses should be selected for maximal geographical, chronological, cultural, and methodological diversity, and for minimal overlap with the Special Field.

- All Art History minors take three (3) courses at the 20000-level in a Special Field. Students develop the Special Field in consultation with departmental instructors and the director of undergraduate studies. Because Special Fields reflect the interests of individual students, they range widely in topic, approach, and scope. Reading courses with Art History faculty may be used to pursue specific questions within a Special Field. For more on the Special Field, see The Special Field.

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

In one of the courses, students also write one research paper of about 10–15 pages on a topic chosen with and guided by the instructor, by individual arrangement at the start of the quarter. Minors may elect to take ARTH 29600 Junior Seminar: Doing Art History with the majors; if they do, they will research and write an essay on a topic of their choice instead of preparing a BA paper proposal.

Students who elect the minor program in Art History must meet with the director of undergraduate studies before the end of Spring Quarter of their third year to declare their intention to complete the minor. Students choose courses in consultation with the director of undergraduate studies. The director’s approval for the minor program should be submitted to a student’s College adviser by the deadline above on a form available on the Art History website (https://arthistory.uchicago.edu).

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.

The Special Field

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

Summary of Requirements for the Minor in Art History

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

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

Minor Program in Architectural Studies

Beginning with the Class of 2020, Art History minors will follow the requirements outlined below. Students in the Class of 2019 have the option of adhering to the new or to the old requirements. They should meet with the director of undergraduate studies to address their options and any questions or concerns. Note: The new requirements do not apply to students who will be in their fourth year in 2017–18.

The minor in architectural studies combines course work in Art History, which equips students to analyze the form and changing history of the built environment in diverse cultures, places, and times, with up to three courses on architectural or urban topics offered in any department. Thus the minor enables students to enrich art historical analysis with methods from other disciplines. A student might choose to minor in architectural studies because the student is interested in the built environment—the inescapable setting of our lives—from a liberal arts perspective or because the student is considering applying to architecture school. The minor could represent an interest distinct from the student’s major or it could complement a major in the social sciences or humanities by exploring the material setting of history and social life or the context for works of literature, film, music, or drama. It could equally complement a major in the sciences, such as medical fields, ecology, geology, physics, or mathematics.
Prospective minors need to meet with Art History’s director of undergraduate studies before the end of the third year to discuss their interests and course plans and obtain the director’s advice and approval. Together the student and director will fill out the Minor Program Application Form listing the intended courses, which the director signs. The student should download the form from the Art History website (https://arthistory.uchicago.edu) and submit the completed, signed version to his or her College adviser before the end of the third year.

Requirements

The minor in architectural studies requires a total of six courses at the 20000-level chosen in consultation with the director of undergraduate studies, all of which must either focus on the built environment or permit the student to devote the assignments or papers to the built environment. A minimum of three courses must be in the Department of Art History. The additional three courses may be taken in Art History or in other departments or programs. Some of the programs that may offer relevant courses are Geographical Studies, Visual Arts, History, English Language and Literature, Anthropology, and Environmental Studies. In one of the courses, students also write one research paper of about 10 to 15 pages on a topic chosen with and guided by the instructor, by individual arrangement at the start of the quarter.

Minors are strongly encouraged to take the Art History course Introduction to the Built Environment when available.

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

Courses in the minor may not be double counted with the student's major(s) or with other minors. Courses in the minor must be taken for quality grades, and more than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

Summary of Requirements for the Minor in Architectural Studies

Three (3) courses at the 20000-level in ARTH focusing on the built environment * 300
Three (3) courses at the 20000-level in ARTH or other departments focusing on the built environment 300
One (1) 10- to 15-page research paper written for one of the six courses in the minor 300
Total Units 600

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

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

A frequently updated list of courses that can count for the minor in architectural studies is available on the Art History website. For more information about the minor in architectural studies, please contact the director of undergraduate studies in Art History at arth-dus@lists.uchicago.edu.

Art History Courses

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

This course develops skills in perception, comprehension, and evaluation of various art objects. It encourages close analysis of visual materials, exploring the range of questions and methods appropriate to works of art, 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.

**Instructor(s): C. Brittenham, A. Pop, H. Wu**

**Terms Offered:** Spring

**Note(s):** Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
ARTH 14105. Introduction to Roman Art and Archaeology. 100 Units.
This course offers a survey of the art and archaeology of the Roman world from the founding of Rome in the eighth century BC to the Christianization of the Empire in the fourth century AD. Students will witness the transformation of Rome from a humble village of huts surrounded by marshland in central Italy into the centripetal force of a powerful Empire that spanned mind-bogglingly distant reaches of space and time. Throughout the course, we will consider how the built environments and artifacts produced by an incredible diversity of peoples and places can make visible larger trends of historical, political, and cultural change. What, we will begin and end by asking, is Roman about Roman art?
Instructor(s): P. Crowley Terms Offered: Winter
Note(s): This course meets the general education requirement in the arts.
Equivalent Course(s): CLCV 21807

ARTH 14107. Greek Art and Archaeology. 100 Units.
This course examines the art and archaeology of ancient Greece from ca. 1000 BCE – ca. 200 BCE. Participants will learn a lot of facts about the Greek world; they will see the Greeks emerge from poverty and anarchy to form a distinctive political and social system based on city-states, and they will see that system grow unstable and collapse. They will see the emergence of distinctive forms of sculpture, architecture, pottery, and urban design – many of which are still in use today. Along with these facts, they will acquire a conceptual toolkit for looking at works of art and for thinking about the relation of art to social life.
Instructor(s): S. Estrin Terms Offered: Autumn
Note(s): This course meets the general education requirement in the arts.
Equivalent Course(s): CLCV 14113

ARTH 14200. Introduction to Medieval Art. 100 Units.
This course explores the challenging world of medieval art. Beginning with the fourth-century fusion of Imperial and Christian images and ending with the advent of print, we trace how images and art-making took on new roles—and re-invented old ones—over the course of the Middle Ages. We consider architecture, sculpture, wall-painting, manuscript painting, stained glass, metalwork, and textiles in their historical contexts, questioning why medieval objects look the way they do and how they were seen and used by medieval viewers. Readings include medieval sources (in translation) and exemplary modern scholarship.
Instructor(s): A. Kumler Terms Offered: Spring

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

ARTH 15600. Twentieth-Century Art. 100 Units.
This class provides a critical survey of the major movements, paradigms, and documents of European and American art of the 20th century. The course will survey a broad range of objects and settings, and attempt to familiarize students with relevant media and consumer culture, and the understanding of terms such as “modern,” “avant-garde,” and “postmodern.” More broadly, we will study fundamental tools for examining works of art formally, historically, and critically. The course is not intended as a complete survey of 20th century art; rather, it will address the complex set of aesthetic, philosophical, and political motivations that shaped the artistic production of select figures and movements, including Cubism, Dada, Surrealism, Pop Art, Minimalism, Performance Art, and Appropriation Art.
Instructor(s): T. Zhurauliova Terms Offered: Autumn, Spring
Note(s): This course meets the general education requirement in the arts.

ARTH 15707. American Art since the Great War. 100 Units.
A survey of major figures and developments in visual arts and related fields since roughly 1920. Chronological in progression, this course affords students a wide view of consequential developments in and beyond major art centers and occurring across mediums and national borders. Themes to be considered will include American metabolizations of cubism and Dada, as well as more homegrown manners including regionalism, abstract expressionism, color field, happenings, neo-Dada, pop, op Art, minimal art, process, performance, Situationism, conceptual art, experimental film and video, earth and land art, neo-geo, and others.
Instructor(s): D. English Terms Offered: Spring
Note(s): This course meets the general education requirement in the arts.
Equivalent Course(s): AMER 15707
ARTH 16220. Aztec Art & Architecture. 100 Units.
This course offers an introduction to the art of the Aztecs, the last major civilization to inhabit Central Mexico before the Spanish Conquest. As we trace the development of Aztec art over time, from its earliest appearance in the archaeological record, through the development of sophisticated imperial styles, and finally in its survival after Conquest, we will consider works of stone sculpture, architecture, figurines, and painting, as well as objects in other media like gold, turquoise, bone, and feathers. Along the way, students will learn to use visual evidence to think critically about works of Aztec art; major themes include the representation and reification of power in works of ancient art, antiquarianism and the Aztec relationship to the past, and the relationship between art and sacred landscapes, among others. Lectures will be supplemented by sessions at the Art Institute and Special Collections to view objects and manuscript facsimiles.
Instructor(s): K. Driggers Terms Offered: Winter
Equivalent Course(s): LACS 16220

ARTH 16709. Islamic Art and Architecture, 1100 to 1500. 100 Units.
This course surveys the art and architecture of the Islamic world from 1100-1500. In that period, political fragmentation into multiple principalities challenged a deeply rooted ideology of unity of the Islamic world. The courts of the various principalities competed not only in politics, but also in the patronage of architectural projects and of arts such as textiles, ceramics, woodwork, and the arts of the book. While focusing on the central Islamic lands, we will consider regional traditions from Spain to India and the importance for the arts of contacts with China and the West.
Instructor(s): P. Berlekmamp Terms Offered: Winter
Note(s): This course meets the general education requirement in the arts.
Equivalent Course(s): NEAA 10630, NEHC 16709

ARTH 17000. Introduction to Architecture. 100 Units.
This course aims to equip students with the basic skills and knowledge required to analyze architecture and the urban environment. It offers an introduction to the methods and procedures of the architectural historian. These include practical tasks such as understanding architectural terminology, reading and interpreting architectural drawings, engaging with buildings ‘on site’, and studying buildings in context through urban design issues, such as street networks and public spaces. At a broader level, the course will involve critical discussions about the relationship between architecture and society, the building as a historical object, cultural representations of architecture, and modes of perceiving/experiencing the built environment. The course will operate through a combination of in-class seminars and site visits to buildings in Chicago.

NOTE: On Fridays the class will often meet off-campus at sites throughout the city. Students will need to be able to get to these sites in plenty of time, and therefore should not have other classes directly before or after.
Instructor(s): J. Lockard Terms Offered: Autumn

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
Note(s): This course meets the general education requirement in the arts.

ARTH 17302. Art and Archaeology of Death and Mourning in Ancient Greece. 100 Units.
No aspect of human existence so preoccupied the ancient Greeks as the condition of mortality—the knowledge that, unlike their immortal gods, they would inevitably die. This course will explore the role that material culture played in helping individuals process the effects of death in a variety of times and places within ancient Greece. It will provide an overview of burial and commemoration practices, tomb offerings and funerary monuments, as well as artistic and literary representations of death, mourning, and the afterlife. Many of the readings will be primary texts in translation—epic poems and plays, myths and stories that offered the Greeks paradigms for their own experiences. Throughout, we will consider the role works of art play in helping individuals cope with as personal an issue as bereavement, and we will draw on parallels from contemporary culture to help frame the ancient material.
Instructor(s): S. Estrin Terms Offered: Spring
Equivalent Course(s): CLCV 20017

ARTH 17311. Art of the Book in the Middle Ages. 100 Units.
Many of the greatest works of art from the Middle Ages come in the form of illuminated books. This course will introduce students to the history of the art of the book in the medieval West, exploring what kinds of books were made by medieval scribes and artists, how they were made, and what they meant to the men and women who gazed at their pages. We will meet in the Special Collections Research Center of the Regenstein Library, allowing us to explore the history of medieval book arts through close examinations of original medieval books and rare facsimiles. A wide range of illuminated books will be discussed—from those used in church rituals to those made for private aristocratic amusement.
Instructor(s): A. Kumler Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
ARTH 17410. Frank Lloyd Wright in Chicago and Beyond. 100 Units.
This course looks at Wright's work from multiple angles. We examine his architecture, urbanism, and relationship to the built environment, as well as the socio-cultural context of his lifetime and legend. We take advantage of the Robie House on campus and of the rich legacy of Wright's early work in Chicago; we also think about his later Usonian houses for middle-income clients and the urban framework he imagined for his work (Broadacre City), as well as his Wisconsin headquarters (Taliesin), and spectacular works like the Johnson Wax Factory (a field trip, if funds permit), Fallingwater, and the Guggenheim Museum. By examining one architect's work in context, students gain experience analyzing buildings and their siting, and interpreting them in light of their complex ingredients and circumstances. The overall goal is to provide an introduction to thinking about architecture and urbanism.
Instructor(s): K. Taylor Terms Offered: Autumn
Note(s): This course meets the general education requirement in the arts.
Equivalent Course(s): FNDL 20502, AMER 17410

ARTH 17610. Modernism. 100 Units.
This course will explore the development of European and American modernism by concentrating on examples in local collections, especially the Smart Museum and the Art Institute of Chicago. The modernist era, from roughly 1860 to 1960, brought dramatic changes in the conception and making of art. We will analyze these by attending to the media of painting, sculpture, and printmaking. The class will meet frequently at the Art Institute, and students will need to be able to arrive at the museum in time for classes beginning there at 3:30 p.m.
Instructor(s): M. Ward Terms Offered: Winter
Note(s): This course meets the general education requirement in the arts.

ARTH 17612. The Art of Michelangelo. 100 Units.
The focus of this course will be Michelangelo's sculpture, painting and architecture while making use of his writings and his extensive body of drawings to understand his artistic personality, creative processes, theories of art, and his intellectual and spiritual biography, including his changing attitudes towards Neoplatonism, Christianity and politics. Our structure will be chronological starting with his juvenilia of the 1490s in Florence at the court of Lorenzo the Magnificent through his death in Rome in 1564 as an old man who was simultaneously the deity of art and a lonely, troubled, repentant Christian. Beyond close examination of the works themselves, among the themes that will receive attention for the ways they bear upon his art are Michelangelo's fraught relationship with patrons; his changing attitude towards religion, especially his engagement with the Catholic Reform; his sexuality and how it might bear on the representation of gender in his art and poetry; his "official" biographies during Michelangelo's lifetime and complex, ambivalent, reception over the centuries; new ideas about Michelangelo that have emerged from the restoration and scientific imaging of many of his works. At the same time, the course will be an introduction of students with little or no background in art history to some of the major avenues for interpretation in this field, including formal, stylistic, iconographical, psychological, social, feminist, theoretical and reception.
Instructor(s): C. Cohen Terms Offered: Autumn
Note(s): This course meets the general education requirement in the arts.
Equivalent Course(s): FNDL 21411

ARTH 17700. 19th Century French Art in the Art Institute. 100 Units.
In this course, we will closely examine 19th century paintings and sculptures in the Art Institute of Chicago and seek to understand how and why art changed during this period. Topics to be considered include the meaning of stylistic innovation in the 19th century, the development and dissolution of the genres as landscape and portrait, and varying conceptions of realism and abstraction. Most class sessions will be devoted to looking at works in the galleries of the Art Institute. Because attendance is mandatory, students should consider whether their schedules will allow time for traveling to and from the museum for class meetings. Assignments include three papers and a variety of written homework exercises.
Instructor(s): M. Ward Terms Offered: Spring
Note(s): This course meets the general education requirement in the arts.

ARTH 18000. Photography and Film. 100 Units.
This core course serves as an introduction to the history of art by concentrating on some fundamental issues in the history of photography and film. The course is divided roughly in half between still photography and film. The central theme of the course concerns the way in which photographs and films have been understood and valued during the past 165 years. There have been profound changes in attitudes and beliefs regarding the nature of photographs throughout the history of photography (this is likewise true of film). The current range of views is very different from those held by the various audiences for photographs and films in the last century and the century before. For instance, photographs were originally conceived of as copies of things that can be seen, but the notion of copy was drawn from a long established set of views about what makes a picture a work of art and copies were said to be incapable of being works of art. This view continues to haunt the writings of some critics and historians of photography and film. The course will concentrate on the work of photographers, theorists of photography and film, and on films by John Huston, Billy Wilder, and Roman Polanski.
Instructor(s): J. Snyder Terms Offered: Autumn
Note(s): This course meets the general education requirement in the arts.
ARTH 18202. Creative Destruction: War, Violence, and Upheaval in 20th-Century Art. 100 Units.  
Articulated by Joseph A. Schumpeter in his book *Capitalism, Socialism, and Democracy* from 1942, the term “creative destruction” refers to capitalism’s inherent tendency to destroy existing economic systems through incessantly creating new ones in order to generate additional wealth. In a similar vein, the history of artistic avant-gardes is often told as a succession of radical formal innovations, a string of revolts against existing artistic conventions in search of a new visual language. This course will draw on Schumpeter’s concept of creative destruction, positioning it within a larger cultural context in order to examine the creative potential and ethical limitations of violence and destruction in art. Focusing on visual arts from World War I to the 9/11 attacks, we will question the concept of avant-garde innovation in order to consider the relationship between artistic gesture and social upheaval. Addressing such issues as political violence, radical visuality, and trauma, the course will focus on various forms of creation, from painting and sculpture to performance and photography.  
Instructor(s): T. Zhurauliova  
Terms Offered: Winter  
Note(s): This course meets the general education requirement in the arts.

ARTH 18305. New Art in Chicago Museums and Other Spaces. 100 Units.  
Through very regular, required site visits to museums, galleries, and experimental spaces in the greater Chicago area, this course will introduce students to the close consideration—in situ—of works of art created in our times, as well as to the application to these works of pertinent modes of critical and historical inquiry. Sites to be visited can include our own Smart Museum of Art, the Hyde Park Art Center, the Art Institute of Chicago, the Museum of Contemporary Art Chicago, the Museum of Contemporary Photography, Gallery 400 at the University of Illinois at Chicago, and private collections and galleries.  
Instructor(s): D. English  
Terms Offered: Spring  
Prerequisite(s): Course limit of 12 students; instructor consent required.  
Note(s): This course meets the general education requirement in the arts.

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

ARTH 18610. The Words around Art. 100 Units.  
We are all the time describing, such as when we give accounts of things, places, moments, and impressions. Description provides extravagantly for our basic needs as communicating social actors—giving us the means to elaborate a groundwork for dialogue with others, tools for differentiating and ranking stuff, even solid pretexts for legal rulings. Description is singularly crucial for art history, which demands of all its practitioners not only a basic aptitude for describing objects and situations but also a willingness to showcase this aptitude when ‘doing’ art history. But there’s far more to description than art history formally acknowledges. In this course we will track modes of description across the disciplines—such as poetry, which values both metaphorical and plainspoken descriptions; and astronomy, where ‘description’ denotes the tracing out of a given path by an object’s motion along a certain course—exploring their convergences with art-historical ways of describing. Readings will include ancient texts (in translation), modern scholarship and artists’ writings, technical manuals, poetry, and other literary works. Participation will require occasional travel within Chicago.  
Instructor(s): D. English  
Terms Offered: Spring

ARTH 20000. Introduction to Film Analysis. 100 Units.  
This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Hitchcock, Porter, Griffith, Eisenstein, Lang, Renoir, Sternberg, and Welles.  
Instructor(s): Staff  
Terms Offered: Autumn, Spring, Winter  
Note(s): Required of students majoring in Cinema and Media Studies  
Equivalent Course(s): ENGL 10800, ARTV 20300, CMST 10100
ARTH 20228. William Blake: Poet, Painter, and Prophet. 100 Units.
William Blake is arguably the most unusual figure in the history of English poetry and visual art. Recognized now as an essential part of the canon of Romantic poetry, he was almost completely unknown in his own time. His paintings, poems, and illuminated books were objects of fascination for a small group of admirers, but it was not until the late 19th century that his work began to be collected by William Butler Yeats, and not until the 1960s that he was recognized as a major figure in the history of art and literature. Dismissed as insane in his own time, his prophetic and visionary works are now seen as anticipating some of the most radical strands of modern thought, including Freud, Marx, and Nietzsche. We will study Blake’s work from a variety of perspectives, placing his poetry in relation to the prophetic ambitions of Milton and his visual images in the European iconographic tradition of Michelangelo and Durer. The course will emphasize close readings of his lyric poems and attempt to open up the mythic cosmology of his allegorical, epic, and prophetic books. (C, F, H)
Instructor(s): W.J.T. Mitchell Terms Offered: Spring
Equivalent Course(s): FNDL 20228, ENGL 20228

ARTH 20506. Pompeii: Life, Death, and Afterlife of a Roman City. 100 Units.
This course takes an in-depth look at the exceptional and exceptionally preserved city of Pompeii (along with others in the Bay of Naples region, including Herculaneum, Stabiae, and Oplontis) as a microcosm of the forms of Roman life in the first century. In the late summer or early autumn of AD 79, Pompeii suffered a cataclysmic event when Mount Vesuvius exploded in a terrible and spectacular fashion, spewing forth a tremendous cloud of ash over the city. While the disaster claimed the lives of tens of thousands of inhabitants in the area, the peculiar conditions of the eruption preserved the material traces of their daily lives. Students will explore the civic, commercial, and domestic spaces of Pompeii including its forum, temples and sanctuaries, cemeteries, theaters, brothels, bakeries, and especially its townhouses, the latter of which were decorated with brilliant wall paintings, floor mosaics, furniture, and lush portico gardens designed to offer rest and relaxation from the bustle of city life. Significant attention will also be paid not only to the discovery of Pompeii and its neighboring towns in the 18th century, but also its reception in the archaeological and popular imagination up to the present. This course is part of the College Course Cluster, Urban Design.
Instructor(s): P. Crowley Terms Offered: Spring, Winter
Equivalent Course(s): ARTH 30506, CLCV 20516, CLAS 30516

ARTH 20510. Minoan Art, Modern Myths, and Problems of Prehistory. 100 Units.
This course will provide an introduction to the art of the Bronze Age culture of Minoan Crete, with an emphasis on the Palatial Period (ca. 1900–1450 BCE). We will cover both well-known works and recent archaeological finds, including those from outside of Crete that have altered our view of Minoan art in recent years. At the same time, we will investigate how our knowledge of this civilization and its art has been shaped by the mentalities of those who have excavated its remains and collected and displayed its art. We will look closely at archaeological reports, restorations, forgeries, and concepts of style and iconography to reveal how archaeological remains are transformed into historical narratives. While focused on the Minoans, the course is designed to build the analytical skills necessary for engaging with the art of prehistoric cultures and other ancient cultures heavily shaped by modern imaginations.
Instructor(s): S. Estrin Terms Offered: Autumn
Equivalent Course(s): ARTH 30510, CLCV 21517, CLAS 31517

ARTH 20609. Early Christian Art. 100 Units.
This course will focus on the visual arts as ubiquitous, understanding them as an essential part of early Christian culture and identity. Close attention will be paid throughout to interdisciplinary scholarly methods that have been developed in order to approach early Christian art within the larger framework of late antique culture and to decode the symbolism that characterizes it. Some sample questions we are going to discuss include: What do the earliest Christian images in the catacombs and on sarcophagi convey about the hopes and fears of those who commissioned them? In which ways did the design and furnishing of religious architecture respond directly to needs associated with the celebration of the liturgy or other cultic activities? What were the functions and messages of the splendid mosaic programs that survive, for instance, in various churches in Rome and Ravenna? To what extent may they be understood (possibly until today) as an aid to religious imagination and worship? How were visual means employed to provide complex theological exegesis, and what is the relation of the imagery to religious writings? What is the place of early Christian manuscript illumination within the larger context of late antique book culture? What do we know about viewer response to Christian art both in the private and the public spheres?
Instructor(s): Karin Krause Terms Offered: Winter
Equivalent Course(s): ARTH 30609, RLVC 43107, HCHR 43107

ARTH 21210. Simultaneity: Political Art of the 1960s and 70s Americas. 100 Units.
Taking its cue from Argentinian artist Marta Minujín’s seminal Simultaneidad en Simultaneidad (1966), which proposed a collaborative Happening between three countries in real-time, this course casts aside reductive concerns of primacy and originality and focuses instead on this notion of simultaneity. Exploring the multitude of artists’ engagement with political issues in 1960s and 70s Americas, it asks, how did artists enlist key tropes of artistic production of the period to wrestle with their specific political issues? Focusing on the work of artists in Argentina, Brazil, and the US, we study artworks by Minujín, David Lamelas, Cildo Meireles, Lygia Clark, Sonia Andrade, Artur Barrio, Allan Kaprow, Carolle Schneemann, Miere Laderman Ukeles, Ana Mendieta, and ASCO, among others. Reading widely, from Marshall McLuhan to Timothy Morton, looking closely at art across a range of media with particular attention to the use of unusual materials, new technology, and body practices, and considering such material engagements with particular sites, this course takes an approach of productive juxtaposition to demonstrate the value of thinking across national borders and formal boundaries.
Instructor(s): H. Graversen Terms Offered: Spring
ARTH 21315. Introduction to Art, Technology, and Media. 100 Units.
The course gives an introduction to the relationship between art, media, and technology, as articulated in art practice, media theory, and art theory/history. The key focus is the relationship between 20th-century art and so-called "new media" (from photography, film, radio, TV to computers and digital technologies), but older instances of art- and media-historical perspectives will also be discussed. The objective of the course is to give insight into the historical exchanges between art and technological development, as well as critical tools for discussing the concept of the medium and the relationship between art, sensation/perception, visuality, and mediation. The course will also function as an introduction to the fields of media aesthetics and media archaeology.
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): ARTH 31315, CMST 27815, CMST 37815

ARTH 23202. Byzantium: Art, Religion, Culture I. 100 Units.
In this introductory seminar we will explore works of art and architecture as primary sources for Byzantine civilization. Through the close investigation of artifacts of different media and techniques, students will gain insight into the artistic production of the Byzantine Empire from its foundation in the 4th century A.D. to the Ottoman conquest in 1453. We will employ different methodological approaches and resources that are relevant for the fruitful investigation of artifacts in their respective cultural setting. In order to fully assess the pivotal importance of the visual arts in Byzantine culture, we will address a wide array of topics, including art and ritual, patronage, the interrelation of art and text, classical heritage, art and theology, Iconoclasm, etc.
Instructor(s): K. Krause Terms Offered: Winter
Equivalent Course(s): RLST 28310, RLVC 32302, ARTH 32302, HCHR 32302

ARTH 23305. Reception and Appropriation of Antiquity in Renaissance Italy. 100 Units.
This course will familiarize students with a broad spectrum of responses to the Ancient heritage across a variety of media, including both ephemeral and lasting art forms – from prints to architectural complexes, and from integrated statues to processions and their ephemeral apparatus. We shall consider instances of quotation, assimilation, appropriation, and reuse, whereby examining how the fascination with ancient visual vocabulary went hand in hand with the reframing and transformation of surviving ancient art. Occasionally, we will be looking at examples of these modes in our own environment and across modern media to understand the perennial nature of assimilation and appropriation in art.
Instructor(s): J. Konova Terms Offered: Winter

ARTH 23806. COSI: Saints & Heroes, Art of Medieval & Renaissance Europe. 100 Units.
In this course, students will study the newly opened AIC galleries, “Saints and Heroes: Art of Medieval and Renaissance Europe.” With nearly 700 works on display—including ivories, panel paintings, enamels, ceramics, textiles, and jewelry—this collection affords the rich and timely opportunity to study Medieval and Renaissance art in considerable depth and breadth. Students’ close encounters with these objects will be supplemented by secondary reading along with recently completed studies by AIC conservation and curatorial staff, which have yielded several exciting discoveries. Each gallery brings together objects that were used in a similar context—whether during the celebration of Mass, in private prayer, at a sumptuous feast, or in battle, for instance—and so the course will be structured accordingly. We will focus our study on a few objects each week, considering the iconography, artistic techniques, and especially materials of their making. The course will also interrogate the different ways these objects are installed in the galleries and how different strategies of display create relationships between objects within a fictive medieval space. This class will meet at the Art Institute; students should plan their schedules to allow for travel time.
Instructor(s): N. Thebaut Terms Offered: Spring

ARTH 24002. Advanced Nonfiction Workshop: Writing About the Arts. 100 Units.
Writing about the arts has long been a way for writers to investigate the wide world and to look inward. In this course, we’ll be focusing on the visual arts, and we’ll try to see how reflecting on painting, photography, installation art, and those arts that get called “decorative” gives us ways to consider the object in space, and also history, war, friendship, education, material culture, aesthetics, and coming-of-age. In writing, we will practice all kinds of forms: lyric fragments; polemics; reviews; catalog essays; museum wall texts; personal meditations on a single work; documentation of lost techniques and lost works; and history, criticism, and biography written for readers outside the academy. Students will also write a longer essay to be workshops in class. We’ll read and discuss writers such as Susan Sontag, Geoff Dyer, Claudia Rankine, Tianna Bighorse, Rebecca Solnit, Zbigniew Herbert, Donald Judd, Octavio Paz, Mark Doty, Hervé Guibert, Kevin Young, Lawrence Weschler, and Walter Benjamin. Students will make some guided and some independent visits to museums, including the Art Institute, DuSable Museum of African American History, Smart Museum of Art, Oriental Institute Museum, and National Museum of Mexican Arts.
Instructor(s): R. Cohen Terms Offered: Spring
Prerequisite(s): Submit nonfiction writing sample when applying to register for the course.
Equivalent Course(s): CRWR 24002, CRWR 44002, ARTH 34002
ARTH 24170. Research the Chicago Cityscape. 100 Units.
This course has three goals: (1) To support artist Theaster Gates’s renovations of South Side Chicago buildings for civic uses with student research on the architectural and social history of prospective buildings and their environs. The Stony Island Arts Bank and the Arts Incubator at the University are examples of Gates’s work: https://rebuild-foundation.org. (2) To develop research skills, which can be adapted to other built environments. (3) To develop an understanding of Chicago’s built environment and its social history. We meet twice a week, once to discuss common readings and once for a longer session to enable field trips (a tour of Gates’s area; visits to research archives) and collaborative research work among students. Students will work together to produce historical reports. Permission of instructor required. Please send an email explaining your interest in the course and any relevant background experience (e.g., previous course work in architectural or urban history, urban problems, or experience with any aspect of the built environment or Chicago history). Although the course does not require significant background, ideally it will include students with diverse pockets of expertise. This course is part of the College Course Cluster, Urban Design.
Instructor(s): K. Taylor Terms Offered: Autumn
Prerequisite(s): Consent of instructor
Equivalent Course(s): AMER 24170, AMER 34170, ARTH 34170

ARTH 24180. Into the City: Art in Chicago from the Fire to Now. 100 Units.
“An abundance of life everywhere, and yet no culture.” That is how painter Mitchell Siporin described Chicago in the 1930s. In this course, we will interrogate Siporin’s claim by investigating the city’s history of art, from 19th century forays into social practice via settlement houses like Hull House to 21st century street art that tests the boundaries between radical politics and consumer culture. What, if anything, distinguishes the history of art in Chicago? To answer this question, students will be expected to visit museums around the city; do original, archival research in local collections; and conduct an interview with a contemporary artist (facilitated independently or by the instructor). Topics will include: South Side artist colonies, innovations in and resistance to abstraction, exchanges between WPA-era artists and Mexican printmakers, the pioneering photography department founded by Moholy-Nagy at the Institute of Design, the Chicago Imagists, the Black Arts Movement, and alternative spaces and apartment galleries. This course coincides with the Terra Foundation’s Art Design Chicago initiative and will make use of related exhibitions and programs like “Arte Diseño Xicágo” at the National Museum of Mexican Art, the MCA’s Ken Josephson exhibition, and the Chicago Parks Foundation’s “Art in the Park Tour Series”.
Instructor(s): M. Taft Terms Offered: Spring
Equivalent Course(s): ARTH 34180

ARTH 24190. Imagining Chicago’s Common Buildings. 100 Units.
This class is an architectural studio based in the common residential buildings of Chicago and the city’s built environment. While a design project and architectural skills will be the focus of the class, it will also incorporate readings, a small amount of writing, and some social and geographical history. We will: (1) give students interested in pursuing architecture or the study of cities experience with a studio class and some skills related to architectural thinking, (2) acquaint students intimately with Chicago’s common residential buildings and built fabric, and (3) situate all this within a context of social thought about residential architecture, common buildings, housing, and the city.
Instructor(s): L. Joyner Terms Offered: Winter
Prerequisite(s): Interested students should email the instructor (Luke Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience with the course topics.
Equivalent Course(s): ARTV 20210, AMER 24190

ARTH 24602. Mediums and Contexts of Chinese Pictorial Art. 100 Units.
In this course, pictorial representations are approached and interpreted, first and foremost, as concrete, image-bearing objects and architectural structures—as portable scrolls, screens, albums, and fans, as well as murals in Buddhist cave-temples and tombs, and relief carvings on offering shrines and sarcophagi. The lectures and discussion investigate the inherent features of these forms, as well as their histories, viewing conventions, audiences, ritual/social functions, and the roles these forms played in the construction and development of pictorial images.
Instructor(s): Wu Hung Terms Offered: Autumn
Equivalent Course(s): ARTH 34602, EALC 24622, EALC 34622

ARTH 24605. A History of Japanese Visual Culture. 100 Units.
This course will examine the rich and nuanced material history of Japan, drawing upon religious art, architecture, theater, fine arts, and crafts, as well as creations made through the technologies of photography, cinema, manga, and anime. Note that most of the materials examined will be from the pre-twentieth century. We will also use the Art Institute of Chicago, the Field Museum, and the Smart Museum as resources and some of the classes will be held off campus.
Instructor(s): J. Ketelaar Terms Offered: Winter
Equivalent Course(s): EALC 24610, HIST 24609
ARTH 24650. Chinese Pagoda. 100 Units.
More often than not, the Chinese pagoda is considered the most representative of Buddhist architecture in pre-modern China. It is so ubiquitous that many have forgotten the fact that the pagoda actually has a non-Chinese origin; and its vertical building form – rather than the more usual, horizontal sprawl of traditional Chinese architecture – betrays a history that is everything but typical or representative of Chinese Buddhist architecture. Instead of seeing it merely as a building, accordingly, the course will investigate the ways in which the Chinese pagoda was uniquely conceived and constructed as a symbol, artifact, site, structure, space, etc., created to serve specific religious purposes, thereby exerting or evoking specific meanings that engaged both religious and nonreligious ideas and issues in pre-modern China.
Instructor(s): W. Lin Terms Offered: Winter
Equivalent Course(s): ARTH 34650,EALC 24650,EALC 34650

ARTH 24711. Raphael and the High Renaissance. 100 Units.
This course concentrates on Raphael, perhaps historically the most influential figure of the outsized trio (including Leonardo and Michelangelo), who embody the “culminating moment” of the Renaissance. Some attention will be given to the history of the idea and to the style concept “High Renaissance” and its usefulness as a vehicle for understanding three such diverse personalities. While we will try to do justice to the enormously diverse, if short, career of Raphael, the investigation of the High Renaissance will lead us to examine the mature works of Leonardo and Michelangelo’s painting and sculpture through 1520 (including the Sistine Ceiling and the Julius Tomb), which is the part of their careers that overlap with Raphael. Special attention will be given to the writings and drawings of the major artists as a means of interpreting their works.
Instructor(s): C. Cohen Terms Offered: Spring
Equivalent Course(s): ARTH 34711

ARTH 24720. Goya and Manet. 100 Units.
Edouard Manet (1832–1883) is often regarded as the first modernist artist, but his practice was deeply rooted in the copying and emulation of Renaissance and Baroque painters, particularly Spaniards. Indeed, many of his subjects, and some of his techniques, from the use of firm outline to muted opaque tones with minimal modeling, are conspicuous in Francisco Goya (1746–1828), a Spanish court painter and moralist whose paintings and prints were received in the late nineteenth century, and in the twentieth, as prefiguring both modernist form and various crises of artistic meaning. This seminar proposes a binocular focus on the two artists, in their individual historical contexts and in dialogue, in order to understand the tension between tradition and innovation in modern art.
Instructor(s): A. Pop Terms Offered: Spring
Equivalent Course(s): ARTH 34720,SCTH 35004

ARTH 24812. Museums and Art. 100 Units.
This course considers how the rise of the art museum in the 19th and 20th centuries affected the making of modern art and the viewing of past art. It is not designed to be a survey course, but rather a historical investigation of certain issues and developments. We will concentrate on the following: what has been said to happen to objects when they are uprooted and moved into the museum; how and why museums have changed display practices so as to get viewers to look at art in new ways; what artists have understood museums to represent and how they have responded to that understanding in their work and their display preferences. Though reference will be made to the contemporary art world, the focus will be on materials and case studies drawn from the French Revolution through the 1960s. French, German, English, and American museums will be featured.
Instructor(s): M. Ward Terms Offered: Spring
Equivalent Course(s): ARTH 34812

ARTH 25005. Nineteenth-Century Prints. 100 Units.
Using a wide range of examples from the Smart Museum collection, this course will examine the various techniques, meanings, aspirations, and publics of nineteenth-century European printmaking, from the invention of lithography in 1798 to the color innovations of the 1890s. Among the topics to be investigated are prints as multiples; reproduction and originality; caricature; color in prints; the etching revival of the 1860s; and the practice of collecting. Students will not be expected to have any prior knowledge of prints or printmaking techniques but may benefit from a general acquaintance with nineteenth-century art. Major artists to be considered include Delacroix, Daumier, Whistler, Meryon, Buhot, Fantin-Latour, Tissot, Bonnard, and Toulouse-Lautrec. In part a history of nineteenth-century art told through prints, this course will give students the tools to recognize and identify traditional print media and to explore broader themes such as the illustrative and narrative function of prints; their relationship to other art forms; and their participation in discourses of scarcity and value. In concert with other course requirements, the class will make a visit to a local print dealer, propose an acquisition, and help prepare a small exhibition drawn from the Smart Museum’s holdings.
Instructor(s): A. Leonard Terms Offered: Winter
Equivalent Course(s): ARTH 35005

ARTH 25106. Art & Urbanism at Teotihuacan. 100 Units.
This course will take stock of our understanding of Mesoamerica’s first great city. How did Teotihuacan’s unprecedented urban form, and the art created within it, structure a sense of collective identity for the city’s multiethnic population? How did the city change over time, and how did it engage with its Mesoamerican neighbors? Recent discoveries from the Pyramid of the Feathered Serpent and the Temple of the Sun will play an important role in our investigations. This course is part of the College Course Cluster, Urban Design.
Instructor(s): C. Brittenham Terms Offered: Spring
Equivalent Course(s): ARTH 35106,LACS 24106,LACS 34106
ARTH 25300. Pilgrimage in Antiquity and the Early Christendom. 100 Units.
This course will present an interdisciplinary interrogation into the nature of pilgrimage in pre-Christian antiquity and the rise of Christian pilgrimage in the years after Constantine. It will simultaneously be a reflection on the disciplinary problems of examining the phenomena of pilgrimage from various standpoints including art history, archaeology, anthropology, the history of religions, the literary study of travel writing, as well as on the difficulties of reading broad and general theories against the bitty minutiae of ancient evidence and source material. The core material, beyond the theoretical overview, will be largely limited to antiquity and early Christianity; but if students wish to write their papers on areas beyond this relatively narrow remit (in other religions, in the middle ages, modern or early modern periods), this will be positively encouraged!
Instructor(s): J. Elsner Terms Offered: Spring
Note(s): This course will be taught in an intensive format twice per week, plus some individual discussion sessions to set up term papers, for the first five weeks of the quarter.
Equivalent Course(s): ARTH 35300, RLVC 38802

ARTH 25505. The Detective Film. 100 Units.
This course will survey the detective genre from its origins in the silent serial film through its development in film noir and neo-noir as well as its transformation in what is often called Metaphysical Detective films which explore the limits of the genre.
Instructor(s): T. Gunning Terms Offered: Spring
Equivalent Course(s): CMST 25505

ARTH 25880. Fashion and Twentieth Century Art. 100 Units.
This seminar will investigate topics central to the relationship between fashion and modern, avant-garde, postwar, and contemporary European and American art from the standpoint of production, display, and reception. To what extent might theories of fashion and fashionability allow us to understand dynamics of stylistic change in art? What can we learn about art movements from the way they have been appropriated by fashion designers? What issues are at stake when we ask whether fashion is “art” as such, and when we put fashion on display in the art museum? Through close-readings and local collection visits, we will explore the role of fashion in histories of twentieth century art including the role of design in early abstraction, concepts from subculture to merchandising in dada and Surrealism, and the importance of clothing in performance and installation.
Instructor(s): J. Cohen Terms Offered: Winter
Equivalent Course(s): ARTH 35880

ARTH 25940. The Artist as Ethnographer. 100 Units.
This interdisciplinary seminar considers the idea of the artist as ethnographer in contemporary art and curatorial practice. Through lecture, screening, and group discussions, we will trace the historical relationship between visual culture and the social sciences, uncovering how this has impacted ways of viewing objects, people, and cultures within the Western tradition. Armed with this knowledge, we will consider how the ethnographer’s commitment to the study of Others has been challenged by an increasingly globalized and post-colonial world. We will explore questions of authority and subjectivity in ethnographic fieldwork. Finally, we will look to contemporary artworks and exhibitions that have reinvigorated the image and practice of the ethnographer to uncover the politics and poetics of their work. You will be introduced to the practices of Brad Butler and Karen Mirza, Paulo Nazareth, Marine Hugonnier, Camille Henrot, Kapwani Kiwanga, et al. Sessions will include close reading and discussion of texts by Hal Foster, James Clifford, Clementine Deliss, Okwui Enwezor, and Kaelen Wilson-Goldie, among others.
Instructor(s): Y. Umolu Terms Offered: Spring
Prerequisite(s): This course is open to advanced undergraduates and graduate students.
Equivalent Course(s): ARTH 35940, ARTV 20940, ARTV 30954

ARTH 26410. Rhoades Seminar: 19th Cent. Photography – Image, Object, Idea. 100 Units.
This seminar will explore the social, technological, and artistic histories of photography from 1839 through the beginnings of the twentieth century. Photographs will be discussed in terms of different categories of function—art, document, science, and market—and the ways in which they overlapped throughout the first century of the medium. The course will examine photographs as both images and objects, and will explore the circumstances of their production, circulation, and reception. The course will focus on close examination of works in the Art Institute of Chicago’s collection, with readings drawn from both primary sources and recent scholarship.
Instructor(s): L. Siegel Terms Offered: Spring
Prerequisite(s): This class will meet at the Art Institute of Chicago. Registered students should account for travel time in their schedules.
Equivalent Course(s): ARTH 36410
ARTH 26510. Architecture and the Zionist Imagination. 100 Units.
This course explores the intersection of form and ideology through the example of the built environments (both speculative and realized) that were part of the formation of the Jewish state and its history. We will follow the evolution of Israeli architecture, starting with the interwar period, in which Zionist institutions were built in Palestine under British colonial rule. In this context, debates centered on the question of how different modernist styles developed in Europe and imported to the Middle East can respond to different streams within Zionism. We then move on to the period of nation-building, in which attempts were made to develop an Israeli architectural style that would respond to the waves of immigration and the formation of state institutions. Now, a debate emerged between the modernist style that came to represent an emergent tradition, and a new generation of architects who sought to develop a more local idiom. The current phase of Israeli architecture is influenced by the political turn to the right, the institution of liberal economic policies, the arrival of a large wave of post-Soviet Russian immigrants, and an opening to global commerce, all of which have weakened the nation state. In addition to studying this architectural history, we will engage with cultural texts (literary, filmic, artistic) that imagine and describe Zionist spaces and places, starting with Theodor Herzl’s Zionist Utopia, Altneuland, and all the way through contemporary TV sitcom.
Instructor(s): A. Nitzan-Shiftan and N. Rokem Terms Offered: Autumn
Equivalent Course(s): ARTH 36510, NEHC 25149, NEHC 35149

ARTH 26515. Architecture in Action: Modernism & Politics in Israel/Palestine. 100 Units.
How does architecture provoke change? What is the knowledge and praxis through which it competes over the meaning of space? The agency of architecture in constructing political spaces is contingent on its capacity to frame the private domain of everyday life on the one hand, and to articulate ideological narratives through bodily experience in space on the other. We will examine why and how the distracted experience of the built environment as a matter of fact empowers architecture and highlights its unique position in assuming national identities as a natural, essential and indispensable phenomenon. We will discuss the relationship between political and architectural modernism in order to primarily understand architecture neither as an autonomous field, nor as a set of technical expertise executing a meaning beyond its domain. Rather, we will examine, mainly through the case study of Israel/Palestine, how architecture acts through its own cultural toolkit, and how as a result, it articulates ideas ranging from progress to war, and from settlement to heritage, in form, space, materials and orchestrated movement. To that end the course introduces and weaves key ideas of architectural modernism, particularly since WWII, and key moments in the cultural and political history of the Israeli state and its conflict with Palestine.
Instructor(s): A. Nitzan-Shiftan Terms Offered: Spring
Equivalent Course(s): ARTH 36515, NEHC 26515, NEHC 36515, JWSC 26515

ARTH 27220. Dimensions of Late Sculpture. 100 Units.
For centuries, the discrete annex it established within three-dimensional space characterized the medium of sculpture. Think of a monument, an architectural relief carving, or a Brillo box. In and after high modernism, artists—not all of them self-identified sculptors—made a range of propositions that put huge pressure on sculptural convention. Today, a work construed as sculpture may disappear entirely into the space that ostensibly contains it, or may be impossible to distinguish from a decidedly nonart thing nearby. What is the character of this attempt? Not to be a thing, or art, at all? If so, then why not entirely abandon art’s traditional physical and institutional frameworks? This discussion-based course will explore the complex of challenges the sculptural medium faced as it approached the end of its putative discreteness. How and why has sculpture managed to endure beyond this terminal point? Course readings are drawn from a range of modes including the history, theory, and criticism of art; artists’ writing; as well as cultural studies, continental philosophy, political theory, psychoanalysis, and queer theory. Several visits to Chicago venues will be required in order to pass the course.
Instructor(s): D. English Terms Offered: Winter
Equivalent Course(s): ARTH 37220

ARTH 27304. Photo/Modernism/Esthetic. 100 Units.
The course presents the history of photographic practices in the United States, beginning in the late 19th century and extending into the 1980s, aimed at gaining an audience for photographs within museums of art. The issues under study include the contention over claims about medium specificity, notions of photographic objectivity, a peculiarly photographic esthetics, the division of photography into two categories—art vs. documentary—and the role of tradition and canon formation in the attempted definition of the photographic medium.
Instructor(s): J. Snyder Terms Offered: Autumn
Equivalent Course(s): ARTH 37304, ARTV 20704, ARTV 30704
ARTH 27800. The Material Science of Art (Suzanne Deal Booth Conservation Seminar) 100 Units.
This course will introduce students to the methods, theories, and strategies of scientific approaches to studying art objects and consider the meaning of different materials and surfaces across artistic media. It will showcase new scholarship generated in the field of conservation science and object-based art history that draws its strength from the collaborative work among scientists, conservators, art historians, and theorists. Conservation science draws on the applied sciences and engineering to understand how to preserve the world’s cultural heritage and forge connections between making and meaning. The course will explore scientific examinations to investigate the production and use of art objects. Focusing on material studies of paintings and sculptures, pigments as well as their binding media, students will learn about the material make-up of art objects by employing visual analysis alongside practical studies using scientific analysis and imaging on campus and at the Art Institute of Chicago. Readings will be drawn from a variety of disciplines, including material science and chemistry, art history, visual and material culture, anthropology, and philosophy.
Instructor(s): M. Kokkori Terms Offered: Winter
Prerequisite(s): Students must have instructor consent to register for this course. Please email Dr. Kokkori at mkokkori@artic.edu by Friday, November 17 to express your interest.
Equivalent Course(s): ARTH 37800

ARTH 28405. The Films of Alfred Hitchcock. 100 Units.
No single filmmaker has equaled Alfred Hitchcock’s combination of popular success, critical commentary, and widespread influence on other filmmakers. Currently, his work is so familiar it threatens to be taken for granted. This course will reveal Hitchcock as the filmmaker who systematically used the stylistics of late silent film to forge a dialectical approach to the so-called Classical Style. Hitchcock devised a relation among narrative, spectator, and character point of view, yielding a configuration of suspense, sensation, and perception. Tracing Hitchcock’s career chronologically, we will follow his intertwining of sexual desire and gender politics, and his reshaping of melodrama according to Freudian concepts of repression, memory, interpretation, and abreaction, as he navigates from silent film to sound and from Great Britain to Hollywood.
Instructor(s): T. Gunning Terms Offered: Spring
Prerequisite(s): PQ: CMST 10100 - Introduction to Film Analysis, and preferably CMST 28500 - History of International Cinema, Part I.
Equivalent Course(s): ARTH 38405,CMST 36500

ARTH 28406. The Cinema of Charlie Chaplin. 100 Units.
The course looks at Chaplin and his long film career from a number of perspectives. One of these is Chaplin’s acting technique inherited from commedia dell’arte and enriched by cinematic devices; another is Chaplin as a person involved in a series of political and sexual scandals; yet another one is Chaplin as a myth fashioned within twentieth-century art movements like German Expressionist poetry, French avant-garde painting, or Soviet Constructivist art.
Instructor(s): Y. Tsivian Terms Offered: Autumn
Prerequisite(s): PQ: CMST 10100 Introduction to Film or consent of instructor.
Equivalent Course(s): FNDL 26402,ARTH 38406,CMST 36400

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

ARTH 28500. History of International Cinema I: Silent Era. 100 Units.
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking.
Instructor(s): J. Lastra Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 38500,CMLT 22400,CMLT 32400,CMST 48500,ENGL 29300,ENGL 48700,MAPH 36000,ARTV 20002,CMST 28500

ARTH 28600. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell’s Film History: An Introduction; and works by Bazin, Belton, Stinney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): Y. Tsivian Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ARTH 38600,CMLT 22500,CMLT 32500,CMST 48600,ENGL 29600,ENGL 48900,MAPH 33700,ARTV 20003,CMST 28600
ARTh 28606. Early Twentieth-Century Urban Visions. 100 Units.
It is hard to understand contemporary architectural debate about how cities should develop without knowing its origins in the influential city planning proposals developed by architects and planners in pre-World War II Europe and North America. This course studies those foundations, looking at the period when modernist architects and intellectuals proclaimed the obsolescence of the metropolis just as it came to dominate the modern landscape. We will examine a variety of strategies devised to order or replace the metropolis during the late nineteenth and early twentieth centuries, ranging from the City Beautiful movement in Chicago and Hugh Ferriss's later skyscraper version, Camillo Sitte's influential critique of Vienna's Ringstrasse, and the English garden city alternative Lewis Mumford championed for the New York region, to Le Corbusier's Voisin Plan for Paris and Frank Lloyd Wright's Broadacre City model displayed in New York's Rockefeller Center. We conclude with a glimpse of urban renewal in New York and Chicago, and Jane Jacobs's celebrated reaction. Course readings are in primary sources. Focusing on particular projects and their promulgation in original texts and illustrations, as well as in exhibitions and film, we will be especially concerned with their polemical purposes and contexts (historical, socio-cultural, professional, biographical) and with the relationship between urbanism and architecture. This course is part of the College Course Cluster, Urban
Instructor(s): K. Taylor Terms Offered: Winter
Equivalent Course(s): ARTH 38606

ARTh 29600. Junior Seminar: Doing Art History. 100 Units.
The aim of this seminar is to deepen an understanding of art history as a discipline and of the range of analytic strategies art history affords to students beginning to plan their honors papers or, in the case of students who are minor ing in art history, writing research papers in art history courses. Students read essays that have shaped and represent the discipline, and test their wider applicability and limitations. Through this process, they develop a keener sense of the kinds of questions that most interest them in the history and criticism of art and visual culture. Students develop a formal topic proposal in a brief essay, and write a final paper analyzing one or two works of relevant, significant scholarship for their topics.
Instructor(s): P. Crowley Terms Offered: Winter
Note(s): Required of third-year students who are majoring in art history; open to nonmajors with consent of instructor. This course does not meet the general education requirement in the arts.

ARTh 29700. Reading Course. 100 Units.
This course is primarily intended for students who are majoring in art history and who can best meet program requirements by study under a faculty member's individual supervision. The subject, course of study, and requirements are arranged with the instructor.
Terms Offered: Autumn,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 Seminar: Writing Workshop. 100 Units.
This workshop is designed to assist students in researching and writing their senior papers, for which they have already developed a topic in the Junior Seminar. Weekly meetings target different aspects of the process; students benefit from the guidance of the workshop instructors, but also are expected to consult with their individual faculty advisers. At the end of this course, students are expected to complete a first draft of the senior paper and to make an oral presentation of the project for the seminar.
Instructor(s): J. Collingwood and J. Lockard Terms Offered: Autumn
Note(s): Required of fourth-year students who are majoring in art history. This course does not meet the general education requirement in the arts.

ARTh 29900. Preparation for the BA Paper. 100 Units.
This course provides guided research on the topic of the honors paper. Students arrange their program of study and a schedule of meetings with their honors paper advisor.
Instructor(s): Staff Terms Offered: Autumn,Spring,Winter
Prerequisite(s): Consent of instructor and Undergraduate Program Chair
Note(s): Students are required to submit the College Reading and Research Form. May be taken for P/F grading with consent of instructor.
Font Notice
This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

- Times was used instead of Trajan.
- Times was used instead of Palatino.

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