ART HISTORY

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

PROGRAM OF STUDY

The study of art history encompasses the visual art, architecture, and material culture of a wide range of regions and historical periods. Art history courses develop students’ skills in visual analysis, interpretation of images and texts, use of historical sources, and engagement with scholarly debates. So conceived, the study of art is an element of a general, liberal arts education; the skills of analytical thinking, logical argument, and clear verbal expression necessary to the program are basic to most fields. While maintaining the University of Chicago's traditional emphasis on the life of the mind, the major in art history prepares students for advanced study at the graduate level as well as for a wide array of careers involving visual acuity, design, research, and analysis.

Within the Department of Art History, courses at the 10000 level meet the general education requirement in the arts. Majors and minors are strongly encouraged to take at least one 10000-level course to meet their general education requirements. To meet their art history degree requirements, majors and minors can count an additional two 10000-level courses. Upper-level (20000-level) courses may take a relatively broad or narrow approach to particular periods, places, themes, or issues, or may deal with theoretical questions. The usual prerequisite for 20000-level art history courses is consent of instructor or any 10000-level course in art history or visual arts.

GENERAL EDUCATION COURSES

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

Introduction to Art

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

Survey Courses

ARTH 14000 through 16999 - discuss major monuments of world art and architecture in the context of broad chronological and geographic categories and in relation to broad questions concerning the role art plays in individual, societal, and institutional settings.

- ARTH 14000 through 14999 - address Western art in Antiquity, the Middle Ages, and the Renaissance.
- ARTH 15000 through 15999 - address Western art from the early modern period to the present day.
- ARTH 16000 through 16999 - address the art of Africa, Asia, Latin America, and/or the Middle East.

Art in Context Courses

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

Students who have taken at least one course in art history or visual arts, or who have equivalent nonacademic experience, may elect to take an advanced lecture course, numbered from 20000 to 29999. The usual prerequisite is consent of instructor or any 10000-level course in art history or visual arts. The 20000-level art history courses investigate the arts of specific periods and places from a variety of perspectives. Some courses embrace large bodies of material defined by national culture; others follow developments in style, iconography, and patronage as they affect works in selected media.

MAJOR IN ART HISTORY

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

PROGRAM REQUIREMENTS

All art history majors are encouraged to take one course in art history at the 10000 level to fulfill their general education requirement in the arts. Students can count an additional two courses at the 10000-level for the major. These courses are useful preliminaries to advanced work, and it is therefore strongly recommended
that students take 10000-level courses as early as possible in their undergraduate careers. Note: Students who have formally declared the major in art history are guaranteed admission to 10000-level courses by notifying the instructor in advance.

THE STANDARD CURRICULUM

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

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

- **Four courses at the 20000 level to meet a distribution requirement** within the department. Questions about distribution requirements should be brought to the Director of Undergraduate Studies. Courses should be selected for maximal geographical, chronological, cultural, and methodological diversity, and for minimal overlap with the Special Field.

- **Three courses in a Special Field.** Students develop the Special Field in consultation with departmental instructors and the Director of Undergraduate Studies. Because Special Fields reflect the interests of individual students, they range widely in topic, approach, and scope. Reading courses with art history faculty may be used to pursue specific questions within a Special Field. For more on the Special Field, see Special Field (http://collegecatalog.uchicago.edu/thecollege/arthistory/#Special%20Field%20Major) below.

- **Two courses as free electives.** Courses outside the Department of Art History that relate directly to the Special Field are eligible to meet this requirement by petition to the Director of Undergraduate Studies.

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

Two research papers of 10–15 pages, are also required for the art history major. See Research Papers below.

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

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

SPECIAL FIELD

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

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

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

DOING ART HISTORY

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

RESEARCH PAPERS

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

- a paper written to fulfill a course assignment,
- the extension of a shorter course paper (either during the course or after its completion) to meet the page requirement, or
- a new paper on a topic chosen in consultation with the instructor.
The paper should include an analysis of existing scholarship and other relevant source materials. The paper should also draw on that scholarship and evidence to shape and support a thesis or argument of the student's own devising. Formal analyses of works of art and analytic papers on materials assembled by the instructor do not qualify. Upon completion of the paper, students should submit the research paper completion form to the Director of Undergraduate Studies.

HONORS

Art history majors who wish to pursue a BA with honors must complete the following requirements in addition to the standard curriculum. Students interested in pursuing honors must file a petition with the Director of Undergraduate Studies in the Spring Quarter of the third year. These students must register for the BA Paper writing seminar (ARTH 29800 [http://collegecatalog.uchicago.edu/search/?p=ARTH%2029800] Senior Thesis Workshop) in Autumn Quarter of the fourth year. Writing the BA Paper is a process that usually takes more than two quarters. Each student must secure the consent of an art history faculty member who will serve as his or her adviser. As students are expected to do research for the BA Paper during the summer, students are strongly encouraged to secure an advisor in the Spring Quarter of their third year. Working with a preceptor, students must then complete a BA Paper by the second week of Spring Quarter of the fourth year. The BA Paper is typically a 20- to 30-page research paper of original work that grows out of the Special Field. For more information, see BA Paper and Seminar [http://collegecatalog.uchicago.edu/thecollege/arthistory/#BA%20Paper%20and%20Seminar].

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

BA PAPER AND SEMINAR

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

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

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

DOUBLE MAJORS AND THE BA PAPER

Whether or not a single BA Paper can satisfy requirements for a double major in art history and another program is decided by the department on a case-by-case basis. Students should consult with the Director of Undergraduate Studies. The criteria on which the decision is based include:

- the degree to which the resulting thesis is likely to speak from and to art history, even as it necessarily speaks from and to another field;
- the feasibility of the proposed advising arrangements for the proposed joint thesis; and
- the department's estimation of the student's track record for independent work that bodes well for writing a successful thesis while navigating between two majors.

TRANSFERRING CREDIT

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

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

Students first apply for transfer credit from the College, and credit for courses taken as part of a University of Chicago-affiliated direct enrollment program is vetted by Study Abroad. When the credit has been approved, students petition the Director of Undergraduate Studies in writing for credit for the major. The petition must include a cover letter with the title and description of the course, as well as the name and location of the institution. To the cover letter should be attached a syllabus and a written record of the work the student did for the course. The Director of Undergraduate Studies will review the work for each course individually, determine if the course is applicable for credit in the major, and, if so, where that credit should be applied.

### SUMMARY OF REQUIREMENTS FOR THE MAJOR

#### MAJOR: Standard Curriculum

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

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

#### MAJOR: Honors Curriculum

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
</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 Doing Art History</td>
<td>100</td>
</tr>
<tr>
<td>Two (2) 10- to 15-page research papers</td>
<td></td>
</tr>
<tr>
<td>ARTH 29800 Senior Thesis Workshop</td>
<td>100</td>
</tr>
<tr>
<td>BA Paper *</td>
<td></td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td><strong>1100</strong></td>
</tr>
</tbody>
</table>

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

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

#### ADVISING

Art history majors should see the Director of Undergraduate Studies no less than once a year for consultation and guidance in planning a special field, in selecting courses, and in choosing a topic for the BA Paper if pursuing honors, as well as for help with any academic problems within the major. When choosing courses, students should refer to the worksheet available on the Art History website (https://arthistory.uchicago.edu/undergraduate/major-requirements/). This form helps each student and the Director of Undergraduate Studies monitor the student's progress in the program.

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

#### RECOMMENDATIONS FOR ART HISTORY MAJORS

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

Students are urged to also pursue upper-level language courses. If a language course is relevant to a student's Special Field, the student may petition the Director of Undergraduate Studies to count it toward electives.
Those planning to continue their study of art history at the graduate level are advised to achieve language competency equal to at least two years of college study in French or German, or in the language(s) relevant for the geographic region that corresponds to their primary area of interest.

**GRADING**

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

**MINOR IN ART HISTORY**

All art history minors are encouraged take at least one (1) course in art history at the 10000 level to fulfill their general education requirement in the arts. Minors can count an additional two courses at the 10000-level for the degree. These courses are useful preliminaries to advanced work, and it is, therefore, strongly recommended that students take 10000-level courses as early as possible in their undergraduate careers. Note: Students who have formally declared the minor in art history and seek admission to a 10000-level course should notify the instructor in advance.

Six courses are required for the art history minor. The six required courses can include two at the 10000 level. The rest should be at the 20000 level or above. (Art history graduate seminars at the 40000 level may count toward requirements in the major. Students are advised, however, that such courses impose special burdens of time and expertise, and admission to them is typically only by explicit approval of the instructor and may involve various prerequisites.)

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

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

- **Three art history courses in a Special Field.** Students develop the Special Field in consultation with departmental instructors and the Director of Undergraduate Studies. Because Special Fields reflect the interests of individual students, they range widely in topic, approach, and scope. Reading courses with art history faculty may be used to pursue specific questions within a Special Field. For more on the Special Field, see Special Field (http://collegecatalog.uchicago.edu/thecollege/arthistory/#Special%20Field%20Minor).

**One research paper** is required for the minor. In one of their courses, students will write a research paper of about 10–15 pages on a topic chosen with and guided by the instructor, by individual arrangement at the start of the quarter (see Research Papers (http://collegecatalog.uchicago.edu/thecollege/arthistory/#Research%20Papers)). Minors may elect to take ARTH 29600 (http://collegecatalog.uchicago.edu/search/?P=ARTH%2029600) Doing Art History with the majors.

Students who elect the minor program in art history must meet with the Director of Undergraduate Studies before the end of Spring Quarter of their third year to declare their intention to complete the minor. Students choose courses in consultation with the Director of Undergraduate Studies. The Director’s approval for the minor program should be submitted to a student’s College adviser by the deadline above on the Consent to Complete a Minor Program (https://humanities-web.s3.us-east-2.amazonaws.com/college-prod/s3fs-public/documents/Consent_Minor_Program.pdf) form available on the Art History website (https://arthistory.uchicago.edu/undergraduate/program/minor-requirements/).

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

**SPECIAL FIELD**

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

Three (3) courses approved to meet the distribution requirement * 300
Three (3) courses approved in a special field * 300
One (1) 10- to 15-page research paper

Total Units 600

* Two 10000-level art history courses can count towards the total of six required for the minor.
† One of the courses may be ARTH 29600 Doing Art History. Students in the minor would research and write an essay on a topic of their choice instead of preparing an honors paper proposal.

Art History Courses

ARTH 10100. Introduction to Art. 100 Units.
This course develops skills in perception, comprehension, and evaluation of various art objects and the built environment. It encourages close analysis of visual materials, exploring the range of questions and methods appropriate to works of art and buildings, in their historical, theoretical, and social dimensions. Most importantly, the course emphasizes articulate writing and salient argumentation about visual and other aesthetic phenomena. Three coherent units, on Monument/Site, Image/Medium, and Object/Museum, explore these issues across cultures and periods. Examples draw on original objects in campus collections and sites on campus.
Instructor(s): Staff Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.

ARTH 14402. Introduction to the Arts of the Italian Renaissance. 100 Units.
This course will cover the major themes and works of the Italian Renaissance, including painting, sculpture, decorative arts, and architecture. We will consider stylistic development of the arts from the period of roughly 1300 (late Medieval/pre-Renaissance predecessors) to 1560. Throughout the course we will interrogate the concept of “Renaissance” as a unifying term and examine its relationship to the Medieval in terms of both continuity and change. A major focus of the course will be the functions of different media in this time period, and we will consider patronage, multiple viewerships, and access. We will explore how, for whom, and why works were created, and interrogate the relevance of the category ‘fine arts’ as it is commonly understood to the Renaissance. Additional themes will be: artistic practice, especially collaboration and competition; regional styles; the relationship of art in this period to the intellectual, political, and spiritual climate(s) of the time.”
Terms Offered: Summer

ARTH 14810. Devotion-Dissent-Disenchantment: Art in the Age of the Reformation. 100 Units.
In the years leading up to Martin Luther’s radical transformation of the political-religious landscape, late medieval and early modern Europeans were inundated with a flood of “alternative facts” that called into question the intellectual, ethical, and religious values governing their lives. With the advent of new media technologies, images became important vehicles of commentary and disputation for Reformers, leading to the formation of a public sphere of discourse to which the image was central; yet, at the same time, the image itself and its role in daily life came increasingly under attack. This course provides an introduction to artistic production in northern Europe from the late fourteenth century through the sixteenth century through the lens of the productive, if tumultuous, relationship between art and the epistemological challenges of the Reformation. Particular attention will be paid to the shifting status of the artist, focusing on the historical and cultural circumstances that led to the elevation of artists such as Albrecht Dürer, Hans Baldung, and Pieter Bruegel the Elder, as well as their relationship to the world outside the Alps, including Italy, Spain, and the New World. This course will also examine topics such as the relationship between word and image, iconoclasm and iconophilia, public and private spheres of patronage, and strategies of visual polemics. Readings will include primary sources in translation and selected works of modern scholarship.
Instructor(s): T. Golan Terms Offered: Spring
Note(s): Students must attend the first class to confirm enrollment. If a student is not yet enrolled in this course, s/he must fill out the online consent form and attend the first class. This course meets the general education requirement in the arts.

ARTH 15705. Introduction to the Built Environment. 100 Units.
TBD
Instructor(s): STAFF Terms Offered: Spring
Note(s): This course and ARCH 20700 overlap significantly in materials and activities, and students should plan to take only one of the two. They are offered at the 100- and 200- level respectively to satisfy student needs, but should otherwise be considered the same. This course and ARCH 10700 overlap significantly in materials and activities, and students should plan to take only one of the two. They are offered at the 200- and 100- level respectively to satisfy student needs, but should otherwise be considered the same.
Equivalent Course(s): ARCH 15705

ARTH 15780. Western Modern Art from the Enlightenment until Today. 100 Units.
Surveying the history of modern Western art from the 18th through the 21st century, this course will introduce students to the artists, art works, and issues central to the relationship between art and modernity: the rise of the self and identity politics, the growth of the metropolis, the questioning of the “real” and the invention of
photography, the autonomous thrust and semiotic potential of abstraction, the political ambitions of the avant-garde, and the impact of consumer and media cultures. Most discussion sections will center around original works of art and take place in the Smart Museum of Art.

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

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

**ARTH 15800. Contemporary Art. 100 Units.**

This course will consider the practice and theory of visual art in the late twentieth and early twenty-first centuries. Among the subjects that will drive our narrative will be the rise of postmodernism, pop art, the aesthetics of the social movements of the 1960s, institutional critique, the relationship between reproductive media and Feminism, the concept of spectacle, conceptual art, the appearance of a global art industry after 1989, the connections between art school and art-making, "relational aesthetics," the fate of art in the age of the Internet, the art of the post-studio moment, and what happens to art when it engages with "everything".

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

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

Equivalent Course(s): ARTV 20006, MAAD 10006

**ARTH 16100. Art of the East: China. 100 Units.**

This course is an introduction to the arts of China focusing on the bronze vessels of the Shang and Zhou dynasties, the Chinese appropriation of the Buddha image, and the evolution of landscape and figure painting traditions. This course considers objects in contexts (from the archaeological sites from which they were unearthed to the material culture that surrounded them) to reconstruct the functions and the meanings of objects, and to better understand Chinese culture through the objects it produced.

Instructor(s): Staff Terms Offered: Spring Winter

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

Equivalent Course(s): EALC 16100

**ARTH 16460. Modern Latin American Art. 100 Units.**

This course investigates the development of Latin American art from the early nineteenth century to the present. Through the study of representative artists, movements, and works, we will trace this history from the formation of art academies in newly independent Latin American nations through the region’s rise to prominence in an increasingly global art world. Although we will adhere to a roughly chronological organization, a set of key themes and debates will likewise structure our investigation. Among them are: the formation of collective identities (and the intersections of race, class, and nation); the impact of social and political revolutions and counter-revolutions on artistic practices; the reception and adaptation of indigenous and European (and later U.S.) art practices; and the various national, regional, and global frameworks that have been used to think through the specificity of art production from Latin America. Special emphasis will be placed on developing the skills needed to analyze a wide variety of modern and contemporary art, including painting, sculpture, photography, performance art, and site-specific installations.

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

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

Equivalent Course(s): LACS 16460

**ARTH 16807. Islamic Art and Architecture, 7th-13th C. 100 Units.**

Throughout the history of Islam, artists and architects have sought inspiration in the earlier periods of Islamic art and architecture. This course explores the first six centuries of Islam’s rich visual heritage. Learn to recognize major stylistic variations in Islam’s medieval mosques, memorials, and palaces, as well as manuscripts, ceramics, and textiles. Learn to describe these variations in relation to differing models of piety and political legitimacy, as well as to production techniques and markets. Understand how all of the above changed in relation to the changing map of the Islamic world and the fluctuating vibrancy of trade routes linking China, India, Africa, and Europe.

Instructor(s): P. Berlekamp Terms Offered: Winter

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

Equivalent Course(s): ARCH 16807

**ARTH 16809. Islamic Art and Architecture, 14th to 21st Centuries. 100 Units.**

Islamic art and architecture are often thought of as medieval -- and indeed they first blossomed in the medieval world. However, many of Islam’s best known monuments, from the Selimiye Mosque to the Taj Mahal, were actually made in the age of the Islamic’s early modern empires. This course explores early modern Islamic arts and architecture through lenses of power, piety, and trade. It also traces legacies of early modern Islamic art and architecture in modern and contemporary visual creativity.

Instructor(s): P. Berlekamp Terms Offered: Spring

Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): ARCH 16809, NEAA 10631

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

ARTH 17303. The Body in Ancient Greek Art and Culture. 100 Units.
This course provides an introduction to the role of the human body in ancient Greek art. We will examine, on the one hand, the various ways in which Greek artists represented the body, and consider how forms of bodily identity such as gender and sexuality were constructed and articulated through artistic practice. But we will also consider the ways in which works of art themselves - statues, paintings, vessels - could function like bodies or in place of bodies, expanding the notion of what it means to be a living being. Our focus will be on works of Greek art in Paris collections, which will also enable us to explore the legacy of Greek constructions of the body in the 19th and 20th centuries. Readings will range from primary texts in translation to more theoretical writing on embodiment, gender, and sexuality.
Instructor(s): S. Estrin Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): ARCH 17305, ARTH 37303, CLCV 17319

ARTH 17305. The Acropolis of Athens. 100 Units.
This course offers an introduction to the monuments of the Acropolis of Athens and their various afterlives. We will begin with the rock itself and the ancient structures built upon it. Focusing especially on the major monuments of Periklean Athens - including the Propylaia, the Erechtheion, and above all the Parthenon - we will study their architecture and sculptural decoration, situating them in the artistic, religious, and political contexts in which they gained meaning. We will follow the history of these monuments through the end of antiquity and into the Byzantine and Ottoman periods. The controversy surrounding the removal of the so-called "Elgin Marbles" in the early 19th century will launch us into a consideration of the Acropolis' enduring place in modernity, and we will examine how the Acropolis' monuments have come to take on new forms of signification through lenses as varied as Freudian psychology, European nationalism, cultural heritage management, and disability studies (among others). Our class discussions will be complemented by multiple visits to collections and monuments in Chicago, where we will trace the local influence of the Acropolis and even encounter one of its fragments.
Instructor(s): S. Estrin Terms Offered: Winter
Note(s): Instructor's consent is required.
Equivalent Course(s): ARCH 17305, CLCV 20522

ARTH 17501. Art and Feminism. 100Units.
How has feminism changed the landscape of artistic practices across the course of the 20th and 21st centuries? What does a history of feminist art look like and how does it relate to a feminist history of art? In this course, students will consider the relationship between art and feminism, focusing upon artwork produced in the Americas over the last century. Through course readings, seminar discussions, and the close analysis of artworks, the course will be structured around a series of thematic investigations across the geographical space of the Americas, focusing especially upon the U.S. and Mexico. We will consider texts by feminist art historians such as Linda Nochlin and Anne Wagner alongside key texts by feminist theorists such as Judith Butler, bell hooks, and Laura Mulvey; we will explore the work of artists who have identified as feminists (e.g., Judy Chicago, Howardena Pindell) as well as those who have complicated or even resisted such identification (e.g., Georgia O'Keeffe, Agnes Martin, Yayoi Kusama). Key themes will include: representations of bodies, eroticisms, domestic space and labor, the relationship between the personal and the political, and the politicization of materials and making processes.
Instructor(s): M. Borowitz Terms Offered: Autumn
Note(s): Students must attend 1st class to confirm enrollment. If a student is not yet enrolled in this course, s/he must fill out the online consent form & attend the first class. This course meets the Gen Edu. Reqmt. in the dramatic, musical, and visual art.
Equivalent Course(s): GNSE 17501

ARTH 17520. Venetian Renaissance Art: Bellini, Giorgione, Titian. 100 Units.
This course is an introduction to the visual arts through the study of the distinctive version of the Renaissance in Venice. We concentrate on three major figures of European art Bellini, Giorgione and Titian with the aim of learning how to analyze and interpret different individual styles while also exploring the commonalities...
of Venetian culture and society that are reflected in their art. In the process we will devote attention to the
character of Venice’s water borne topography and the implications for its art, urbanism and architecture as
well, unfortunately, for its precarious existence in a world of rising seas. The attempt to characterize Venice’s
difference, including art’s emphasis on light, color and touch, will require us to be aware of its complex
interaction with contemporary Tusco-Roman art and its major practitioners such as Leonardo and Michelangelo.
Through the particular art- historical material studied, the course will take seriously the attempt to introduce
students with little or no background in art or art history to some of the major avenues for interpretation in
this field, including formal, stylistic, iconographical, psychological, social, feminist, theoretical and reception.
Readings are chosen with this diversity of approach in mind.
Instructor(s): C. Cohen Terms Offered: Spring
Note(s): Students must attend 1st class to confirm enrollment. If a student is not yet enrolled in this course, s/
he must fill out the online consent form & attend the first class. This course meets the Gen. Edu. Reqmt. in the
dramatic, musical, & visual 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, GNSE 17612

ARTH 17720. Material Energies: Iron, Architecture, and Environment. 100 Units.
This course will revisit a familiar topic in the history of architecture-the rise of iron construction-through the
lens of the intersecting social, environmental, and political crises of our present moment. Though iron’s history
extended back millennia, the scale of its manufacturing was always severely constrained by the amount of
energy its production required. This changed once coal was applied to the production process beginning in the
eighteenth century. Transformed from an expensive, specialty material towards an object of mass consumption,
iron’s application-from stoves to street furniture to architecture to railways-began redefining the material
consciousness of the nineteenth century. Its expanding presence offered tangible evidence of a fossil fuel
economy that had begun to reshape nature in its own image. As iron began reshaping the material world, how
did it change the mentalities and expectations of those who experienced its unnatural growth? This course
will examine a range of sites and episodes that describe iron’s social and environmental costs, the complex
history of its manufacture, and its consequences on a series of telescopying scales-artifact, structure, ornament,
and infrastructure. Through the examination of case studies and material artifacts-including the rise of iron
construction and ornamentation in Chicago-we will explore how iron both shaped and was shaped by debates
around industrial labor, economic growth, and colonial expansion.
Instructor(s): A. Bierig Terms Offered: Autumn
Equivalent Course(s): ARCH 17720

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

ARTH 17915. Women’s Work. 100 Units.
As a haptic art, an art experienced through touch as well as the other senses, architecture operates at multiple
scales: that of hand, building, city. The scale of the hand gives the most direct access to architecture and its
furnishings: think of a handrail, a chair, a textile, a brick pattern, a wood detail. This is the realm of craft in
architecture and was, for decades, the realm inhabited and ruled by women practitioners. Women designed
furniture, made drawings, wove textiles, produced pottery and glasswork as a means of expression within the male world of architectural practice. As an introduction to the study of architecture, craft entails applying principles of proportion, scale, tactility, precision, materiality and assembly; in this way, craft is a microcosm of architecture. Through a series of projects and readings centered around the craft arts and the women who advanced them, this studio course will introduce students to small-scale making and translate that process to larger scales. Students will undertake three projects: (1) a small work of craft and a set of orthographic drawings describing the making process, (2) a design for a work space for a craft, and (3) a series of analytical drawings linking a work of architecture back to a traditional craft.

Instructor(s): K. Mills Terms Offered: Autumn
Prerequisite(s): Consent only
Equivalent Course(s): GNSE 17915, ARCH 17915

ARTH 20033. Iconology East and West. 100 Units.
Iconology is the study of images across media and cultures. It is also associated with philosophical reflections on the nature of images and their relation to language—the interplay between the "icon" and the "logos." A plausible translation of this compound word into Chinese would describe it as "Words in Pictures, Pictures in Words": "##

This seminar will explore the relations of word and image in poetics, semiotics, and aesthetics with a particular emphasis on how texts and pictures have been understood in the Anglo-European-American and Chinese theoretical traditions. The interplay of painting and poetry, speech and spectacle, audition and vision will be considered across a variety of media, particularly the textual and graphic arts. The aims of the course will be 1) to critique the simplistic oppositions between "East" and "West" that have bedevilled intercultural and intermedial comparative studies; 2) to identify common principles, zones of interaction and translation that make this a vital area of study. (Theory; 20th/21st)

Instructor(s): WJT Mitchell Terms Offered: Winter
Prerequisite(s): Enrollment in the course will be with the consent of instructor; it is open to students at all levels, but enrollment will be limited to 15. Students should send a one page statement of their interest to W. J. T. Mitchell (wjtm@uchicago.edu)

Equivalent Course(s): ENGL 20230, ARTV 20033, CMLT 20230, CMLT 30230, ARTH 30033, ENGL 30230, ARTH 30033

ARTH 20228. William Blake: Poet, Painter, and Prophet. 100 Units.
A survey of the major poetic and pictorial works of William Blake, centrally focussed on his illuminated books, from the early Songs of Innocence and Experience to The Marriage of Heaven and Hell, and the books of the revolutionary period of the 1790s: Europe, America, Visions of the Daughters of Albion, and The Book of Urizen. We will also consider the later prophecies, Milton: A Poem and Jerusalem, along with Blake’s work as an illustrator of Milton, Chaucer, and the Bible. Blake’s engagement with the political and religious controversies of his time will provide context, along with his pioneering exploration of dialectical modes of thought and radical forms of humanism (Poetry, 1650-1830, Theory; 18th/19th)

Instructor(s): W. J. T. Mitchell Terms Offered: Spring
Equivalent Course(s): ARTH 30228, ENGL 20228, ENGL 30228, FNDL 20228

ARTH 20304. Ancient Stones in Modern Hands. 100 Units.
Objects from classical antiquity that have survived into the modern era have enticed, inspired, and haunted those who encountered or possessed them. Collectors, in turn, have charged ancient objects with emotional, spiritual, and temporal power, enrolling them in all aspects of their lives, from questions of politics and religion to those of race and sexuality. This course explores intimate histories of private ownership of antiquities as they appear within literature, visual art, theater, aesthetics, and collecting practices. Focusing on the sensorial, material, and affective dimensions of collecting, we will survey histories of modern classicism that span from the eighteenth century to the present, from the Mediterranean to the Pacific. Historical sources will include the writings of Johann Gottfried Herder, Johann Joachim Winckelmann, Emma Hamilton, Vernon Lee, and Sigmund Freud, among others; secondary source scholarship will draw from the fields of gender studies, the history of race, art history, and the history of emotions. We will supplement our readings with occasional museum visits and film screenings.

Instructor(s): S. Estrin & A. Goff Terms Offered: Autumn
Prerequisite(s): Instructor consent required. Email both instructors describing your interest in the course, how it fits into your broader studies, and any relevant background (agoff@uchicago.edu & sestrin@uchicago.edu) by the Friday before Aut pre-registration (undergrad) or the Friday before Aut registration (grad). This is a traveling seminar that includes a 5-day trip to visit California museum collections.

Note(s): Assignments: Active participation in discussion, in-class presentation, collection review, and final paper.
Equivalent Course(s): ARTH 30304, CLAS 31019, HIST 39422, CLCV 21019, HIST 29422

ARTH 20685. Material Narratives. 100 Units.
This studio course explores architecture and design-thinking through the lens of materials. We will examine the physical, historical, social, environmental, aesthetic, and emotional properties of materials, investigate design strategies used to realize materiality in buildings, and dive deeper into understanding the material motivations of a building’s author. Course topics are organized thematically by type of material: stone/masonry, wood/steel, concrete, glass, and innovations in material technology. We will turn input to output through a series of creative, hands-on exercises designed to introduce the concepts of scale, aggregation, manipulation, abstraction, and representation. Design studies will build off each other to culminate in a final architectural
project-the#materialization#of a narrative from a poem, a film, a song, a memory... Texts, case studies, discussions, and trips will underpin and enrich the studio work.

Instructor(s): S. Park Terms Offered: Spring
Prerequisite(s): consent only
Equivalent Course(s): ARCH 20685

ARTH 20692. Armenian History through Art and Culture. 100 Units.

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

Instructor(s): Hripsime Haroutunian Terms Offered: Autumn
Equivalent Course(s): NEHC 30692, ARCH 20692, HIST 25711, NEHC 20692

ARTH 20700. Understanding the Built Environment. 100 Units.

This course aims to equip students with the basic skills and knowledge required to analyze architecture and the built environment. It offers an introduction to the methods and procedures of the architectural historian. These include practical tasks such as understanding architectural terminology, reading and interpreting architectural drawings, engaging with buildings “on site,” and studying buildings in urban context, relative to surrounding buildings, street networks and public spaces. At a broader level, the course will entail critical discussion about the relationship between architecture and society, the building as a historically specific object that also changes over time, the cultural representation of architecture, and modes of perceiving/experiencing the built environment.

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

ARTH 21205. From the Non-Object to the End of Art: The South American 1960s. 100 Units.

Beginning with the 1959 publication of the “Neo-Concrete Manifesto” in Rio de Janeiro, this course traces the radical transformations of art objects and artistic practices in South America (especially Brazil and Argentina) over the course of the 1960s. Through the study of both works of art and the writings of artists and critics, we will investigate new definitions of the art object, revolts against existing institutions of art, and the emergence of performance, media, and conceptual art. These developments will be read against social and political changes in the region, including the impasse of mid-century modernization efforts and the rise of repressive dictatorships.

Instructor(s): M. Sullivan Terms Offered: Autumn
Equivalent Course(s): ARTH 31205, LACS 31205, LACS 21205

ARTH 21301. Beyond Guernica. Destruction and Preservation in the Spanish Civil War. 100 Units.

This course studies the Spanish Civil War (1936-1939) as a testing ground for the Second World War in regards to destruction and conservation, and as a key chapter in the process towards the creation of the notion of World Heritage. Picasso’s “Guernica” epitomizes the image of the Spanish Civil War as a laboratory for destruction, as it encapsulates the vanishing of the idea of refuge in the time of total war. This exceptional devastation was contested through innovative methods to sheltering people and protecting monuments and museums, turning the country into a laboratory for conservation as well. Introducing the significance of this war through the letters of American soldiers who volunteered in Spain, we will reconstruct a series of debates about destruction and conservation from different ideological stands-liberalism, fascism, communism, anarchism-that mobilized the entire population: philosophers, peasants, artists, architects, writers, workers, and the international community.

Instructor(s): M. Caballero Terms Offered: Winter
Prerequisite(s): Reading proficiency in Spanish required.
Note(s): Class discussions in English. Students seeking Spanish credit will do all the readings/writing in Spanish. Equivalent Course(s): SPAN 26020

ARTH 21313. Video Art: The Analog Years. Theory, Technology, Practice. 100 Units.

The course gives a critical introduction to early video and television art - from the proto-television impulses in the historical avant-gardes to the increasing proximity between analog and digital technologies in video art in the late 1970’s and early 1980’s. We will focus on the various technical aspects of analog video, as well as on artistic practice and early writings on the subject. Topics will include the technics and politics of time; video, feedback systems and ecology; the reconfiguration of the artist’s studio; guerilla politics and alternative TV; video and autobiography; the relation between video and painting; the musical history of video; the invention of new machines; and video as a “television viewer”.

Who is destroying it and why? Although the term "iconoclasm" initially was used to describe the violent destruction of religious images, it has come to refer to the broader phenomenon of the destruction of cultural artifacts. Context is crucial to understanding what is at stake in these different iconoclastic acts: What is being destroyed? Although the term "iconoclasm" initially was used to describe the violent destruction of religious images, it has come to refer to the broader phenomenon of the destruction of cultural artifacts. Context is crucial to understanding what is at stake in these different iconoclastic acts: What is being destroyed?

The recent removal of Confederate statues in the US and ISIL’s destruction of ancient sites in Iraq and Syria, while motivated by different aims, find a common solution in dealing with images deemed inappropriate. The context of these acts is crucial to understanding what is at stake.

The recent removal of Confederate statues in the US and ISIL’s destruction of ancient sites in Iraq and Syria, while motivated by different aims, find a common solution in dealing with images deemed inappropriate. The context of these acts is crucial to understanding what is at stake.

The recent removal of Confederate statues in the US and ISIL’s destruction of ancient sites in Iraq and Syria, while motivated by different aims, find a common solution in dealing with images deemed inappropriate. The context of these acts is crucial to understanding what is at stake.

The recent removal of Confederate statues in the US and ISIL’s destruction of ancient sites in Iraq and Syria, while motivated by different aims, find a common solution in dealing with images deemed inappropriate. The context of these acts is crucial to understanding what is at stake.
clashes between rival Christian ideologies over the status of images in a religious context in the 8th century, scholars now use it more capaciously and it refers to any movement dedicated to the destruction of images, be it in ancient Mesopotamia, Reformist Europe, or Talibanist Afghanistan. While the term offers syntactical clarity, it simultaneously obscures the various processes that go into practicing iconoclasm; for example, what motivated Byzantine destruction of icons is distinct from why European colonizers destroyed Native American heritage. This seminar proposes a broad and historically contingent study of iconoclasm. By looking at a range of examples from different periods and geographical contexts, we will examine the ways in which images have been perceived as threats, aberrations, seductions, or inconveniences best removed. We will also explore the various ways in which removed images continue to resonate with new meanings. The seminar spends a week defining the key terms before delving into particular case studies of iconoclasm.

Instructor(s): M. Manohar Terms Offered: Spring
Equivalent Course(s): ARTH 32115

ARTH 22123. Ecopoetics: Literature and Ecology. 100 Units.
This course will introduce students to recent debates in the environmental humanities and simultaneously to a range of creative responses across fiction, documentary, poetry, and the visual arts spurred by the effects of what has come to be called the Anthropocene epoch (despite substantive challenges to the term that we will address) in a period of perceived grave environmental crisis. Students will be asked to respond critically to the works at hand, but also to conduct their own research and on-site fieldwork in Chicago on an environmental issue of their choosing. Students must be available for several field trips. (20th/21st) Undergraduates must email Prof. Jennifer Scappettone for consent.
Instructor(s): Jennifer Scappettone Terms Offered: Winter
Equivalent Course(s): ARCH 22123, ENGL 32123, ARTH 32123

This seminar explores visual culture and historical arts of Africa primarily from the nineteenth and early twentieth centuries. It is not an exhaustive geographical and temporal survey of the continent’s object-making traditions, but rather, an introduction through a number of case studies highlighting religious practices and uses for art and objects of devotion and everyday life. Investigations will consider objects’ tangible and intangible elements to examine their spiritual and protective dimensions through various lenses: organized religions, including Islam and Christianity, local belief systems and ritual practices, social or political organizations, and other cultural distinctions. Such contextualization will contribute to students’ recognition of the diversity and historical depth of the continent’s arts and cultures. We will visit objects in local museums and special exhibitions for in-person, close looking and to fuel discussions surrounding the role of museums and museum display and interpretation.
Instructor(s): J. Purdy Terms Offered: Winter
Prerequisite(s): Consent only
Equivalent Course(s): ARCH 22123, ENGL 32123, ARTH 32123

ARTH 22606. Renaissance on Foot. 100 Units.
This course traces the movements of foreigners who explored, imagined, represented, and reinterpreted the Italian Renaissance from the late sixteenth century to the Enlightenment. In texts and images, both Italian and transalpine visitors began to construct our modern understanding of Renaissance urban culture, its monumental achievements, its artistic, economic, and political experiments, and its heroic failures, while they also began to tell the story of its inevitable decline and ultimate descent into decadence. In many ways these narratives of the Renaissance began their own complementary itinerary across Europe, detached from the rough and tumble conflicts in which it was born and entering into a discursive realm of increasingly erudite reflection by travellers from all over Europe.
Terms Offered: Autumn
Note(s): This is a 3-week long traveling seminar. The course has a trip to Italy.
Equivalent Course(s): ARCH 22606, ARTH 32606

ARTH 22650. Luxury and Crisis. 100 Units.
What role have those objects considered superfluous, lavish, personal, and fashionable played in sculpting our collective social, political, and economic worlds? Furnishings, tapestries, silverware, porcelain, and jewelry are often cast as superficial indulgences of the elite, existing outside the space and time of historical change. Yet such items have of course permeated all classes of society and processes of production, promotion, consumption, disparity, power, exploitation and campaigns to resist it. Some historians have understood crisis as integral to capitalist modernity and its rupture, while theorists of artistic and architectural modernism have paradoxically imagined luxury as instrumental in building socially equitable futures. In this course, we will investigate moments in which luxury and crisis, these seemingly opposed terms, were negotiated and galvanized by makers, wearers, collectors, and the objects in their possession. This seminar will work intensively with the Chipstone Foundation for the Decorative Arts in Milwaukee. Our objects of study will include silverware from the trans-Atlantic slave trade; a political manifesto of “communal luxury;” furniture crafted by a free cabinetmaker of color in North Carolina; and modernist residential architecture in Chicago, among others.
Instructor(s): A. Fraser Terms Offered: Spring
Note(s): Registration by consent, only.
it into Bristol Harbour in the summer of 2020, their actions represented the latest move in a remarkable shift when protesters in support of Black Lives Matter toppled a statue of slave trader Edward Colston and threw it into Bristol Harbour in the summer of 2020, their actions represented the latest move in a remarkable shift.

When protesters in support of Black Lives Matter toppled a statue of slave trader Edward Colston and threw it into Bristol Harbour in the summer of 2020, their actions represented the latest move in a remarkable shift.
in global memory culture: For nearly a century, victims and opponents of genocide, political persecution, and imperial exploitation have made increasingly successful demands for space in the public sphere to tell their stories and make claims for justice and reparations. Our seminar will track dramatic shifts in what counts as a monument and which groups are considered worthy of remembrance. Each week of the syllabus is organized around primary materials that raise foundational questions about history and its memorialization: Should monuments be physical structures, or can archives, testimony, and even criminal trials serve major public memorial functions too? Must monuments tell redemptive stories about oppression overcome, or is it important to memorialize episodes of suffering that ultimately do not have redemptive or heroic endings? Should monuments be permanent, or can ephemera preserve collective memory? Finally, is there any role for fantasy and counterfactuals in the ways that we collectively process the traumatic past?

Instructor(s): Kathryn L. Brackney, Pozen Center for Human Rights Postdoctoral Instructor Terms Offered: Winter
Equivalent Course(s): HMRT 23567

ARTH 23812. COSI: Making Space: Buddhist Art from India to China. 100 Units.

This workshop will support students in developing useful practices and experimenting boldly. Working with recent technological transformations in the visual arts world, we'll be keeping art notebooks in different forms (by hand, photographs, blog, Instagram, collage). We'll begin with Walter Benjamin's classic essay about art and mechanical reproduction, and then work with some examples: 1. Virtually seen. Jennie C. Jones's show Constant Structure, hung at the Arts Club of Chicago via face time, with pamphlet-catalogue by poet and critic Fred Moten; 2. Unseen. Lori Waxman, long the art critic of the Chicago Tribune, and her pandemic 60 word / min art critic project in Newcity of art reviews for artists with canceled shows; 3. Explained / packaged. The Instagram feeds of museums; 4. Technological diary / memory methods. Looking back to T.J. Clarke's book of 2006 The Sight of Death: An Experiment in Art Writing, and to Teju Cole's Blind Spot, which uses his own photographs, and looking now at Instagram feeds of Cole and other art writers; 5. Collaborations. Artists working as collaborator-curators and self-interpreters, with reference to a recent Dawoud Bey show at the Art Institute and a Venice installation by Iris Kensmil and Remy Jungerman. Each class will begin with student-led observation. Students will visit, in-person or on-line, five installations / exhibitions / events, and be workshoped twice. Final work, revised essay and looking notebook.

Instructor(s): A. Casalini Terms Offered: Spring
Note(s): This course will meet at the Art Institute of Chicago.

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

This workshop will support students in developing useful practices and experimenting boldly. Working with recent technological transformations in the visual arts world, we'll be keeping art notebooks in different forms (by hand, photographs, blog, Instagram, collage). We'll begin with Walter Benjamin's classic essay about art and mechanical reproduction, and then work with some examples: 1. Virtually seen. Jennie C. Jones's show Constant Structure, hung at the Arts Club of Chicago via face time, with pamphlet-catalogue by poet and critic Fred Moten; 2. Unseen. Lori Waxman, long the art critic of the Chicago Tribune, and her pandemic 60 word / min art critic project in Newcity of art reviews for artists with canceled shows; 3. Explained / packaged. The Instagram feeds of museums; 4. Technological diary / memory methods. Looking back to T.J. Clarke's book of 2006 The Sight of Death: An Experiment in Art Writing, and to Teju Cole's Blind Spot, which uses his own photographs, and looking now at Instagram feeds of Cole and other art writers; 5. Collaborations. Artists working as collaborator-curators and self-interpreters, with reference to a recent Dawoud Bey show at the Art Institute and a Venice installation by Iris Kensmil and Remy Jungerman. Each class will begin with student-led observation. Students will visit, in-person or on-line, five installations / exhibitions / events, and be workshoped twice. Final work, revised essay and looking notebook.

Instructor(s): Rachel Cohen Terms Offered: Winter
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu (writing sample required).
Attendance on the first day is mandatory.
Equivalent Course(s): CRWR 44002, ARTH 34002, CRWR 24002

ARTH 24008. Advanced Nonfiction Workshop: Drawing from Life. 100 Units.

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

ARTH 24014. The Veneration of Icons in Byzantium: History, Theory, and Practice. 100 Units.
In order to appreciate the pivotal religious significance icons had in Byzantium for private devotion, in the liturgy, in civic ritual, and in military campaigns, we will survey the visual evidence along with a vast array of written sources. We will explore the origins of the Christian cult of icons in the Early Byzantine period and its roots in the Greco-Roman world of paganism. Through the close analysis of icons executed over the centuries in different artistic techniques, we will examine matters of iconography, style and aesthetics. We will also have a close look at image theory, as developed by Byzantine theologians and codified in the era of Iconoclasm. Typically, meetings will consist of both lecture and interactive discussion sections. Students are expected to prepare the mandatory readings for each week, which serve as a basis for an informed, and thus productive, classroom discussion.
Instructor(s): Karin Krause
Prerequisite(s): This is a graduate course but advanced undergraduate students may enroll in exceptional cases (instructor's consent required). The course is not recommended for students without an at least basic familiarity with Christian culture and the major protagonists of the New Testament.
Note(s): This course meets the HS or CS Committee distribution requirement for Divinity students.
Equivalent Course(s): MDVL 28704, RLST 28704, ARTH 44014, RLVC 44004, HCHR 44004

ARTH 24122. Diasporic Practices in Contemporary Art. 100 Units.
The class will examine various phenomena of "Diasporic Practices in Contemporary Art", such as fragmented histories, the question of origin(ality), the limits of translation, social belonging and "the chosen family", and (over-)representation of origin. In class we will discuss readings by (a.o.) Grada Kilomba, Adrian Piper, Édouard Glissant, Langston Hughes, Trinh T. Minh-ha, and Hito Steyerl. Students will be asked to present on contemporary artists highlighting their diasporic strategies, while also producing creative works through assignments that employ diasporic strategies and that will be discussed in class.
Instructor(s): J. Phillips
Prerequisite(s): ARTV 10100, 10200 or 10300
Note(s): Please email Julia Phillips julia.phillips@uchicago.edu with a brief description of how your work relates to a diasporic experience and/or your personal investment in the subject (150-300 words).
Equivalent Course(s): GNSE 28122, ARTV 34122, ARTV 24122, GNSE 38122, CRES 24122

ARTH 24190. Imagining Chicago's Common Buildings. 100 Units.
This course is an architectural studio based in the common residential buildings of Chicago and the city's built environment. While design projects and architectural skills will be the focus of the course, it will also incorporate readings, a small amount of writing, some social and geographical history, and several explorations around Chicago. The studio will: (1) give students interested in pursuing architecture or the study of cities experience with a studio course and some skills related to architectural thinking, (2) acquaint students intimately with Chicago's common residential buildings and built fabric, and (3) situate all this within a context of social thought about residential architecture, common buildings, housing, and the city. This course is part of the College Course Cluster program: Urban Design.
Instructor(s): L. Joyner
Prerequisite(s): This is a graduate course but advanced undergraduate students may enroll in exceptional cases
Note(s): Consent is required to enroll in this course. Interested students should email the instructor (Luke Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience with the course topics.
Students must attend first class to confirm enrollment.
Equivalent Course(s): ARTV 20210, AMER 24190, ARCH 24190, GEOG 24190, ENST 24190

ARTH 24191. City Imagined, City Observed. 100 Units.
This urban design studio course takes two distinct notions of the city as its starting point: grand, imaginative plans -- utopian, unbuilt, semi-realized, real... both as aesthetic objects, and as ideas -- and how the minute flows of day-to-day life, up from the smallest scale, enter into dialogue with little built and lived details, intended or not. Drawing on both Chicago and other places (not just urban) that individual students know well, we will discuss readings, a small amount of writing, a small amount of social and geographical history, and several explorations around Chicago. The studio will: (1) give students interested in pursuing architecture or the study of cities experience with a studio course and some skills related to architectural thinking, (2) acquaint students intimately with Chicago's common residential buildings and built fabric, and (3) situate all this within a context of social thought about residential architecture, common buildings, housing, and the city. This course is part of the College Course Cluster program: Urban Design.
Instructor(s): L. Joyner
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu (include writing sample).
Instructor consent required. The course is not recommended for students without an at least basic familiarity with Christian culture and the major protagonists of the New Testament.
Note(s): Consent is required to enroll in this class. Priority will be given to students who have completed ARTH 24190.
Equivalent Course(s): ARTV 20205, CHST 24191, ENST 24191, ARCH 24191, GEOG 24191, AMER 24191
ARTH 24193. Water Water Everywhere? 100 Units.
This interdisciplinary course explores aesthetics, environmental racism, and a human rights approach to the Commons to inform our perspective on the politics and aesthetics of water from the local to the global. The course will look at issues of scarcity and abundance through the lenses of art and human rights. The course will incorporate work by artist Iñigo Manglano-Ovalle, who will visit the class. Students will consider works by other artists including Mel Chin, Allan Kaprow, LaToya Ruby Frazier, and Fazil Sheikh, to understand how art can confront the 21st century’s environmental challenges. Readings will include Susan Sontag’s Regarding the Pain of Others, and Fred Moten & Stefano Harney’s The Undercommons. The course will include visits to site specific installations by artists Iñigo Manglano-Ovalle and Mel Chin, and visits to Chicago-area natural sites such as the Big Marsh and Lake Michigan. This course is an extension of a collaborative project at the Gray Center for Arts and Inquiry with human rights lawyer Susan Gzesh, artist Iñigo Manglano-Ovalle, and curator Abigail Winograd.
Instructor(s): S. Gzesh, A. Winograd Terms Offered: Autumn
Prerequisite(s): Consent only
Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): HMRT 24193, CHST 24193, SOCS 21005, ENST 24193, BPRO 24193

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

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

ARTH 24206. Cultural Cartography of Bronzeville. 100 Units.
The city continually erases itself, replacing the spaces, architectures, objects and activities that resonate in the memory of its inhabitants. While this process is the consequence of familiar forces - capitalist development, socio-cultural changes, environmental responses - the phenomenon of perpetual erasure sometimes produces a form of collective amnesia, interfering with our ability to reconcile with our pasts, especially histories of systemic displacement, exclusion, and exploitation. This course, a hybrid of a seminar and studio, will examine the deep cultural and urbanistic implications of Chicago’s Bronzeville. Via poetry, fiction, history, testimony, interviews, photography, and films, students will recover Bronzeville’s layered history and contemporary implications. In the studio, students will develop drawings to connect these narratives so space and time. Via site visits and conversations, this course will connect with artists, architects and researchers currently completing projects within and adjacent to this area of the city.
Instructor(s): A. Schachman Terms Offered: Spring
Note(s): Instructor’s consent is required.
Equivalent Course(s): ARCH 24206

ARTH 24270. Children & Architecture. 100 Units.
Many who pursue architecture do so initially out of a childlike fascination with buildings, places and worlds. Curiosity and limited understanding naturally provide children with an exploratory relationship to the built environments they traverse, and children also often show a heightened sense of wonder -- heightened emotions of all kinds -- as that relationship plays out. (This can be positive and formative, or scary and traumatic.) And yet, many of the adults who make choices about the worlds we inhabit think mostly of adults, and as adults, in doing so. This architecture studio course investigates the built world through a child’s eyes, across different moments in history, including our own. Readings and seminar discussions will range from playgrounds to blocks, preschools to family relations, swimming pools and sandcastles to the very construction of childhood as an idea. We will explore Chicago, and meet with builders of all ages, likely culminating in designing (and potentially building) a
real playground space. While previous experience with architectural skills is not necessary to excel in this course, childlike curiosity is required.

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

Prerequisite(s): As with most architecture studio courses offered, consent is required to enroll, for fit, not prior experience. Interested students should email the instructor (Luke Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience you might have with the course topics. Students must attend first class to confirm enrollment. / Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.

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

Equivalent Course(s): MAAD 24270, ARCH 24270, ARTV 20029, CHST 24270, ENST 24270

ARTH 24615. Materiality & Artistic Intent: The Object, Conservation and Art History (Suzanne Deal Booth Seminar) 100 Units.

The intersection of three disciplines - art history, conservation and materials science - has made it possible to study art in a more holistic and objective manner by understanding the art-making materials, the methods of using them, and the conscious choices made by artists to achieve their aesthetic goals. The course will address the meaningful integration of technical study into one’s own curatorial/art history practice. Students will examine works of art firsthand to determine the materials and methods used in their making, to assess their condition, and to see how various manipulations of different art-making materials inform their appearance.

Instructor(s): H. Stratis Terms Offered: Winter

Prerequisite(s): This course will be registered only with instructor consent. Consent requests must include why the student is interested in taking the course, any previous experience they have with the course topics, and how they envision contributing toward the conservation initiative's goal of diversifying the field of conservation and conservation science.

Equivalent Course(s): ARTH 34615

ARTH 24616. Pop & Politics. 100 Units.

As Andy Warhol famously put it, Pop art is about “liking things.” Derived from the word “popular” and suggesting the fizzy effervescence of soda, could Pop be anything other than easy and breezy and fun? Exploring Pop art creating across the Americas, this course will interrogate Warhol’s sound-bite-turned-Pop-gospel and plumb beneath the slick surfaces of those objects and images that have come to define the genre. From Warhol’s depictions of race riots, to Colombian artist Antonio Caro’s appropriation of the Coca Cola logo as a critique of U.S. imperialism, to Brazilian painter Antônio Henrique Amaral’s decades-long series of banana paintings that less and less subtly critiqued the military dictatorship, we will investigate the political stakes that motivated key examples of Pop art. What was lost and remained buried when early pop critics took Warhol’s comment at face value? When they assumed pop art was easy, straightforward, and uncritical? How might those same assumptions have enabled artists across the Americas to hide political commentary in plain sight?

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

Equivalent Course(s): ARTH 34616

ARTH 24617. Modernism and its Others. 100 Units.

This course investigates modernism’s relationship both intimacy with and enforced distance from a number of adjacent categories that were more often than not of modernism’s own creation: primitive art, folk art, kitsch, art brut, arte popular, craft, and design. Case studies, drawn from Europe, North America, and Latin America, will include primitivism in early-twentieth-century Europe, displays of folk art at the Museum of Modern Art in New York, the study of arte popular in Mexico, Peru, and Brazil, and the formation of the Museo del Barro in Paraguay. Through these cases, we will ask how the ways in which artists and critics identified modernism’s others and drew distinctions from those others might inform our understanding of modernism.

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

Equivalent Course(s): ARTH 34617

ARTH 25003. Symbolism between Universality and Solipsism. 100 Units.

Symbolism in Western European literature and visual arts is usually seen as a triumph of the psychological, the navel-gazing, in the words of James Ensor, the “Moi universel”. But it is as much a dogged search for objective grounds of expression and intelligibility amidst a sea of subjectivity: from Van Gogh’s letters and Mallarme’s poems to the new logical symbolism of Frege and the stream of consciousness of William James, the epoch saw an unprecedented effort to rationalize the private, the incommunicable, experience itself. This is a broad revisionist look at a transitional but key era in intellectual history, featuring some new material from the instructor’s own work in progress.

Instructor(s): Andrei Pop Terms Offered: Not offered 21-22.

Equivalent Course(s): ARTH 35003, SCTH 35003

ARTH 25112. Objects of Andean Art. 100 Units.

This seminar introduces Pre-Columbian Andean material culture and built environments surveying the region from the early Chavin culture through the Incas. Readings and class discussions examining broad cultural issues will be elaborated by hand-on analysis of artifacts in the collection of the Art Institute of Chicago, as well as interactive explorations of art-making techniques. The course particularly seeks to develop understandings of the
raw materials used to make objects in order to contextualize them within trade networks, the Andean landscape, and cultural value systems, as well as artistic knowledge and skills.

Instructor(s): A. Hamilton Terms Offered: Winter

Note(s): This course will meet in the Art Institute of Chicago.

Equivalent Course(s): ARTH 35112

ARTH 25115. Winckelmann: Enlightenment Art Historian and Philosopher. 100 Units.

We approach the first great modern art historian through reading his classic early and mature writings and through the art and criticism of his time (and at the end, our own). Reading-intensive, with a field trip to the Art Institute. Please help - many questions.

Instructor(s): Andrei Pop

Equivalent Course(s): CLAS 35014, SCTH 35000, GRMN 25015, KNOW 35000, GRMN 35015, ARTH 35115

ARTH 25118. Color Everywhere: Synthetic Dyes and Modern Art. 100 Units.

This course will consider the profusion of new dyes (aniline, azo, and vat) available for coloring textiles, foodstuffs, and other materials in the second half of the nineteenth century and into the twentieth and ask if these industrial innovations, which fueled subsequent rapid shifts in fashion, paved the way for modernist experiments with color. Artists who engaged with various media, including Sophie Taeuber Arp, Sonia Delaunay, and Marguerite Zorach, will be central to the discussion. Modern artists’ engagement with theories of color, particularly those expounded by specialists working in the textile industry, such as Michel-Eugène Chevreul, will also be examined.

Instructor(s): Erica Warren Terms Offered: Autumn

Prerequisite(s): Consent is required to register.

Equivalent Course(s): ARTH 35118

ARTH 25140. Aesthetic Ecologies. 100 Units.

What would an intellectual history of the environment look like when told from the perspective of art history writing? The geographer Friedrich Ratzel, who first began using the term "Umwelt" ("environment") in a systematic way, claimed that, up to the end of the 19th century, the idea of environment had been primarily discussed not in scientific contexts but rather in aesthetic ones, by "artistically predisposed thinkers." In this course, we will take Ratzel’s claim seriously and aim to recuperate the aesthetic side of theories of environment across diverse areas such as: notions of landscape ("the picturesque"); aesthetic and biological theories of milieu (Haeckel’s “ecology,” Taine’s “milieu,” Uexküll’s “Umweltheorie”); Warburg’s cultural history; the "sculpture of environment" (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space enveloping them. It focuses on evocations of air as the material space surrounding an artwork in texts that thematize the continuity between artwork as image and material object. Materials include: Aby Warburg, Rudolf Laban, Siegfried Ebeling, Camillo Sitte, Otto Wagner, Alois Riegl, R.M. Rilke, Wassily Kandinsky, Martin Heidegger, and others. MAPH and undergraduate students welcome.

Instructor(s): Margareta Ingrid Christian Terms Offered: Autumn

Equivalent Course(s): ARTH 35140, GRMN 33523, GRMN 23523

ARTH 25213. Hermeneutics of the Image. 100 Units.

What does it mean to "read" an image? To achieve an understanding of its "meaning"? This is not an easy question since images don’t directly offer propositional content, which is the usual habitat of meaning. In this seminar, we will approach this question by considering first some foundational contributions to hermeneutics (Gadamer, Hirsch) and to the theory of pictorial meaning (Wollheim). We will then dig into the tradition of pictorial interpretation as it unfolds starting with Winckelmann and Diderot and extending to the present day (Fried, Clark). Freudian hermeneutics (Freud, Adrian Stokes), iconology (Papanfsky), and phenomenology (Merleau-Ponty, Heidegger) will also be considered. In each case, we will endeavor to test the claims and interpretive findings through close examination of the images involved. The emphasis will be on the tradition of European painting and sculpture, but the tools acquired in the seminar should also be applicable in other fields.

Instructor(s): David Wellbery Terms Offered: Winter

Prerequisite(s): For advanced undergrads, consent of instructor required.

Equivalent Course(s): ARTH 35213, SCTH 38113, GRMN 32513, GRMN 25213

ARTH 25401. Cities in Protest. 100 Units.

Long considered as condensers of social interaction, cities are here examined as to their response under significant public protest. Such events are understood as "stress-tests" to conventional urban theory as they alter, if only temporarily, previously understood conventional relationships of public and private domains. The project then is to document, assess, and understand those changes. Initial work focuses on documentation of protests using architecturally-based techniques, to provide clearer understanding and materials for comparison and discussion. Attention is on the year of 1968, a time when many cities were taken over by conflagrations. Drawings and digital models are to be prepared from detailed review of photographs, news reports and histories to document the events. A second area of investigation involves representation and how differing techniques of graphic projection impacts our understandings. A range of representational strategies are to be compared and assessed as to how they respond to the changes in urban spatialities engendered by protests. Work then concludes with individual investigations of more contemporary protests, identified and discussed together.

Instructor(s): G. Goldberg Terms Offered: Winter
Prerequisite(s): As with most architecture studio courses offered, consent is required to enroll. Work will include exploring representation so design or drawing experience strongly preferred. Please contact Prof. Goldberg directly (gg@g2a2.com) to request consent.

Note(s): Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.

Equivalent Course(s): ENST 25401, CHST 25401, AMER 25401, ARCH 25401, ARTV 20030

ARTH 25706. Public Land as Landscape: Ecosystems, Representation, and American Nation Building. 100 Units.

The history of landscape art in the United States has often been described as fundamentally intertwined with American identity and nation building. In many of these interpretations, a tension exists between reading landscape as purely symbolic representations of abstract ideals or as mere description of a physical place and its flora and fauna. This course will examine that tension by interrogating the history of public land and its representation in the United States, thinking through methods drawn from art history, indigenous critical theory, and the environmental humanities to understand landscapes both for their symbolic and ecological values. Federal land, like that managed by the National Park and Forest Services as well as state, county, and local parks will be analyzed. We will look at canonical works of the American landscape, including by artists such as Thomas Moran and Ansel Adams, photographs from 19th-century geological surveys, as well as contemporary artists’ responses to these works. Additionally, we will visit local sites of public land as case studies such as Jackson Park, the Burnham Wildlife Corridor, and ‘Site A’ in Red Gate Woods (where UChicago housed a self-contained nuclear lab and buried the world’s first nuclear reactor). The course will help students think through the ecology of public land and the ways in which historical understandings of habitat function, landscape, and American identity have shifted over time.

Instructor(s): J. Landau
Terms Offered: Spring

Note(s): Instructor’s consent required.

Equivalent Course(s): ARTH 35706, CHST 25706

ARTH 25885. 20th Century American Drama. 100 Units.

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

Instructor(s): H. Coleman

Equivalent Course(s): TAPS 20110, ENGL 24503

ARTH 26384. Art and the Archive in Greater Latin America. 100 Units.

How and why do artists engage records of the past in their work? What are the politics of both creating archives and culling from them to visually render or represent the past? Focusing on artists, art-making, and archives in Greater Latin America (including the United States), this course will consider the process of collecting and creating in artistic production from the perspectives of both theory and practice. Students in the course will work directly with archival materials in Chicago and collaborate on contemporary artistic projects that consider issues of relevance to people and places of the Western Hemisphere.

Instructor(s): Diana Schwartz-Francisco
Terms Offered: Spring

Equivalent Course(s): HIST 26319, LACS 26384, ARTV 20017

ARTH 26705. Approaches to Contemporary Chinese Art. 100 Units.

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

Instructor(s): E. Larson
Terms Offered: Autumn

Equivalent Course(s): EALC 36705, EALC 26705, ARTH 36705

ARTH 26710. Eisenstein. 100 Units.

TBD

Equivalent Course(s): CMST 36610, ARTH 36710, FNDL 26504, CMST 26610

ARTH 27032. Bodies, Objects, Cognition. 100 Units.

This course explores the differences between objects and embodiment as examined in varied historical periods and artistic genres. We will probe the ontological indeterminacy of embodied beings versus machines in terms of agency, autonomy, subjectivity, and artificiality. Our main operative mode is a visual-verbal comparison.
The Buddhist sculptures in Amaravati are arguably the earliest to influence the early Buddhist art of the other parts of the sub-continent as well as south and southeast Asia. The course begins with the discussion of the context in which the Buddha images were made in Amaravati and the factors including Buddhist doctrinal developments that contributed to the spread of these images to various parts of Sri Lanka. Then it traces the course and function of Buddhist iconography in Sri Lanka until into the 21st century to assess the role of geopolitical factors. The positionality and portrayals of the images of Buddha are also considered and analyzed. The course traces the trajectories that transformed the image of the Buddha from a symbol of peace to jingoist assertiveness. Through the study of the images of the Buddha, the aim is to comprehend the ways Buddhism has changed over centuries from an inclusive posture which helped it sustain and spread to different parts of the world only later to become exclusionary.

Instructor(s): Jaš Elsner Terms Offered: Spring

Note(s): The course will be taught over 5 weeks in the Spring Quarter on an intensive schedule. This course meets the HS or LMCS Committee distribution requirement for Divinity students.

Equivalent Course(s): RLV 37490, SALC 27490, ARTH 37490, RLST 27490, HREL 37490

ARTH 27440. Buddha Then and Now: Transformations from Amaravati to Anuradhapura. 100 Units.

This course will examine the visual construction of early Buddhism in India, focusing in particular on stūpas and especially on the art of the great stūpa (mahachaitya) at Amarāvati in Andhra Pradesh. We will examine questions of Buddha’s, of the diversity and range of conversations within early Buddhism, leading to the rise of the Mahāyāna, in relation to the visualization of Buddhist theory and narrative in the extensive and extraordinary decorations of the major sites. The course will introduce those taking it to the rich visual, material and epigraphic culture of the Buddhist stūpas as well as the vibrant textual world of Indian Buddhist writing - from stories to suttas to commentaries. Students will have the opportunity to develop their own final papers in relation to this material or comparatively with other material in which they also retain an interest (not necessarily only Buddhist).

Instructor(s): Bozena Shallcross Terms Offered: Winter

Equivalent Course(s): HIST 36704, SALC 37490, ARTH 37490, RLVC 37490, HREL 37490, RLST 27440

ARTH 27490. Art as Buddhism in Ancient India: Explorations in the Stupa of Amaravati and Other Monuments. 100 Units.

This course will examine the visual construction of early Buddhism in India, focusing in particular on stūpas and especially on the art of the great stūpa (mahachaitya) at Amarāvati in Andhra Pradesh. We will examine questions of Buddhist’s, of the diversity and range of conversations within early Buddhism, leading to the rise of the Mahāyāna, in relation to the visualization of Buddhist theory and narrative in the extensive and extraordinary decorations of the major sites. The course will introduce those taking it to the rich visual, material and epigraphic culture of the Buddhist stūpas as well as the vibrant textual world of Indian Buddhist writing - from stories to suttas to commentaries. Students will have the opportunity to develop their own final papers in relation to this material or comparatively with other material in which they also retain an interest (not necessarily only Buddhist).

Instructor(s): Jaš Elsner Terms Offered: Spring

Note(s): The course will be taught over 5 weeks in the Spring Quarter on an intensive schedule. This course meets the HS or LMCS Committee distribution requirement for Divinity students.

Equivalent Course(s): RLV 37490, SALC 27490, ARTH 37490, RLST 27490, HREL 37490

ARTH 27530. (Re)Producing Race and Gender through American Material Culture. 100 Units.

This course introduces students to the role of the material world in the production and reproduction of ideologies of race, gender, and their intersections. Objects around us are imbued with meaning through their design, construction, use, and disuse. Architecture, art, photography, clothing, quilts, toys, food, and even the body have all been used to define groups of people. Combining secondary literature, theory, documentary evidence, and material culture, this course guides students as they ask questions about how ideologies of race and gender are produced, how they are both historically specific and constantly in flux, and how human interaction with the material world creates, challenges, and changes their construction. The primary course objectives are to (1) provide students with an introduction to material culture as a theory and methodology and (2) teach them how to apply it to research on ideologies of gender and race in history.

Terms Offered: Winter

Equivalent Course(s): HIST 27414, ANTH 25214, CRES 27530, GNSE 27530

ARTH 27724. Making States and Nations: Art and Material Culture in Latin America, ca. 1808-1880. 100 Units.

Covering the wars of Independence and the transition to Republican statehood, this course will address the continuities and ruptures affecting the visual traditions and material cultures of the Colonial period in this crucial period in Latin American history. Intended as a broad survey of the region, the course attempts to think through a political history of objects and images as a way to understand the process of nation-state formation.

Terms Offered: Autumn

Equivalent Course(s): ARTH 37724, LACS 27724, LACS 37724

ARTH 27800. ‘Conserving Active Matter’ - Strategies in Contemporary Art (Suzanne Deal Booth Conservation Sem) 100 Units.

Conserving contemporary art is a complex activity. This course raises questions about the goal of conservation in various media (painting, sculpture, and variable media) as well as in artistic movements since the 1960s, when the notion of authenticity and originality shifted. Conservation today is not limited to the treatment of the physical artwork; it demands an open dialogue with the varying stakeholders: the artist, collector,
fabricator, curator, gallerist, dealer, shipper, art handler, as well as with other specialized conservators. The course also examines various models of artist estates, archives, and artist interviews, responding to the inevitable consequences of contemporary art without the artist.

Instructor(s): C. Scheidemann

Terms Offered: Spring

Prerequisite(s): This course will be registered only with instructor consent. Consent requests must include why the student is interested in taking the course, any previous experience they have with the course topics, and how they envision contributing toward the conservation initiative's goal of diversifying the field of conservation and conservation science.

Equivalent Course(s): ARCH 27800, MENG 20210, MENG 30210, ARTH 37800

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

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

Instructor(s): Jaś Elsner

Terms Offered: Spring

Note(s): The course will be taught over 5 weeks in the Spring Quarter on an intensive schedule. This course meets the HS or LMCS Committee distribution requirement for Divinity students.

Equivalent Course(s): ARTH 38330, CLAS 38322, CLCV 28322, RLVC 38330, RLST 28330


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

ARTH 28500. History of International Cinema I: Silent Era. 100 Units.

This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.

Instructor(s): Allyson Field

Terms Offered: Autumn

Prerequisite(s): Prior or concurrent registration in CMST 10100 is required. Course is required for students majoring or minoring in Cinema and Media Studies.

Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.

Equivalent Course(s): CMST 28500, CMLT 22400, MAAD 18500, ENGL 48700, ENGL 29300, ARTH 20002, MAPH 33600, ARTH 38500, CMLT 32400, CMST 48500

ARTH 28600. History of International Cinema II: Sound Era to 1960. 100 Units.

The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's Film History: An Introduction; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.

Instructor(s): Daniel Morgan

Terms Offered: Winter

Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.

Note(s): CMST 28500/48500 strongly recommended

Equivalent Course(s): ENGL 29600, REES 45005, CMLT 22500, MAAD 18600, ARTH 38600, REES 25005, CMLT 32500, ARTH 20003, CMLT 28600, ENGL 48900, CMST 48600, MAPH 33700

ARTH 28605. Earthworks Revisited. 100 Units.

More than a half a century after the first modern artworks were made using the land and earth as central materials, new understandings of this seemingly canonical phase in postwar Western art history are emerging from new questions, perspectives, and contexts. As these “earthworks” have found a place in the long history of art, what is their relationship to ancient and indigenous artistic and architectural practices? From the vantage of potential ecological destruction, might this “land art” be makeable and reachable only by car and plane and sponsored in part by the De Menil family, be better understood as “oil art”? What new insights do newly accessible archives by now deceased artists yield, for example the estates of Walter De Maria and Robert Smithson? How have these works aged, and what is their longterm future from the perspectives of material, technical art history, and conservation? Terms Offered: Spring

Prerequisite(s): This is a traveling seminar.

Note(s): Instructor’s consent is required.

Equivalent Course(s): ARTH 38605
ARTH 28705. Christian Iconography. 100 Units.
In Christian culture, visual images have for many centuries played a pivotal role in ritual, devotion, intellectual thought, and religious instruction. The most important aims of this course are that students understand images convey meaning in very unique ways and learn how to decode their visual messages. The study of iconography encompasses a variety of methods used to identify the subject matter of a pictorial image, describe its contents, and analyze its discursive strategies in view of its original cultural context. We will cover some of the most important themes visualized in the arts of Christianity by analyzing imagery spanning different periods, geographical regions, pictorial media, and artistic techniques. While special emphasis is placed on the intersections of art and literature, we will also examine pictorial themes that are independent of a specific textual basis. Alongside the study of Christian iconography, this course will address broader issues of visual inquiry, such as patronage, viewer response, emotions, and gender roles. In this course, students will acquire a ‘visual literacy’ that will enable them to explore all kinds of works of art fruitfully as primary sources in their own right.
Instructor(s): L. Pires
Terms Offered: Spring

Equivalent Course(s): MAPH 39162, GNSE 39162, CRES 29162, GNSE 29162, ARTH 39162

Note(s): Registration by consent, only.

ARTH 28815. World’s Fairs, 1851-1937: Chicago and Paris. 100 Units.
The great era of world’s fairs (or universal expositions) lasted about ninety years. Although this golden age originated in London and took expression on every continent, two of its most significant hosts were Paris and Chicago. This course will examine the character and impact of expositions in these two cities, concentrating on Paris expositions held between 1855 and 1937 and the two Chicago fairs of 1893 and 1933. Particular attention will be given to the art, design, and architecture featured, stimulated, and sometimes ignored by the fairs. But technological, racial, political, institutional, and social themes will be examined as well. This colloquium is meant to encourage creation of research papers. It will meet once a week and there will be heavy reliance upon images at each session.
Equivalent Course(s): RLST 28705, MDVL 28705

ARTH 29001. Painting and Description in the Roman World: Philostratus’ Imagines - Religion, Education, Sexuality. 100 Units.
This course explores Roman art, especially painting, through the single most thoughtful, playful and creative text on naturalistic painting written in antiquity. Arguably, it is the most interesting examination of the brilliance and the problems of naturalism ever written in the Western tradition, creating a non-historicist, fictive and rhetorically-inflected model for thinking about art. Philostratus took the rhetorical trope of Ekphrasis to new heights, in an extraordinary intermedial investigation of textuality through the prism of visibility and of visual art through the descriptive prism of fictional prose. The course will involve close readings of Philostratus’ descriptions of paintings alongside exploration of the Greek and Roman art of the imperial period from Pompeian paintings via floor Mosaics to sarcophagi. A reading knowledge of Greek could not be described as a disadvantage (!) but is not a requirement. The course will be taught over 5 weeks in the Spring Quarter on an intensive schedule. =Before the course begins, read the Imagines of the Elder Philostratus in the Loeb Classical Library translation (by Arthur Fairbanks, 1931, Harvard U.P., much reprinted). This book is not exorbitantly expensive and is worth buying, as we will all need a copy throughout.
Instructor(s): Jaš Elsner
Terms Offered: Spring

Prerequisite(s): Before the course begins, read the Imagines of the Elder Philostratus in the Loeb Classical Library translation (by Arthur Fairbanks, 1931, Harvard U.P., much reprinted).
Equivalent Course(s): RLVC 39001, ARTH 39001, GNSE 29001, GNSE 39001, RLST 29001

ARTH 29162. Masquerade as Critique. 100 Units.
Critique is most often figured as an act that reveals a reality that was previously hidden, as though one were pulling back a curtain or lifting a veil. But, as the critic Craig Owens points out, ‘in a culture in which visibility is always on the side of the male, invisibility on the side of the female…are not the activities of unveiling, stripping, laying bare…unmistakably male prerogatives’? This interdisciplinary seminar develops an alternate genealogy of critique informed by feminist, queer, and Black studies perspectives. It eschews the modernist drive toward transparency, instead examining tactics of resistance such as masquerade, disidentification, appropriation, drag, fugitivity, and critical fabulation. This course pairs readings by authors including Eve Sedgwick, bell hooks, José Muñoz, and Saidiya Hartman with art, performance, and films by figures like Claude Cahun, Carrie Mae Weems, Jack Smith, the Karrabing Film Collective, Cheryl Dunye, David Hammons, and Jennie Livingston. Together, we will ask: What is critique, and how does it relate to power? How have artists engaged strategically with visibility and invisibility, and what can their work teach us today? This course will incorporate guest lectures and fieldwork in museums and archives. Culminating in a creative final project, it aims to develop a toolkit for critique that thinks past the timeworn imperative to render the invisible visible.
Instructor(s): L. Pires
Terms Offered: Spring

Note(s): Registration by consent, only.

Equivalent Course(s): MAPH 39162, GNSE 39162, CRES 29162, GNSE 29162, ARTH 39162

ARTH 29600. Doing Art History. 100 Units.
The aim of this seminar is to deepen an understanding of the discipline of art history and its research methods. 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): M. Ward
Terms Offered: Winter
Note(s): Required of third-year students who are majoring in art history. Consent is required for registration. This course does not meet the general education requirement in the arts.
Equivalent Course(s): ARCH 29600

**ARTH 29700. Reading Course. 100 Units.**
This course is primarily intended for students who are majoring in art history and who can best meet program requirements by study under a faculty member’s individual supervision. The subject, course of study, and requirements are arranged with the instructor. Prerequisite(s): Consent of Instructor and Director of Undergraduate Studies
Note(s): Students are required to submit the College Reading and Research Form. Must be taken for a quality grade. With adviser’s approval, students who are majoring in art history may use this course to satisfy requirements for the major, a special field, or electives. This course is also open to nonmajors with advanced standing. This course does not meet the general education requirement in the dramatic, musical, and visual arts.
Terms Offered: Autumn Spring Winter
Prerequisite(s): Consent of Instructor and Director of Undergraduate Studies
Note(s): Students are required to submit the College Reading and Research Form. Must be taken for a quality grade. With adviser’s approval, students who are majoring in art history may use this course to satisfy requirements for the major, a special field, or electives. This course is also open to nonmajors with advanced standing. This course does not meet the general education requirement in the arts.

**ARTH 29800. Senior Thesis Workshop. 100 Units.**
This workshop provides guided research on the topic of the senior thesis. Students arrange their program of study and a schedule of meetings with their assigned section leader. Required of fourth-year Art History majors who wish to pursue honors.
Instructor(s): Staff
Terms Offered: Autumn
Prerequisite(s): Possibly required of Fourth-Year Art History Majors; consult the program requirements in the catalog and contact Art History’s Director of Undergraduate Studies for more information.
Note(s): This course does not meet the general education requirement in the arts.

**ARTH 29900. Preparation for the BA Paper. 100 Units.**
This course provides guided research on the topic of the senior paper. Students arrange their program of study and a schedule of meetings with their senior paper advisor.
Instructor(s): Staff
Terms Offered: Autumn, Spring, Winter
Prerequisite(s): Consent of instructor and Undergraduate Program Chair
Note(s): Students are required to submit the College Reading and Research Form. May be taken for P/F grading with consent of instructor.